

Exhibition Catalogs

Within sight: Visual Territories of Thirty Artists with essay by Chris Bruce and Kathleen Shields, considers the contemporary art of the West through the work of 30 artists, recipients of the 1994 Western States Arts Federation/NEA Regional Fellowships for Visual Artists.

This beautifully produced catalog includes panel statements and works by many artists, including Dennis Angel, Maura Bendett, Sandow Birk, Cristina Cardenas, Timothy C. Ely (book artist), Kay French, David Green, Paul Green, Deborah F. Lawrence, Kevin Miller, Rigo 94, Sarta Roberts, Christopher Terry, Trimpin, and Fan Warren, among others. There are 61 illustrations, of which 30 are in color. There are essays by Shields concerning each artist, with biography, chronology, exhibition histories.

A publication of the Western States Arts Federation, this catalog is distributed by the University of Washington Press.

Bernd Löbach-Hinweiser: Bilder zur europäischen Wegwerfkultur (Pictures of the European Throw-away-culture) is the documentation of an exhibition at the European Academy in Otzenhausen from 15 August - 8 October 1995. He provokes and documents the society which this Academy represents, i.e. the federation of Europe. He recycles detritus into works of art, confronting the viewer with one's own consumer habits, one's own thoughtless and senseless waste, one's own participating in simply throwing away lots of recyclable material.

Much more powerful than a sermon from on high or a government edict, this exhibition combines Aesthetics with Ecopolitics and the preservation of the environment. The color plates in this exhibition catalog feature collages, installations, sculpture, etc. made out of Coca Cola bottles, Pepsi Cans, old photographs, advertisements, etc.

For more information, write to Museum für Wegwerfkultur, Bernd Löbach-Hinweiser, 38162 Weddel, Nordstrasse 31, Germany.

Fiabe al Vento (Fairy-Tales to the Winds) by Marcello Diotallevi documents an exhibition at L'Idioma in Ascoli Piceno in Italy from 1- 13 April 1995. The plates are gorgeous representations of kites, the text is both in Italian and in English, and there is a biography/chronology of the artist at the end. For more information, write to the artist at Via Veneto 59, 61032 Fano (PS), Italy.

Susan Silton: Self-Portraits (Cycle One, January - June 1995) documents a series of scanned images which are mutated selves, physical and psychological. After scanning the images in a flatbed scanner, the artist produced Iris prints with a haunting degree of depth, bearing some resemblance to the painterly aspects of photogravure. Silton's features appear to be stretched, compressed or wrapped around one another in anguish, confusion, or

many other emotional states. The influence of Man Ray's solarizations, Andre Kertesz's "distortions," and Raoul Ubac's *brulages* are evident, as Silton pays homage to Surrealist photography. Amelia Jones has added an essay, entitled "Susan Silton's Mutations of Self/Image: The Portrait" which analyzes and explains the photographic self-portrait, and its incisive role in postmodern criticism. A small catalog with big ideas. Available from Craig Krull Gallery, Bergamot Station,

Vital Signs documents an exhibition of 33 contemporary California artists who deal with the human body in their art. Curated by Noel Korten and Margaret Lazzari, the exhibition took place from 13 September through November 12 1995. It is documented in a catalog with essay by the co-curators. Available from Municipal Art Gallery, Barnsdall Art Park, 4800 Hollywood Blvd., Los Angeles, CA 90027.

In Pursuit of the Butterfly: Portraits of James McNeill Whistler is a rare exhibition dedicated not to a president or folk hero, not to a political or social leader, but to one notable artist whose visage was portrayed by many of his colleagues. Published by the National Portrait Gallery of the Smithsonian Institution and distributed by the University of Washington Press, this volume has essays by Eric Denker, the curator, including 179 illustrations, notes and bibliography.

What is important in this portrayal of an artist is how the audience for these portraits came to judge what an artist is. Not only his peers, but the public appreciated this eccentric and sometimes outrageous artist. Caricatures, portrait busts, paintings, prints, photographs and so much more are illustrated here. It is cited that Whistler "would take a stick or umbrella, hold it in his left hand like a banjo, twiddle on it with the finger and thumb of his right hand, and patter grotesque rhymes founded on supposed adventures of scriptural characters." \$24.95 paper from P.O. Box 50096, Seattle, WA 98145-5096.

Pacific Dreams: Currents of Surrealism and Fantasy in California Art, 1934-1957 by Susan Ehrlich (UCLA Armand Hammer Museum of Art, dist. by Univ. of Washington Press, 1995, \$35.00 paper) records an amazing period of California art, largely unresearched until now with new information about the influence of surrealism on artists working on the West Coast, as well as essays on parallel trends in California photography by Terence Pitts and experimental film by Lucy Fischer, respectively. Its contents appears to readers with diverse academic interests, as well as aesthetic foundations.

