

## Exhibition Catalogs

**Man-Ray: Paris~LA** (Sept. 21 - Jan. 21 1997) at Track 16 Gallery and Robert Berman Gallery in Santa Monica, California brings into focus a chapter of Man Ray's life which has not been fully documented up to now. From 1940-1951, Man Ray lived in Hollywood, right near the only 24-hour market, called the Hollywood Ranch Market. There he had parties, he created works of art including chess sets, he lived with his wife Juliet, and made history that is now being documented with the exhibition and with its catalog. Included are introductions by both gallerists, an essay *A Clock that Forgets to Run Down: Man Ray in Hollywood, 1940-51* by Dickran Tashjian and an interview with James and Barbara Byrnes, *Remembering Man Ray*.

This new chapter in the literature has been organized by Pilar Perez and beautifully designed by Douglas Martin with full-page bleeds of an amazing array of paintings, sculptures and artifacts, including many photographs which have become icons in the vocabulary. There is the intersection of many famous people such as Ava Gardner, Marcel Duchamp, Max Ernst, Dorothea Tanning, William Copley, Igor Stravinsky and so many more. Includes a selected bibliography. A must at \$30.00 paper, this catalog is published by Smart Art Press in Santa Monica (distributed by D.A.P.). *Smart Art Press is located at 2525 Michigan Ave., Bldg. C1, Santa Monica, CA 90404.*

**Crossing the Frontier: Photographs of the Developing West, 1849 to the Present** by Sandra Phillips, Aaron Betsky, Eldridge Moors, and Richard Rodriguez (San Francisco, San Francisco Museum of Modern Art/Chronicle Books, 1996, \$29.95 paper) is the first major photographic exploration of human use, development, and abuse of the Western landscape. In this poignant and provocative exhibition, the photographs are powerful, vivid, unsentimental, spanning almost 150 years and including both found images and works by major classic and contemporary photographers. The sweep of this exhibition is vast, almost as vast as the geography it covers, and the words as well as the photographs explore the new photography of land use, evoking a largely unacknowledged tradition, close to documentation in spirit but found in anonymous words, in works by amateur photographers, and in the lesser-known works of certain established artists. To be sure, it includes great photographer's works such as Timothy O'Sullivan, Carleton E. Watkins, Alexander Gardner, Darius R. Kinsey (1849 - 1930s) which record the effects of industry and the domination of the environment but more contemporary photos by Ansel Adams, Robert Frank, Garry Winogrand, Mark Klett, John Pfahl, Lee Friedlander, Ed Ruscha, and many more cover 1950 - 1995, which address what has since happened to the land, and how the cultural ideal of individualism has shaped the landscape. There is frankly a tragic sense of loss in most of these photographs. But it is the unknown photographers that have added the spice to the big pot. There is beauty in the devastation of the terrain, and this book

explores the complex social, political and cultural ramifications of this transformation. Over 100 duotones and 70 full-color photographs make for a most stimulating exhibition.

**Locus+ 1993 - 1996** documents all the projects to date sponsored by Jon Bewley or Simon Herbert under the handle, Locus+, with outlines of events in 1996. With a foreword by Stuart Morgan, it features documentation and critical writing on over 28 artists. Some of the projects sponsored in various projects are Louise Wilson's *The Museum of Accidents*, Daniel J. Martinez' *How to Con a Capitalist*, Ian Breakwell: *Hidden Cities*; Alan Moore, David J & Tim Perkins: *The Birth Caul*, a *Shamanism of Childhood*; Cornelia Hesse Honegger's *Nach Chernobyl/The Future's Mirror*; Richard Wilson's *The Joint's Jumping'* and many more.

Locus+ is a facilitating organization which addresses the needs and promotes the practice of artists wishing to work outside the gallery. Instead of a mediating institution or curator, Locus+ 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. Located in Newcastle upon Tyne, Locus+ is one of several new facilitators which allows artists who want to make art in an alternative way to do so with assistance. Write for this publication, which is beautifully printed, from Locus+ at 17, 3rd fl. Wards Bldg, 31-39 High Bridge, Newcastle upon Tyne NE1 1EW, England. Their email address is: [locusplus@newart.demon.co.uk](mailto:locusplus@newart.demon.co.uk) and their website is: [www.locusplus.org.uk](http://www.locusplus.org.uk)

**Manual II: Gregory Green** is a selection of works from 1986 - 1996, documenting Green's incendiary devices, missiles and viral works from 1986 to the present. With 50 black and white duotone photographs and 8 color plates, this publication includes an essay on *Apocalypse or Utopia* by Maureen Sherlock and an interview with the artist by Benjamin Weil. An explosive catalog published by Locus+ and available for £10 plus £10 postage and handling from Locus+, Rm. 17, 3rd fl. Wards Bldg., 31-39 High Bridge, Newcastle upon Tyne NE1 1EW, United Kingdom.

**In the Margins: 19 Interviews** accompanied an exhibition at the Montgomery Glasoe Fine Art gallery in Minneapolis of *Body of Work: sculpture, paintings, and drawings by Louise Bourgeois and Eva Hesse*, which includes interviews with Louise Bourgeois, Jacqueline Brody, Dr. Alessandra Comini, Nan Goldin, Kathy Halbreich, Jenny Holzer, Roni Horn, Elizabeth Janus, Barbara Kruger, Alix Lambert, Lauren Letitia, Melissa Meyer with M.G. Lord, Andrea Rosen, Elizabeth Peyton, Betye Saar, Collier Schorr, Nancy Spero, Holly Solomon and Marcia Tucker. The spiral-bound catalog is available for \$15.00 plus \$2.00 postage and handling from Montgomery Glasoe Fine Art, 300 North First Ave., Suite 115, Minneapolis, MN 55401.