



COURTESY THE METROPOLITAN MUSEUM OF ART

Fortuny brazenly salutes 6th-century Greek classicism in this silk, cotton, and glass dress.

Classical Gravity

Marisol's adornment of designer Jacques Kaplan's coat is a shocking introduction to an exhibition that crisscrosses the boundaries of art and design; past, present, and future; myth and reality.

The Metropolitan Museum of Art's current show "Modern Design: 1890-1990" features the artist's painted pink female nude complete with a strategically placed triangular mink patch. Two pairs of hands, at the midriff and the sleeves, seem to embrace the body. In its context, next to a chaste gown by Spanish painter and dress designer Fortuny, Marisol's creation becomes a tribute to the Greek love of the female nude.

An avid Hellenophile, Fortuny drew his inspiration from the sheathlike garments of 6th-century statues from the Greek islands. Evidence of his fidelity is a short stroll away, in the mu-

seum's Greek sculpture gallery.

The Marisol and Fortuny appear in the "Recollections and Rebellion" section of the show, which also offers a quick survey of 20th-century neoclassicism: Michael Graves' *GQ Manstyle Award Cup* is a postmodern homage to the Greek kylix; beside it, Josef Hoffmann challenges the weight and opacity of an Attic clay cup, letting the base of his silver bowl fall in cascading folds, echoing Fortuny's pleats.

Across the way, Yves Saint Laurent's red wool coat stages a revolution with an extended midriff not only reversing the line of the human body but concealing it most effectively. In this context, is Saint Laurent revolting against the Greeks?

Adrian's flowing rayon dress and cape are a swirl of biomorphic shapes reminiscent of Miró at mid-century. This is not the famous Hollywood designer creating Valentino's flamboyant garb in *The Eagle* or Greta Garbo's cape in *Grand Hotel*. This is Adrian the artist transforming a simple covering into a canvas, anticipating Marisol, who superimposes a painting onto an overcoat.

André Courrèges brings the show full circle, with a white-and-yellow dress and jacket. The French couturier's space-age clothes were the most defined of the '60s, not just in their geometry but through his signature white, conjuring up the Greek ideal and the purity of white marble.

Though divided into five categories—from "Geometries" to "Recollection and Rebellion"—it is the gravitational pull of classicism on the tides of 20th-century design that this exhibition truly illuminates.

—Penny Proddow

Bumpers and Blondes

Music is more accessible in terms of people being able to get it," explains visual artist-cum-rock 'n roll musician Terry Allen. "It's not expensive relative to art. It

doesn't have as much pretense as isolated art-making does." And, he says, "it's just as difficult to make a good song as a good painting or sculpture."

All of which helps explain the strong crossover urge, particularly among Los Angeles visual and performance artists, who easily succumb to the lure of rock music.

One independent record company, Blast First, picked up on the trend and began commissioning picture discs by some L.A. artists based on their favorite songs. Robert Williams, for example, illustrated his hot-rodder selection *Chrome, Smoke &*

of pop music," Pettibon says.

Jim Shaw issued a 45 rpm record to accompany his show last spring at the Linda Cathcart Gallery. His players included Byington, Kelley, and Lee, as well as artists Stephen Prina on keyboards and Eddie Ruscha—who has his own band—on bass.

"I'm addicted to music," says Shaw. "For me, it's not an entirely healthy drug because the music I like best makes me sad. It moves me in a way that art rarely does."

Lee, who plays bass, guitar, percussion, and does backing vocals on Pettibon's and Shaw's records, exhibited last



COURTESY LINDA CATHCART GALLERY

L.A. visual artist Jim Shaw made his 45 rpm record and cover to accompany his show at L.A.'s Linda Cathcart Gallery.

Fire with big bumpered cars and blondes. And *Torches and Standards: Raymond Pettibon with Super Session* features Pettibon's trademark drawings with text and images.

Pettibon also wrote the lyrics for his selection and "delegated the music" to some friends—visual artists Mike Kelley and Richie Lee sang and played guitar, respectively, while filmmaker Dave Markey and musician Art Byington arranged the rest of the musical parts.

"You can't escape the power

fall at Linda Cathcart. One of his paintings alluded to his rock alter ego, featuring a Motorhead logo surrounded by a frame of steel chain. Lee is also bass player in the all-Cal-Arts-grads hard-rock band Spinout.

"Music is a more physical and direct kind of high than art," Lee says. "The satisfaction is the same, but while doing it the rock is more immediate; the art is far more intellectual."

Explains Tom Henry, "I didn't start making music out of art. It came out of boredom and

wanting to be onstage." Yet rock 'n roll is the overwhelming influence behind his wall-size Day-Glo canvases lettered with the names of hard-rockers.

Performance art developed out of a need to integrate personal experience with the formal framework of visual art. It has been an important medium for women; many have also turned to rock music. Carolee Carmichael's performances incorporate songs with lyrics that relate to her paintings. "I have a great affection for rock 'n roll. It's an immediate reflection of popular culture, more immediate than art."

On New Year's Eve, Mamie Webber exhibited collaged covers for her new CD *Woman with Bass*. Webber, bass player for the '80s band The Party Boys, also plays guitar and synthesizer, and sings. "For me, visual art has a tendency to be more therapeutic. My music has a tendency to be more cerebral."

