

EXHIBITION CATALOGS

Rolywholyover, A Circus: John Cage is an extraordinary exhibition catalog, housed in a silver metal box, designed in consultation with Cage himself--an experience fully in keeping with his philosophy. The box contains an exceptionally wide range of materials, printed in different formats, often on translucent paper, which can be read in any order. Included are reprints of texts that Cage found useful and inspiring, such as "The Agenbite of Outwit" by Marshall McLuhan; "What Should I Eat?" by Andrew Weil, M.D.; "Zen and Dhyana" by D.T. Suzuki. There are also writings and letters by Cage, reproductions of works by Cage and others, musical scores, recipes, advice on healthy eating, and photographs. There is an excerpted interview with Merce Cunningham, as well as an interview with Cage. The exhibition will be traveling, after its run through 28 November 1993 at the Museum of Contemporary Art in Los Angeles, to the Menil Collection in Houston, the Guggenheim Museum in New York, the Art Tower Mito Contemporary Art Center in Japan, the Philadelphia Museum of Art. Published by MOCA and Rizzoli International Publications, this stunning catalog is a chance operation experience, "giving the impression that the materials are endless..." \$45.00

1993 Biennial Exhibition: Whitney Museum of Art by Elisabeth Sussman, Thelma Golden et al (New York, Whitney Museum of Art/Abrams, 1993, \$30.00) documents the work of 82 artists including painting, sculpture, video, film, site-specific installations, and performance art.

The work of each artist is illustrated, and accompanied by a biography, selected exhibition history, and bibliography. Essays by each of the four curators are included, along with four additional texts by well-known cultural critics exploring various aspects of contemporary art, including Coco Fusco, B. Ruby Rich, Avital Ronell, and Homi K. Bhabha. 169 illustrations, including 49 in full color.

Richard Serra: Weight and Measure 1992 (London, Tate Gallery/Univ. of Washington Press, 1993, \$27.50 paper) documents the Tate's invitation to Serra to utilize their entire Duveen Galleries. Serra, as a result, created a single work, **Weight and Measure**. Included is an edited version of an interview with Serra by Nick Serota and David Sylvester, in which Serra discusses the processes utilized in creating the work, including photographs of the work in progress at the steel mills in Germany. There is a catalog of site-specific indoor installations with photographs, and selected exhibition history. A significant catalog!

Richard Hamilton, edited by Richard Morphet (London, Tate Gallery/Univ. of Washington Press, 1993, \$75.00 cloth, \$45.00 paper) includes a major essay by David Mellor, entitled "The Pleasures and Sorrows of Modernity: Vision, Space and the Social Body in Richard Hamilton, as well as an interesting comparison between Marcel Duchamp and Hamilton by Sarat Maharaj. With 304 illustrations, of which 106 are in color, a bibliography through 1992 and an index, this third exhibition of Hamilton at the Tate allows us to see how Pop is still there, but not only Pop, and how the past twenty years of technological innovation have captured the

process and product of Hamilton anew. He has always been on the cutting edge, and this catalog is a record of that innovation.

Edward Ruscha: Romance with Liquids/Paintings 1966-1969, with an essay by Yve-Alain Bois (New York, Rizzoli/Gagosian Gallery, 1993, \$30 paper) documents his "liquid" paintings, which according to Bois are among the artist's most influential and important explorations. In his extraordinary resourcefulness of combining words and images makes him relevant to recent issues in contemporary art. What Ruscha does is make us see with heightened vision the way the mass media bombard us with a volley of images and information each day. With keen vision and inimitable humor, Ruscha has become an "icon" himself in the panoply of contemporary text-based artists. Besides the fascinating typefaces which play with the eye, as Ruscha does, in Bois' essay, there is a conversation with Ruscha and Walter Hopps that is quite revealing. For lovers of Ruscha's books, this volume amplifies your appreciation of a modern master.

Elijah Pierce: Woodcarver by E. Jane Connell (Columbus Museum of Art, Ohio/dist. by Univ. of Washington Press, 1992, \$35.00) documents the career of a woodcarver who had a special religious calling, believing he was destined to preach through the vehicle of wood carving. The carving came from a wide variety of vernacular sources such as newspapers, comics, book and magazine illustrations, oral history, popular songs and hymns, current events, and folk tales. Within this catalog, there are 173 works which reflect Pierce's roles as "carver, barber, minister, Mason, and community historian." Optimism and confidence pervade the works.

Among the works is the ambitious "Book of Wood", which consists of 7 large wooden pages filled with scenes from the Gospels, used by Pierce as a visual aid in "sacred art demonstrations" for which he provided a sermon-like commentary.

Five essays by a historian, sculptor, an art historian, a folklorist and a Columbus artist who considered Pierce as a friend and mentor, bring Elijah Pierce into the context of major philosophical and disciplinary approaches to folk art. He is celebrated as well by 246 illustrations, 88 of which are in full color. There is an annotated checklist, a chronology of Pierce's life, one of the first in-depth chronologies written for a folk artist, and an exhaustive bibliography.

