

person.<sup>5</sup> That is, he virtually identified himself with his inheritance; with Austria's monumental heritage. It was this sense of personal ownership of the State and its physical contents that motivated Franz Ferdinand's activities as a Denkmalpfleger, and it is from this perspective that one gets the best prospect of their unambiguously and 'radically conservative' character.<sup>6</sup>

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## Notes

1. A minor criticism here: many of the 1,787 footnotes to the main section contain the same vital statistics that are given in the appended biographies and could certainly have been dispensed with.

2. For the definitive formulation of this distinction, which ultimately goes back to John Ruskin, see Georg Dehio, *Denkmalschutz und Denkmalpflege im neunzehnten Jahrhundert*, Strassburg 1905, pp. 3–25, esp. p. 17.

3. Letter from Franz Ferdinand to Heinrich Krauss-Elisago, quoted in Robert Hoffmann, *Erzherzog Franz Ferdinand und der Fortschritt: Altstadterhaltung und bürgerlicher Modernisierungswille in Salzburg*, Wien 1994, p. 52.

4. Brigitta Mader, *Die Sphinx vom Belvedere. Erzherzog Franz Ferdinand und die Denkmalpflege in Istrien*, Koper 2000, p. 13. Cited by Brückler on p. 77.

5. Hoffmann (see note 3), p. 59.

6. Max Dvořák, *Erzherzog Franz Ferdinand, Mitteilungen der k. Zentral-Kommission zur Erforschung und Erhaltung der Kunst- und historischen Denkmale XIII*, 1914, pp. 157–159, esp. p. 158.

## Wendy A. Grossman Man Ray, African Art, and the Modernist Lens

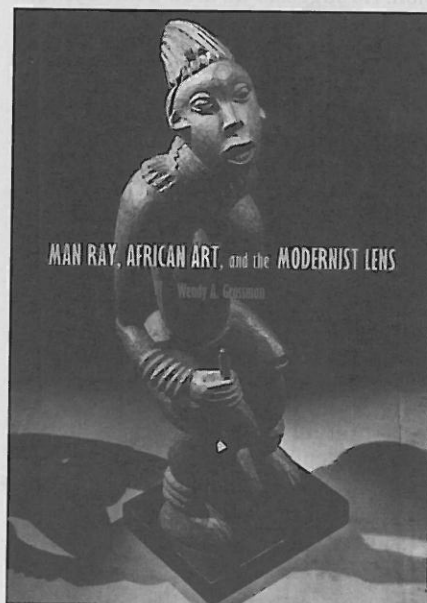
Washington, DC: International Arts & Artists; Distributed by the University of Minnesota Press 2009, 183 pp., b/w and colour ill., maps

In her catalogue, *Man Ray, African Art, and the Modernist Lens*, Wendy Grossman examines the role photography played in shaping American and European receptions of African art in the first half of the twentieth century, as well as the role played by African art in the development of modern photography. Grossman argues that modernist photographic practices were instrumental in shifting the status of African objects from artefacts to artworks, thereby relocating these objects from the peripheries of the art world to the world centres of the art market. By the same token she argues that photography – through its engagement with African art objects during these years – enjoyed a similar shift in valuation, from a previously marginal

artistic status to a new and privileged position as a legitimate modernist art form. What is both surprising and compelling in this argument is the idea that primitivist aesthetics and photographic practice – two aspects of modernism's history that may have previously appeared antithetical – were in fact inseparable parts of the same historical chapter.

