

EXHIBITION CATALOGS

Robert Longo by Howard Fox, with essays by Hal Foster, Katherine Dieckmann, Brian Wallis (New York, Rizzoli/Los Angeles County Museum of Art, 1989 (\$45 hardcover, \$29.95 paperback) documents the retrospective of this 36-year old wunderkind of the 1980's. Cited as one of the most original and venturesome Postmodern artists, Longo's career is traced from early drawings of cowboys and other American heroes to his first mature body of work. Fox makes clear his appreciation of Longo as a maker of ambitious art--ambitious in technical virtuosity, ambitious in grandeur of concept, and ambitious because "it projects a vision of human existence in an agnostic age." The essays cover Longo's role in video and film, in performance, and in relation to other futuristic exhibitions. 150 illustrations, 50 in color complement the essays as well as an extensive exhibition history, bibliography, and chronology.

Agnes Pelton documents the Symbolic Abstractions and distinctive representational works of Agnes Pelton, who showed in the Armory Show. She was a member of the Transcendental Painting Group, among whom was Ed Garman, who contributes the first and only major essay pertaining to the aesthetics of Pelton's abstract body of work. Unknown until now as far as her paintings, pastels, and drawings, Pelton is documented by Margaret Stainer, director of the Art Gallery, Ohlone College in Fremont, CA. There is a complete exhibition chronology, bibliography and an essay by Stainer on the poetic sensibility of this painter unknown and meriting recognition after all these many years. Available from Ohlone College Art Gallery, P.O. Box 3909, Fremont, CA 94539-0390.

The Art of Rini Templeton (El Arte de Rini Templeton): Where there is Life and Struggle documents over 500 bold black-and-white drawings, scratch-board works, and silkscreen images. This artist/activist, Rini Templeton, devoted her art to the many struggles for social justice in the United States, Mexico, Central America and the Caribbean. She fought for housing and health care, demonstrating against war and intervention. Producing more than 9,000 drawings, she became widely known for the striking images she created as illustrator of John Nichols' novel The Milagro Beanfield Wars, as well as respected as a sculptor.

Her unsigned drawings, used for all kinds of causes, were distinctive. Her untimely death in 1986 has generated this tribute by friends and co-workers in the U.S. and Mexico, remembering her as an artist, activist and woman. Among them are John Nichols, Margaret Randall, and Mark Rogovin, who show her as a woman who just wanted to be useful. This is a bilingual volume available for \$14.95 from Real Comet Press, 3131 Western Ave. #410, Seattle, WA 98121-1028.

Art of Music Video (Long Beach Museum of Art, 3 - 24 August) documents the growth and development of music video, discussed as both a media topic and an art form. Crucial aesthetic, theoretical, historical and cultural issues are discussed. Available from LBMA, 2300 E. Ocean Blvd., Long Beach, CA 90803.

Brucke: German Expressionist Prints from the Granvil and Marcia Specks Collection by Reinhold Heller (Evanston, IL, Mary & Leigh Block Gallery, Northwestern University, 1988) includes work of Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff. Included is a chronology, documents and a bibliography with an extensive catalog of the 131 prints which are all illustrated mostly in black and white, with some in color. An exceptional contribution.

Media Talk documents an exhibition at the Security Pacific Gallery in Costa Mesa, California, including the work of Martine Aballea, Harry Bowers, H. Terry Braunstein, Kathe Burkhart, Carol Flax, Robert Heinecken, Joyce Neimanas, Alan Rath, Erika Rothenberg, as well as videotapes of Chip Lord, Antonio Muntadas/Marshall Reese, Jason Simon and Judith Williamson. Curated by Mark Johnstone, the catalog documents the work in the exhibit and documents the literature of media through the important essay by Irene Borger. Exhibition dates were 9 September through 29 October.

Waves and Plagues: The Art of Masami Teraoka by Howard A. Link documents the travelling exhibition of this Japanese-born artist who now lives in the U.S., who has an uncanny ability to bridge the two cultures in his art. His exquisite watercolors done in the tradition of the Edo-period of Japan's master printmakers, Teraoka depicts the extraordinary dramas of contemporary life, using metaphors of 31 flavors of Baskin-Robbins, McDonald's hamburgers, the AIDS problem using condoms as the symbol of the disease. He has bridged the separate worlds showing the delights and the dilemmas of both cultures. 44 challenging and meticulous paintings are depicted in full-color illustrations. Biography and bibliography. Published by Chronicle Books for \$16.95.

