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dens or garden music, literary and pictorial accounts of gardens, garden plantings, the effects of fresh botanical knowledge on garden art and design, to the relations between gardens and larger landscapes or architecture.

The several articles in the first issue are of the traditional art-historical iconographic type. George L. Hersey's 'Ovid, Vico, and the Central Garden at Caserta,' for instance, traces the iconography of an eighteenth-century rococo Italian palatial garden. Its sources, Hersey explains, begin with Ovid's fables, chiefly those found in the *Metamorphosis*, and from that famous eighteenth-century reinterpretor of classical legends, Giambattista Vico.

Designed by Luigi Vanvitelli, the gardens were intended to be a complement to the palace. Hersey is concerned with the poetic meaning of the garden's central axis, its canal and its sculptural groups. The earliest of these groups, that of Diana and Actaeon, recounts the story by Ovid of how Actaeon was transformed into a stag after viewing Diana's nakedness. Hersey points out, though, that Ovid's story lacks a moral. That moral, he goes on to explain, is provided by Vico who declares that this fable means that in the future no man may look upon a naked woman other than his wife. The connection with the sculptural group arises from the knowledge that the myth of Actaeon appears at that time in human history when primitive hunting groups, seeking social stability, invented marriage.

A model of exacting and painstaking research, Hersey's study seems nevertheless doomed to obscurity. One hopes that in future issues of the *Journal of Garden History* Professor Hunt will entertain and encourage some of the newer art-historical methodologies. The audience for garden studies is small and will become even smaller if Hunt's readers do not respond quickly to his invitation with vigorous and imaginative suggestions and contributions.

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STEPHANIE BARRON and MAURICE TUCHMAN, eds. *The Avant-Garde in Russia, 1910-1930: New Perspectives.* Los Angeles, Los Angeles County Museum of Art, 1980. 288 pp., illus., 27,50$.

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These books, the catalogues of major exhibitions, will be of some use to those who want to develop a general knowledge of the Russian avant-garde. The Los Angeles publication contains eighteen articles on a variety of topics, an interview with the linguist Roman Jakobson, a comprehensive bibliography, translations of statements by several artists, and chronologies. There are two essays in the Guggenheim publication, one by Rudenstine on the George Costakis Collection, the other, by Rowell, titled 'New Insights into Soviet Constructivism: Painting, Constructions, Production Art.' The catalogue itself, by Rudenstine, is divided into seven sections, each with comprehensive notes. Both books are profusely illustrated and contain biographical entries on the artists included in each exhibition. While the quality of the illustrations is generally superior in the Guggenheim book, the biographical entries in the Los Angeles book are more complete.

There was considerable interaction among the artists of Russia and Europe in the first decades of the century. Of the forty artists selected for the Los Angeles exhibition, for example, a few, including Chagall and Kandinsky, have a prominent position in the history of European art. Fifteen of the artists studied or worked in Europe before World War I and eleven, including Gabo, Goncharova and Larionov, emigrated to the West before the mid-1930s. Contemporary European works were shown in Russia; such major texts as Kandinsky's *Concerning the Spiritual in Art*, Gleizes' and Metzinger's *Cubism*, and Italian Futurist manifestoes were translated into Russian soon after they were written. By 1930, exhibitions of contemporary Russian art had been shown in Paris, Berlin, Venice, Cologne, Brussels and New York, and Malevich's *The Non-Objective World* had been published in Europe.

From the latter part of the 1930s through the 1950s, for reasons both aesthetic and political, interest in the art of the Russian avant-garde languished in the West. With Ad Reinhardt's interest in Malevich, and with the rise of Minimalism in the United States during the 1960s, however, the Russians were seen as precursors of a contemporary art. Flavin (who dedicated a series of work to Tatlin), Judd, Andre, LeWitt and Morris, like earlier Russian artists, made art through principles of construction ('The idea is the machine that makes the art,' wrote LeWitt) rather than through composition, using their materials to create works whose simple, geometric forms often prompt complex visual and intellectual responses.

Maurice Tuchman interviewed some of the Minimalists and several other artists for 'The Russian Avant-Garde and the Contemporary Artist,' his contribution to the Los Angeles book. He points out

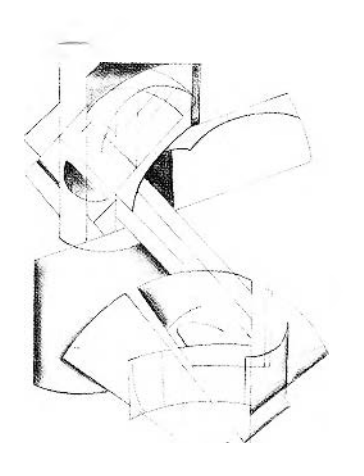

FIGURE 4. Alexandr Rodchenko, *Untitled*, 1917-19. Charcoal on paper. New York, The Guggenheim Museum.

that, for the most part, information about the Russian work was 'limited to reproductions that conveyed nothing of the scale, the emphasis on materiality, or the surface qualities of the original' (p. 119), and that most of the reproductions were black-and-white. As the recent proliferation of exhibitions and publications has allowed us to understand the development of the Russian avant-garde somewhat more clearly, its influence on American art of the 1960s seems more superficial.

