

LUCIDA SERIES: SCANDINAVIAN PHOTOGRAPHERS – CLASSIC AND CONTEMPORARY. STOCKHOLM: ALFABETA BOKFÖRLAG, 1988. 88 PP., NUMEROUS B/W PHOTOGRAPHS. PB., 95 SW KRONOR PER VOLUME

The hazards of photography book publishing are illustrated by the popularity of the pocket format over the last few years. While aesthetic and other compromises are inevitable, the various pocket book series provide access to much photographic information at reasonable prices.

Within this framework, the Swedish Lucida series explores *Scandinavian Photographers – Classic and Contemporary*. Three volumes released last fall in this series take portraiture as their theme. Included are: *Henry B. Goodwin, Pictorialist and Portraitist*, on the classical Swedish photographer, active between 1915 and 1930; *Hans Gedda, The Icons of Our Time*, on the well-known Swedish portraitist who produces witty and penetrating portraits of the Swedish power elite and other well-known people; and *Faces of Today*, a volume presenting six contemporary Scandinavian photographers working with portraiture.

Faces of Today makes no attempt to outline the status of portraiture in Scandinavia. But it shows some current practices among a younger generation. Stefan Bremer's (Finland) confrontational on-the-street portraits address the youth culture in downtown Helsinki. They carry an intensity and a kind of existential weight lacking in other selections in this volume. Despair mixes with arrogance in the people he photographs. Stina Brockman (Sweden), on the other hand, works with a soft-focus lyrical and sensual tone. There is an intimate meeting with her subjects that is convincing and sincere. Tuija Linström, already shown in EP, maintains an integrity and individual style as well, here mixing documentary projects with studio portraits.

The other three, Márten Krogvold, Stuart McIntyre, and Jo Selsing, are more steeped in a tradition of commercial studio portraiture. Here the dramatic lighting, the choreographed gesture, and the expressive pose attempt, in a more stylized way, to enter and reveal the core of the person photographed. They are all clever photographers with well-crafted images, but they do not move beyond the level of illustration. To this volume's benefit is

that each photographer gets to show about ten to twelve images. This makes possible a reasonable overview of his or her work.

Each volume in the series also carries an introductory essay, printed both in Swedish and English (the English translation needs improvement). These texts sometimes discuss the photographer(s) in the volume, sometimes are more meditations on the theme of the book, as in *Faces of Today* – a brief discussion of the act of portraiture in photography.

Even if the pocket format represents a kind of double bind, the books point us towards the source, the original photographs. JAN-ERIK LUNDSTRÖM

JOHN GOTO: TEREZIN. WITH ESSAYS BY DETLEF MÜHLBERGER AND CRAIGIE HORSFIELD. CAMBRIDGE: CAMBRIDGE DARKROOM, 1988. 56 PP., 6 B/W ILLUSTRATIONS, 25 COLOR PLATES. SOFT, £6

As one closes this book, one feels guilty. Here an effort was made to imagine and to explain, and one is not even capable of appreciating that effort, let alone of being moved by the images. It is this senti-

being in the world. This is how one might put it: "I was not there but could have and should have been there." Everything one experiences and does must be seen within that context. For instance: "I am enjoying this musical experience because I was not at Terezin but should have been there." Or: "I wrote that book because I was not at Terezin but should have been there." Of course, this is an existential position which does not withstand rational analysis: the fact that one was not at Terezin is not an explanation of what one is experiencing and doing. Still, honesty demands that one confess the irrational conviction that one's whole life is an attempt to justify the fact that one was not at Terezin but should have been.

Now if everything one does (including the present comment) is an attempt to justify oneself in the presence of Terezin, how is one to look at those pictures? They were made by one who was not there and should not have been there. In fact: one who could not have been there. He made those pictures in an effort to intuit what happened there and to transmit that intuition to others. But one who was not there but should have been cannot intuit what happened there and has long ago abandoned the effort to do so. Should such a



ment of guilt, and not so much the book itself, which merits closer examination.

What happened in Terezin (if "happen" is the correct verb to express the inexpressible) is part and parcel of one's

one look at those pictures and say, "Look, this is what an attempt to intuit what happened there looks like?" And then go on and analyze what he is seeing? One feels guilty, because one cannot do this, and

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this is unjust. The one who made those pictures (Goto) has a right to get an answer.

This having been confessed, the obvious thing to do is to shut up and not to have this confession published. But there is more to it. Whatever the term "art" may mean, it implies a method of publishing a private experience, and thus of transforming it into a model for future experiences. (A love poem is the publication of a private experience meant to become a model for love experiences of other people.) This series of photographs publishes Goto's private experience of what happened at Terezin, and is meant to cause others to experience Terezin (and comparable events) according to that model. With the hope ("remembering for the future") that this might help to prevent comparable events from happening in the future. This is what art is about. And this is also its limitation. For one who was not at Terezin but should have been, those pictures are no good. Art becomes useless to him as far as Terezin is concerned. The book is no good for him, but may be good for others. God-speed to it. VILÉM FLUSSER

NEW PUBLICATIONS

Die folgenden Titel stellen eine Auswahl von erwähnenswerten Neuerscheinungen dar, die uns im vergangenen Quartal erreichten.

The titles listed here represent a selection of publications worth mentioning that we have received during the past quarter.

