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## Periodicals in the Visual Arts

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TODAY'S TRENDS IN ART PERIODICALS in the United States must be viewed in the context of general cultural post-war directions. These directions can be characterized as (1) a more inclusive definition of the sphere of art activity, (2) a new and broader art market, (3) an internationalism of approach, (4) the widespread acceptance and appreciation of contemporary forms, and (5) the emphasis upon visual communication. Each of these tendencies is having a profound effect upon the publishing of art periodicals, which in their short history have never responded to a more exciting and challenging milieu.

The twentieth century has witnessed the breakdown in traditional concepts of art media and their relative importance. This began with the cubists' collage technique, in which elements of outer physical reality, such as newspaper clippings, were pasted on the canvas, and with the Dadaists' "ready-made" and the surrealists' *objet trouvé*, both being complete objects found and used by the artist "as is." Calder's mobiles are universally familiar, but more recent trends go further in destroying traditional concepts of what sculpture is: Yves Klein's "Sculpture de Feu Bleu," exhibited in 1961 at the entrance to the Krefeld Museum in Germany, consisted of "a high-powered, brilliant jet of blue-colored gas projected from a specially constructed pipeline."<sup>1</sup> Recent theorists have attacked the idea of the "fine" arts altogether. A. T. Schoener, for example, states that art should be created for use by people and not exclusively for display in museums: "The reactionary artist of our day is the man who is restricted to communicating his personal feelings, or maybe not even communicating anything at all, through the medium of paint and brushes."<sup>2</sup> This change in thinking is reflected on the title pages of the H. W. Wilson Company's *Art Index*. The first volume, covering January 1929 through

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September 1932, lists "painting" and "sculpture" under the subjects covered. This has been replaced, in current issues, with the catchall phrase "fine arts." "Ceramics" has been replaced by the broader "arts and crafts," and "decoration and ornament" by the more practical "interior decoration." "Landscape architecture" has been replaced by the more modern "planning and landscape design," and the fields of "photography and films" and "industrial design" have been added.

This new subject emphasis is not just an indication of the changing needs of researchers; it is the result of changes in both contemporary art practice and in the periodicals themselves. It is related to the second factor: the new market. One symposium of the series "The New Forces in Architecture," sponsored by the Architectural League of New York and *Architectural Forum* during 1960-61, was devoted to the subject, "The Art Market in Our Society."<sup>3</sup> The general belief of the panel was that a market of consequence did not exist in the United States until the end of the second World War. One indication of the new audience is the sharp rise in museum attendance. The New York Museum of Modern Art reports that between 1929 and 1959 its annual attendance jumped from 170,000 to 700,000, and its membership from 405 to 25,000, now including residents of every state and forty-three foreign countries.<sup>4</sup> The recent analysis of the American Association of Museums indicates that the number of museums in the United States and Canada has more than doubled since 1932.<sup>5</sup> That this public interest is widespread is revealed by the latest UNESCO survey, which reports that in 1958, some 39,900,000 visitors attended museums in the Soviet Union and 10,994,000 in the United Kingdom (with only 134 out of 900 museums supplying data), and a partial estimate for Japan during 1955 was 10,439,000.<sup>6</sup> These figures include non-art museums, but the trend is obvious. Museum attendance is but one aspect of the new interest, for there is a vast market in which painting and sculpture form a small concern, the main interest being with the work of architects and designers. This is to be expected in the development of a materialistic society, but that there is such a growing concern for design quality is the result of a generation of work on the part of progressive museums and critics, the ready availability of a rich and appealing literature, especially in museum and periodical publications, and most of all the efforts of creative art movements like the German Bauhaus of the twenties, which under Walter Gropius set out to unite art with industry and daily life.

The taste of the new market is varied, but what dominates is its

internationalism and modernism. The long tradition of regionalism in U.S. art, for example, has been severed only within the past decade. In 1954 *Art in America* opened its new policy of emphasizing contemporary trends with an issue on "Americans With a Future."<sup>7</sup> The artists selected were arranged in geographic groups. With today's international abstractionism this would be meaningless, and in the "New Talent in the U.S." issue for 1957<sup>8</sup> the regional division was dropped and artists were arranged under the headings "painters," "sculptors," and "graphic artists." A newly-prosperous postwar European buying public is as interested in U.S. design trends as the American public is in European. Practicing artists acknowledge this universality of approach as a common vocabulary: "Similar advertising problems and the rapid improvement of communications have resulted in the style of advertising art becoming a sort of Esperanto which the Japanese speaks as well as the American, the Brazilian as well as the Swiss."<sup>9</sup> In an article on education and art Theon Spanudis refers to modern art as a "new and international language" and also calls it an "Esperanto."<sup>10</sup>

The main media for international communication are exhibitions and periodicals. At the recent Philadelphia convention of the American Institute of Architects, Bruno Zevi, architectural historian of the University of Venice and editor of *L'Architettura* (Rome), proposed international cooperation in communication on architecture. In a subsequent editorial, *Architectural Forum* investigated this theme. It stated that international cooperation is a reality and that the saving from demolition of two modern masterpieces, Frank Lloyd Wright's Robie House in Chicago and Le Corbusier's Savoye House in France, was the result of the efforts of enlightened individuals who "already possess a flexible medium for regular international communication: a group of magazines that are internationally influential, including *L'Architettura* itself."<sup>11</sup>

The international appeal of art periodicals today is so strong that it is their most characteristic publishing trend. This is indicated by the abundant translations: *Cimaise; Present Day Art and Architecture* (Paris) is published with French, English, German, and Spanish texts; *Gebrauchsgraphik; International Advertising Art* (Munich) has German, English, and French texts, as well as Spanish summaries; and *Mobilia* (Oslo) appears in Danish, English, French, and German. With the major centers of design experimentation now being the Germanic countries, Italy, and the United States, English is more and

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more tending to serve as a linguistic common denominator; if a non-English art periodical has any translation it is most likely to be in English. Some foreign periodicals are almost entirely in English alone, including *Art International* (Zurich) and *Structure* (Amsterdam). With this internationalism prevalent there is an unprecedented competition for the English-reading nonscholarly art public, and a sharper light is thrown upon the contrasts between U.S. and foreign publications.

