

## New reviews at CAA.Reviews

### CAA Reviews

Listed below are the most recent book reviews published at CAA.Reviews. All reviews posted since April 2002 can be found at the journal's New Reviews page, <http://www.caareviews.org/new.html>, and all past reviews are located in the Archived Reviews pages. A new Books Received list has also been posted to <http://www.caareviews.org/books/apriljune02.html>. Thank you all for your readership and your support.

6/11/02 Anne Rorimer. *New Art in the 60s and 70s: Redefining Reality*, Michael Newman and Jon Bird, eds. *Rewriting Conceptual Art*, and Rosalind Krauss. "A Voyage on the North Sea": *Art in the Age of the Post-Medium Condition*, reviewed by Claudia Mesch. <http://www.caareviews.org/reviews/rorimer.html>

The current explosion of critical and art-historical writing on "Conceptual Art," like the discursive production of "postmodernism" of the 1980s and early 1990s that preceded it, posits that the art production of a particular group of artists, by means of critical attack and strategic engagement, extended the development of visual modernism into what has been termed a "critical postmodernism" of the late twentieth century. Therefore, we are at this moment witnesses to the slow process of canonization that often characterizes the discourse of art history. It comes chronologically on the heels of American and European exhibitions that have attempted to encapsulate Conceptual art.

It is clear that the "postmodern," a term which can compete with "Conceptual art" in the expansive flabbiness of its content, is also being historicized in this process and is finding a home within Conceptual art--in fact, in some cases, is being subsumed by it.

6/11/02 Mary Rogers. *Fashioning Identities in Renaissance Art*, reviewed by Bruce L. Edelstein. <http://www.caareviews.org/reviews/rogers.html>

Although more than twenty years have passed since the publication of Stephen Greenblatt's *Renaissance Self-Fashioning from More to Shakespeare* (Chicago: University of Chicago Press, 1980), the ability of that

groundbreaking study to stimulate new ways of considering monumental works of Renaissance culture has hardly diminished. Fashioning Identities in Renaissance Art is a collection of essays inspired by Greenblatt's work that attempts to extend his concept of literary self-fashioning to a wide array of examples in the visual arts.

6/7/02 Leo Steinberg. *Leonardo's Incessant Last Supper*, reviewed by James Elkins.

<http://www.caareviews.org/reviews/steinberg.html>

This book advertises itself as a simple republication of the book-length essay, "Leonardo's Last Supper," that first appeared in the *Art Quarterly* in 1973 (*Art Quarterly* 36, no. 4 [1973]: 297-410). Steinberg interlards the introduction with italicized passages; the first mentions Jonathan Crary's invitation, in 1997, to republish the essay as a book, and another begins: "At this point, I might as well reprint the rest" (13). But the book is far from a reprint: The majority of paragraphs are revised, there are wholly new pages, the notes altered and the chapters renumbered and rearranged, and the catalogue of copies is now a small monograph in its own right. I lost count of Steinberg's emendations midway through the second chapter, at which point I had noted 120 changes.

6/5/02 Peter Brooke. *Albert Gleizes: For and Against the Twentieth Century*, reviewed by Bruce Adams.

<http://www.caareviews.org/reviews/brooke.html>

Introducing himself as an "ardent searcher after the purest form in art," a young Parisian artist, Robert Pouyaud, wrote in 1924 to the Cubist painter Albert Gleizes, asking him to correct the "error" of his art education. Gleizes responded by inviting Pouyaud to join in the collective exploration of his compositional exercises with his two Irish pupils, Evie Hone and Mainie Jellett. Thus commenced a master-disciple relationship that soon had other consequences. In 1927, Pouyaud was a founding member of Moly-Sabata, a quasimonastic, rural art community established by Gleizes to unite urban artists with the soil. As Peter Brooke observes in this book, Moly-Sabata became an intrinsic part of the artist's history. It accompanied him "like an alter ego--the practical application of his ideas, the proof or otherwise that they were viable" (128).

5/31/02 Annabel Jane Wharton. *Building the Cold War: Hilton International Hotels and Modern Architecture*, reviewed by Kerr Houston.

<http://www.caareviews.org/reviews/wharton.html>

"The great advantage of a hotel," states the waiter in George Bernard Shaw's *You Never Can Tell*, "is that it's a refuge from home life." In the 1950s, however, as an increasingly wealthy American middle class began to travel a world whose boundaries were largely defined by the Cold War, hotels could find considerable advantages in open links to the familiarity of home life. Consider, for example, the seventeen massive Hilton hotels built on foreign soil between 1949 and 1966. By piping ice water into each air-conditioned room, by serving milkshakes at a lobby soda fountain, or by setting swimming pools into an expanse of lawn in downtown Istanbul, Hilton hotels offered Americans traveling in countries such as Turkey or Germany some of the basic physical pleasures of suburban American homes.

5/30/02 Mark Clarke. *The Art of All Colours: Mediaeval Recipe Books for Painters and Illuminators*, reviewed by Kerr Houston.

<http://www.caareviews.org/reviews/clarke2.html>

While broad art-historical interest in the conditions of artistic production and the use of specific materials can now be said to date back more than a generation, there exists a rich body of literature describing detailed artistic practices that is much older still. Indeed, hundreds of surviving medieval manuscripts contain instructions, sometimes hasty and at other times meticulously detailed, relating to the preparation of pigments, inks, and varnishes. And yet, as Mark Clarke notes in this useful volume, there is no extant index that fully surveys the technologies of medieval painting, illumination, and related crafts. His aim is to fill that lacuna by offering a list of published and unpublished manuscripts that "attempts to be as complete as possible by including any manuscript containing any relevant text, however fragmentary" (53). Accompanied by a forty-page essay on medieval artists' treatises and characterized by something of the simple generosity of the recipe books that form his subject, Clarke's index achieves its goal and will surely find a niche as a valuable research tool.

Chris

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