

EXHIBITION CATALOGS

Addictions, co-curated by Walter Gabrielson, artist, and psychologist Dr. Edward Wortz, includes artists invited to provide work concerning the phenomenon of addiction to drugs, sex, power, work, any persistent behavior which is destructive to human well-being. Most of the artists made new work for the exhibition. Included are Karen Carson, Carole Caroompas, Eric Daborn, Michael McMillen, Erika Rothenberg, Tom Wudl, Gilah Hirsch, Madden Harkness, Shiro Ikegawa, Alexis Smith, and Ben Sakoguchi. The exhibition took place at the Santa Barbara Contemporary Arts Forum, 2 November 1991 - 11 January 1992.

With the warning on the cover that you should "not cut, fold or mutilate--materials inside this may be toxic" and the cover reeking of terrible glue fumes, well, you can understand the kind of show it was. Instead of art about addictions, most of the artists looked at the personal and societal forces that cause people to hunt these substances to the point of self-destruction.

The basic theme of all these works was the artists' comments that addictive behavior is fueled by a capitalist society which lures people to consume more and more. What transpires is one work after another showing the obessions of people in a most unhappy society. It's a heavy message, but art with a message is the sign of the 90s, not the 80s! Just be careful of the fumes!

Leonard Baskin: Angels to the Jews represents a recent exhibition at the Midtown Payson Galleries, including 21 paintings which are bold, provocative and exploding with color, done with gouache on paper. A stunning catalog accompanies the exhibition, available from Midtown Payson Galleries, 745 Fifth Ave., New York, NY 10151.

More Works by Ray Johnson 1951-1991, guest curated by Phyllis Stigliano and Janice Parente, was held from 1 November - 15 December 1991 at the Goldie Paley Gallery, Moore College of Art, Philadelphia. The exhibition catalog has an introduction by the gallery director, Elsa Longhauser and an essay entitled, "The Mailed Art of Ray Johnson," by Clive Phillpot, librarian at the Museum of Modern Art. There are 21 illustrations, a catalog of the exhibition, and a chronology. \$10.00 from Moore College of Art, Goldie Paley Gallery, 20th & the Parkway, Philadelphia, PA 19103.

The **Michael Werner Gallery** in New York City publishes a book for every one of their exhibitions. These books are more than exhibition catalogs, for they are clothbound, in color (when appropriate) has chronology, exhibition history and most cost \$25.00. Artists included are Hans Arp, George Baselitz, Marcel Broodthaers (The Complete Prints), James Lee Byars, Markus Lupertz, A.R. Penck, Sigmar Polke, Kurt Schwitters, and Don Van Vliet. These are finely made volumes that reflect an artist's touch, not a gallery's promotion. Write to Michael Werner Gallery, 21 E. 67th St., New York, NY 10021.

Fluxattitudes, edited by Cornelia Lauf and Susan Hapgood, represents an exhibition at Hallwalls in Buffalo, 23 February - 27 March 1991 and at the New Museum of

Contemporary Art, New York, 10 May - 16 August 1992. A "fictitious" conversation with George Maciunas with a definition of FluxAttitudes opens the catalog. An article about "The Cage Class" by Bruce Altshuler explains the important of that moment in Fluxus history. Kristine Stiles contemplates the importance of Performance in Fluxus activities, especially citing the "Identical Lunch" of Alison Knowles and Phil Corner. Todd Lippy discusses Fluxus Film, while Douglas Kahn refers to music and sound in Fluxus events; Ted Byfield talks about war games, and Owen Smith expounds on the Fluxus Attitude of art and life. All of this is printed on pages which talk of "Says Who?" or "Lies, Lies" or "Blah, Blah" in the tradition of Maciunas. The checklist for the show becomes the covers for the catalog, outside and inside.

To give a context for contemporary artists who are non-Fluxus, but are in the tradition, this catalog offers historical context. Its price, however, is a hefty \$25.00, seemingly very expensive for a 60-page pamphlet. We know how difficult it has been for Hallwalls, but a more mediating price might reach a larger audience. That is the only complaint about a contemporary contribution to contextualizing a non-contextual spirit and attitude. A must for those who require a contextual understanding of Fluxus. Order from Hallwalls, 700 Main St., 4th fl., Buffalo, NY 14202, or from Printed Matter, or from Imschoot Uitgevers, Gent, Belgium.

Jannis Kounellis: Editions 1972-1990, edited by Jorg Schellmann (New York-Munich, Editions Schellmann, 1991) is a beautiful catalog available from Editions Schellmann, Inc., 50 Greene St., New York, NY 10013. 27 color and black and white plates.

Between Views represents an exhibition which exerted a presence within the tourist culture of Banff by eight artists who were invited to create new works on issues related to travel, place, identity and belonging. They stayed in Banff in order to become familiar with the place in order to conceive new works *in situ*. Most were interested in deciphering and dismantling aspects of the aura that surrounds destinations such as Banff, by subverting or commenting on that image, the artists have assessed how such views are fabricated and receiving within contemporary culture.

