

Briefly Noted

Jill Posener. *Spray It Loud*. London and Boston: Routledge & Kegan Paul, 1982. 96 pp. \$5.95 (paper).

Not just another graffiti book (a genre that is proliferating as fast as its subject matter), *Spray It Loud* illustrates the creative use of the spray-paint can by feminists, anarchists, antinuke and antismoking campaigners, and others who want to subvert the status quo. The most striking examples in this collection show how commercial billboards have been "re-faced" in order to alter or to respond to their sexist, racist, or otherwise offensive messages. As the author/photographer states, the most memorable of these graffiti completely change the nature of an ad, or make a sharp point, within a humorous framework. In a world flooded with mass-mediated advertisement, these graffiti provide a refreshing glimpse of the possibility of fighting back.



"This ad was opposite my place of work. I had to stare at it out of the window. A colleague and I went out and added the graffiti. You can see there are two handwritings! It was a way of taking over the poster. You have to have a lot of money to afford billboards like that. We wanted to reclaim the open spaces that have been colonised by advertisers. By writing angry but humorous graffiti, we were also making the point that ad agencies don't have the monopoly on wit. It feels great to see it reproduced everywhere. It's made the point that women can do something instead of just seethe." From *Spray It Loud*, p. 13.

Adam Garbicz and Jacek Klinowski. *Cinema, The Magic Vehicle: A Guide to Its Achievement*. New York: Schocken Books, 1983. 2 vols., each 551 pp. \$12.50 (paper).

A massive, two-volume paperback reprint of a chronologically listed, annotated filmography of films "which anyone seriously interested in the cinema would consider worth seeing, wherever they come from." Apparently, anyone seriously interested in the cinema would consider 750 films worth seeing, divided equally between the years 1913–1949 (vol. 1) and 1950–1959 (vol. 2). The entries provide the names of the major players both behind and in front of the camera (as well as footage counts and running times). Vol. 2 includes 59 unremarkable illustrations. On the whole, this is a valuable reference resource for film libraries and buffs, particularly so because of its inclusion of films produced outside the United States and Western European boundaries of most such compilations.

James L. Enyeart, Robert Monroe, and Phillip Stokes. *Three Classic American Photographs: Texts and Contexts*. Exeter, England: University of Exeter American Arts Pamphlet Series, 1982. 43 pp. £1.50 (paper).

This short pamphlet is one in an interesting series published by the American and Commonwealth Arts Section of the University of Exeter. It contains three brief essays dealing with very diverse photographs and an introduction by photo-historian Aaron Scharf. Robert Monroe discusses the "earliest Pacific Northwest Indian Photograph" taken by an anonymous Royal engineer of three Spokane Indians. James Enyeart focuses on a 1924 platinum print of a cloud by Edward Weston, discussing Weston's approach to the photographic subject in the context of the contemporary debates within photography. Phillip Stokes analyzes Walker Evans's "plain style" in relation to the 1969 photo "Interior, Heliker House," which he interprets as revealing the similarity of Evans's realism to Flaubert's descriptive technique.