The postwar years have also witnessed the recognition and acceptance of the modern movement. In architecture and design the pioneering work of the 1920's and 1930's has been realized to such an extent that the School of Architecture of Columbia University presented during the spring of 1961 a program of eleven meetings, "Four Great Makers and the Next Phase in Architecture," to celebrate the "great founders of contemporary architecture" (Walter Gropius, Ludwig Mies van der Rohe, Le Corbusier, and Frank Lloyd Wright), and to serve as "a plea for a new formulation of principles and perspectives for the future." It is difficult to realize that it was as recent as 1923 that the first edition of Le Corbusier's *Towards a New Architecture* was published. In this work, one of the most influential art statements of the century, he offered his credo of an aesthetic based upon modern technology, the functionalism of the machine, and mass production: "A great epoch has begun. There exists a new spirit. . . . Our own epoch is determining, day by day, its own style. Our eyes, unhappily, are unable yet to discern it."<sup>12</sup>

It is an indication of the fast pace of contemporary culture that within four decades the ideals of a revolutionary tract receive such official recognition of having become the mainstay of contemporary practice that a new stage of development is being considered. Again, turning to sculpture, it was only in 1928 that Brancusi's "Bird in Space" was denied admittance to the United States as a work of art, having been assessed by customs officers as a "manufacture of metal," since it was nonrepresentational. During the ensuing case of *Brancusi v. U.S.*, leading artists, critics and curators were called to testify on whether or not it could be considered a work of art.<sup>13</sup> In painting, the innovators of cubism already rank as living "old masters," and even *avant-garde* abstract expressionism has attained such general recognition as the U.S. postwar movement that when the *New York Times* art critic registered lack of sympathy with it, a counterattack was formed with a letter signed by 49 prominent artists, professors, editors,

publishers, curators, and collectors, which the *Times* published.<sup>14</sup> Dissatisfaction with art periodicals in general was revealed in pro and con letters appearing in following issues, one artist stating, "Many of us artists have lost faith in the competence and integrity of art magazines. . . . The art magazines are suspect."<sup>15</sup> What is of interest here is not the element of controversy, which is part and parcel of any art change, but the attention such intercourse focuses upon art periodicals.

Such a controversy is essentially literary, taking place after the creation of the art work and existing in another realm. Present art has been increasingly removing the visual experience from anything making verbal sense. An article in *It is; a Magazine for Abstract Art* states, "The writer on art . . . has to remember at all times that he is not writing for a predominantly literary audience and it is not playing fair with that audience to expect it to wade through a morass of over-expressed personality to discover something in the making of which the writer and his personality played no part."<sup>16</sup> This leads into the last trend of today's art, the emphasis upon visual as opposed to literary communication.

One of the period's most influential concepts has been Malraux' "museum without walls" created by modern techniques of visual reproduction, and making possible an intimate dialogue between modern man and all the art of the world.<sup>17</sup> René Huyghe, honorary curator-in-chief of the Louvre, goes further in stressing the sociological patterns which have fostered visual communication. To him, "The modern world is importuned, and obsessed, by the visual,"<sup>18</sup> and he characterizes our age as "the civilization of the image" as contrasted with "the civilization of the book" which ended with the nineteenth century. Art periodicals are being designed to be "seen" rather than "read." Some, like *Derrière le Miroir*, published by the Galerie Maeght in Paris since 1947, and *XX<sup>e</sup> Siècle* (Paris) even include occasional original works of art, and some (e.g., *Derrière le Miroir*) consist of loose portfolios which can be unfolded and spread out in the manner of a gallery display. The Library of the Museum of Modern Art has long cut through all forms of library materials to deal with essential visual forms. Its librarian, Bernard Karpel, looks upon the challenge of today's art library as being the organization of research data "for communication in an age for which picture and text constitute twin faces on one coin."<sup>19</sup>

It is against the background of these changes that the trends of our art periodicals must be considered in terms of their specific purposes.

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The functions of art periodicals are to provide information and insight on current works, exhibitions, and museum trends, to provide scholarly writing on art history and techniques, to provide professional and technical information to practicing artists, to assist in the creation of new art forms, and, as the inevitable by-product, to leave a record of our day. The problem facing the U.S. librarian, in view of current internationalism, is to isolate our publishing trends and attempt to evaluate them for his particular purposes in relationship to foreign ones, for with the exception of such special fields as U.S. antiques and local art, U.S. art periodicals today represent but a fraction of what is available.

