

## EXHIBITION CATALOGS

**Beauty & Tranquility: The Eli Lilly Collection of Chinese Art** is a spectacular publication representing the last exhibit in the Indianapolis Museum of Art Centennial exhibitions, running through 22 January 1984. The 268-page catalog documents many objects in the collection for the first time. The text, highlighted by 32 full-color plates, 130 black-and-white plates, and more than 250 black and white comparative illustrations, was written by Yutaka Mino and James Robinson, Curator & Assistant Curator at the Indianapolis Museum of Art. The catalog also includes information on the results of scientific analysis of many of the collection's ancient bronze pieces conducted at the Indiana University-Purdue University at Indianapolis. It is stated that Mr. Lilly collected in order to understand the Chinese genius—all the art was of the highest quality, representing each time period and each medium. \$45.00 cloth, \$35.00 paper from Indiana University Press, Bloomington, IN 47401. Selected bibliography, index of Chinese & Japanese characters.

**Lettrisme: Into the Present**, curated by Stephen C. Foster, is the documentation of the exhibition recently held at the University of Iowa Museum of Art through 11 December 1983 and which will be at the Mandeville Art Gallery, UCSD, La Jolla, from 9 March through 15 April 1984. The catalog is a special issue of *Visible Language*, in which there is a chronology of the movement, essays by the curator, David W. Seaman, Jean-Paul Curtay, Frederique Devaux, an interview with Henri Chopin, and selected theoretical texts from Lettrists, as well as a bibliography by Pietro Ferrua, an exhibition checklist as well as many black and white illustrations. The collection in the exhibition stems largely from the Ruth & Marvin Sackner Archive in Miami, Florida.

**Production.Reproduction** is the catalog of an exhibition from 19 November to 17 December 1983 at A Space in Toronto, with work by Janice Gurney, Michael Mitchell, Joyce Salloum, and Gordon Lebrecht. Plugging into available photographs and available photocopy machines, these four artists, each different in many ways, acquired visual data from various sources: National Archives photos, postcards, reproductions of paintings, details of paintings, their own photographs—and then photostated them, making copies on a copy machine. The concept of the machine which unleashes the talents of many artists has been demonstrated in this catalog, allowing these artists to use available resources to make strong political statements about society and about documentation of that society. Available from A Space, 204 Spadina Ave., 1st floor, Toronto, Ont., Canada M5T 2C2.

**Gifts: A Retrospective of Works by Bea Nettles 1969-1983** was recently held at the Payne Gallery, Moravian College, Bethlehem, PA through 13 November 1983. Beginning with collages and stitched works, then with unique books and limited edition books from the mid-seventies, concluding with the Kwik-print images made with a pinhole camera. Coming out of the 1960s, Nettles' eclectic and experimental approach is understood because of the period in which she studied art. In addition, begin a woman artist

which she studied art. In addition, being a woman artist during the feminist revolution, she had an added advantage challenging the traditional definitions of decoration, craft and women's arts. 9 illustrations, 2 of which are Kwik Print tipped in, with the catalog of the show, a chronology, exhibitions list and bibliography. Nettles has left her mark in photography and in bookmaking, so the catalog is a welcome chapter from Payne Gallery, Moravian College, Bethlehem, PA 18018.

**German Expressionist Sculpture** by Stephanie Barron (University of Chicago Press in association with the Los Angeles County Museum of Art, 1983, \$39.95 hardback) documents a new chapter in modern art history, the first comprehensive examination of German Expressionist sculpture, featuring more than 150 sculptures in wood, bronze, stone, plaster, and porcelain by 33 artists. There are sculptures by lesser-known artists and those active in the second wave of Expressionism in the 20s as well, but what is exciting is finding those sculptures that were condemned by the Nazi regime, censored art, that are still extant and are presented here for the first time, as well as documentation of other pieces which have been destroyed but for which this book and the exhibition is a living tribute. The ability of a curator with fine scholarship and perseverance lasting more than 3 years has led to a new chapter in our understanding of German Expressionism. There are seven essays in the documentary section by leading specialists. The show goes to the Hirshhorn Museum where it will open in February.

**The House that Art Built**, an exhibition that shows the interrelationships between the architectural form within artworks includes the work of Michael McMillen, Mary Miss, Alice Adams, Armajani, Ferrara, Hamrol, Kienholz, Orr, Reiss, Ruscha, Segal, Westermann and Wiley, and many more. There are essays by Dextra Frankel, Jan Butterfield and Michael H. Smith and each of the 41 artists has a statement, selected biography, works in the exhibition as well as an illustration in black and white. These 106 pages are a journey into a longstanding art form, one that incorporates the "house" or architecture within it. It has prevailed and is prevailing today. \$15.00 from Art Gallery, California State University, Fullerton, 800 N. State College Blvd., Fullerton, CA 92634.

**At Home with Architecture: Contemporary Views of the House** was an exhibition at the Mandeville Art Gallery, UCSD, La Jolla, CA 92093. There the work of Arquitectonica, Batey & Mack, Peter Eisenman, Frank O. Gehry, Michael Graves, Moore Ruble Yudell, Rob Wellington Quigley, Susana Torre, Venturi, Rauch & Scott Brown, and Tod Williams & Associates were shown. There are plans, models and statements by each architect or architectural team. An exhibition checklist is also included.

**Inese Birstins & Anne Flaten Pixley**, an exhibition documenting a recent exhibition at the Walter Phillips Gallery, Banff Centre School of Fine Arts, Banff, Canada from 11 August through 16 September includes felt pieces by Birstins and handmade paper work by Pixley with six color plates each of their work, two essays about the work of each artist, and selected biography of each, including chronology, exhibition history and bibliography.

