

EXHIBITION CATALOGS

Passionate Visions of the American South: Self-Taught Artists from 1940 to the Present by Alice Rae Yelen, with essays by William Ferris, Susan Larsen, Jane Livingston, and Lowery Stokes Sims accompanies a traveling exhibition which began at the New Orleans Museum of Art (Jackson, MS, University Press of Mississippi, 1993, \$65.00 cloth, \$35.00 paper) has 213 color plates covering autobiography, daily life, religious and visionary imagery, social commentary and popular culture, patriotism and nature. Artists' biographies with photographs complete this volume, as well as bibliography and index. A stunning addition to "outsider art", but one done with great humanity and scholarship.

Looking for Leonardo: Naive & Folk Art Objects found in America by Bates & Isabel Lowry by Bates Lowry (Iowa City, University of Iowa Press, 1994, \$24.95 paper) documents a collection by an art historian and a professional photographer, who combed flea markets, church sales, yard sales, antique shows, and secondhand stores throughout the Northeast in search of the unexpected pieces that uniquely combined imagination and intelligence. Most of these objects are homemade, created for the maker's own enjoyment rather than for sale. Most of the 119 objects are illustrated, many in color, including textiles, toys, paintings, sculptures, patriotic memorabilia, and even tramp art. The range reflects the artists' whimsical or studied approach, trained or untrained in an impressive variety of materials, which allows one to understand how the Lowrys kept searching for Leonardo. In this collection, accumulated over four decades, the intelligence and the inquisitive eye and imaginative spirit of Leonardo is found in many of these artists, personally selected by two outstanding collectors who also had that keen eye and aesthetic curiosity.

The Blue House: The World of Frida Kahlo, edited by Erica Billeter (Seattle, University of Washington Press/Houston, Museum of Fine Arts, 1994, \$40.00 paper) is an awesome exhibition catalog with 256 illustrations, 174 in color and covers the artist's life with her artist friends, her husband, friends and contemporaries. Photographs, diary entries, chronology, bibliography completes this beautiful catalog.

Iterations: The New Image, edited by Timothy Druckrey (New York, International Center of Photography/MIT Press, 1994, \$39.95) explores the impact of the digital revolution including the computer, along with a new generation of cameras and scanners that are compatible with the electronic environment on art and culture through the work of 16 prominent figures in the fields of video, film, photography, and media art. It brings together an ambitious selection of work that utilizes diverse technologies, from photography to video, touch-screen to laser disk.

Featured are works by Gretchen Bender, Michael Brodsky, Jim Campbell, Michael Ens Dorf, Ken Feingold, Carol Flax, Rocio Maria Goff, Lynn Hershman, George Legrady, Manual (Ed Hill & Suzanne Bloom), Esther Parada, Keith Piper, Jim Pomeroy, Alan Rath and Grahame Weinbren. 80 full-color illustrations by these artists who use digital technologies accompany essays by Regina Cornwall,

Timothy Druckrey, Brenda Laurel, and Florian Rotzer which examine the historical, technological, and creative character of the electronic image. The essays are important introductions into this new environment of digitized images, an environment which impinges itself upon all of us in the visual world today. Effectively, this volume should accompany the original exhibition, which probably broke more boundaries than any other exhibition of its kind except those at Montage '93. Perhaps it can travel again. Meanwhile, this book with its bibliography by Charles Stainback, must suffice.

Taking Liberties: Jesse Amado, AntiTrust, Janet Zweig documents a recent exhibition at DiverseWorks in Houston, Texas from 24 October - 29 November 1992 which involves all question the "framework upon which we build out social identity and frame our personal truths." In addition they all challenges us to examine the barrage of information that confronts us each day and to face the historical "truths" that we have been taught to believe. Zweig especially, who made artists' books for many years, found that with "a general confusion about the notion of truth," using the computer and books to illustrate the ambiguities in the tenets of cultural discourse, found a way to bridge her interests. Amado illustrates his pure desire for people to read in installations and sculpture, while AntiTrust is a Houston-based political activist couple of artists, who are blatantly and dynamically obvious in challenging the political tenets of society.

Biographies included. Order from DiverseWorks, 1117 E. Freeway, Houston, TX 77002-1108.

Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy by Timothy O. Benson, with contributions by David Frisby, Reinhold Heller, Anton Kaes, and Ian Boyd Whyte (Los Angeles County Museum of Art/Univ. of Washington Press, 1994, \$65.00) is the documentation for a prize-winning exhibition and installation. The notion of utopia exists in every culture, meaning "no place" and "a good place", and this exhibition catalog, a work of art in itself, documents the architecture, an optimistic and forward-looking cultural identity of artists and architects in the period during World War I in Germany. Because construction of buildings became nearly impossible, paper became the medium of their unbridled imagination.

The "utopian architects" of the Working Council for Art and the Crystal Chain, whose architectural inventions ranged from ideal agrarian communities to futuristic worlds depending on miraculous advances in technology for their creation or discovery, are the central focus of this exhibition and documentation. Curated by Timothy O. Benson, the exhibition reflects the diverse manifestations of the utopia metaphor in its progression throughout Expressionism from arcadian to man-made utopias using selections from the realms of paradise, metropolis, architectural fantasy, anti-utopia and film and stage.

