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COVER Alexander Calder's 53-foot-high stabile, *Flamingo*, in front of the Chicago Federal Center. The sculpture was the first work of art completed under the General Services Administration's fine arts program. An article on the GSA as a patron of art by Jo Ann Lewis begins on page 36.

In most of these great monuments the frontal plane tapers as the column rises to form a towering wedge. Two of the grandest pieces are paired columns, separated by only a few inches, as though originally a single monolith cleft in two. Like most of de Staebler's sculptures, these are laced with soft, radiant pastel colors that impregnate the clay and enhance the spectral, otherworldly feeling of his forms and images. While the monuments call to mind the tomb sculptures of ancient Egypt, and the ravaged figures the remains of skeletons or mummies still in the process of being unearthed, the pieces are also charged with a dormant energy. Bones that seem to crumble in one portion of a figure appear to nourish a slow, geological growth that emanates from another. For all their appearance of antiquity, de Staebler's big sculptures are powerful contemporary parables of death and resurrection.

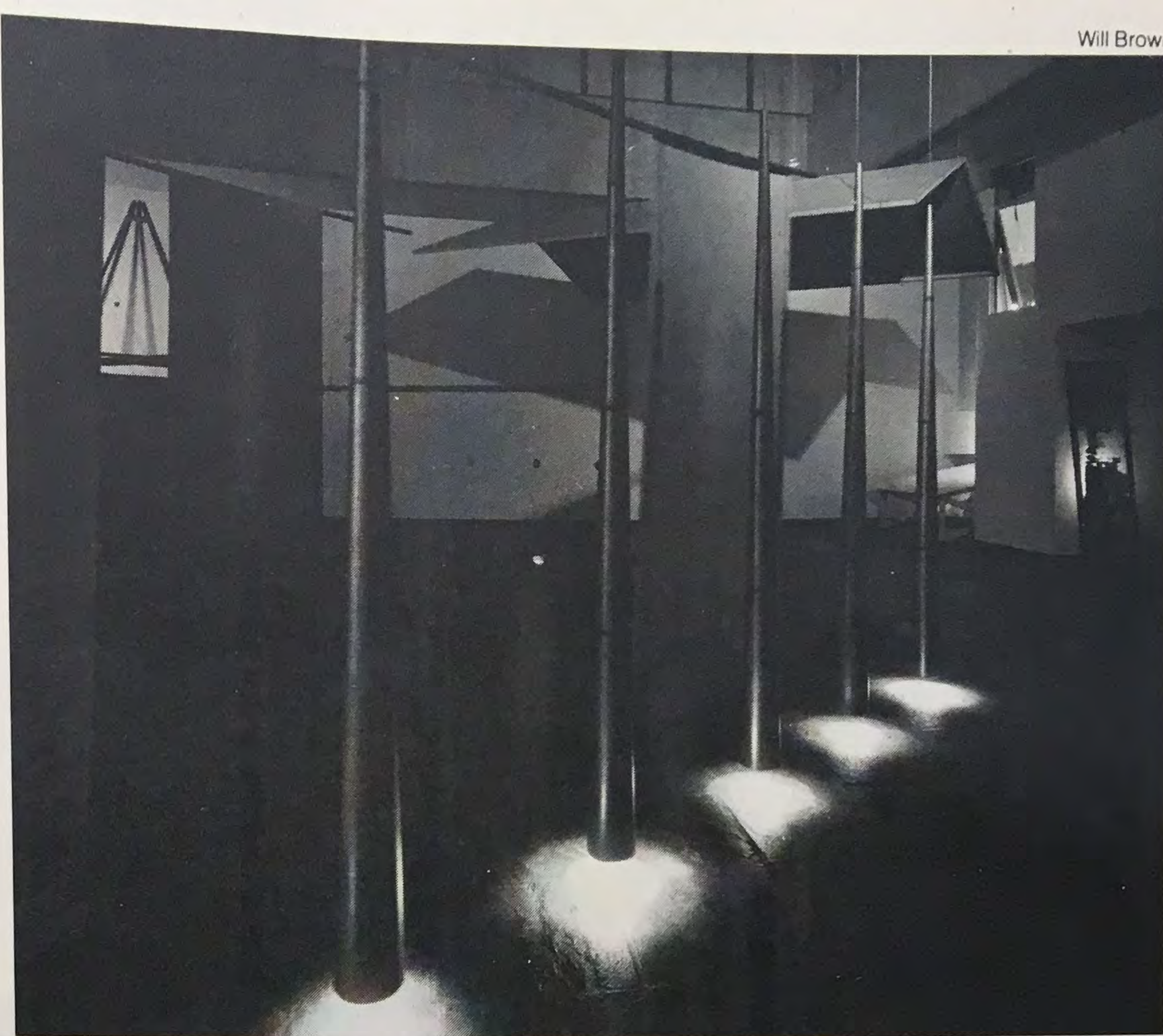
The first of a two-stage showing by 18 Bay Area artists at the University Art Museum in Berkeley marked the university's re-emergence into the arena of current local art after a hibernation of almost two years. One wondered on what basis these first nine individuals had been singled out as "emerging," or "emergent" talent of museum-quality distinction. With one or two possible, and at best insignificant, exceptions, these artists are all working minor variations on the current success formulas: "process"-oriented wallpieces; juxtapositions of colors, blurred lettering and images; carefully made fetishes that become virtually indistinguishable from traditional handicrafts and so on. When is some local curator going to come along who will recognize the contemporary academy for the atrophied thing that it is, and let the area's real creative artists out of their closets?