Sophie Calle: A Survey, curated by Deborah Irmis for the Fred Hoffman Gallery in Santa Monica, California, documents the remarkable art of a unique talent of the 1980's, a French artist who uses words and photographic to define those interstices of experience between what her subjects feel is either hidden or believed to be private. Her work, well known in Europe, has only now been brought to the U.S. and this exhibition documents her work over the past 10 years. The exhibition catalog is for English-speaking viewers pre-sented for the first time. The catalog is like an artist's book, documenting each project in a beautiful manner in duotone.

The monumentality of these works cannot be recaptured on pages of a catalog, but the documentation is truly a major contribution to understanding and appreciating the work of this exciting artist. Chronology, biography and bibliography. \$21.30 from Fred Hoffman Gallery, 912 Colorado Ave., Santa Monica, CA 90401.

When the Rainbow Touches Down by Tryntje Van Ness Seymour (Phoenix, AZ, The Heard Museum, 1989, dist. by Univ. of Washington Press, \$50) is an extensive docu

mentation of the artists and stories behind the Apache, Navajo, Rio Grande Pueblo and Hopi Paintings in the Denman Collection.

In this 394-page handsome book, we find not an art historical nor an anthropological analysis of Southwest Indian tribes, but a personal narrative about a group of paintings through the eyes, hands, and minds of the artists themselves. As they explain in their comments about their work, created between 1920 and 1958, the artists share the goal of recording on paper expressions of a way of life, and through that, creating a better understanding of Native American lifeways and values. 137 color plates, 57 black white illustrations, maps, glossary, bibliography.

Rotraut Uecker, Klein documents an exhibition at the Ezra and Cecile Zilkha Gallery at Wesleyan University, Center for the Arts, Middletown, CT 06457. This oversize catalog has an essay by Klaus Ottmann, Curator and a statement by Yves Klein.

George O'Keeffe is an exhibition organized by the Gerald Peters Gallery in Santa Fe which traveled to Japan in 1988. With essays by Barbara Rose and Eugene V. Thaw, this catalog includes 36 paintings, watercolors and photographs. Distributed by University of Mexico Press, \$27.50.

Tom Phillips: The Portrait Works documents the exhibition documents the exhibition at the National Portrait Gallery in London which opened on 5 October and closes on 21 January 1990. This is an extraordinary exhibition catalog written by the artist himself, documenting a career of painting portraits of friends and colleagues, as well as himself. Includes introduction by Bill Hurrell, catalog of the exhibition, a list of publications by the artist, miscellaneous published writings by the artist, and an index of sitters. Beautifully designed and printed by Hansjorg Mayer in Stuttgart, West Germany. Price unknown.

Scott Hyde: Offset Lithographs, 1965-1989 at Bound & Unbound, 351 W. 30th St., New York, NY 10001 from 14 October - 11 November 1989. A checklist of this pioneer of offset lithography as a primary vehicle for the photographer. Essay by A.D. Coleman, chronology, bibliography and checklist.

The Spontaneous Gesture: Prints and Books of the Abstract Expressionist Era by Lanier Graham (Canberra, Australian National Gallery, 1987) is an important study on the subject culled from the collection of the Canberra museum and an extensive bibliography. Although all 90 prints are illustrated in black and white, the astounding color of these prints would mean a heavy-weight coffee table book. This, instead, is a fascinating study by the former American-born curator who is now at the Norton Simon Museum in Pasadena, California. \$20.00 from University of Washington Press.

Marsden Hartley in Bavaria by Gail Levin and William Salzillo (Hanover, New Hampshire, University Press of New England, 1990, \$19.95 paper) documents the recent exhibition at Emerson Gallery, Hamilton College which traveled to Milwaukee Art Museum, Bowdoin College, and Baruch College Gallery. Heavily illustrated with both

black and white and color plates, this exhibition shows how Hartley worked as evidenced by photographs by the guest curator, Gail Levin. There is a complete catalog of the 83 items in the exhibition, suggested reading, and reference notes.