A direct approach is afforded by *Art Index*, considered to be the most efficient and current art periodical index.<sup>20</sup> In January 1960 it underwent a major change in titles indexed, the result of several years' activity by the Committee on Wilson Indexes of the Reference Services Division of the American Library Association. The Committee carefully polled all subscribers, and in March 1959 an announcement was sent presenting the new list. It stated, "By decision of the subscribers a number of periodicals of marginal interest in the art field and some non-periodical publications will be dropped, and a total of thirty-eight new periodicals, many of them foreign language titles, will be added to the Index." Of the thirty-eight added titles only ten were from the United States. Seven Italian titles were added, six German, five British, five French, and one each for Belgium, Brazil, Mexico, the Netherlands, and Switzerland. This national result of the final voting bore out the response to the preliminary questionnaire of January 1958, which had asked for recommendations of new titles. Of the 486 titles recommended by subscribers, 325 were foreign.<sup>21</sup> Before the change 111 periodicals were indexed, of which 74 were U.S.; 114 titles are now being indexed, of which 57 are U.S. Twenty-two of the U.S. periodicals are museum publications, a fact which indicates that excluding museum journals only one-third of the current titles are U.S. For the examination of specific trends the subject breakdown used by the Committee will be followed, but it should be realized that many publications have overlapping areas of interest.

In the field of American art the *Index* covers *American Artist*, *Art in America*, and *Canadian Art*. *American Artist*, which is one of the few "how-to-do-it" art publications still in existence, was one of the only three titles recommended for deletion by the Committee. The choice of subscribers to retain it indicates the need to supply some

coverage for amateurs. Since its foundation in 1913, *Art in America* dealt primarily with past periods. In 1954 there was a reorganization, with a new editorial board including leading modern art writers and curators. Since then its emphasis has been upon contemporary movements, with a new concern for international trends. For Latin America, *Artes de México* (Mexico, D.F.) and *Habitat; Revista Brasileira de Arquitetura, Decoração, Artes Plásticas e Artesanato* (São Paulo) were added, but not the important *Modulo; Review of Architecture and Visual Arts in Brazil* (Rio de Janeiro), which has English translations.

In general art the U.S. *Art News* and *Arts* appeal to a broad public concerned with keeping abreast with current attitudes and exhibition trends of the major cities. A much more selective approach is seen in the Los Angeles *Arts and Architecture*, which does not attempt a panoramic view of the art scene but a critical and discretionary presentation. It is one of the only visual arts periodicals with a regular section on music. The European survey approach is represented in *Art Index* by *L'Oeil; Revue d'Art Mensuelle* (Paris) and *Das Werk; Schweizer Monatsschrift für Architektur, Kunst und künstlerisches Gewerbe* (Zurich). Such publications, concerned with art world trends, have much similarity in content. In studying an artist exhibiting in New York, the researcher consults many; often the fullest study appears in a foreign source. Britain continues to specialize in general periodicals directed to the collector, with *Apollo; the Magazine of the Arts for Connoisseurs and Collectors*, *Burlington Magazine*, and *Connoisseur; an Illustrated Magazine for Collectors* having a large export. An important scholarly publication in this category is the *Gazette des Beaux Arts* (Paris), which publishes in English such major articles as the recent study of Flemish art by Millard Meiss of the Institute for Advanced Study, Princeton.<sup>22</sup> *Art Journal*, published by the College Art Association of America, stands as the only periodical in the *Index* to be specifically oriented towards educators, publications like *School Arts* being assigned to Wilson's *Education Index*.

Archaeological periodicals are published mainly by learned societies. Of the three U.S. titles indexed, two are on a popular level: *Archaeology; a Magazine Dealing with the Antiquity of the World*, published by the Archaeological Institute of America, and *Biblical Archaeologist*, published by the American Schools of Oriental Research, Jerusalem and Baghdad. The third, *Hesperia; Journal of the American School of Classical Studies at Athens*, is one of the world's most scholarly. An indication of the necessity for using related indexes is the fact that

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the *American Journal of Archaeology* of the Archaeological Institute of America has been dropped from *Art Index* but continues in *International Index*. Foreign indexed titles include such sources as the *Journal of Egyptian Archaeology* of the Egypt Exploration Society, London, and the *Journal of Hellenic Studies* of the Society for the Promotion of Hellenic Studies, London. Even these few samples indicate that archaeological publishing is international. The place of publishing is based upon the sponsoring society's headquarters, not upon the geographic area of its activity. Study of objects in U.S. museums requires research in foreign journals, for their treatment is often more scholarly than the owning collection's bulletins, which are frequently limited by budget and popular treatment. Internationalism is also important in bibliographical publishing: *Fasti Archaeologici*; *Annual Bulletin of Classical Archaeology*, which includes English, French, German, and Italian writings, is published by the International Association for Classical Archaeology in Florence with the sponsorship of UNESCO and the New York Metropolitan Museum of Art. The serious archaeological periodicals have a limited market and require subsidization. G. Daniel, editor of *Antiquity; a Quarterly Review of Archaeology* (London), refers to their difficult history as "the melancholy chronicle of dead journals."<sup>23</sup> During 1961 this publication almost ended, and the international interest of U.S. scholars is evidenced in the formation of the Antiquity Trust, with financing sponsors including the University of Chicago, Cornell University, Harvard University, the University of Pennsylvania, Princeton University, and *Scientific American*.

