

tions, neither book indicates whether the measurements it cites include or exclude the artist's frame. Despite the presence of framing devices on the covers of both books, *Visions* for the most part is more conscientious about including frames within reproductions for a wide range of the work represented. This is surprising, for Burnett has been especially sensitive to the issue when writing elsewhere on Serge Tournant (*ArtsCanada* [July-August 1976]) and Michael Snow (*ArtsCanada* [May 1980]).

Both books do better at conveying the scale and shape of three-dimensional, installation, performance, and occasionally large-scale serial works by including numerous views that include the settings. Neither book, however, manages to impart the sense of time inherent in video, film, and performance art because often only a single reproduction is used. Burnett and Schiff avoid the issue by not including illustrations of video tapes alone; instead, they choose to illustrate only video installations. *Visions* does include more than one illustration of Lisa Steele's *The Gloria Tapes* but the two television-framed images from the Steele video placed one above the other could be taken for out-of-focus photographs. If the video illustrations had been shot from a distance and arranged horizontally and contained more sequences with more action or variation, the reader/viewer would have a better sense of the time component in video art. There is a greater sense of time, both depicted and actual, in the illustrations of Michael Snow's *Rameau's Nephew by Diderot*, where two vertical film strips, each containing eight more or less similar images, are placed side by side and run off the page, top and bottom. However, the wide separation of the strips on a large white ground and the almost unchanging, out-of-focus image suggests that this illustration could be a conceptual still photo work. The choice and arrangement of the twelve reproductions of Al Neil's *Untitled* performance (*Visions*, p. 36) and the two photographed excerpts from the *Mr. Peanut* mayoralty campaign performance (*Visions*, p. 167) are far more suc-

cessful than the video tape and film illustrations because they suggest related or sequential action and are positioned contiguously, and thus read as parts of a whole.

The two single illustrations of performance art in *Contemporary Canadian Art* are inadequate but they do address another important component of performance and installation art: the viewer/audience. Although this element is stressed in the text of *Visions*, it is curiously absent in the illustrations. Only one of the four performance illustrations, *Mr. Peanut*, includes the spectator: none of the installation illustrations does. In addition to the two performance illustrations in *Contemporary Canadian Art* that include the viewer/audience, there are two installation illustrations with spectators. These are located close to Burnett and Schiff's discussion of a different spectator responsibility in and for this art. Even when the spectator is not included in their illustrations, the greater number of wide-angle and long-distance shots suggests that there is room for the spectator to "enter" the work.

In the same way that an important relationship is forged between much contemporary art and its audience/viewer, a similar relationship is created between these books and their readers. Both *Visions* and *Contemporary Canadian Art* are directed to the general public. Each is written in a clear, non-technical style, contains numerous illustrations, and is reasonably priced. *Visions* also exists in the form of a television series produced for TVOntario and as such addresses a larger audience.

The difference in their distribution forms reiterates their respective approaches to the subject: *Contemporary Canadian Art* is more traditional and academic; *Visions* is more willing to explore new forms. Those interested in contemporary Canadian art should read both, bearing in mind that the existence of two such different interpretations is representative of both the nature and the state of commentary on that art.

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LIVRES REÇUS / BOOKS RECEIVED

ALLEN, BRIAN *Francis Hayman*. Published in association with the English Heritage (the Iveagh Bequest, Kenwood) and the Yale Center for British Art, New Haven and London: Yale University Press, 1987. xii + 196 pp., 145 black-and-white illus., 8 colour plates, \$49.00 (cloth), \$21.00 (paper).

ALTSHULER, DAVID, editor *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*. (Smithsonian Institution Traveling Exhibition Service, Washington) New York: Summit Books, 1983. 288 pp., many illus. (cloth).

ANTAL, FREDERICK *Florentine Painting and its Social Background*. Cambridge, Mass., and London: The Belknap Press of Harvard University Press, (1948) 1986. xxvi + 388 pp., 160 illus., \$26.00 (paper).