Jenny Holzer by Diane Waldman documents the recent exhibition at the Solomon R. Guggenheim Museum in New York City (New York, Abrams, 1990, \$24.95 paper) where the museum was wrapped inside with a continuous electronic moving message, over 500 feet long, around the parapet wall of Frank Lloyd Wright's famous spiral ramp. I watched young and old alike, sitting on Holzer's engraved granite benches, watching for almost two hours to her subliminal and overt statements about life and living in the United States today. This exhibition was a prelude to her appearance as America's representative at the prestigious Venice Biennale opening in May this year.

With over 80 illustrations, including installation photographs and interior views, documenting her work from 1977, when she first began to produce texts, the volume shows how Holzer developed a wide range of techniques and materials (using current technology) to provoke and challenge our thoughts about art and life today.

An interview between Holzer and Diane Waldman, curator, allows you to hear more about how the artist thinks and works, and how she got started. Waldman also contributes a critical essay. Chronology, bibliography.

Julian Schnabel is Catalog 5 of the Museo d'Arte Contemporanea, Prato in Italy in English and in Italian, with an essay gleaned from an interview with the artist by director, Amnon Barzel, as well as writings by the artist himself. Included is a chronology and bibliography. A stunning array of works in color and black and white gives the reader an overview of where Schnabel's paintings, thoughts and installations are going.

Contemporary Russian Artists is Catalog 6 of the Museo d'Arte Contemporanea Luigi Pecci, Prato, Italy begins with a photographic essay of some of the artists in the exhibition, including Bulatov, Kabakov, Igor and Svetlana Kopystiansky, Medical Hermeneutics, Perzi, Volkov, Zakharov and Zvezdochotov. Besides essays by Barzel and Claudia Jolles, co-curators, there are statements by most of the artists (in Italian and in English, as is the custom of this new museum) and comments by Enrico Cirspolti, Boris Groys, Jamey Gabrell, Vikto Misiano and Vladimir Sorokin. There are biographies and bibliographies, as well as astoundingly beautiful color plates of works of art, and black and white portraits of all the artists. A brilliant contribution and understanding of a revolution in East Europe, unknown until now to the West.

Romance of the Taj Mahal by Pratapaditya Pal et al (New York, Thames & Hudson/Los Angeles County Museum of Art, 1990, \$45) is a starting point for an exploration of aspects of Shah Jahan's Mogul court, a detailed examination of its architecture, painting, jewelry, objets d'art, and textiles influenced by the power and status of the Shah, as well as his fame for the tomb he built for his beloved wife after her death in 1631. There are hundreds of ob-

jects illustrated (96 in full color), and the last chapter dwells on the myth of the Taj and its manifestations by all visitors.

Joseph Goldyne by Paul Cummings (Seattle, University of Washington Press, 1990, \$18.95 paper) includes 88 color reproductions of prints and drawings of the California artist who explores impressions from experience, art, and nature that hold special meaning for the artist: books on shelves, flowers, and the human face. There is classical inspiration for all his images.

The essay by Paul Cummings, president of the Drawing Society, editor of Drawing, and formerly adjunct curator of drawings at the Whitney Museum, contributes a great understanding of Goldyne's growth as an artist.

Joseph Nechvatal: Collected essays 1983 - 1990 and Selected Works are both published by Editions Antoine Candau in Paris. This documents the work and writings of Joseph Nechvatal, whose projects include paintings, photography, sculpture, mixed-media works, videos, films, and Tellus, an audio-cassette magazine, as well as his own theoretical writings, but beyond this his hybrid or mutant photo-mechanical or technological processes, materials and procedures--a very busy artist.

Selected Works includes a bio-bibliography and chronology, as well as an essay by Collins and Milazzo. Collected Essays shows all the ramifications of his theoretical writings. Both of these are available from Brooke Alexander, 59 Wooster St., New York, NY 10012 for \$20.00 for the set.