Art historical journals, which together with those on archaeology were the first types to emerge in the historical development of art periodicals, are similar in that they usually have society sponsorship. They have undergone no major change. Although each decade has its own gifted researchers and currents of methodology, the needs of the audience remain constant. Two of the major U.S. examples continue to be the College Art Association's *Art Bulletin*, which one authority states is "now recognized as the leading art historical periodical of the world,"<sup>24</sup> and the Detroit Institute of Arts' *Art Quarterly*, which features a section listing works acquired by U.S. and Canadian museums (which together with *Art Journal*'s regular listing of college art collections' accessions is the only attempt to centralize such information), and articles relating to the Institute's Archives of American Art.<sup>25</sup> Foreign titles indexed include *Bollettino d'Arte* (Rome), *Rivista*

*d'Arte* (Florence), *Journal of the Warburg and Courtauld Institutes* (London), and *Zeitschrift für Kunstgeschichte* (Munich), the last being one of the finest examples of printing production in this field.

Publications of U.S. museums also continue in their established patterns. The 1959 voting list offered 22 museum publications which were being indexed at the time; subscribers voted to continue indexing them all, even though the Committee strongly recommended retaining only 7. This is a marked indication of library appreciation of this type of publication, typified by such bulletins as those of the Metropolitan Museum of Art and the Museum of Modern Art. In the field of museography the *Index* includes *Museums Journal*, published by the Museums Association, London, but not the U.S. counterpart, the American Association of Museums' *Museum News*, which was being expanded out of its original newsheet format at the time of the *Index's* reorganization. Both are of value to the museum worker for their information on practical and professional problems, but the major publication in this field is *Museum; a Quarterly Review*, published by UNESCO in Paris. Founded in 1948, it superseded *Mouseion*, which had been published in Paris by the Institut International de Coopération Intellectuelle from 1927 to 1945. Each article appears in both English and French, with summaries in Russian and Spanish. This is the definitive source for technical studies of conservation and presentation by the most experienced authorities. In addition, international educational trends are covered, and touching as it does upon many vital areas of popular and specialized education, *Museum* is one of today's main organs of intellectual communication among educational planners.

In liturgical art, *Art Index* offers only *Liturgical Arts; Devoted to the Arts of the Catholic Church*, the chief U.S. periodical in this field, but not *Fede e Arte; Rivista Internazionale di Arte Sacra*, published by the Pontificia Commissione Centrale per l'Arte Sacra, Vatican City, or *Das Münster; Zeitschrift für Christliche Kunst und Kunstwissenschaft* (Munich), which not only presents contemporary trends but offers major art historical studies.

While by their nature archaeological and art historical publications retain a traditional continuity of organization and approach, the field of architecture has a corpus of periodicals expressive of the postwar revolution in architectural practice. The U.S. *Architectural Forum*, *Architectural Record*, and *Progressive Architecture* all provide panoramic surveys of trends; all are heavily illustrated, modern in format, and reflect the high level of achievement of the profession. Their in-

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fluence abroad can be seen in such periodicals as *Architektoniki*; *Architecture and Decoration in Greece*. European periodicals indexed include *Architectural Review* (London), which under the direction of Nikolaus Pevsner and J. M. Richards has been probably the most influential postwar architectural journal, *L'Architettura*, *Cronache e Storia* (Rome), and *Casabella; Rivista Internazionale di Architettura e Urbanistica* (Milan). In terms of architectural theory, *Zodiac, a Review for Contemporary Architecture* (Milan), founded by Adriano Olivetti and published by the Olivetti Company, is of international importance. Its editors include Giulio Carlo Argan of the University of Rome, Peter Blake, an editor of *Architectural Forum*, Arthur Drexler, Director of the Department of Architecture and Design of the Museum of Modern Art, authors Sigfried Giedion and Henry-Russell Hitchcock, and architects Le Corbusier, Ernesto N. Rogers, and Eero Saarinen. The trend of architectural periodicals has been the development of large-scale journals geared to the needs of architects, but as a result of their strong visual emphasis they are of great appeal to the interested layman. A good portion of their high printing costs is absorbed by the many advertisements for architectural materials. Turning to the opposite extreme in scale, *Perspecta; the Yale Architectural Journal*, published by students in the Yale Schools of Architecture and Design, is one of the country's most advanced journals in contemporary theory.

The achievements of architectural periodicals reflect the architect's realization of the imperativeness of research. Walter A. Taylor, Director of Education and Research of the American Institute of Architects, has stated, "Our most important objective is to complete the conversion of our industry into a 20th-century industry, in which research is not a fortuitous adjunct, diversion, or happenstance, but a basic tool and a top priority investment."<sup>26</sup> The variety of available information has created its own problems, and in discussing the future of architectural schools, the Institute reports,

The proliferation of publications in recent decades makes it more and more difficult to focus readily upon the most pertinent materials for the topic at hand. For this reason the school's library must be served by experienced personnel who can not only guide students and faculty to desired materials, but who will also train them—often in spite of themselves—in the use of bibliographical tools and methods. . . . The periodical indices—the Industrial Arts Index, the Art Index, and the

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Engineering Index—form basic tools which, however, demand some degree of ingenuity for maximum results.<sup>27</sup>

In analyzing the architectural press the Institute believes that coverage of projects and developments is promptly and effectively reported by U.S. journals, but reports that the largest gap in architectural publications is in the area of technical papers devoted to systematic comprehensive coverage of complete projects. "The profession lacks entirely any medium comparable to the *proceedings* which form such valuable repositories of technical knowledge in the sciences and technologies. Without such means of recording methodically the accumulated experience of the profession, it is difficult to understand how a sound basis of future growth can be obtained."<sup>28</sup> Such demands go beyond the practical potentialities of the commercial architectural periodicals and would have to be met by larger organizational sponsorship.

