

Jennifer Bartlett's *Swimmers Atlanta* (1979), a series of nine murals in enamel on steel and oil on canvas, to the gracefully leaping, attenuated bronze forms of Richard Hunt's *Richmond Cycle* (1976-1977). George Rickey's *Two Open Rectangles Eccentric* (1975), done for Honolulu, is characteristically wind-operated; the two-part motion plays a brilliant game of *noli me tangere*. The austere logic of Sol LeWitt's *One, Two, Three* (1979) and the haunting isolation of Segal's *Restaurant* (1975) also typify the work of their makers. Roger Nelson's oil, *First Day of Summer* (1979), offers powerful earth patterns, changing light, and exploding foliage. The cross-section of American art available here is fascinating and reassuring in its richness and its inclusion of both old and new talent. —Dale G. Cleaver

Texas

Ulrich Ruckriem: New Works
Fort Worth Art Museum

The ten red granite works comprising this exhibition were commissioned by the Fort Worth Art Museum and executed by the German artist at a quarry near Fredericksburg. Ruckriem's pared-down compositions feature massive stone split or cut into an even number of sections. Plug holes drilled in preparation for splitting the rock appear in the works as subtly stated forms and as a record of process. Despite their stylistic consistency, each work asserts its own individuality due to the artist's handling of edges and surfaces. Deftly manipulating the granite, Ruckriem ingeniously blends the natural and the man-made. He animates the inert material with its cut edges with the active linear tracks of the splitting process and with the modulation of the granite surface. —Mark Thistlewaite

Washington

Audio Leter 8, Gorilla Room (Seattle)

Headed by Sharon Gannon, a performance artist/dancer/choreographer, and Sue Ann Harkey, a photographer, Audio Leter changes personnel as it evolves. Number Eight featured James Husted, a synthesizer artist interested in spectacle, and percussionist Jeff McGrath. Audio Leter 8 brings to a ritualized (i.e., language, dress, action, dancing, drug "ritual") tavern environment a level of self-consciousness usually reserved for art galleries, museums, and "fine" art. It is not really an art band but an "anti-rock" performance group. It is not for "entertainment," "enjoyment," or background for drinking or sexual rites. All Audio Leter's musical material is improvised; its members do not sing, they intone and chant. Sharon Gannon repeats phrases until they become exempt from meaning, acting only as sounds or spells; Gannon works provocatively with the music to induce spectator "responsibility." Audio Leter 8's mesmerizing internal sounds and action serve as a sophisticated

intellectual statement concerning American mass culture. They present a strange electronic dream which moves counter to our modern urban nightmares. —Gary Reel

Wisconsin

Dick Knapp, Perihelion Gallery,
Lincoln Art Center (Milwaukee)

Dick Knapp transforms his photographs through fine-art techniques of drawing, cutting, tearing, scraping, and assemblage. By pushing his work beyond the mediumistic parameters of pure photography, he has developed a personal expressive means. Knapp, an instructor of photography at the University of Albuquerque in New Mexico, has photographed personal images of urban backyards and rendered them with a forceful three-dimensionality by physically manipulating the photo paper. Sections of the paper are cut and curled: areas are amplified with color or drawn line. By using common manipulations of substance (tearing and curling the paper) Knapp somehow makes his five year span of work more accessible to his audience. The Lincoln Center, it should be noted, is a broad consortium of community arts organizations occupying most of a Milwaukee City High School building. —Stephen Pevnick

Ontario

Janice Gurney, YYZ (Toronto)

Janice Gurney's painting-installation *The Battle of the Somme* includes a large three-panel painting and its generative support material, several small paintings and drawings, Uccello reproductions and a chart showing how to read the ensemble. All together her works demonstrate an enterprise of recovery in a personal history of making. The research and especially the long and laborious physical effort on a painting of this scale and complexity render the whole activity a context for perceiving corre-

spondences and syntheses. Starting from the before-and-after scenes of two turn-of-the-century hobby paintings by an ancestor of the artist, Gurney fills in the missing death-in-battle with a stylization of one panel from Uccello's *The Rout of San Romano*. The overworked detail of her painting, accumulating a history of art in process, must not be seen as determining a formal unity. The painting reads from left to right as a story and in "depth": it collapses autobiography and history into each other, just as three wars are condensed, and just as the realistic figures of the hobby paintings are conflated in the side panels with Uccello's monumental form. As a construction absorbed in history, this painting is a process that becomes history, a history and a fabrication of itself. —Philip Monk

John Scott

Carmen Lamanna Gallery (Toronto)

John Scott's large-scale drawings confront the rude facts and attendant information structure of advanced weaponry with contrary impulses and deceptive strategies. While these drawings, with their bellicose imagery, are metaphors for the self — some are labelled self-portraits — they replicate through word and image the system of inquiry that supports the development of war material. That is, the activity of scientists is not only technical, but "representational": they investigate and represent perception in order to build its conditions into robotic missile and spy planes. Weapons are in fact a communications system strategically involved with information and perception or, rather, deception. So Scott's activity is semiotic: he shows an abstract shape deflected to representation by a word — "carnivore" — or an associational detail — a cockpit. Natural and artificial boundaries are now less distinct: a plane takes on the natural and "evil" shape of a shark. In his concern with the (mis)representations of language and image, Scott's activity at once parallels and investigates his subject. —Philip Monk



Audio Leter, left to right: James Husted, vocals; Tracy Rowland, bass; Sharon Gannon, vocals and sharonophone; Danielle

Elliott, percussion; Sue Ann Harkey, guitar; photo: Randy Hall