A separate essay for each of the 36 artists in the exhibition as well as portrait photographs, photographs of some of their work, as well as a catalog of the exhibition, selected bibliography and index complete this handsome volume. This will serve as a reference tool for this period and will

accompany UCLA's 1989 publication *Forty Years of California Assemblage*.

Agnes Pelton: Poet of Nature by Michael Azkian brings to light a very neglected artist, who deserves recognition as an American abstract painter poet. Pelton's view of abstraction as a poetic alternative to realism that heightens our understanding of the world. In contrast to the dominant trends of American modernism, her paintings position her as an artist whose own life gives her art new perspective. Living in isolation for most of her life, apart from other artists and principal art centers, she relied upon dreams, meditation and waking visions.

Born in Stuttgart, Germany of American parents, she grew to adulthood in Brooklyn, New York. Living near Southampton, Long Island, she first studied nature, and then began her first abstractions from an interest in organic energy. Then she moved to Palm Springs, California at the age of fifty and for the next thirty years, she painted desert landscapes and abstractions inspired by local scenery. Bibliography, Chronology and catalog of the exhibition complete this beautiful volume with 32 color plates and many black and white illustrations. Distributed by University of Washington Press. \$29.95.

A Poetic Vision: The Photographs of Anne Brigman accompanies an exhibition organized by the Santa Barbara Museum of Art, traveling to the George Eastman House, the Heckscher Museum of Art and the Oakland Museum. With 80 images offering an expanded view of Brigman's contribution to the photographic medium, there are rarely seen images from the 1920s and 1930s that correct the long-held assumption that she had only a few decades of productivity and worked within a limited subject matter.

This elegant catalog documents this California pictorialist whose affinity for nature is evident in many of her photographs. 40 full-page reproductions are included in duotone, as well as an essay by Susan Ehren. There is a chronology, catalog of the exhibition and an extensive bibliography.

A Vital Matrix, curated by Jane Hart, was an exhibition at two sites in Los Angeles including 44 Los Angeles artists who showed work that involved earth, air, fire, and water, animal, vegetable and mineral. All these works were multiples made for a box which was sold to pay for this spiral-bound catalog. With an essay by Tobey Crockett, called "Field Notes on being A Human Being", a checklist of the 44 works of art, including work by Vija Celmins, Don Suggs, Jacki Apple, Laura Whipple, Wallace Berman, Eve Andrée Laramée, Laura Stein, Mark Dion, Jim Hodges, Christof Kohlhofer, Alexis Rockman, Germaine Brooks, and many more, the 44 plates, mostly in color, reflect "a desire to address and bridge the chasm which exists between society and the realm of nature." The exhibition was held at *domestic setting* in Los Angeles. The exhibition

catalog is available for \$18.00 plus \$1.50 postage and handling from Jane Hart, 7959 Norton Ave., West Hollywood, CA 90048.

Points of Entry: A Nation of Strangers is the first of a three-part exhibition which is being seen across the country. This one at the Museum of Photographic Arts in San Diego laid out the previously untold story of photographs that record 140 years of immigration to America from nearly every continent in the world. The exhibition is a kind of affirmation of immigration to the U.S. Vicki Goldberg in 189 prints lays out the argument for "The Camera and the Immigrant" and the exhibition is organized roughly chronologically, beginning with two daguerreotypes from the 1830s and includes work of Muybridge, Genthe, Hine, Riis, Augustus Sherman (10 photos), Dorothea Lange, Arthur Rothstein, Alexander Alland, Russell Lee, Ansel Adams, and Chester Higgins, Jr., among others. Parallels of immigration and the history of photography are evident.

A short chronology of immigration, selective bibliography and checklist of the exhibition complete this beautiful volume. (Albuquerque, Univ. of New Mexico Press, 1995, \$24.95)

Reframing America is the second part of this exhibition, organized at the Center for Creative Photography in Tucson, Arizona, which examines the careers of seven notable photographers who were trained in Europe before emigrating to the United States, including Alexander Alland, Otto Hagel & Hansel Mieth, John Gutmann, Lisette Model, Marion Palfi, and Robert Frank. There are essays by Andrei Codrescu and Terence Pitts, accompanying the portfolios of the seven photographers. (\$19.95)

Tracing Cultures at the Friends of Photography in San Francisco surveys recent work by living artists who examine their own cultural heritage. Personal and political mingle in this discussion of cross-cultural adjustment, displacement and loss within the context of current debates about immigration and its impact on life in the U.S. Among these are Albert Chong, Lewis deSoto, I.T.O., Young Kim, Komar & Melamid, Dinh Q. Le, Gavin Lee, Maria Martinez-Canas, Ruben Ortiz Torres, Carrie Mae Weems and Kim Yasuda. Essays by Rebecca Solnit and Ronald Takai are included. Biographies and bibliography complete the volume. Distributed by the University of New Mexico Press, 1995, \$19.95

The three exhibitions will rotate among the consortium of organizing venues between now and March, before beginning a national tour. The three volumes can be purchased together for \$59.95 paper.

