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in 1934 where Alfred H. Barr Jr. was director and Philip C. Johnson, director of the Department of Architecture.

In its last two sections the book deals principally with the work of individual American practitioners of design. Some of them, like Walter Dorwin Teague, Henry Dreyfuss or Norman Bel Geddes have to be regarded as part of international industrial design history, while others should be remembered as inventors of obsolescence and of the functionally unjustified but commercially profitable 'facclift'.

Mr. Pulos reacts with fairly bad grace to the influence of the Bauhaus and Bauhaus-connected immigrants, making an exception for its art-educational innovations. One is reminded of Tom Wolf's rantings against Gropius, et al. In fact, through its publications and various exhibitions, the Bauhaus had established its influence on American designers years before the famous Bauhaus personalities – Gropius, Mies van der Rohe, Marcel Breuer, Herbert Bayer, Joseph Albers, Hin Bredendieck – arrived on American shores.

By and large, the book covers the same territory as that available in the Englishman John Heskest's *Industrial Design*, published in 1980, which is much less bipartisan and in sum teaches the same lesson, alas, at a cheaper price. Considering the constant interchange of ideas between Europe and the USA, Heskest offers a more balanced overview; inclusion of his book in Pulos' 220-item bibliography might have served a useful purpose.

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LIVRES REÇUS/ BOOKS RECEIVED

BARRETT, ANTHONY A. and RHODRI WINDSOR LISCOMBE *Francis Rattenbury and British Columbia: Architecture and Challenge in the Imperial Age*. Vancouver, University of British Columbia Press, 1983. XII + 391 pp., 227 illus., \$29.95 (cloth).

BLOMBERG, MARY *Observations on the Dodwell Painter*. Stockholm, The Museum of Mediterranean and Near Eastern Antiquities, Medelhavsmuseet, 1983 (Memoir 4). 96 pp., 50 illus.

BRYSON, NORMAN *Tradition and Desire: From David to Delacroix*. Cambridge, Cambridge University Press, 1984 (Cambridge Studies in French). XXII + 228 pp., 122 illus., \$55.00 (cloth).

BUCHLOH, BENJAMIN H.D. et al. (eds.) *Modernism and Modernity*. Halifax, The Press of the Nova Scotia College of Art and Design, 1983 (The Vancouver Conference Papers). xv + 280 pp., illus.

COLE, BRUCE *The Renaissance Artist at Work: From Pisano to Titian*. New York, Harper & Row, 1983. VIII + 216 pp., 110 illus., \$28.95 (cloth).

CONRAD, PETER *The Art of the City: Views and Versions of New York*. New York and Oxford, Oxford University Press, 1984. 329 pp., illus., \$26.75 (cloth).

COOPER, DOUGLAS and GARY TINTEROW *The Essential Cubism: Braque, Picasso and Their Friends, 1907-1920*. New York, George Braziller, Inc., and London, The Tate Gallery, 1983. 448 pp., 233 illus.

CURTIS, PHILLIP H. et al. *Pennsylvania German Art: 1683-1850*. Chicago and London, The University of Chicago Press, 1984 (The Philadelphia Museum of Art and the Henry Francis du Pont Winterthur Museum). XI + 365 pp., 5 microfiches with 363 colour illus., \$126.00 (cloth).

DONNELL-KOTROZO, CAROL *Critical Essays on Post-Impressionism*. Philadelphia, The Art Alliance Press, 1983. 137 pp., 45 illus., 6 colour pl., \$45.50 (cloth).

FREEDBERG, DAVID *The Life of Christ after the Passion, Part VII of Corpus Rubenianum Ludwig Burchard – XXVI Parts*. London, Harvey Miller Publishers, and Oxford, Oxford University Press, 1984. 425 pp., 175 illus., \$103.75.

GRABAR, OLEG *The Illustrations of the Magamat*. Chicago and London, The University of Chicago Press, 1984. x + 196 pp., 9 microfiches with 723 illus., \$56.00 (cloth).

HOLLY, MICHAEL ANN *Panofsky and the Foundations of Art History*. Ithaca and London, Cornell University Press, 1984. 268 pp., \$34.95 (cloth).

JOHNS, ELIZABETH *Thomas Eakins: The Heroism of Modern Life*. Princeton, Princeton University Press, 1983. XX + 208 pp., 124 illus. (cloth).

KOLJUN, LILLY *Private Realms of Light: Amateur Photography in Canada, 1839-1940*. Markham (Ont.), Fitzhenry & Whiteside, 1984. XVI + 334 pp., illus., \$50.00 (cloth).

KNOX, GEORGE *Piazzetta. A Tercentenary Exhibition of Drawings, Prints and Books*. Washington, National Gallery of Art and Cambridge, Cambridge University Press, 1984. 258 pp., illus., \$69.00 (cloth).

LAMBLIN, BERNARD *Peinture et Temps*. Paris, Klincksieck, 1983. XIV + 654 p., 120 illus. (broché).

LEVIN, MICHAEL D. *The Modern Museum: Temple or Showroom*. Jerusalem and Tel Aviv, Dvir Publishing House, 1983. 206 pp., 207 illus. (cloth).

LONGWORTH, IAN H. *Collared Urns of the Bronze Age in Great Britain and Ireland*. Cambridge, Cambridge University Press, 1984. XIV + 338 pp., 53 fig., 246 pl., \$245.00 (cloth).

METZ, CHRISTIAN *Essais sur la signification au cinéma*, t. I et II. Paris, Klincksieck, 1983 (1968). 244 et 220 p. (brochés).

PODRO, MICHAEL *The Critical Historians of Art*. New Haven and London, Yale University Press, 1984 (1982). XXVI + 257 pp., 75 illus., \$13.95 (paper).

ROSE, MARGARET A. *Marx's Lost Aesthetic: Karl Marx and the Visual Arts*. Cambridge, Cambridge University Press, 1984. x + 216 pp., 71 illus., \$55.50 (cloth).

ROSENBLUM, ROBERT and H.W. JANSON *19th-Century Art*. New York, Harry N. Abrams, Inc., 1984. 527 pp., 413 illus., 89 pl., \$59.00 (cloth).

SHIFF, RICHARD *Cézanne and the End of Impressionism: A Study in the Theory, Technique, and Critical Evaluation of Modern Art*. Chicago, The University of Chicago Press, 1984. XVIII + 318 pp., 57 illus., \$41.95 (cloth).

SHIKES, RALPH E. and STEVEN HELLER *The Art of Satire: Painters as Caricaturists and Cartoonists from Delacroix to Picasso*. New York, Pratt Graphics Center and Horizon Press, 1984. 125 pp., illus., \$15.50 (paper).

WATSON, JENNIFER *Carl Ahrens as Printmaker: A Catalogue Raisonné*. Kitchener, Kitchener-Waterloo Art Gallery, 1984. 44 pp., illus.