

# Good Times

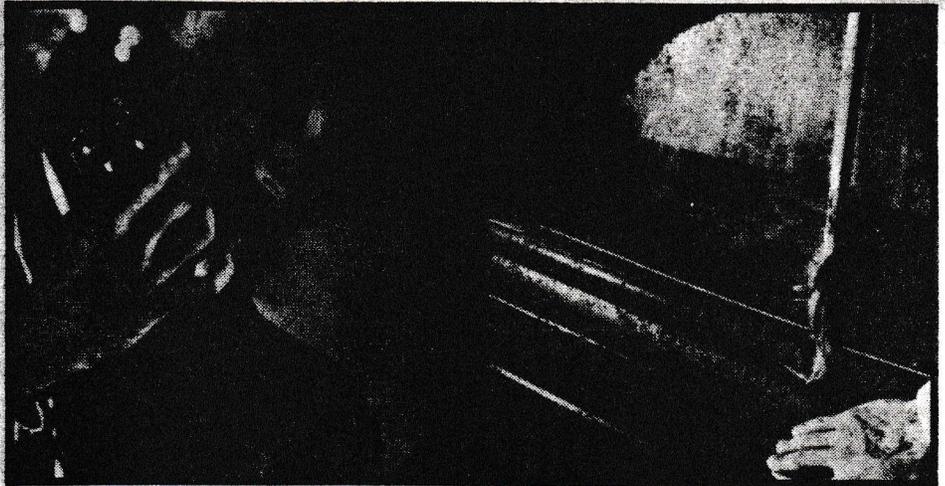
This week's fun at a glance. Where to go & what to see around town.

## Artbeat

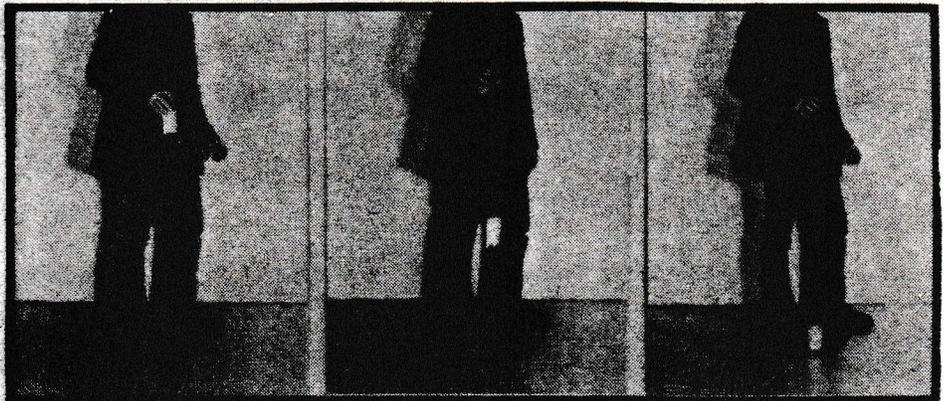
**C**oncept, Narrative, Document — Recent *Photographic Works from the Morton Neumann Family Collection* is a successful and sophisticated congregation of photographs by artists who usually work in the areas of painting and sculpture, performance, video, body and earth art. Believing that the "medium of execution is secondary to the process of investigation," the primary emphasis of these artists' work is conceptual, using ideas as art to structure information and explore the nature of experience.

The earliest work is Joseph Kosuth's 1965 "One and Three Umbrellas," a simple but witty presentation of an enlarged dictionary definition of an umbrella, a photostat of an umbrella and an umbrella. The word, the idea, the object; the multiple dimensions of information immanent in any single concept are dissected in this one conceptual exercise.

