

## Exhibition Catalogs

**The Search for the Spirit: General Idea 1968 - 1975** documents the comprehensive exhibition of the early art and life of General Idea—the bold and brilliant, internationally renowned Canadian artists—which was held at the Art Gallery of Ontario from 8 October 1997 through 11 January 1998. With over 170 eclectic "projects" on view, documented in this 144-page catalog with 130 illustrations, and essays by Christina Ritchie, Fern Bayer and AA Bronson, the surviving member of General Idea, the unforgettable verve in creating work in performance, video, photography, mail art, sculpture and painting, as well as installations and environment, and print media such as the notorious *FILE Magazine* is demonstrated in this documentation of the early years. The trio ended its 25-year history following the deaths of Felix Partz and Jorge Zontal from AIDS-related causes in 1994.

The incredible amount of energy involved in questioning "culture" in those early days of "beauty pageants" considered masterworks, involving mass media, intelligence and humor, are documented as parodies of popular pageants and their fame, wealthy and tawdry glamour. Chronology, biography, and amazing documentation. Available from the Art Gallery of Ontario, 317 Dundas St. West, Toronto, Ont. Canada M5T 1G4.

**Art Games: Die Schachteln der Fluxuskünstler** by Ina Conzen is the first of a series of publications from the Staatsgalerie Stuttgart from the Sohm Collection. This documents an exhibition held from 12 June - 5 October 1997 at the Staatsgalerie Stuttgart and then traveling from 24 April - 28 June 1998 at the Karl Ernst Osthaus-Museum of the Stadt Hagen. This catalog is like an A-Z of Fluxus artists with descriptions of all the Flux boxes, and a selective bibliography at the end. Only problem is that this is all in German, except for the English titles and the English names. However, it is most important and beautifully printed with black and white and color plates. Published by Oktagon for the Staatsgalerie Stuttgart.

**More Than Meets the Eye: Landscape Photography 1850-1910** at Hartnett Gallery, Wilson Student Center, University of Rochester, 9 October - 9 November 1997, exhibition and catalog by William S. Johnson, Coordinator, Research Center, Visual Studies Workshop. The truth revealed here is that most of the 19th century photographs ever taken were taken by professional photographers who were either directly paid to take that photograph or who took that photograph on speculation, hoping to make some money at a later date.

According to Johnson, professionals often had to work within a rigid framework that prescribed both the content and the style of their photographic practice. Many of the photographs, therefore, were formulaic and banal, but there were many that were good, exciting and even extraordinary.

This is a part of an extended community dialogue surrounding the issues of our regard for and treatment of the land in the Western New York and Upstate New York area. The catalog is available from Visual Studies Workshop, 31 Prince St., Rochester, NY 14607 for \$14.50 including shipping and handling.

**Abstract Color Photographs by Arthur Grossman** (Seattle, Univ. of Washington Press, 1997, \$29.95) features 45 gorgeous color photographs that were shown in China and subsequently distributed in the United States. This is a collection that is delicious, with an essay by Patricia Failing on *Arthur Grossman's Photography*, which largely comes from weathered surfaces of small marine vessels dry-docked in Pacific Northwest boatyards. The other essay by Zhang Jianzhong (China) is on the *Subjective Abstract Art from Objective Nature*, as observations on Arthur Grossman's Photographic Work.

**When What to my Wondering Eyes...Art & Literature Celebrate Christmas** (Santa Monica, Track 16 Gallery/Smart Art Press, 1997, \$35.00 paper) celebrates the collection of George Meredith whose far-reaching Christmas collection includes books, greeting cards, prints and paintings, photographs, book illustrations, magazine covers and prints, posters, and ephemera. Beautifully designed and exquisitely printed, this makes a wonderful gift for Christmas and/or for collectors. Order from Smart Art Press, 2525 Michigan Ave., Building C1, Santa Monica, CA 90404.

**LOCUS+ 1993-1996**, edited by Samantha Wilkinson (Newcastle upon Tyne, 1996, \$20.00) is the documentation of Locus, a visual arts facility that recognizes the partial incompatibility and imbalance in the relationship between contemporary artists and the exhibition mainstream. Locus+ thus places the artist at the center of production and provides logistical and financial support to those who wish to work in different contexts and/or across formats. This catalog documents the 4 years of activities, exhibitions, installations in the United Kingdom sponsored by Locus+, as well as biographies of the writers and artists in the documentation, Locus+ multiples, and Locus+ Archives. This catalog is available from Printed Matter, 77 Wooster St., New York, NY 10028.

