

## Exhibition Catalogs

**Domenico Tiepolo: Master Draftsman**, curated by Adelheid M. Gealt and George Knox (Bloomington, Indiana University Art Museum, 1997, \$39.95 paper, \$65.00 cloth) is a 256-page catalog with 136 black and white and 144 color illustrations including appendices and bibliography. The nervous pen that created such remarkable drawings also emphasized bonds between father and son, love between mother and child, husband and wife, friendship attachments, the pleasures of companionship and the pain of separation.

According to Adelheid Gealt, Tiepolo used the device of the watcher and the watched to unfold his narrative. He lets the impact of the action play itself out as it flows across the faces of the witnesses in the scene, or they can be ignored. The drawings become interactive. This is an amazing catalog, one that shows how inventive the artist was, creating new world, new dramas and diversions for children. 176 plates, bibliography, chronology of exhibitions all add to the importance of this catalog.

**Designed to Sell: Turn-of-the-Century American Posters in the Virginia Museum of Fine Arts** by Frederick R. Brandt, with essays by Robert Koch and Philip B. Meggs (Richmond, Virginia Museum of Fine Arts dist. by University of Washington Press, 1997, \$30) is a survey of 111 posters held at the Virginia Museum. Not only are there several essays, 24 color plates, 137 illustrations, but there is an array of posters which reflects the beginning of the Industrial Revolution with better print technology as well. With the growing demand for leisure-time reading, creating a flood of pulp fiction, dime novels, and little magazines, so too the publishers commission some of America's finest artists and illustrators to design posters as part of their aggressive ad campaigns. Some of the artists are Will Bradley, W.W. Denslow, Charles Dana Gibson, J. C. Leyendecker, Maxfield Parrish, Maurice Prendergast, among others. Includes bibliography and index.

**lalalalalala lalalalalala lalalalalalalalalalalala:** Robert Blanchon at the Los Angeles Center for Photographic Studies, 23 November 1996 - 11 January 1997 is much more than an exhibition catalog, for it is a book designed by the artist. The conceptual premise for this exhibition was to raise issue with how one's work enters history as well as how artists are memorialized. Sponsored by the Estate Project for Artists with AIDS, inspired by the death of a close friend and well known artist over a year before in New York, Blanchon decided to eschew the traditional more vanity-like publication to accompany the exhibition, and instead created the existing catalog which is, in part, completely fictional. He invited four writers whose instructions were to create his work, describe and write about it as if it exists or has existed based on his work that he has, in fact, made. The results are the composite direct response to the wonderment of those who ponder the work not made by artists who pass

on-before their time. The photographs by the artist are of trees, rocks and waves. The writing is deeply felt, sometimes fictional, sometimes personal, and the title and the lyrics are from the song **Loving You** by Minnie Riperton, 1971. This multi-talented artist is as you can imagine creative, ingenious and vital. Available for \$12.00 from LACPS, 6518 Hollywood Blvd., Los Angeles, CA 90028.

**Networking Artists & Poets: Assemblings from the Ruth & Marvin Sackner Archive of Concrete & Visual Poetry** at the University of Pennsylvania Library, 17 April - 27 June 1997. The exhibition, curated by Craig Saper, has taken three years to bring together, but had as collaborators Ruth and Marvin Sackner themselves. These post-war collections, circumventing the gallery system with direct mailings, collected in folios, bound volumes, and boxes of original artists' prints, poems, texts, pages, books, and textual-objects, were called "assemblings".

The contents included visual and concrete poems, rubber stamp art, Xerography, small three-dimensional found art fine press printings, recycled cartoons and advertisements, hand drawn pictures, etc. The whole survey is brilliantly discussed in Saper's essay, but the whole catalog has another collaborator, the designer, Greg Bear, who is the Library's Exhibit and Design Specialist, and what a fortunate Library the University of Pennsylvania has. Bear has a sensitivity to the materials and to the energy of the collectors themselves.

So each page has captioned photographs that are so clear that size is not an issue. Saper's own text becomes an explication, but also a rhapsody on these materials. He cites the fact that this "networked art" will probably become the basis for a discussion on "social sculpture", something which comments not only on the production of art, but also on the production of specific types of social networks.

The catalog ends with a checklist of the 53 items in the collection, just the top of the iceberg of the thousands of items in the Sackner Collection. But what a wonderful document from the University of Pennsylvania's Rosenwald Gallery in the Van Pelt-Dietrich Library.