1987-88 Capp Street Project Catalog documents the work of artists James Lee Byars, Tony Labat, Jerry Beck, Elizabeth Diller + Ricardo Scofidio, Terry Fox, Liz Phillips, Hung Liu, William Maxwell, Daniel Reeves and the exhibitions "Furniture on View" and "Center". The 17-page portfolio in full color and black and white with text by critic Kathryn Brew documents the installations which are temporal in nature at the Capp Street Project, which has an artist-in-residence program. Includes biographies and chronologies of each artist. \$12.00 from Capp Street Project, 270 - 14th St., San Francisco, CA 94103. (Add California Sales Tax where applicable and \$1.45 shipping and handling).

Secrets, Dialogues, Revelations: The art of Betye and Alison Saar documents a travelling show organized by UCLA's Art Gallery, which is at the Museum of Contemporary Art in Chicago from 15 July - 16 September, will then travel in 1991 to Smith College Museum of Art, the Contemporary Arts Center in Cincinnati and then to the Oakland Museum. Designed by Sheila de Bretteville, the catalog for this two-person show of mother (famous for assemblage and installations) and daughter (already well known for her sculpture and multimedia works) has been solved by creating two spiral-bound catalogs within one structure with a checklist of the exhibition, essays by Lucy Lippard, Ishmael Reed interviewing Betye and Judith Wilson interviewing Alison.

Color and black and white plates complete this catalog, which feels more like a family scrapbook, rather than a formal exhibit catalog, but it works! \$30.00 from Wight Art Gallery, UCLA, Los Angeles, CA 90024.

Lita Albuquerque: Reflections documents a recent exhibition sponsored by the Fellows of Contemporary Art, Los Angeles and organized by the Santa Monica Museum of Art. Curated by Henry Hopkins with an essay by Jan Butterfield, the exhibition catalog captures with its spiritual and meditative works the essence of the art of Albuquerque in color. The essay by Butterfield is illuminating, with a personal interview by Hopkins and excerpts from the artist's journal to expand the vistas of her public art, installations, and intimate works.

With a diecut front and back cover, a keen sense of typography throughout, and fine color separations, this exhibition catalog, available from the Santa Monica Museum of Art, 2437 Main St., Santa Monica, CA 90405, \$20.00 plus \$1.50 postage and handling.

Jorge Borrás Llop has sent along a portfolio-catalog which cannot be overlooked, since it is a tour de force of "have portfolio, will travel" promotions. Printed on plasticized paper, there is a wrapper for the portfolio with small contact prints of photographs of Llop with other people, as well as photographs which show similarity with Gorbachev, as well as many of his expressionistic paintings. Then, within the laminated pages is a portfolio covered by Braille paper which houses a work of art on vertical sheets which identify a work of art and a theme in his work, such as words, information, river, water, jungle, poem. Africa, the Amazon, and Antarctica have been sojourns which the painter has taken over the past 3 years, which have helped to integrate some of his interests combining words and works of art, stimulated and impressed by the natural phenomena which he has seen. There is also a page of sketches and studies. This is an amazing presentation, one which makes you read it, even in Spanish, English, and Russian. If you have any interest in this Spanish artist, who is a painter, sculptor, writer, musician, maker of postcards, posters, etc. and whose universal message is so well presented in this catalog, he can be reached at Apdo. 5036, 28080 Madrid, Spain.

Moscow: Treasures and Traditions documents a travelling show of Russian art from the USSR Ministry of Culture and the Smithsonian Institute Traveling Exhibition Service (SITES) in association with the Seattle Organizing Committee of the 1990 Goodwill Games and the Seattle Art Museum. Included are paintings, sculpture and decorative arts, costume, icons, arms and armor, and much more. This is a major treat for visitors to the Goodwill Games and all its cultural ramifications, reflecting 500 years of Russian history. With more than 180 color photographs, illustrating twelve essays by Soviet and American scholars, this stunning book is a welcome contribution to the bridging of the two cultures and an understanding of Russian art. \$50.00 cloth, \$24.95 paper.

Mondi Possibili (Possible Worlds) is a bilingual catalog of art objects/subjects which carry on a dialogue by entropy, including John Armleder's chairs, Allan McCollum's paintings, Fischli & Weiss' shoe cupboard and cutlery tray, Louise Lawler's shelves of glasses, Barbara Bloom's plates, Jean Luc Vilmouth's mirrors and chairs, Bill Woodrow's pot, Tony Cragg's stool with suitcase and portable sewing machine, and Rosemarie Trockel's electric cooking range, all illustrated in black and white.