The catalog has a bibliography and index, with a hefty 324 pages, 288 illustrations, with 56 in color. The design of the catalog reflects the period and its aesthetic. An important addition to any 20th century collection!

Barrile/Afgoi (Paintings by Paolo Barrile 1989-1993) was held at the Banca Mercantile Italiana in Milano, under the

auspices of the Bank and the Milan Art Center from 10 - 23 March 1994. Included was a selection of all the periods of Barrile's art work from 1969 - 1994. Barrile is famous for his long-term project of *Message Earth*, whereby he salvages uncontaminated earth gathered from all points of the earth. He then transferred the earth to polluted sites and waterways. He initiated pressure group activity and other consciousness-raising initiatives, and then redistributed the earth so that the soil from each site is present in all the other collection sites on the planet. The next two phases involved historicizing the actions, such as publishing *The Story of Message Earth*, *The Last Line of Piero Manzoni*, *The Story of an Earth Messenger*, initiating an action by 447 artists from 34 countries and 6 school classes who contribute to "draw the infinite line of Piero Manzoni," with the cooperation of Ruggero Maggi. The catalog has a detailed chronology, color plates, bibliography, photographs of Barrile in action, with Restany, and with Maggi. This is an amazing catalog covering the art activities of an avantgardist, one who has involved himself in mail art, in book art, in paintings, in world-wide actions. Available from Banca Mercantile Italian, via Domodossola 23, Milano, Italy.

Mars Networking 1993 is a limited edition of 200 mini catalogs, 4 x 5" of the *International Artistamp Show* curated by Greg Byrd. In its 22 pages, the names and addresses of all participants are listed by country, and each facing page is adorned with individual stamps from many of the participants, tipped in. For copies or for further information, contact Greg Byrd, 10017 Renton Ave. South, Seattle, WA 98178-2256.

Standard Equipment, the exhibition catalog created by the graduate students in the USC Master of Fine Arts Program and the School of Fine Arts, University of Southern California, in which each of the eight artists participated in making this publication an artist book. Each artist faced two pages in which both the art and the context were to be presented. The beautiful printing in duotone and the layouts reflect the large installations which the artists created for their Master's shows. The complexity of creating art on two pages was tackled by the artists, who were not trained in bookmaking, but who seemingly working together created a whole, which is more than its parts. Included are statements by each of the artists, who have graduated to a life of art. \$5.00 including postage from the School of Fine Arts, USC, Los Angeles, CA 90089.

Bernd Lobach-Hinweiser: Umweltkritische Kunst was held at the Goethe Institute in Moscow in May 1994 with a catalog that shows works of art created from the detritus of our culture, including Coca-cola cans, other rusty cans, eggs, etc. His *Museum fur Wegwerfkultur* made up of beer pulls, cigarettes, electric typewriter ribbons, etc. was shown in Giesen in February-March 1994. This ecological artist lives in Weddel in Germany. For more information, write to 38162 Weddel, Nordstrasse 31.

Barbara Turner Smith, an exhibition catalog documenting thirty years of performance art by a pioneer in the field who lives in Los Angeles. On the occasion of an exhibition in Santa Monica, Smith writes an essay which discusses the

importance of the photograph in documenting performance from its outset. For a copy of this photo album printed on newsprint, write to the New Gallery, 18th St. Complex, 1639 18th St., Santa Monica, CA 90405. \$5.00 including postage.

Sol LeWitt: Twenty-five Years of Wall Drawings, 1968-1993 by Jock Reynolds and Andrea Miller-Keller (Seattle, University of Washington Press for Addison Gallery of American Art, 1994, \$29.95 paper) documents the process of wall drawings from 15 January - 15 April 1994, and then the public viewing 16 April - 13 June 1994. With 86 illustrations, 45 in color, this catalog is a stunningly printed exhibition catalog in duotone and color photographs that truly explain the process of drawing, as well as the stunning execution.



UMBRELLA NEWS

Jack Mitchell, famed dance photographer in New York, was one of the first to use a white umbrella (Its underside would serve as an electronic flash reflector that also softened the light). "I had it made for me at Uncle Sam's on 57th Street".

"A tall plumpish young man loomed up, whom it was impossible to contemplate as an undergraduate; his umbrella was rolled cane-tight but no snugger than he was, into a long tube of a black overcoat..as he advanced out of the swirling mist, it became clear that it was not just the weather, he was doing his own swirling..." (A description of Harold Acton, the Oxford contemporary of playwright Emlyn William's awed description" That young man died recently at the age of 89, leaving NYU a 57-acre estate in Italy, an art collection and a \$25 million endowment. He was half-American, a dandy (he used to sport lavender-colored Oxford "bags") and a committed esthete.

Janet Nolan had an installation in her loft in New York City entitled "Spider's Parlor" which was made of parts of umbrellas found on the streets of New York on 25-26 March 1994.

Contributions to the Umbrella Museum have been made by Norman Sherfield, Mary Ann Sampson, Guy Bleus, Johan van Geluwe - Museum of Museums, Janet Nolan, Sherman Clark, Rick Banning