In both of these books the Russian avant-garde is presented as a single movement comprised of several stylistic tendencies. Stephanie Barron, in 'The Russian Avant-Garde: A View from the West,' rather simplistically identifies Suprematism and Constructivism as primary styles, 'each with distinguishing traits and with 'schools' or followers' (p. 12), and Neo-Primitivism and Cubo-Futurism as secondary styles. The sections of the Guggenheim catalogue include Symbolism, Cubo-Futurism, Suprematism, Constructivism and Productivism, as well as 'Matiushin and His School [and] Pavel Filonov' and 'Parallel Trends: The Figurative and the Cosmic.' Rudenstine cautions the reader that 'The varieties of approach that coexisted within every one of the avant-garde's innumerable groups and the mobility of the artists between one group and another must be borne in mind, and the headings given in the catalogue should therefore be understood as only general designations for what often constituted internally inconsistent and diverse tendencies' (p. 14).

The personal and professional antagonism between Malevich and Tatlin, respectively the leaders of Suprematism and Constructivism, and the degree to which other artists were influenced by them, is discussed in several essays in the Los Angeles book. Michail Grobman, in 'About Malevich,' contrasts Malevich's mysticism with the Constructivists' materialism, emphasizing the complete incompatibility of their underlying philosophies. Clearly, Malevich's interest in the non-objective world, expressed in some of his paintings by the precise placement and colour of lines and geometric shapes so that they will appear to hover in front of and behind the canvas, turning the canvas itself into an undefined space through which forms advance and recede, is opposite to Tatlin's direct use, in the counter-reliefs, of the possibilities of texture, colour and form inherent in materials, some of which were not previously used for art. Charlotte Douglas, however, in her study of the *0-10* exhibition of 1915, convincingly argues that the two, 'rather than representing two divergent modes of thought, were at that moment closer in theory and practice than has previously been recognized' (p. 34), and notes that 'despite all their differences each artist was inspired by the other' (p. 40). Surprisingly, the conflict between Malevich and Tatlin is not discussed in the Guggenheim book and, although two of the essays in the Los Angeles book are about Malevich (in addition to Grobman's there is Jean Claude Marcadé's 'K. S. Malevich: From *Black Quadrilateral* (1913) to *White on White* (1917); from the Eclipse of Objects to the Liberation of Space'), there is no monographic essay on Tatlin, whose materialism proved to be the more persuasive influence for artists of the 1920s.

Popova's career is presented as being indicative of the overall development of the Russian avant-garde by Dmitri Sarabianov ('The Painting of Liubov Popova') in the Los Angeles book and by Rowell in her essay for the Guggenheim. At the end of 1912, when she was twenty-three years old, having already studied ancient Russian architecture and icons, worked with Tatlin, experimented with a primitivism inspired by Goncharova and Larionov, and visited Italy, Popova travelled to Paris where she studied with Metzinger and Le Fauconnier. Although she returned to Moscow in 1913, the next year she visited France and Italy again, remaining in Europe until the beginning of World War I obliged her to return once more to Russia.

From 1913 to 1915, Popova's work, including some 'plastic paintings' that incorporate elements that project from the surface, is Cubo-Futurist. Generally, whereas the authors of the essays in the Los Angeles book emphasize the French influence on Russian Cubo-Futurism, Rowell and Rudenstine emphasize the Italian. They list several of Boccioni's works that Popova might have seen during her sojourns in Paris, provide illustrations of works by both artists for comparison, quote passages from Boccioni's writing that Popova might have read, and conclude that he 'provided her with a crucial catalyzing force: it was partially through an understanding of his art and its theoretical foundations that she was able to formulate her own powerful and fully mature style' (Rudenstine, p. 47). Sarabianov, on the other hand, dismisses the Futurist influence, writing that 'One could give the conditional title of Futurist to Popova's works of 1914-15, conditional only because they cannot be associated with the main tenet of the Futurist credo' (p. 43). Those Russians who wrote about European styles during the period of the avant-garde usually mentioned Cubism and Futurism with equal emphasis. An exhibition at the Carus Gallery in New York this Fall, 'Futurists: Italian and Russian, 1912-1916,' and most Cubo-Futurist works illustrated in these books, confirm the degree to which the Russian artists understood and developed the formal and theoretical implications of works by the Italians.

Popova became associated with Malevich's Supremus group in 1916. Her work of this period is characterized by the use of flat, superimposed planes of colour that give the appearance of floating above one another. Tatlin's influence prevailed, however. Between 1918 and 1922, Rowell writes, 'her canvases illustrate the clearest and most consistent conception of Constructivism in painting to appear in the Soviet Union or anywhere else' (p. 23). In these paintings there is a transition from emphasis on the plane, which is now used to deny or make ambiguous the illusion of space, to emphasis on line. Popova enhances the materiality of some later paintings by using wood as the support, by contrasting lines drawn with compass and ruler with more painterly areas, and by mixing marble dust with the paint to create varying textures.