Fields especially representative of society's technological orientation are the areas of town planning, graphic art, and industrial and interior design. For planning, the *Index* has added three important works. The *Journal of the American Institute of Planners* fits into the pattern of international publications in this field, which includes *Town Planning Review*, published by the Department of Civic Design, Liverpool School of Architecture, University of Liverpool, and *Urbanistica*, published by the Istituto Nazionale di Urbanistica, Turin. In graphic art, *Art Index* includes the U.S. *Printing and Graphic Arts*, published by the Stinehour Press, Lunenburg, Vermont, and *Print, America's Graphic Design Magazine*. The interest of the American graphic artist in foreign trends is illustrated by *Print's* recently devoting an issue to "Trends in European Design."<sup>29</sup> European publications in this field outshadow those of the United States in influence. Two of the leading ones are indexed. *Graphis, International Journal of Graphic Art and Applied Art* (Zurich) has each article in English, French, and German, and its attractive format, typical of advanced Swiss design, has helped make it one of the most popular and admired of all modern art periodicals. To graphic artists it speaks with the greatest authority. Besides international coverage of all aspects of graphic art, its articles range over many noncommercial subjects, including ones on art history which are exceptional for their excellent color reproductions. The United States has nothing approaching *Graphis* in scope or quality; on a national level there is the Art Directors Club of New York's *Annual of Advertising and Editorial*

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*Art and Design*. Besides *Graphis* the *Index* covers *Gebrauchsgraphik*, *International Advertising Art* (Munich), but not included are *Typographica* (London), edited by Herbert Spencer, and one of the major sources on contemporary graphic theory, *Typographische Monatsblätter*; *Schweizer graphische Mitteilungen* (St. Gallen).

In its contemporary meaning, design has been defined as "conceiving and giving form to objects used in everyday life."<sup>30</sup> Its all-embracing scope has pushed out the boundaries of past definitions of art. The catalog of Chicago's Institute of Design, one of the nation's leading design centers, describes its program in such a way that practically everything man- or machine-made in our environment is comprehended.<sup>31</sup> Representative periodicals indexed are the U.S. *Design for Industry and Industrial Design; a Review of Form and Technique in Designing for Industry*; *Design Quarterly*, published by the Walker Art Center, Minneapolis, and *Design*, published by the Council of Industrial Design, London. There is a great affinity among industrial design periodicals of different countries, rising out of the concentration on the basic challenges of dealing with new materials and techniques, especially prefabrication, and with the pervasive problem of expanding technology. Consumer understanding of new product developments has been greatly advanced in the United States by selective museum exhibitions and publications, examples including the Museum of Modern Art's *What is Modern Design?*,<sup>30</sup> *Ten Automobiles*,<sup>32</sup> and *The Package*,<sup>33</sup> and the Detroit Institute of Arts' *an exhibition for modern living*.<sup>34</sup>

Art periodicals specializing in interior design, like those in industrial design, are directed toward the professional (popular periodicals covered in *Readers' Guide* being excluded), museum publications, including the Museum of Modern Art's *Prize Designs for Modern Furniture*,<sup>35</sup> again transmitting selective interpretations of current trends. *Art Index* covers the two chief U.S. periodicals, *Interior Design* and *Interiors*. Both are geared to current market trends, and because of their survey coverage and product news, are indispensable to U.S. designers. Responding as they do to the eclectic changes of a vast buying public, however, it is not just to compare them with the best foreign publications, which are more overtly concerned with creating a coherent style than with relating to marketing. Two major periodicals not indexed are *Möbel + Decoration* (Stuttgart), which covers many additional aspects of design and crafts and in its use of layout, typography, photography, and color is one of the finest-designed peri-

odicals, as is *Mobilia* (Oslo), representative of high European printing standards. Completely designed as an integrated composition, encompassing its advertisements, square shape, varicolored paper stock, bold use of type, gate-fold pages, and excellent photography, *Mobilia* fully exploits the physical potentialities of current publishing and visual communication. Unfortunately the one foreign periodical in this field covered by the *Index*, *Art et Decoration; la Revue de la Maison* (Paris), is unrelated to the design concepts of *Möbel* and *Mobilia*.

*American Fabrics* continues to be the only periodical in the field of commercial textile design to be indexed. Its generous sampling of fabric swatches makes each issue a real "collection," and adds the tactile dimension to the varied package which the modern art periodical has become. *Art Index* covers no periodical specializing in the field of fashion design, indicating that a research need has not been formulated. The *Index* includes only two periodicals exclusively devoted to hand crafts, the U.S. *Craft Horizons*, published by the American Craftsman's Council, and *Handweaver and Craftsman*. One reason for the relatively small periodical literature in this field is the inclusion of craft trends in such general periodicals as *Domus*.

One of the main changes in *Art Index* in 1960 was the added emphasis upon 20th-century art. Of the 6 titles exclusively devoted to this subject now included (5 are newly added), none are U.S. Each is a major source for international trends: *Aujourd'hui; Art et Architecture* (Boulogne); *Cahiers d'Art* (Paris); *Domus; Architettura Arredamento Arte* (Milan); *Das Kunstwerk; eine Zeitschrift über alle Gebiete der bildenden Kunst* (Baden-Baden); *Quadrum; Revue Internationale d'Art Moderne*, published by the Association pour la Diffusion Artistique et Culturelle, Brussels; and *XX<sup>e</sup> Siècle* (Paris). Not included are such important periodicals as *Cimaise; Present Day Art and Architecture* (Paris), and, as an indication of the more specialized periodical, *Colore; Estetica e Logica* (Milan). Published in English, German, and Italian, it is concerned with all aspects of color, including its psychological and sociological implications. This concentrated interest in color is related to the University of Parma's sponsoring in 1960 the First National Congress of Studies on the Sociology of Color.