**Richard Serra: Torqued Ellipses** is a Dia Center for the Arts publication documenting the installation that Serra has at the Center for the Arts at 545 West 22nd St. from 25 September 1997 through 14 June 1998, including an interview with the artist by Lynne Cooke and Michael Govan, an essay by Mark Taylor, as well as biography, bibliography. The work is dynamically photographed in duotone. \$20.00 from Printed Matter.

**Francesco Conz and the Intermedia Avant-garde** by Anne Kirker and Nicholas Zerbrugg (Brisbane, Queensland Art Gallery, 1997, \$19.95 Australian) is the documentation of an exhibition and donation given by Francesco Conz to the Queensland Art Gallery. The introduction is by Kirker, the essay on Francesco Conz & the art of re-making art history is by Nicholas Zurbrugg. Wayne Baerwaldt writes "On reading authenticity, Fluxus & the multiples of Francesco Conz", Warren Burt writes on Fluxus, music & performance. The exhibition catalog has many full-color illustrations, an interview with Francesco Conz by Henry Martin, and a very selective bibliography. Add this to your Fluxus collection! Write to Queensland Art Gallery, P.O. Box 3686, South Brisbane, Queensland 4101, Australia. Fax: 07-3844-8865.

**Paul Klee: The Djerassi Collection at the San Francisco Museum of Modern Art** presents over 115 Klee works, including 20 color plates with extended captions, and offers the first comprehensive view of the Djerassi Collection. Featured is an essay by Janet Bishop, associate curator of painting and sculpture, and a preface by Dr. Carl Djerassi, a chemist and inventor of the birth-control pill, who has been collecting the work of Paul Klee for more than 30 years. (San Francisco, San Francisco Museum of Modern Art, 1998, \$14.95)

**Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science** by Trevor Fairbrother and Chiyo Ishikawa (Seattle, Seattle Art Museum in assoc. with University of Washington Press, 1997, \$19.95) is an exquisitely designed exhibition catalog to celebrate the Codex Leicester owned by Bill Gates and its subsequent exhibition at the Seattle Art Museum from 23 October 1997 - 4 January 1998. Bill Gates (yes, of Microsoft) writes the preface, the authors do a major essay on the Codex Leicester, as well as writing separate essays on Leonardo, and there is a checklist of the exhibition. There are 22 illustrations, but it is the cover which is so wonderful. The cover has two wheels which revolve indicating through several different sized circles eyes, mouths, lips, noses, and other anatomical parts of drawings and paintings by Leonardo set against the mirrored calligraphy of

Leonardo in the Codex. Robert Arneson's take off on Leonardo is also included, so you never know what you are going to see, but what fun! So even the cover is interactive!

**Books from the End of the World: Artists' Books from Argentina** at the Foundation for Today's Art/NEXUS in Philadelphia in February 1998 is documented in an exhibition catalog by Suzanne Reese Horvitz, Jorge Glusberg and Marcelo Gonzalez Magnasco. Included are 21 artists from Argentina who make book objects made with all kinds of materials, found and made, and photographed in color in an interesting catalog with 3 essays by the authors.

Along with the Argentinian artists, an exchange show was also seen in Philadelphia of **One-of-a-Kind Artist's Books from Ecuador** with introductory essays by Suzanne Reese Horvitz, Sara Bermeo in this bilingual catalog with description and biographies included on each page with color illustrations.

**Out of Actions: Between performance and the object, 1949 - 1979**, organized by Paul Schimmel with essays by Kristine Stiles, Guy Brett, Hubert Klocker, Shinichiro Osaki and Paul Schimmel is a massive catalog documenting the recently opened exhibition at the Museum of Contemporary Art in Los Angeles, which will travel to Vienna, Barcelona and Tokyo.

The thesis of this exhibition is that performance comes out of painting--and that is the thesis of the curator, Paul Schimmel, but it is the explosive essay by Kristine Stiles that puts this exhibition on a wider spectrum. Having written 100,000 words, only 50,000 appear here, but the rest will be published intact as a major book on performance by the University of California Press next year. This is a joy to read, as you can see by the title: "Uncorrupted Joy: International Art Actions." The exhibition and the catalog are important largely because of Kristine Stiles' amazing perception of the field of performance from an international basis, casting a wide spectrum from Japan to Germany and making every effort to meet those living personages who have made performance a common art term. She cites the fact that artists are "receivers" who "visualize worlds of experience re-experienced, showing themselves as connected to what society itself transmits." They show us how to absorb the world around us in new and different ways.

This is a massive show with more than 100 artists from the United States, South America, Eastern and Western Europe, and Japan who have had a profound impact on the relationship between visual and performance art in the postwar era. The names are the Acropolis of performance with such names as Beuys, Burden, Cage,