Moscow: The Group is the second in a series of exhibitions organized by the Neuhoff Gallery in New York City to explore Russian art of the last three decades. The 11 artists included are part of the "heroic generation", the generation of the 1960s and 1970s which challenged the official and state-supported styles and themes of Socialist Realism. The range is from the technologically inclined sculpture and

painting of Garry Faif and Lew Nussberg, to the Sots-Art of Erik Bulatov, and on to the personal expressionism of Oscar Rabine. Still lifes and compositions by Vladimir Yakolev, the moving figures and faces of Anatoli Zverev, and more cosmic concerns for harmony by Vladimir Yankilevsky, the exploration of fate by Vladimir Nemuchin, the intricate non-objective reliefs of Igor Chelcovski, Edik Steinberg's brilliant symbols and colorism, and the magical imagery of Grisha Bruskin. Available from Neuhoff Gallery, 41 E. 57th St., New York, NY 10022. Portraits of the artists, biographies and bibliographies are also included.

FUTURE DATES

Soundculture 96, Call for Proposals. In April 1996, San Francisco will host SoundCulture 96, the third transpacific festival of contemporary sound practice. It follows two highly successful SoundCulture events presented in Sydney in 1991 and Tokyo in 1993. Participants will include artists, researchers, cultural theorists, presenting organizations, academic institutions, and others working with sound. Events will include performances, exhibitions, symposia, radio transmissions, experimental and indigenous musics, site-specific public artwork and new media arts. Listening rooms will provide an opportunity to hear a wide variety of recorded sound works in an informal setting. SoundCulture 96 will bring together local and international sound practitioners who reside in the Pacific Region to explore the diversity of culture that is perceived through our ears. Details from sc96@kumr.lns.com or <http://www.lns.com/sc96.html>

Your Art in Space. Call for Artists, for details about how some of your art can spend some time on the MIR Space Station, contact <http://www-mitpress.mit.edu/Leonardo/san.html>

Museum of Bad Art Virtual Museum CD-ROM. Call for Entries. Really Bad! art sought for this project. "Art too bad to be ignored", Bad Art is all around us and all too often neglected, ignored or hidden away. All of the pieces in the MOBA collection were rescued/discovered/unearthed from various states of ignoble neglect. Many were pulled from the trash, some were purchased for spare change at yard sales, others were pulled from closets and attics and donated to the museum by generous donors who were grateful that there was a place of honor to hang them. The pieces in the collection range from the work of talented artists that have gone awry, to crude works by exuberant artists barely in control of their brush. What they all have in common is a special quality that sets them apart in one way or another from the merely incompetent. If you own a work of original art that is uniquely and spectacularly bad and would consider donating it to MOBA for future public exhibition or

for inclusion on the MOBA Virtual Museum CD-ROM, please contact us. Details from JerReilly@aol.com OR (617)325-8224 (Fax), or Museum of Bad Art, 10 Vogel St., Boston, MA 02132.

The Third Biennale of Contemporary Art in Lyon will take place in the new museum building designed by Renzo Piano, occupying the whole new museum, with a theme of video, information, cinema and virtual reality.

Electronic Super Highway: Nam June Paik in the '90s, featuring the cutting edge of video art, will open at the Museum of American Art of the Pennsylvania Academy of the Fine Arts in Philadelphia, from 28 October 1995 - 14 January 1996. Then the show will travel to San Jose Museum of Art, the Museum of Contemporary Art in San Diego, the Chrysler Museum in Norfolk, the Albright-Knox Art Gallery, and finally the Nelson-Atkins Museum of Art in Kansas City, MO in the summer of 1997.

documenta 10 will be held in Kassel, Germany from 21 June - 28 September 1997.

College Art Association will hold its annual conference in Boston from 21 - 24 February 1996. One of the sessions will be moderated by Buzz Spector, entitled *Does Anybody Still Read? The Death of the Artists' Book*. Another session is on *Intermedia: Soapbox or Closet?* moderated by Geoff Hendricks of Rutgers and Harmony Hammond of University of Arizona, Tucson.

Women's Caucus for Art, Boston, MA, 19 - 24 February.



Contributions to Umbrella Museum

Claudia Chapline, Josephine Echevarria-Myers, Susan Jokelson, Anna Banana, Helmut Lohr & Harriet Bart, Annie Silverman, Nancy Webber, Sarah Elzas, Merle Schipper, Judy & Chuck Goodstein, Joan Rabascall, Elise Watanabe, Annie Silverman, Angela Lorenz, Michael Kasper, Janet Nolan