One of the most thorough critical surveys of contemporary art trends, *Art International*, published in Zurich in English, is unindexed. Unlike the preceding titles it was included in the *Art Index* voting list, and its not being accepted is unfortunate, for there is no U.S.

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periodical affording such an intensive scrutiny of contemporary art. It is especially valuable for its full treatment of U.S. art. The only other 20th-century title listed but not accepted was *It is; A Magazine for Abstract Art*, which represents New York abstract expressionists. The new list nevertheless does provide much greater control of knowledge of the art of this century, and indicates the international outlook of subscribers. Interestingly, the most popular title on the 1958 questionnaire soliciting additions to the *Index* was in this field: *Domus*. Of the 486 titles recommended, most had but one requesting subscriber, but nearly one-fifth of those answering recommended *Domus*. This periodical reflects the unified point of view of its editor, the architect Gio Ponti. Its highly selective international approach is not to be found in U.S. periodicals, with the exception of *Arts and Architecture*. It is one of the most handsome of all art periodicals, with striking color photography. Its popularity with U.S. librarians, even before the benefit of being indexed and with the assumed disadvantage of its having only brief English summaries, indicates their appreciation of quality publishing, and the extent to which foreign periodicals had infiltrated the U.S. market by 1958. It is one of the best examples of the periodical which does not require verbal language to be "read"; with its high visual appeal and coherency it is understandable that, together with *Graphis*, it has become one of the period's most accepted art periodicals.

In the new category of photography and films the *Art Index* voting list offered 4 titles, strongly recommending only the 2 devoted to still photography. All were accepted. The 2 photographic periodicals include 2 of the world's finest: the U.S. *Aperture*, which since 1952 has been presenting reproductions of the work of established and new artists, and *Camera; Internationale Monatsschrift für Photographie und Film*, published by the International Federation of Photographic Art, Lucerne, which offers a dynamic gallery of photographs unsurpassed in quality of reproduction, as well as articles on technical subjects. Minor White and Shirley Burden, *Aperture's* editors and publishers, have been able to keep alive a creative photographic periodical without the usual appeal to the interests of the amateur photographer or recourse to the advertisements which dominate other U.S. photographic periodicals. This has been possible through the aid of supporting individuals and institutions. The serious photographic journal, especially if it is historical and archival, demands subsidization because of the high costs of production and the limited market. *Image*;

*the Journal of Photography and Motion Pictures*, published by the George Eastman House Associates, Rochester, was a significant post-war effort along these lines. Financial necessity forced its ending in 1960, and this institutional gap in the literature of an art so immeshed in the nation's history remains to be filled.

In the medium of film the *Index* includes *Film Quarterly*, published by the University of California Press, and *Sight and Sound; the International Film Quarterly*, published by the British Film Institute, London. Both are devoted largely to presenting news on current filmmaking trends. The desire to have these titles included indicates that subscribers tend to consider the film primarily a visual rather than a literary form, since the field of theatrical drama is not included. European film periodicals are the major sources, however. In Italy *Bianco e Nero; Rassegna di Studi Cinematografici* has been published by the Centro Sperimentale di Cinematografia, Rome, since 1937; *Centrofilm, Quaderni di Documentazione Cinematografica* is published by the Istituto del Cinema, Università di Torino; and *Film; Rassegna Internazionale di Critica Cinematografica* (Venice) are among the more serious Italian journals. *Revue Internationale de Filmologie*, published at the Centre de Recherches Filmologiques by the Institut de Filmologie de l'Université de Paris with the cooperation of the Centre National de la Recherche Scientifique since 1950, considers the film in its social, educational, and psychological functions and is actually a review of mass-communication media similar in goals to the University of California's *Quarterly of Film, Radio and Television*, which preceded *Film Quarterly*. An indication of the serious intent of French motion picture periodicals is the article by the art historian Marcel Brion, "Baroque et Esthétique du Mouvement," which deals with general problems of baroque art and which appeared in *Etudes Cinématographiques*.<sup>36</sup> French film journals have influenced the production of films; at least 6 staff members of *Cahiers du Cinéma* have become film directors in the *nouvelle vague* movement.<sup>37</sup> Other samples of postwar European publications are *Deutsche Film Kunst; Zeitschrift für theorie und praxis des Filmschaffens* (Berlin) and *Filmkunst; Zeitschrift für Filmkultur und Filmwissenschaft* (Vienna), while *Cine Cubano* (Havana), product of the Cuban film industry newly active under the Instituto Cubano del Arte e Industria Cinematográficos, is an interesting Latin-American example of the concern with international films in a changing government.