Word as Image: The Art of Chinese Seal Engraving by Jason C. Kuo (New York, China Institute in America/dist. by Univ. of Washington Press, 1993, \$28.00 paper) has 70 illustrations, 8 in color, photographs, seal impressions, and rubbings includes a history, a chronology, as well as an extensive bibliography. A list of Chinese characters completes this important exhibition catalog.

Mapa: The Airmail Paintings of Eugenio Dittborn is a bilingual catalog, documenting the Airmail Paintings by an extraordinary artist from Chile, who literally mails the paintings for display via the post office, reflecting the global image

transmission that so fascinates the artist. The themes of communication, travel, movement and dissemination are embodied in the artist's work, whose roots are in mail art, and whose obsessions and desires are reflected in the universal power of images and words created by an artist who is transformational.

Believing in the international mail network, Dittborn loves the fact that the paintings arrive in time, traveling in envelopes, they are unfolded, hung on the walls, and exhibited along with the envelopes...much like mail art exhibits, but much larger in scale. The subject matter usually involves the underbelly of society, the police photos of criminals and delinquents of the 1930s, 1940s and 1950s.

The ease of mailing the paintings disguised as a "letter" make customs no problem at all. The long interview with Sean Cubitt and conversations with Adriana Valdes create a framework for understanding the process as well as the intent of the artist. In addition, Nelly Richard's dense analysis of Dittborn's work gives its theoretical grounding. Gonzalo Munoz's text which was recited upon the sending off of the Airmail Paintings in 1989 to Sydney give another interpretation of the artist's work. The elegance and economy of this body of work. Defying the cultural infrastructure of insurance, security and surveillance, these works of art incorporate the journey, the distance, and the transformation of materials by folding, etc., which comes naturally to the "mailed" object. Drawings vs. technology, history vs. contemporary events, death vs. life, center vs. periphery, art vs. politics, art vs. Chile. There are so many facets of overlaying imagery, staining vs. linear or photographic images, intervention of other participants such as his daughter's portraits. An important catalog published by the ICA, London, in collaboration with Witte de With, Rotterdam and distributed by Inland Book Co., 140 Commerce St., East Haven, CT 06512. \$35.00

Peter Wuthrich: Mit den Buchern is a wonderful catalog by this young artist, who uses the book as a book, as physical material for sculpture and installation. He buys books according to their color and texture and creates "paintings" with the books, shrines with the books, a floor mosaic, or a tower of books. The catalog has 11 illustrations, many in color, and documents a major show by this young Swiss artist. Available from Thomas Solomon Gallery, 928 N. Fairfax Ave., Los Angeles, CA 90046 for \$10.00 plus \$1.50 postage and handling.

Mark Tansey by Judi Freeman, with a preface by Alain Robbe-Grillet (San Francisco, CA, Chronicle Books, 1993, \$19.95 paper) documents a retrospective exhibit of Tansey's paintings which opened at Los Angeles County Museum of Art and is traveling through 1994. Tansey, born in San Jose in 1949 and now living in New York City, is a "literary painter", who explores serious intellectual and artistic issues through imaginary narratives. Many of his paintings are in monotone of terracotta or blue or green, being pictures about pictures. He photographs stock gestures and attitudes of late 20th century society and uses them in his paintings and drawings, literally a lexicon of poses as if he were a collage artist. Much of his work refers to the French structuralist and deconstructionist philosophers, which allows one to decode his pictures with a greater understanding, but

captions for the paintings at the exhibition are much more ample than usual, to allow the public to fathom what he is attempting to critique.

A chronology and bibliography complete this fascinating volume, which contains 22 drawings created by the artist especially for this publication, as well as over 50 reproductions of his work.

Home and Other Stories: Photographs by Catherine Wagner (Albuquerque, Univ. of New Mexico Press for Los Angeles County Museum of Art, 1993, \$50.00 cloth, \$27.50 paper) documents an exhibition at the Los Angeles County Museum of Art from 27 May through 8 August 1993. Here is documented the interiors of people's homes which she visited throughout the U.S. The pathos, quiet, raucousness, neatness and clutter, passions and sorrows--all without their occupants. We are always so busy with our daily lives that we tend to gloss over the details of our everyday lives, but Wagner seems to have condensed each family's lives in three pictures, which are exhibited in light boxes, but here are presented in 3 images bled through the gutter to the other page. The difference between lightbox and book is focus--in diminished lighting with our focus concentrated on three images at a time, the intensity of the experience is almost a given. Here in the book we must concentrate more and yet we have more time to fathom the activities of each family, wondering and trying to write the script for their busy lives. We seem like voyeurs, but we are also biographers of their lives with a mere vignette of three images. An important exhibition catalog with essays by Sheryl Conkelton and Anne Lamott. Chronology and selected bibliography.

The California Museum of Photography in Riverside, California has published two recent catalogs:

Index in french with work by Uta Barth, John Divola, Jill Giegerich and Erika Suderburg, with texts by Marilu Knode documents the exhibition from 14 February - 11 April 1993. The title refers to the artists' incorporation of French critical theory into their work. There are four full-color reproductions.

