

EXHIBITION CATALOGS

Drapetomania, a Disease called Freedom, an exhibition of 18th-, 19th-, and early 20th-century Material Culture of the African Experience in the Americas from the Collection of Derrick Joshua Beard was a stunning show at the Bienes Center for the Literary Arts at Broward County Library in Ft. Lauderdale, FL. With 4 color illustrations, 13 black and white plus a beautiful color pictorial soft cover, this catalog includes 114 items involving 48 books, 8 periodicals, 15 pieces of ephemera including a will, a marriage certificate, letters, an envelope, etc., 28 photographs including albumen prints, ambrotypes, cabinet cards, carte-de-visites, daguerreotypes, stereo view cards, and tintypes; a child's rocking chair; a carved coconut shell box top; a miniature painting of Rev. Daniel Coker; a spiked slave collar and much more. Thanks to Derrick Joshua Beard who found these marvelous artifacts and James A. Findlay, the curator of the show and the librarian of the Bienes Center.

This is the collection of a "hunter", or someone who knows the value of the ephemeral nature of historical documentation and has acquired this amazing collection starting with a slave's narrative published in London in 1790 to the most recent, a Ku Klux Klan Constitution published in 1921. This exhibition includes the first published account of the life of a free African American, and there is so much more. A stunning contribution to a literature that is quite rare for \$15.00 from Bienes Center for the Literary Arts, Broward County Library, 6th fl., 100 S. Andrews Ave., Ft. Lauderdale, FL 33301.

The Faulkner Murals: The Barry Faulkner Murals at Washington Irving High School, History, Conservation, and Education (New York, Municipal Art Society, 1999, \$10) by Phyllis Samitz Cohen describes the conservation of public murals in New York City, featuring the ones painted by Faulkner from 1916-1920 for Washington Irving High School. The conservation of this mural was carried out under the Society's Adopt-a-Mural Program conceived in 1991 to rescue a part of New York City's public art heritage. There are color and black and white photos illustrating the murals, their placement, restoration and conservation by the students, and a list of accomplished and future projects in many venues in the New York City area. Many of them were done during the WPA period. There is also a list of murals in need of funding, as well as a short bibliography. Order from Municipal Art Society of New York, 457 Madison Ave., New York, NY 10022.

At Home with Art by Colin Painter (London, Hayward Gallery/University of California Press, 1999, \$24.95 paper) includes work of Angela Bulloch, Tony Cragg, Richard Deacon, Antony Gormley, Anish Kapoor, Perminder Kaur,

David Mach, Richard Wentworth, and Alison Wilding. The premise for the show is that most domestic settings for visual art have been dismissed by the contemporary art world, yet if there are collectors, many of them buy for their "homes". So each artist was invited to visit a "home" to see how visual art and aesthetic culture is integrated into everyday living, and as such, then to create a work of art as a mass-produced object for sale to the general public. They were not asked to make a "functional" work of art per se—some would do a "functional" work and others did "non-functional" art. A certain store called Homebase was the conduit for putting the artist and the manufacturer together. One of the problems with Tony Cragg's piece was that the "baby bottle" would not be stocked by Homebase, for they do not sell baby products. These objects are in an unlimited edition.

Angela Bulloch created a Tuning Fork, Cragg did garden tools, Richard Deacon created a sculpture from the five puddled aluminum fragments from a burnt-out car; Antony Gormley created a peg in brushed stainless steel; Kapoor invented a lamp; Perminder Kaur created a shower curtain; David Mach did a beach towel; Richard Wentworth did Royal Doulton plates with gold fingerprints; and Alison Wilding made a sculpture. A fascinating project brilliantly executed.

Departures: 11 Artists at the Getty (Los Angeles, J. Paul Getty Museum, 2000, \$24.95 paper) by Lisa Lyons addresses such issues as what is the nature of the relationship between artists and museums? How does the art of the past inform, challenge and inspire the art of today? What might happen if contemporary artists were asked to respond to the collections of an institution popularly associated with art and objects from previous centuries?

This book chronicles specially commissioned works produced by 11 internationally acclaimed artists in response to objects at the Getty. Responding to works in the Getty collection, the Los Angeles-based artists created new works spanning a broad emotional and stylistic spectrum in media including painting, sculpture, photography, film, and video. For example, John Baldessari's work features Albrecht Durer's miniature drawing *Stag Beetle* (1505) enlarged to mural scale and held in place by a gigantic specimen pin, while ceramist Adrian Saxe created a porcelain and stoneware centerpiece designed especially for an 18th-century French table in the Getty collection—and you should see what is enthroned on these pieces! Other artists are Uta Barth, Sharon Ellis, Judy Fiskin, Martin Kersels, John M. Miller, Ruben Ortiz Torres, Lari Pittman, Stephen Prina and Alison Saar. Grant Mudford accompanies the essays on each artist's work with photographs of the artists and their artwork and they are stunning! There are 44 duotone illustrations. Visit www.getty.edu/publications