The United States clearly lags in this field, reflecting the lack of any

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centralizing organization. In a recent issue one of the editors of *Film Quarterly* proposed the creation of an American Film Institute, "to bring a new focus to a wide range of archival, cataloguing, educational, publishing, and even producing activities—as have the British Film Institute and the Cinémathèque Française."<sup>38</sup> Our *Films in Review*, published by the National Board of Review of Motion Pictures, concentrates upon a popular audience, and the serious *Film Culture* is no longer published on a periodical basis. It is unfortunate that our main deficiency in art periodicals is in the films, considered as they are by many to be one of the most significant art forms of the present. Arnold Hauser, in his massive *The Social History of Art*, entitles his entire study of the 20th century "The Film Age," stating that "one has the feeling that the time categories of modern art altogether must have arisen from the spirit of cinematic form, and one is inclined to consider the film itself as the stylistically most representative, though qualitatively perhaps not the most fertile genre of contemporary art."<sup>39</sup> Erwin Panofsky, art historian at the Institute for Advanced Study, Princeton, stated in 1937: "Today there is no denying that movies are not only art—not always good art, of course, but this applies to sculpture and painting as well—but, besides architecture, perhaps the only art actually alive."<sup>40</sup> With the continued expansion of mass-communication arts, UNESCO reports that in 1958 Soviet film attendance totaled over three billion, and U.S. over two billion.<sup>41</sup> What is of importance is not just the quantitative aspect. The postwar years have witnessed the emergence of films of great effort: Antonioni's "L'Avventura," Bergman's "Smultronstället," Fellini's "La Dolce Vita," Kurosawa's "Ikiru," Resnais' "Hiroshima, Mon Amour," and Visconti's "Rocco e i suoi Fratelli" are but several of the past five years to explore, with entirely different stylistic and ideological means, problems of contemporary social morality and personal communication. Their makers' strivings relate to the challenge of Gropius' recent Columbia University address, "Communication from person to person is at an all-time low today in spite of, or because of, our tremendous technical means of communication, and most individuals are driven into shallow superficiality in their relations with other people, including their own friends."<sup>42</sup>

In view of the importance of today's films it is distressing that there is no major U.S. publication disseminating information. One reason for this is that a high percentage of the films which are important as art works and likely to evoke a critical literature are foreign and experi-

mental ones viewed by a small fraction of the U.S. audience; another is that in the United States the audience conceives of the film as entertainment, whereas abroad, the active film societies attest to a realization of the film as a serious art. A 1957 bibliography of over 1,000 film periodicals listed only 15 per cent as being U.S.<sup>43</sup> At the same time U.S. film-reviewing media have a dominant position in the success or failure of a film, and even in determining which films are to be shown outside New York. This fact was brought out in a recent discussion between film exhibitors and distributors.<sup>44</sup> In the field of general U.S. periodicals the film editors of *Time*, *the Weekly Newsmagazine* must be singled out for their constant stressing of major international films. But it is disappointing that in such a prolific period of film production, and argumentation of theory abroad, a U.S. journal can state, "Because of America's remarkably provincial isolation from world cinema, American criticism has a long way to go to even attain the starting points of the present controversy between 'Sight and Sound' and 'Cahiers.'" <sup>45</sup>

The visual elements of theatre—scenery design, costuming, lighting and architecture—receive brief attention from today's general theatre periodicals. During the 1930's such publications as *Theatre Arts Monthly* featured articles by theatre architects and designers. Current design is much less covered today, one of the few periodicals continuing to do so being *World Theatre*, published in English and French by the International Theatre Institute with the assistance of UNESCO in Brussels since 1950. A recent issue, devoted to theatre architecture, reports on an international survey of building trends.<sup>46</sup> In historical theatre research, which occasionally includes studies of visual aspects, most publications are sponsored by societies. Included are *Theatre Notebook* (Society for Theatre Research, London), *Theatre Research* (International Federation for Theatre Research, Rome), and *Theatre Survey* (American Society for Theatre Research). Unlike *World Theatre*, which is included in *International Index*, they are unindexed.

This survey of U.S. art periodicals indicates that in postwar years, publishing has followed earlier trends in the field of historical scholarship, but that periodicals in other areas have responded to the general concern with contemporary developments and are reaching an expanding market. This is the result of the general art periodical's being commercially operated and, of necessity, in gear with its readers' shifts of interest. In both realms U.S. art periodicals have been making considerable achievements, on an international basis in scholarship, and

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on a more national basis in commercial publishing (with the exception of architecture). Our chief periodicals in the field of general art are usually not on a level with those of continental Europe. Our best-represented field is architecture; our weakest is the important communicative art of the film. Art study has always implied research in international sources. What is new is that in recent years study of contemporary U.S. art trends has become increasingly difficult without the use of foreign publications. In terms of the periodical as a finished visual product, ours are generally not comparable in design and printing quality to those of the finest European presses. There has been a marked impingement of foreign periodicals on the U.S. market. This is a not undesirable tendency, for the growing competition may serve to strengthen our journals. *Architectural Forum* reports on this realistically:

International communication and action regarding architecture, through publications, gets more attention in Europe than in the U.S. The reasons are economic as well as cultural. Europe exports building materials as well as architectural literature, and although it is regarded as vulgar to mention a link between the two, they support one another. Publishing economics too are favorable in Europe. For example a strong Continental or British architectural magazine may have a circulation in the U.S. equal to only one-thirtieth of *Forum's* but this may represent an expansion equal to one-fifth of its domestic total! Such a publication will find it profitable to carry quite a bit of discussion of American architecture for both of its audiences. American publications, by comparison, send a much smaller proportion of their bigger output abroad, but it bulks big enough in Europe to get a fair amount of attention from a selective audience.<sup>11</sup>

In terms of control of periodical information, the chief tool, *Art Index*, supplies good general coverage and has responded to changing needs. Additional indexing is done by individual libraries based upon their particular functions. The Avery Architectural Library of Columbia University, for example, indexes all of the more than 200 periodicals it is currently receiving, including those in *Art Index*, to meet the bibliographical control requirements of its special approach.