In December, 1921, Popova wrote: 'Essentially, emphasizing the formal element serves mainly as a point of transit ... [We must] advance through knowledge of technological production to a method of creating objects of industrial production, products of organized, material design' (quoted by Rowell, p. 31). Her last works were textile designs, stage designs, and designs for mass spectacles. These designs paid homage to the natural movement of the human body, to utilitarian objects, and to the propagandistic needs of the Soviet Revolution.

Like Popova, I. V. Kliun and Gustav Klucis are artists whose work, featured in both books, has been relatively unknown in the West. Also like Popova, they were influenced by Malevich at certain points in their careers and later repudiated his philosophy. Kliun, Malevich's contemporary, is included in the Symbolist, Cubo-Futurist, Suprematist and Constructivist sections of the Guggenheim catalogue. His later work has overlapping, translucent forms that suggest an 'impressionist' variant of Suprematism. Klucis, some twenty years younger, became involved with Production Art during the 1920s, producing designs for kiosks that sometimes combined loud-speakers, projection screens, sign-boards and speakers' rostrums, as well as photomontage postcards, posters and book designs. His work is discussed by Vasilii Rakitin in the Los Angeles book.

Other essays in the Los Angeles book deal with the work of better-known artists: John E. Bowlt writes about Rodchenko's photography, Jelena Hahl-Koch about Kandinsky's relationship with the Russian avant-garde, and Boris Brodsky and Alan C. Birnholz about El Lissitzky's work. There are also essays on related manifestations of the avant-garde: 'The Revolution in the Russian Theatre' by Alma H. Law, 'Agit-Prop Art' and 'Vkhutemas' by Szymon Bojko, 'The Ins and Outs of Russian Avant-Garde Books' by Gail Harrison Roman, and 'Cubo-Futurism and the Vesnins' *Palace of Labor*' by Kestutis Paul Zygas. The two remaining essays are a general review by Magdalena Dabrowski, 'The Plastic Revolution: New Concepts of Form, Content, Space, and Materials in the Russian Avant-Garde,' and a study of the work by the Ukranian artist Vasilii Ermilov by Valentine Marcadé.

At its best, the Russian avant-garde is notable for its energy and optimism, and for the conviction with which artists pursued their research. During the decade from 1924 to 1934, when Soviet Realism was adopted as the official style of the Soviet Union, there was, however, a gradual decline. Whereas Barron ascribes this decline to governmental policy, Rudenstine, while acknowledging the influence of the government, gives more complex reasons. Always in the minority of artists, the various avant-garde groups nevertheless were hostile to one another, thus undermining the accomplishments of the movement. Further, despite their prodigious activity, the art of the avant-garde was never accepted by the populace. In-fighting and lack of popular support led to the loss of confidence, causing many artists to abandon the premises of their earlier work.

Since it has only been during the last decade that serious and sustained research into the history of the Russian avant-garde has been undertaken, it is perhaps understandable that, in both of these books, there are occasional discrepancies between what one reads and what one sees in the illustrations. Nevertheless, the information, both verbal and visual, contained in these books and other recent publications will oblige the authors of future survey texts of modern art to develop new approaches to the art of the Russian avant-garde.

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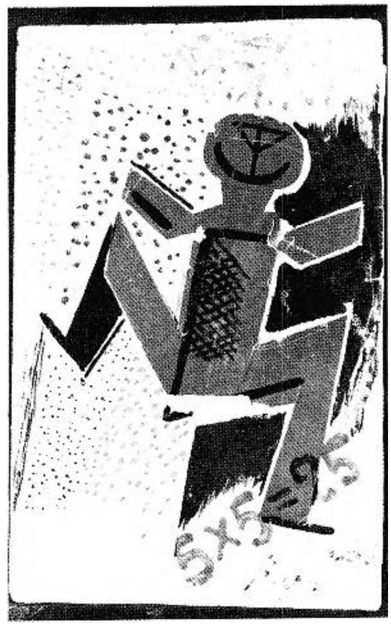

FIGURE 5. Varvara Spepanova (Costakis), *Cover for 5" × 5" = 25" Exhibition Catalogue* (Moscow, September 1921). Gouache and collage on paper. New York, The Guggenheim Museum.

REESA GREENBERG *The Drawings of Alfred Pellan* (disp. en français sous le titre : *les Dessins d'Alfred Pellan*). Ottawa, National Gallery of Canada, 1980. 150 + x p., 88 illus.

W.J. KEITH et B.-Z. SHEK (édit.) *The Arts in Canada : The Last Fifty Years.* Toronto, University of Toronto Press, 1980. 157 + viii p., illus., 20,00 $ (relié), 6,95 $ (broché).

L'on ne saurait assez souligner l'importance de la recherche sur Pellan, présentée dans le catalogue de la récente exposition de la Galerie nationale : « Les dessins d'Alfred Pellan ». L'œuvre de Pellan, en effet, bien qu'il soit déjà reconnu comme l'un des plus importants de