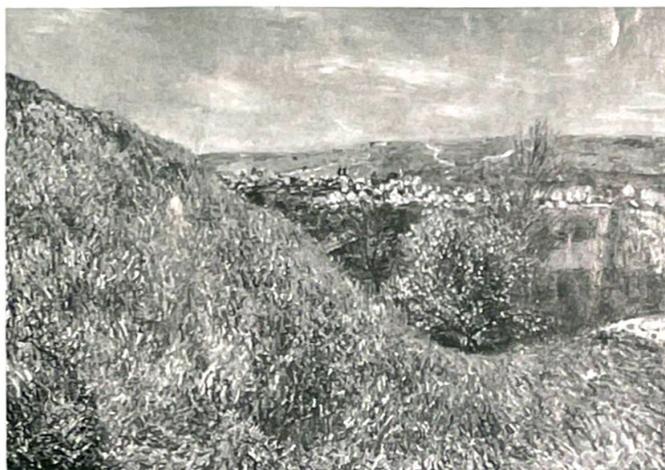
Terry Allen's involvement with rock began in 1967, when he came out with the single, "Gonna California" and "Color Book." His last three were released on his own label, called Fate records.

Allen, who collaborated with that famous art-student-turned-musician David Byrne on their forthcoming album *Uh-Oh*, cites other crossover artists: "William Wiley is a good guitar player; Ron Nagel, the ceramicist, used to write music for The Tubes; Bruce Nauman used to play bass in a polka band; Larry Bell played under the name of Dr. Lux. When Lenny Bruce played L.A., he always did two shows, and they had a hard time getting the first audience out. So they hired Larry to play, and he drove the audience out."

Allen dedicated his song "Amarillo Highway" to one of his oldest friends, Dave Hickey, an art critic-songwriter who is writing a novel about a rock band and producing an album of songs by the fictional group.

Says Hickey, "Finding common ground can be important, and pop music is about that. If you're interested in total alienation, you make a work of art."

—Hunter Drohojowska



Alfred Sisley's *The Hills of Moret in Spring—Morning* was given anonymously to the Art Museum, Princeton University.

Secret Sharers

Cara Denison, curator of prints and drawings at the Pierpont Morgan Library in New York, recalls "a postal worker in New York, who loved drawings, mainly English 19th century, and would buy them whenever he had some money. He'd bring them by the museum to get our opinion, and then sometimes he would tell us to keep them. He didn't want a

tax deduction, no special recognition. He just wanted to share the experience."

The Indiana University Center on Philanthropy, in Indianapolis, has underwritten a project to study the causes and effects of "anonymous" giving. Researchers Eleanor Cicerchi, vice president for institutional advancement at Marymount College in Tarrytown, New York, and Amy Weskerna, a sociology major at the University of Wisconsin in Madison,

conducted a national survey of senior development officers at 563 charitable organizations during the winter of 1990-91.

The survey examined the prevalence of anonymous giving, the characteristics of the donors, their reasons for choosing anonymity, how such gifts are solicited, and how organizations respond to them.

The most common motivations reported (varying in importance depending on the size of donation) were: to minimize solicitations from other organizations; religious convictions; modesty and a desire for privacy; keeping information from heirs or family members; and unease about wealth. Less frequently reported were gifts given to appease guilt or to conceal ill-gotten gains.

Some philanthropic leaders, the study reveals, are peeved by the "self-interest" of donors who give anonymously to avoid solicitations from other charities or conflicts with family members. They feel it undermines the role of altruism and limits the organization's right to use the donor's name to encourage others.

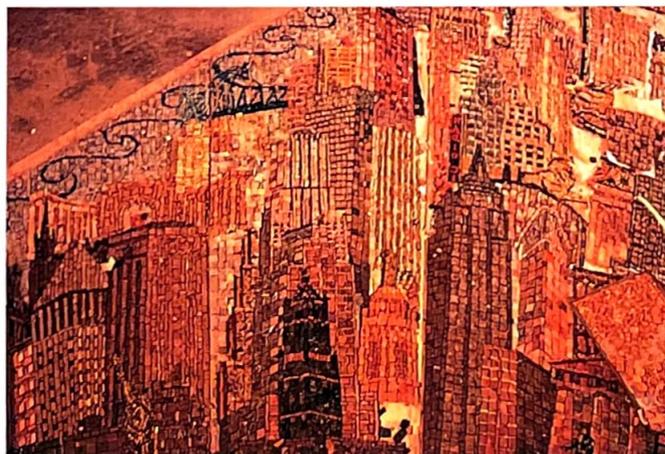
"I don't think it's a very legitimate gripe," says Allen Rosenbaum, director of the Art Museum, Princeton University. "One peer talking to another is the best kind of peer pressure." In describing how strictly the museum abides by privacy requests, Rosenbaum tells of one long-term donor who "has never been referred to in the museum by his name. He has always been known as Mr. Anonymous."

One of a number of problems institutions may have with anonymous gifts is difficulty communicating with donors after there's been a shift in staff. But there are benefits, too—not the least being "less accountability to donors."

And there are the gifts institutions would never get if they couldn't guarantee secrecy. One organization told of an heir, regarded by his family as a "squanderer." He always gives anonymously so that his brother won't "know how he is spending his money."

—Barbara A. MacAdam

Floored by New York



There's a floor full of skyscrapers in a skyscraper in New York and a procession of New Yorkers streaming across it.

Simon Verity, the British-born master sculptor at the Cathedral of St. John the Divine, made his *Gorgeous Mosaic*—a 22-by-13-foot diamond-shaped installation—after Mayor David Dinkins' phrase describ-

ing the city's colorful ethnic mix. The 150,000 stones took four months to cut, sort, and set as a homage to the city and its citizens.

This public art project was sponsored by the Kumagai Gumi Co., Ltd., owners of the Americas Tower at 45th Street and the Avenue of the Americas, where the mosaic is installed.