The News in Pictures: A Century of Images from the Press-Enterprise captures the rich heritage of Riverside County through the eyes of the newspaper's photographers and provides samples of 100 years of newspaper pictorial equipment from wood block prints and photojournalist cameras to the newest Photostream electronic technology. This exhibition, through 12 September 1993, records regional history and demonstrate the development of newspaper photography as a genre of photojournalism. Printed on newsprint, the catalog was sent to the paper's entire circulation on 15 July 1993, and will accompany the show as it tours libraries and other institutions across Riverside County. For more information, write to CMP, University of California, Riverside, CA 92521.

FLUXUS CONTINUED

Performing Objects, an exhibition guest curated by Peter Huttinger at the Contemporary Arts Center in Cincinnati, from 23 January - 14 March 1993, was documented in a most unique manner, with the three artists creating a limited edition original piece. Larry Miller designed a facsimile of a piece in the exhibition that allows the owner to copyright

his or her own genetic code. The certificated is duly framed with a typographical ornamentation, a gold seal stating "Universal Notice, Original Human" is also imposed on the certificate. Carolee Schneemann developed and designed an original poster for the packet including images from her work which have been digitized, while Bern Porter's contribution is a package of letter press cards reproducing a set of small collages of "Found Tools 1970/93". This outstanding boxed edition of multiples is enhanced by an in-depth catalog essay which sheds light upon this important chapter in contemporary art history, namely Fluxus, with three of its major players finally being "objectified." \$10.00 from CAC, 115 East Fifth St., Cincinnati, OH 45202-3998.

In the Spirit of Fluxus, published on the occasion of the exhibition of the same name, organized by Elizabeth Armstrong and Joan Rothfuss at the Walker Art Center in Minneapolis, which will be travelling to the Whitney Museum in New York City, Chicago, Barcelona, Columbus, Ohio, San Francisco, and Santa Barbara California, is a series of essays by younger critics such as Simon Anderson, Ms. Armstrong, Andreas Hyssen, Bruce Jenkins, Douglas Kahn, Owen F. Smith, and Kristine Stiles. Beautifully designed, the series of essays open up Fluxus scholarship in novel and ingenious ways to new interpretations. Armstrong discusses Fluxus and the Museum, Owen F. Smith does a brief history, Anderson covers publications, Kristine Stiles deals with Fluxus performance in an exhilarating essay; Kahn talks about Fluxus Music; Jenkins about Fluxfilms, and Huyssen puts Fluxus in context. There are artists' statements and documents, a selected bibliography and index, but this is **not** a catalog of the exhibition, but rather a complement to the exhibition and to Fluxus scholarship in general. \$55.00 cloth, \$35.00 paper, available from D.A.P., 636 Broadway, Rm. 1208, New York, NY 10012.

General Idea: Multiples, a catalog *raisonne* documenting 163 multiples and prints created by the trio from 1967 to 1993. This illustrated catalog includes their latest, *Yen*, an adhesive label inserted into the catalog, which is signed and numbered in an edition of 500. Interview by Simpson of the trio stresses their key projects such as *File Magazine*, *Miss General Idea*, *AIDS*, and *Yen Boutique*. Their antecedents are recognized as the Russian avantgarde, the Futurists, Dada, Fluxus, Beuys, and even the Bauhaus. \$65 postpaid to S.L. Simpson Gallery, 515 Queen St. West, Toronto, Canada M5V 2B4.

Encyclopedia Persona, an exhibition catalog which becomes an artist's book thanks to the collaboration of the artist, Kim Abeles, along with her curator, Karen Moss, and her designer, Susan Silton, a personal artobiography, a bookwork in the guise of the World Book vintage 1962, bound in red and purple, and created in the style of the universally well accepted encyclopedia, which has been dear to the artist for years, especially the 1962 edition!

This **Encyclopedia Persona** is a type of visual glossary of terms, the passages of a life of a sensitive, gutsy, multifaceted mid-career artist, who makes books, objects, photographs, political statements in the most accessible manner by questioning life; combining wit and contemplation, along with bizarre facts and truthful revelations. The reader will find

that reading this "bookwork/catalog" feels like reading a novel, immersing the reader into a life which is art and art which is life. With maps, illustrations, and photographs, the reader/viewer searches for items by subject or by title, but what is more revelatory comes through browsing. Though linear in intent, the book can be accessed randomly and produce amazing results. The chronology is part of the major text of the **Encyclopedia**, as well as the bibliography, exhibition checklist, and over 80 full color and black and white reproductions; the appendix includes an index of illustrations, photographs, and works of art, and still precludes random access. Abeles' delight in doing research for all her projects allows you to see, seasoned readers of bookworks, why this is much more than a catalog. Be sure to laugh, because there are hilarious items here: a photo of her father as a four-year old vaudeville star, her mother as baby. Readers will see why this artist, famed for her making art out of smog particles, deserves to be known for all of her *oeuvre*, for her questioning mind, for her ability to coalesce wit and wisdom in getting her messages across. \$30.00 plus \$2.50 for postage and handling from the Santa Monica Museum of Art, 2437 Main St., Santa Monica, CA 90405.