Catalog available from Le Case d'Arte, Viale Col di Lana 14, Milano, Italy.

DATES TO REMEMBER

IV International Feminist Bookfair, Barcelona, 19-23 June 1990. Central theme: Women as producers, transmitters and consumers of culture in the 90s. Exhibition and sale of books, professional workshops, thematic encounters, films, theater, concerts, etc. Write for information, registration and reservation of books to IV Fira Internacional del Llibre Feminista, Casa Elizalde, Valencia 302, 08009 Barcelona, Spain.

High and Low: Modern Art and Popular Culture, 7 October - 15 January 1991 at the Museum of Modern Art, New York City, addressing the relationship between modern art and popular and commercial culture, including Graffiti, Caricature, Comics, and Advertising, including Duchamp, Oppenheim, Oldenburg to Jeff Koons; Picasso to Schwitters and Cornell to early Pop Art, and then to Kruger and Holzer. Catalog will be \$65 hardback, \$29.95 paper, and volume of Readings in Modern Art and Popular Culture will also be published.

Books as Art, an exhibition curated by Ted Cronin, to be at the Montclair Public Library on Fullerton Avenue in Montclair, New Jersey. Opening will be on 14 October. There will be 40 artists' books, both editions and one-of-a-kind. The show will run for one month.

The Ted Cronin Gallery will host its first exhibition for the Fall/Winter season, Miriam Schaer & Sally Agee: Book-works opening on 6 October, continuing through 26 October.

The Centennial Van Gogh Exhibition at the Vincent Van Gogh National Museum and the Kroller-Muller National Museum in Holland will be available for viewing through 29 July, the anniversary of Van Gogh's death. 133 canvases and 248 drawings are on view in the two museums.

FORO MADRID or International Forum for Cultural Integration will be held from 7 - 12 February 1991 at ARCO '91, to be held in Madrid's Casa de Campo Fairgrounds, covering Architecture, Music, Poetry and Thought, Literature, Theater, Dance and Performance, Film, Video, Photography, Design and Engravings. Experimental films will be featured in this first edition with West Germany as guest country, an homage to Jean Metzger, and an exhibition of the first magazines published at the beginning of the century, dedicated to promoting the new cinematographic art.

The Second International Symposium on Electronic Art will be held in Groningen, The Netherlands, 12 - 17 November. Topics will include computer graphics, animation and image processing, video art, interactive electronic art, robotics and Art; aesthetics of Electronic Art, etc. Proposals sought for workshops, concerts, performances, exhibitions and general events. For further information, contact SISEA, Westerhaven, Straat 13, 9718 AJ Groningen, The Netherlands.

The 44th Venice Biennale opens on 27 May through 1 October, with Jenny Holzer presenting work at the U.S.

pavilion, the first woman artist to be sponsored there, and now awarded the best pavilion of the Biennale.

Pulse 2, an exhibition of electronic and kinetic art, sponsored by the David Bermant Foundation: Color, Light, Motion, organized by the University Art Museum of Santa Barbara, California with exhibitions throughout the campus of UC Santa Barbara and in downtown Santa Barbara at the Santa Barbara Museum of Art, the Contemporary Arts Forum, and other locations. Summer and Autumn 1990.

Word & Image Conference, University of Zurich. 25 August - 1 September. For more information, write to Word + Image, Swiss Institute for Art Research, Waldmannstrasse 6/8, CH 8024-Zurich, Switzerland.

The San Francisco Summer Book Arts Conference 1991, sponsored by the New College of California, will be a three-day conference, exhibition, and book fair. For more information, contact Ralph Ackerman, Book Arts Coordinator, New College of California, 50 Fell St., San Francisco, CA 94102.

Information Art: Diagramming Microcircuits will be on at the Museum of Modern Art, New York, 6 September - 30 October, making microcircuits visible, revealing the sheer intricacy of their patterns and proving clues to the effort and precision required to produce a single design.

Architectural Drawings of the Russian Avant-Garde on exhibit at Museum of Modern Art, New York, 28 June - 4 September.

TED ¹⁹⁹⁰
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