—THOMAS ALBRIGHT

PHILADELPHIA

Suspended in shadow

Joan Jonas' installation *Stage Sets* was shown at the Institute of Contemporary Art—a first, according to assistant director Michael A. Quigley, simply because Jonas had never before been asked to create an environment for a specific space. Using simple materials such as paper, wood, metal and mirrors, Jonas filled this cavernous two-story space with architectural fragments of her own design: unconnected, wood-framed, brown paper "walls" and peaked "roof"; a hexagonal velvet-lined booth with a surprise entrance facing a gallery corner; six tall, slender metal cones—almost a Jonas trademark—with soft circles of light beaming from their open ends to warm the slate floor; and a large industrial-looking metal ring in a nearby corner. A



Joan Jonas, installation view of *Stage Sets*, 1976, an environment created for the Institute of Contemporary Art, Philadelphia.

row of six pine stools with high seats and felt-covered backrests directly confronted half a dozen small oval mirrors hung very low and at a distance on the opposite wall. Drawings of elementary geometric shapes, plus lines that seemingly acted upon them, were done directly on the gallery walls. Many of the environment's pieces were suspended in this shadowy, blue-lit setting. The installation conjured up mental associations with both Japanese architecture (perhaps because of the use of wood and paper and purity of forms) and secret artifacts from primitive cultures.

During the exhibition Jonas gave a Philadelphia premiere performance of *Mirage*, as well as enacting her ICA-commissioned performance for children, *The Juniper Tree*. Both took place in the *Stage Sets* environment. However, because *Mirage* had been created for the Anthology Film Archives in New York and first performed elsewhere, it related less to the ICA installation than did *The Juniper Tree*, designed for the space. Assisted at times by The Bird and The Dirt Arts Collaborative member Mary Klaus, Jonas flashed mirrors at the audience, dragged rocks across the floor beneath the hanging cones, drew with chalk on a blackboard and tabletop, perched on the television showing her video images, argued in gibberish, and laughed into a free-standing cone, among other enigmatic activities.

The Juniper Tree was based on the Brothers Grimm tale, which was read throughout the performance by poet Susan Howe; un-

like *Mirage* it had a fantastic plot. Jonas' own gift for splendid and startling imagery placed a singing bird (played by one of three additional performers) at the top of a wooden ladder representing the tree. As the father in the story climbed the tree his jacket, made of tiny mirrors, reflected a flurry of light specks on the ceiling, suggesting a snowstorm. Jonas in various roles gave dramatic birth to a child (played by a live rabbit) and sat on one of the pine stools to knit twine with nine-foot "knitting needles."

In addition to the performances, four Jonas films were screened one afternoon and nearly a dozen of her videotapes were shown daily in a mock livingroom setting most notable for its green velvet, lima-bean-shaped sofa and garish vase filled with peacock feathers and plastic flowers.

One of her most recent tapes on view was *Good Night, Good Morning*, which required that the TV screen be in a vertical rather than horizontal position. In this piece, Jonas addressed the camera (and, by extension, the audience) each night and morning for days on end with the simple greetings referred to above, thus sharing her moods, physical condition, wardrobe and loft.

At Marion Locks Gallery, Phil Simkin exhibited drawings, documents and artifacts tracing seven years of his participatory environmental artworks. This retrospective of recently assembled, primarily collagelike flatwork recorded the evolution and execution of more than a dozen human-interaction projects; the assembled documentation was punctuated by a series of eight *cliché verre*