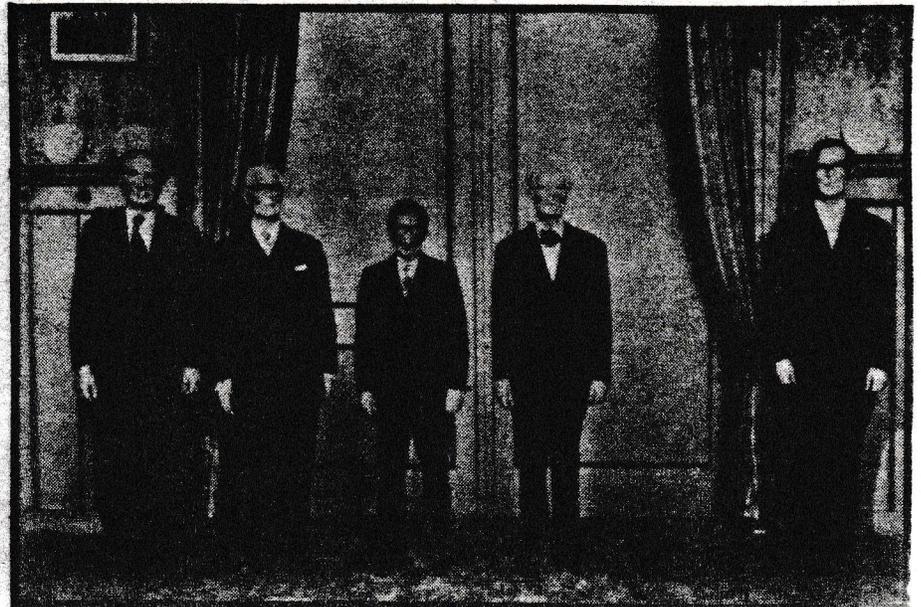
Mac Adams' juxtaposition of narrative photographs builds non-linear stories around a set of visual clues. By decoding the layers of information, enigmatic relationships and plots are created. In his 1978 "Smoke and Condensation," a woman exhales a fan of cigarette smoke while a faceless man, with the mysterious tattoo of a swordfish on one hand, finishes a glass of wine. Dual gestures of socially sensual invitation. When that same hand closes a car door in the adjoining photograph, droplets of condensation obscure any view of the car's interior but a straggle of the woman's blonde hair offers a number of possible endings. An entire movie might not achieve the shadowy force of these two quiet photographs.



Mac Adams' double mounted black & white photos



William Wegman's mounted black & white photographs



Ger Van Elk's airbrushed color photo

In Dennis Oppenheim's 1977 "Wishing the Mountain Madness," little colored star units were laid out in a four by four foot grid pattern over four acres of lovely, green Missoula, Montana. Documented by two large color photographs, a map and a text, the project makes a large scale, organic play on the ubiquitous "grid-painting" movement of the last decade. The photographs document Oppenheim's continuing interest in the transference of physical energy that results from his alterations of the landscape.

The 1976 "Silent Dinner" installation by Bill Lundberg is a film projected onto a table top. Four disembodied diners eat their way through a typical, middle American meal of celery stick appetizers and soup, pork chops, mashed potatoes and applesauce to (what else?) canned peaches for dessert. Not a word is exchanged between them, just the relentless clatter of silverware slicing up food. Amusing on a full stomach.

Most of the collection represents projects in process, concepts recorded on film. Paradoxically, the only two photographers in the show, Jan Groover and David Haxton, turn the process of investigation to the formal aesthetic concerns of light, color and form. Haxton photographs studio

constructions of colored paper in diptychs that vary with changes in lighting. Both are part of an unofficial movement toward studio-conceived photo imagery. At least four photography shows curated around this theme have come through California alone in the past year.

The photographs in the Morton Neumann Collection are solid images that work perfectly well without the buttressing of a curatorial "theme." Their strength and accessibility, in purely visual terms, has some foundation in the non-representational or abstracted direction photography has taken. One no longer expects a photography show to be 11 x 14 landscapes, portraits or other snap-

shot imagery. By choosing to ignore the inherent and most obvious function of the camera, that is the ability to document an objective reality, photography has entered the arguments of art history. This exhibition reflects some of the beneficial, and probably inevitable, aspects of a cross-pollination of photography and art. On May 11th at 3 p.m., Lisa Lyons, curator of the Walker Art Center, Minneapolis, will lecture on "Photo and Photographic: Images of the '70s." The exhibition will be in the Hammer Wing of the L.A. County Museum of Art until June 15th.

—Hunter Drohojowska