## PERFORMANCE ARTIST CATALOGS

**The Red Buick** documents a performance by Bettie Ward Johnston, who received a \$1000 from the San Antonio Arts Council to fund this project. This art performance piece was executed on 27 October 1983 at the Spires-Douglas Buick Service Department in downtown San Antonio. A survey of Johnston's performance art is included in an essay by Michele Amateau. The performance with its four stories and conclusion are printed in this small artist's exhibition catalog with full color cover. For more information and copies, write to Bettie Ward Johnston, 254 E. Summit, San Antonio, TX 78212.

**Richard Martel: Activites Artistiques 1978-1982** is a collection and documentation of the artist's performances, writings, photographic work with texts by Andree Fortin and Guy Durant. In this packed 100 pages are the sets, the scenes and the thoughts of this stunning Canadian artist. Edition of 1000, available for \$10 from Editions Intervention, 89 rue St. Jean, Quebec, Canada.

**Gaia Mon Amour, a performance by Rachel Rosenthal**, is the text of a recent performance which Rosenthal executed and discussed all throughout the United States from September through December 1983. The whole text is there, as well as stills from the performance when it was done in Santa Monica, California. Rosenthal is renowned as the highest example of performance art in America today. Her ability in writing as well as in performing has made this collection a welcome addition to anyone's understanding of our survival on this earth today in 1984, after creating the danger of making the earth uninhabitable through ecological disaster. Available from Hallwalls, 700 Main St., Buffalo, NY 14202 or from the artist at 2847 S. Robertson Blvd., Los Angeles, CA 90034. \$4.00 plus \$1.00 postage and handling.

**Beyond the Repeatable Image (Au-Delà de l'image Répétée)** is a catalog sponsored by the Visual Arts Ontario to document the work of J.C. Heywood, Richard Sewell and Otis Tamasauskas for the **Ontario Project**, a series of international exhibitions featuring the work of contemporary Ontario artists in London and abroad. The first show opened on 17 January at London House, while another show opens in Ontario House in Toronto. The project, coordinated by Linda Belshaw Beatty, is under the direction of William J.S. Boyle, former Executive Director of the VAO and now director of the Art Gallery at Harbourfront. The catalog, 32 pages, includes biography, chronology, exhibition history and exhibition checklist, as well as color and black and white plates. For ordering, contact VAO, 417 Queen's Quay West, Toronto, Ont. M5V 1A2, Canada.

**Electra**, the survey of electricity and electronics in art of the 10th century at the Museum of Modern Art of the City of Paris (MAM) 10 December 1983 - 5 February 1984 is a blockbuster show, and a blockbuster exhibition catalog. Even the acknowledgments and thanks go on for two whole pages in small print! The catalog is bilingual (French and English) and has a very detailed coding device in which the names cited, summarized, indexed, in video, copy art, etc. are indicated by the code. There is a selected bibliography, an extensive chronology, special studies, including a

discussion of Marcel Duchamp and *Electricity at Large* by Robert Lebel, light displays, electronics in art since 1970s in Japan, music and electricity, popular culture and electricity (neon, etc.), image making and electricity, discussions of before and after 1945 and electricity, as well as an encyclopedic essay by Frank Popper, which can easily be a book in itself. Then there are a myriad of illustrations and a catalog of the show. What with all this blockbuster show, you can find many lacunae, many artists that have been overlooked who are seminal in the history of art and electricity, such as Michael Hayden. But computer graphics get a fair share. At the opening, a laser beam from the Eiffel Tower to the roof of the museum stole the show. NPR (National Public Radio) had interviews with Lilliane Lijn, American sculptor living in London, and Pati Hill, copy artist living in Paris. The catalog costs 180 francs plus postage—that's about \$25.50—but it's worth it, and this show should go down as a monument of technology and art at the beginning of the 1980s. Only time will tell when the next blockbuster show will be held.

**ZTZU**, an alternative space run by Michael Mollett and Skooter, has created a series of catalogs of their recent shows, including their *Iconz at ZTZU, the Midtown Art Show, and the Turkey Show*, each one hand-made, hand-collated, and hand-produced. \$12.00 for each catalog or \$35.00 for the three from ZTZU, 2624 W. 7th, Los Angeles, CA 90057.

**At Home** by Arlene Raven documents the recent exhibition at the Long Beach Museum of Art in celebration of the 10th anniversary of the Woman's Building. Included is a chronology 1970-1983, a calendar of events, a catalog of the works, and detailed discussions of the work of Miriam Schapiro, Lili Lakich, Judy Chicago, Faith Wilding, Suzanne Lacy, Leslie Labowitz, Eleanor Antin, the Harrisons, as well as a catalog of the diaries, notebooks and journals of women artists, and Woman's Performance Art, including bibliography and index. This is a reference tool as well as a tribute to women's art and should be in all visual resource collections. \$12.95 from LBMA Bookshop, 2300 East Ocean Blvd., Long Beach, CA 90803.

## BEING ANTINOVA

By Eleanor Antin



For three weeks in October of 1980, Eleanor Antin lived in New York as Eleanor Antinova, the once celebrated but now retired Black Ballerina of Diaghilev's Ballet Russe. Darkening herself everyday and appearing in the appropriately glamorous dress of a ballerina, she lived at the shifting boundaries between art and life, the self and the other. To aid her in recalling the multitude of events that would otherwise have slipped away, she kept a daily journal of her encounters and experiences. This book is that journal.

\$10



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