MONOGRAPHS

John Baldessari: Photoarbeiten. Herausgegeben von Carl Haenlein, mit einem Essay von Germano Celant. Hannover: Kestner-Gesellschaft, 1988. 56 S., zahlr. Schwarzweiß- und Farbbabb. Katalog, Pb., DM 29,- (German)

Gabriele Basilico: Portrait of a Landscape. Introduction by Carlo Bertelli. New York: Philippe Daverio Gallery, 1988. 30 pp., 20 photographs. Catalog, soft (English/Italian)

Pierre Cordier: Chimigramme. With a preface by Pierre Baudson and an interview by Jean-Loup Wastrat. Brussels: Musées Royaux des Beaux-Arts de Belgique, 1988. 72 pp., numerous reproductions. Catalog, soft (French)

Joan Fontcuberta: Frottogrammes. With texts by Josep Miquel Garcia and Vicenç Altaió, and an interview by Chantal Grande. Barcelona: Centre de creació fotogràfica, 1988. 56 pp., numerous color reproductions. Catalog, soft (English/Catalan)

Krzysztof Gieraltowski: Nowe portrety. With an introductory essay by Stefan Morawski. Warsaw: Krzysztof Gieraltowski, 1988. 32 pp., numerous photographs. Catalog, soft (Polish/English)

Berenice Halpern Cutler: Pinhole Photography. Mit einem Brief von Berenice Halpern Cutler. Braunschweig: Museum für Photographie, 1989. 36 pp., numerous photographs. Katalog, Pb., DM 10,- (German/English)

Jörg Krichbaum: Ansichten/Photographien von 1962 bis 1988. Mit einem Essay von Dieter Weillershoff. Ludwigshafen: Wilhelm-Hack-Museum, 1988. 74 S., 54 Abb. Katalog, Pb. (German)

Mabel Palacín/Marc Viaplana: Snapshots, Part I. With an introductory essay by P. Manubian. Barcelona: Fundació Caixa de Pensions, 1988. 32 pp., numerous photographs. ISBN 84-7664-193-1. Catalog, soft, Pts 1000 (Spanish/Catalan/English)

Bernard Plossu/Michel Butor: Paris-Londres-Paris. Douchy: Centre Régional de la Photographie/Éditions de la Différence, 1988. 40 pp., numerous reproductions. ISBN 2-904-538-14-3. Soft, FF 98 (French/English)

Christian Vogt: Katzenschattenhase. Mit einem Text von Urs Stahel. Basel: Wiese Verlag AG, 1988. 128 S., 153 Abb. ISBN 3-909158-03-X. Pb., SFr 68,-/DM 87,- (German)

John S. Webb: Spår. With texts by Sören Sommelius. Helsingborg: Fyra Förläggare, 1988. 64 pp., 50 photographs. ISBN 91-85-246-956. Cloth, \$ 12 (Swedish)

ANTHOLOGIES

Collaboration. With an essay by Mark Johnstone. Los Angeles: Security Pacific Plaza, 1988. 20 pp., 14 reproductions. Catalog, soft (English)

Kölner Künstler fotografieren. Aus der Sammlung F. C. Gundlach. Herausgegeben und eingeleitet von F. C. Gundlach. Köln: Verlag der Buchhandlung Walther König, 1988. Katalogbuch mit 28 heraus-trennbaren Postkarten. ISBN 3-88375-102-2. DM 19,80 (German)

Das Licht von der anderen Seite II. Photographie der 70er und 80er Jahre. Köln/Hamburg: Monika Sprüth Galerie/PPS. Galerie, 1988. 48 S., 35 Abb. Katalog, Pb. (German)

Mise-en-Scène. De Realiteit van de Verbeelding. With an introductory essay by Pool Andries. Antwerp: Museum voor Fotografie, 1988. 62 pp., 31 b/w and color photographs. Catalog, soft (Dutch)

THEORY/HISTORY/RESEARCH

Otto Hochreiter: Bauten, Blicke. Europäische Architekturfotografien in österreichischen Sammlungen. Wien: Österreichisches Fotoarchiv, 1988. 104 S., 72 Abb. Pb. (German)

Women and Fashion: A New Look. By Caroline Evans and Minna Thornton. London: Quartet Books, 1989. 184 pp., 47 reproductions. ISBN 0-7043-2691-4. Cloth, £15 (English)

VIDEOS

Impressionen eines Fluges in den Raum. Die schönsten Sequenzen aller bemann-ten Raumflüge, zusammengestellt zu einem Flug, vom Start bis zu Mondlandung und Rücksturz. Heidelberg: Spektrum der Wissenschaft, 1987 (Spektrum-Videothek). VHS, Farbe, 14:52 Min., DM 136,-

Gerhard Richter: Meine Bilder sind klüger als ich. Ein Film von Viktoria von Flemming, produziert vom Norddeutschen Rundfunk. Köln: DuMont Buchverlag, 1988 (DuMont Video-Edition der Avantgarde). ISBN 3-7701-2309-3. VHS, Farbe, 60 Min., DM 78,-

ETC.

Klaus vom Bruch: Radarraum. Mit Texten von Dierk Stemmler und David Niepel. Köln: Verlag der Buchhandlung Walther König, 1988. 28 S., zahlr. Abb. ISBN 3-88375-094-8. Katalog, Pb., DM 16,- (German)

The Graphic Language of Neville Brody. Text and captions by Jon Wozencroft. London: Thames and Hudson, 1988. 160 pp., 474 b/w and color reproductions. ISBN 0-500-27496-7. Soft, £14.95 (English)

Michael Schirner: Werbung ist Kunst. Mit einer Einführung von Hans Ulrich Reck. München: Klinkhardt & Biermann, 1988. 222 S., 213 Schwarzweiß- und 80 Farbbildungen. ISBN 3-7814-0277-0. Gb., DM 98,- (German)