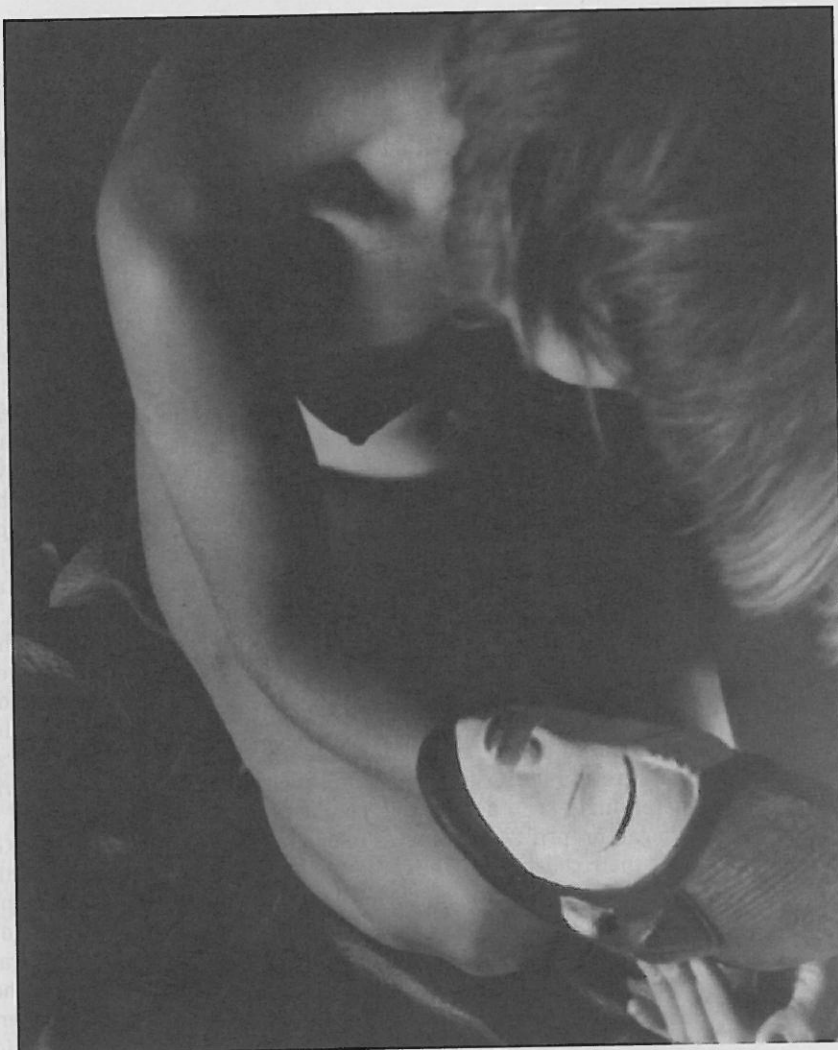
One of the most important links between primitivism and photography is provided by Grossman's survey of Man Ray's photographs of African art (a dimension of the artist's work that has been consistently overlooked in previous scholarship). This account traces Man Ray's engagement with African art over three decades, from his years in New York as relatively minor figure among artists of the Stieglitz circle, through his years in Paris as a major figure within Dada and Surrealist circles. Throughout this account Grossman considers the varied circumstances – artistic, scholarly, commercial – through which African objects entered into Man Ray's photographic practice. Beyond the work of Man Ray, this catalogue features photographs and photo-collages by a diverse selection of his contemporaries, ranging from familiar names in the history of photography (Walker Evans, André Kertész, Alfred Stieglitz, and Josef Sudek, among others) to several lesser-known figures (Marjorie Griffiths, James Allen, and Marta Höepffner, to name a few). Altogether, the catalogue includes more than 160 reproductions of (mostly) photographic artworks by more than two-dozen modern artists, along with an additional sixty African art objects that appeared in or served as inspiration for the former work.

This account unfolds over the course of seven chapters (six by Grossman and one by Ian Walker) and seven sidebar texts (contributed by Yaëlle Biro, Poul Mørk, Rainer Stamm, and Tomáš Winter, as well as three by Grossman), which consider a wide variety of related subjects, ranging from the role of photography in early European and American ethnographic studies of African art to the importance of African art for the development of a primitivist aesthetic among Czech avant-garde artists. Finally, a 'Concordance of African



1/ **Václav Zykmund, *Nude***

c. 1937-1944

gelatin silver print, 29.7×23.8 cm, *The Moravian  
Gallery in Brno*Reproduction: Wendy A. Grossman, *Man  
Ray, African Art, and the Modernist Lens*,  
Washington, DC, 2009

Objects' is included at the end of the catalogue, which (written by an additional fifteen authors, along with several entries by Grossman herself) provides scholarly and contextual information about the African objects depicted within these modernist works.

This catalogue, then, is a complex and ambitious undertaking comprised of many voices and perspectives. As a reference work, it is invaluable: along with the concordance, its assortment of illustrated tables, timelines, and maps helps to provide a broad contextual framework for the vast selection of material covered within. The two maps used to introduce the catalogue - the first, a map of African cultures represented in the exhibition set against a present day political map of the continent; and the second, a map of colonial Africa, as the political divisions appeared in 1930 - already give a sense of the complexity and multi-layered character of the subject matter. Indeed, an additional map of Europe and the United States might very well have been included here to introduce the catalogue, since its account extends from New York and Washington to Paris, Hagen, Berlin, Copenhagen, Prague, and beyond.

In this way, the catalogue is also a study in comparative history: Grossman demonstrates throughout that the presentation of African art in both photographs as well as in exhibitions varied depending upon geo-

graphic context. We learn, for example, in the first and second chapters that African objects entered American public consciousness in a rather different manner from that in which they were introduced to Europeans. In contrast to the cluttered interiors of late nineteenth-century European ethnographic museums where artists like Pablo Picasso first encountered African artefacts, American artists like Man Ray and Charles Sheeler first saw them in prestigious New York venues like Alfred Stieglitz's 291 gallery (which had also been crucial in promoting photography as an art form). Whether exhibited on pedestals alongside contemporary modernist artworks or as images in modernist photographs within the pristine space of the modern gallery, African objects were here 'purged of direct colonial baggage and stripped of any remnants of their utilitarian or religious past' and 'celebrated for their formal qualities as objects of Modern art'. (p. 14) This formalist approach favoured by American photographers, which essentially served to de-contextualise African objects, is perhaps best illustrated by Charles Sheeler's photographic album documenting the African art collection of New York art patron John Quinn. Yaëlle Biro's sidebar text discusses this recently rediscovered album, while an accompanying table reproduces the album in its entirety alongside detailed notes about the works' provenances - thus providing a rare glimpse into both early collecting