Barbara Steinman conceived an installation, called **Promissory Notes**, with parts of twenty-dollar bills enlarged and distorted through the manipulation of a video camera. Liz Magor and Joey Morgan did an installation in Bill Peyto's cabin, built in the early 1890s and now on the grounds of the Whyte Museum of the Canadian Rockies, sitting on an immaculate field of snow spanning the cabin's interior. The installation and the artist's book which accompanies the installation offers a trip through time, where layers of text sift over the images like silt; translucent paper creates a play of pictures and epochs, a transfer of meanings and cultures.

Stefaan Decostere's work is about those romanticized cultural icons sold on Banff Avenue as souvenirs of an authentic travel experience; Rebecca Belmore explores native peoples' connection to the land in her work, which translates as "speaking to their mother" in Ojibway language.

Jin-Me Yoon has produced a series of postcards in which conventional, picture-perfect images are challenged by the artist's presence--they are Souvenirs of the Self. Louis Hock and Elizabeth Sisco decided to focus on the permanent inhabitants of a small town who virtually get lost in the population swells of high season, much like their abode in San Diego. They created a public space, which included Safeway and the Public Library, the business and public sectors. If you go to Safeway, you get a copy of the free book, Local Interpretations, an oral history of the inhabitants. It generated dialogues among the inhabitants from pro-development to sublime reality when Banff returns to its inhabitants as a small, harmonious town. The artistic success for the artists is the stimulation of discourse in the community. They share an expanded view of art production where community members determine the content of culture. Available from Walter Phillips Gallery, Box 1020, Banff, Alberta, Canada TOL OCO.

Ilya and Kirill Zdanevich, From Futurism to 41o represents a magnificent collection which was on exhibit late 1991 at Modernism in San Francisco. Documenting the history of two brothers, Ilya, the poet, and Kirill, the painter, who were so inspired by Marinetti's manifestos that Ilya goes on a quest for avant-garde art by becoming futurism's eulogist, from 1911 on.

Through friends, they are introduced to Larionov and Goncharova, which allows Kirill to take part in three important exhibitions in Moscow. Then Kirill spends some time in Paris, meeting Picasso and Matisse, after which he leaves for the front.

Meanwhile, Ilya sets up a group of poets in St. Petersburg, that moved to Georgia in the summer of 1917. So this is the story of the Russian Futurists, who thrived until 1920, when it all came crashing down. Meanwhile, the Zdanevich brothers were experimenting with painting, graphics, watercolors, typography and books. This catalog is a major contribution to a period of Futurism, thus far untapped. The color illustrations are superb, there is a chronology for each brother, a catalog of the exhibition which this reviewer saw and thoroughly marveled at all of it, and a bibliography. This is an important contribution to the literature of the Russian avant-garde. Available from Modernism, 685 Market St., San Francisco, CA 94105.

Radio Rethink: Art, Sound and Transmission, an exhibition transmitting the ephemeral art of radio, was the transformation of the Walter Phillips Gallery at Banff from 17 January through 13 March. This exhibition examines the possibilities of radio art as a specialized area of artistic expression. Over a period of three months, **Radio Rethink** brought together artists for the presentation of pre-recorded projects, live works and performed pieces for radio. Included were phonography, the voice as instrument, telecommunications, installation, live radio, interactive works, soundscapes, collaborations and performances. Curated by Daina Augaitis and Dan Lander, the exhibition included brought 8 Canadian artists to Banff to create new radio works, a one-week symposium devoted to issues concerning radio art, as well as three guest speakers rounded out the three months.

Galerie 1900 ^ 2000, 8 rue Bonaparte, 75006 Paris has a list of available publications, including catalogs on Francis Picabia, William N. Copley, *Le Demi-Siècle Lettriste* (1988), Man Ray, *Happenings & Fluxus*, Joseph Cornell, Sol LeWitt, Keith Haring, Dora Maar, Jimmy Ernst, and much more. Be sure to write them for the list and order directly.

Organizers of an exhibit of Claude Monet paintings at the Musée d'Art Wallon in Liège, Belgium, made a special catalog recently in which 40 paintings by the Impressionist were displayed for the blind, alongside conventional reproductions. Monet's trademark flowers and lakes are depicted in relief and the surfaces filled with symbols designating vegetation or water.

Leonora Carrington: The Mexican Years, 1943-1985, published by the Mexican Museum in San Francisco and distributed by the University of New Mexico Press, documents the more than 40 years that Carrington has made Mexico City her home, where she has produced extraordinary art works that reveal a crisply intelligent, searching and imaginative mind, as well as a large volume of literary work. Drawing from Surrealism, Irish and Celtic folk tales and religion, formal qualities of Italian and Northern Renaissance paintings, and psychological, spiritual, and hermetic beliefs and practices from around the world, Carrington blurs the line between fantasy and reality.

Born in 1917, known as an incorrigible student, she saw her first Surrealist exhibition in London in 1936, and never left it. After living in Paris with Max Ernst, he was interned as an enemy alien during WWII, while she was led to madness and luckily was sent from Europe to New York by arrangements for her safe passage by a Mexican diplomat and friend of Picasso's. She began showing in Mexico from 1956 on, and has been claimed as one of Mexico's own.

With a long essay by Whitney Chadwick, the volume includes an interview with the artist, a chronology, and a checklist of the exhibition. \$20.00 paper.

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