BELAND, MARIO *Louis Jobin: Master-Sculptor*. Québec: Musée du Québec, 1986. xv + 199 pp., illus. (cloth).

————— *Louis Jobin: Maître-Sculpteur*. Québec, Musée du Québec, 1986. xv + 199 p., illus. (relié).

DUBE, PHILIPPE *Deux cents ans de villégiature dans Charlevoix: l'histoire du pays visité*. Québec, Les Presses de l'université Laval, 1986. xiv + 336 p., 29,00 \$ (relié).

GAGE, JOHN *J. M. W. Turner: A Wonderful Range of Mind*. New Haven and London: Yale University Press, 1987. viii + 262 pp., 180 black-and-white illus., 130 colour illus., \$56.00 (cloth).

HASKELL, FRANCIS *Past and Present in Art and Taste: Selected Essays*. New Haven and London: Yale University Press, 1987. xv + 256 pp., 215 black-and-white illus., \$49.00 (cloth).

HEILMAN, SAMUEL *A Walker in Jerusalem*. New York: Summit Books, 1986. 366 pp. (cloth).

Impressionist & Post-Impressionist Masterpieces: The Courtauld Collection. International Exhibitions Foundation, Washington, D.C., and the Courtauld Institute Galleries, London. New Haven and London: Yale University Press, 1987. 34 pp. + catalogue entries 1-48, 12 black-and-white illus., 60 colour plates, \$49.00 (cloth), \$19.00 (paper).

JOHNSON, LEE *The Paintings of Eugene Delacroix: A Critical Catalogue 1832-1863 (Movable Pictures and Private Decorations)*. Vols. II and III. Oxford: Clarendon Press, 1986. xxvi + 370 pp. Text (Vol. II), 341 plates (Vol. III), many illus., \$352.50 (cloth set).

LAMPERT, CATHERINE *Rodin: Sculpture and Drawings*. London: Arts Council of Great Britain, 1987. 242 pp., many illus., \$63.00 (cloth), \$28.00 (paper).

LEVEY, MICHAEL *Giambattista Tiepolo: His Life and Art*. New Haven and London: Yale University Press, 1986. 302 pp., 170 black-and-white illus., 80 colour plates, \$84.00 (cloth).

POWELL, CECILIA *Turner in the South: Rome, Naples, Florence*. (The Paul Mellon Centre for Studies in British Art) New Haven and London: Yale University Press, 1987. 216 pp., 180 black-and-white illus., 40 colour plates (cloth).

PROUST, MARCEL *On Reading Ruskin*. Translated and edited by Jean Autret, William Burford, and Phillip J. Wolfe. New Haven and London: Yale University Press, 1987. liii + 173 pp., \$26.00 (cloth).

SAMUELS, ERNEST *Bernard Berenson: The Making of a Legend*. Cambridge, Mass., and London: The Belknap Press of Harvard University Press, 1987. xix + 680 pp., illus., \$34.00 (cloth).

SAINT-MARTIN, FERNANDE *Sémiologie du langage visuel*. Québec, Presses de l'université du Québec, 1987. x + 307 p. (relié).

SLOAN, KIM *Alexander and John Robert Cozens: The Poetry of Landscape*. Published in association with the Art Gallery of Ontario, New Haven and London: Yale University Press, 1986. xii + 180 pp., 100 black-and-white illus., 80 colour illus., \$49.00 (cloth), \$18.00 (paper).

UNRAU, JOHN *Ruskin and St. Mark's*. London: Thames and Hudson, 1984. 240 pp., 128 black-and-white illus., 38 colour plates (cloth).

WOODWARD, DAVID *Art and Cartography: Six Historical Essays*. Chicago and London: University of Chicago Press, 1987. xvi + 249 pp., many black-and-white illus., 34 colour plates, \$97.00 (cloth).