The period has not seen heavy experimentation in publishing, resulting from the high costs of printing and the institutionalizing of outlook. Two important postwar attempts which were unable to continue were made by Wittenborn, Schultz, Inc. (now Wittenborn and Company), New York. *trans/formation: arts, communication, environ-*

*ment; a world review*, started in 1950 with the assumption that art, science and technology are interacting components of contemporary experience. By treating the arts and sciences as a continuum, it proposed to present unifying views of "culture under transformation." Edited by artist Harry Holtzman, its large staff of consulting editors included such authorities as Le Corbusier and the semanticist S. I. Hayakawa, and many artists and theorists in different fields. Planned to be issued three times a year, only three issues appeared before it ended in 1952. As the thesis of *trans/formation* became commonly recognized, it was absorbed as part of our general literature. It is difficult to overemphasize the value of such a short-lived but all-embracing periodical. It was pivotal in focusing attention upon disciplinary interrelationships. In its broad philosophic outlook and austere but individualistic editorial policy it has not since been matched. At the time of its start the publishers were also planning a journal to be called *The Modern Art Annual*, "the first and only art annual devoted to contemporary art." Its preliminary announcement stated, "The Modern Art Annual will devote space to documents that might otherwise be lost, or allowed to exist in ephemeral form only. Introductions to catalogues, brief essays, biographical commentary and relevant texts will be compiled for convenient reference. In addition, an extensive report will be made of all publications on modern art, both domestic and foreign."<sup>47</sup> Its editors were to be the painters Robert Motherwell and Ad Reinhardt, the photographer Aaron Siskind, and the librarian of the Museum of Modern Art, Bernard Karpel. By the time it appeared in 1951, its title had been changed to *Modern Artists in America*, and it was by this time to be a biennial covering the previous two art seasons. This volume, which was the only one published, contained transcriptions of two round-table conferences. This documentary recording of discussions has since become a popular feature of the literature, including *avant-garde* periodicals.<sup>48</sup> Karpel presented an international bibliography prefaced by an essay, "Objectives in Bibliography," which analyzed the problems of the literature of modern art. As to the original plan for the bibliography, he states,

From the beginning, it had been the hope of the editors to provide in one place a yearly record of all printed materials on the subject of modern art. . . . While the documents of modern art are extensive, they are certainly not endless, and exceeded in many instances by the literature provided for other areas of study. The advantages of coordinating widely scattered, frequently unpublicized information

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seemed obvious, and equally obvious, the wisdom of undertaking this effort in compilation while the record was warm, the artist alive, and the ephemeral tangible. Unfortunately, the spiralling costs of printing even as compact a bibliography as this, costs which became prohibitive in 1950, made such an ambition impossible to realize.<sup>49</sup>

This is a clear example of the need for subsidization to supplement commercial publishing in order to provide control of art data. Karpel's definitive bibliography, *Arts of the 20th Century*, covering 1900-1950, was listed in Mary W. Chamberlin's list of art reference books as a forthcoming Wittenborn publication.<sup>50</sup> Economic factors have prevented this, however, and the field is without this needed international source. In art publishing, with its high printing costs, unpredictable market, and only small chance for profit, the field has been fortunate in having the attention of George Wittenborn, whose series, *The Documents of Modern Art*, has become one of the world's most important and respected sources. With his varied efforts, and with the institutional attempt to centralize documentation as evidenced by the Detroit Institute of Arts' Archives of American Art and the museums' accessions list appearing in its *Art Quarterly*, U.S. art publishing has reached a cul-de-sac; to go beyond these attempts some major form of subsidization is needed.

A postwar experiment in a completely different direction is *Student Independent*, published by the students at Chicago's Institute of Design. The Institute, which was founded in 1937 as the New Bauhaus by the artist László Moholy-Nagy, who had been one of the Weimar and Dessau Bauhaus teachers, became part of the Illinois Institute of Technology in 1949. The issue for 1953 consisted of original woodblock prints, and the one for 1957 was devoted to experimenting with photographic presentation and is especially provocative. It was a portfolio of 28 sheets, each photograph printed with different colored inks on such unusual printing surfaces as plastic, wrapping paper, and even a page from the local telephone directory. An edition of 483 copies was made, and priced at only \$2.50, it was an unusually successful venture. Price is mentioned to indicate that even in an economy of prohibiting printing costs, groups not concerned with profit and willing to do everything from trimming paper to mixing ink can create exceptional results. *Student Independent* is as expressive a "museum without walls" as possible. Hand production is not a trend, but it could suggest possibilities to other institutions interested in communication techniques. A periodical which does some experimen-

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tation is *Ark; Journal of the Royal College of Art*, London, which is partially printed by the Offset-litho and Letterpress Departments of the College. With articles on, and visual presentations of, such varied subjects as painting, design, town planning, and photography, it represents creative art educational publishing on a commercial basis, a field which has not been actively explored in the United States.

In terms of leaving a record of the present for the future, it has been seen that U.S. periodicals cannot be divorced from the international trend which is basic to both art creation and publishing today. The postwar cultural world is more than represented and reflected in its art periodicals, for in its stress of visual imagery and communication the contemporary art periodical *is* our world. Anyone picking up a copy of today's *Domus* will see a world that is sharp, fast, hard, glittering, materialistic, authoritative—qualities with which Pevsner characterized the architecture of Gropius: "It is the creative energy of this world in which we live and work and which we want to master, a world of science and technique, of speed and danger, of hard struggles and no personal security, that is glorified in Gropius' architecture."<sup>51</sup>

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