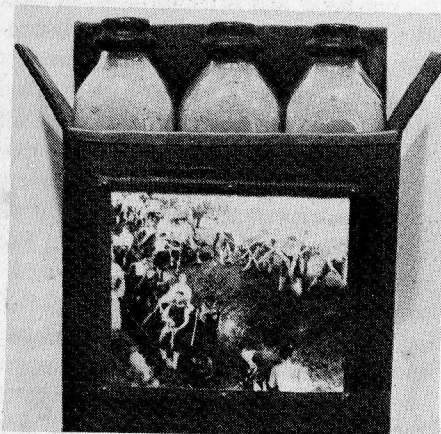


five panels is a distilled history of civilization, moving from hunting and gathering societies through industrial. Under each heading the society is broken down to its prime elements. Andrews has used the classroom site to betray the inherent op-

the educational forum; this is what is left outside the frame, out of the discussion, out of the indoctrination. Projected in video on the wall, side by side, are Malcolm X and Martin Luther King. Both move and speak animatedly, but there is no sound. In front of the projection is a pedestal on



CAMERON SHAW: UNTITLED, 1989, mixed media, 20-1/8"x 18-1/2", at Mincher/Wilcox Gallery, San Francisco.

Memory is ultimately about loss: that which is present need not be remembered, and that which is remembered will eventually become that which is forgotten—memory is tied to mortality. Thus memory is a thing as melancholy as it is mysterious, and the strongest works in the exhibit titled *Memory at Mincher/Wilcox Gallery* are elegiac: Al Wong's and Cameron Shaw's mixed-media pieces, which beyond their power of evocation are utterly unlike. Shaw's are stolid objects enshrining photographs, and the shrine's substance often seems to bear physical

testimony to that about which the photograph bears visual testimony. One small piece typifies his work here: a rubber inner tube within a milk bottle to which is adhered a high-contrast photograph of a farmer doing something to the soil with a tractor. Wong's pieces use a vocabulary of shadows, flashes, appearing and disappearing images and more, to address memory, lingering presences and their physical correlatives. Screening bears traces of silhouettes; boxes light up to reveal faces in what seemed to be blankness; trails of objects—hair, razor blades—suggest references to things that remain concealed. More and more, assemblage and photography are the two media most suited to summoning up memory, nostalgia, regret, that whole realm of backward glances, and Wong's and Shaw's work, in addition to its other merits, cleaves most closely to the theme here. Anna Valentina Murch is represented by photographs of a site work at Artpark, which was about memory and is shown at various seasons. Its mirrors and caged stones are powerfully suggestive, but the piece's real impact is hard to gauge from this documentation. Bruce Nauman's and Jack Fulton's participation in this exhibition is comparatively perfunctory.

—Rebecca Solnit

Sitting in this "chair" with the mask on your head, you are completely blinded and lose a sense of identity, but from small speakers you can finally hear the voices of the dead leaders.

Andrews's two videotapes on view, *An I for an I* and *Cultural Diminish*, further explore contemporary cultural notions of history, race, violence and self-identity. *An I for an I* is a sprawling work that incorporates many filmic and video formal devices such as count-down numbers and window insets, with an unprecious, almost casual shooting approach to seminarrative or autobiographical passages. When investi-

white and white image of a towering inferno, all across the facade blink images of the violent repression of civil-rights demonstrators—the dogs, water cannons and police clubs. Is it Montgomery, Alabama, or Soweto? As you stare at the frenetic representations of "democracy," behind you burns a fire in a fireplace, but again, it is only a representation. Although a cord of firewood is piled nearby, this video image of an eternal flame emanates no heat, no reassurance, no comfort. Andrews will not allow you to be seduced by the crackle of sparks, mesmerized by the glow. He lays bare the injustice of representation. □

PERFORMANCE

Performance and nonstatic art events are listed free of charge. Deadline is one month before the event. Send to ARTWEEK Performance/Nonstatic Art Listings, 1628 Telegraph Ave., Oakland, CA 94612.

ARTISTS' TELEVISION ACCESS (ATA) / HARD CORE LIVE ART PERFORMANCE TOUR USA 1989: Andre Stitt, "(Covert Activities: (Hardcore Akshuns Live Mix))"; and Tara Babel, "Babel Talk," July 1 (call for times.) □992 Valencia, San Francisco, CA. 415-824-3890.

CAPP STREET PROJECT: AVT / INTERNATIONAL VIDEO ART PROGRAM: Program I: Robert Cahen, "Cartes Postales"; Marc Caro, "Le topologue"; Cecilia Condit, "Not a Jealous Bone"; Fischli and Weiss, "Der Lauf der Dinge"; Gorilla Tapes, "Lo Pay, No Way"; C.A. Klonarides, "Cascade"; Mako Idemitsu, "Great Mother (Harumi)"; Joan Logue, "One Portrait"; M. Odenbach, "Vorurteile"; Luc Riolon, "Stamping Ground"; and Shelley Silver, "Meet the People," 12:15-2:30pm; Program II: Bill Viola, "Anthem," "The Reflecting Pool (Collected Work)," "Hatsu (First Dream)" and "I Do Not Know What It Is I Am Like," 2:45-5pm, daily Tu-St, July 6-Aug. 19. □270-14th St., San Francisco, CA. 415-626-7747.

HIGHWAYS / PERFORMANCE ART: Peter Rose, Patricia Pretzinger and Daniel J. Martinez, "Berlin Zoo," July 6, 7, 13, 14, 8:30pm and July 22 & 29, 10:30pm; Silas Jones, Ellis Rice, Chris Williams and Keith Antar Mason, "Night Commander," July 8, 9, 15, 16, 8:30pm. □1651 18th St., Santa Monica, CA. 213-453-1755.

INTERSECTION FOR THE ARTS / Rinde Eckert, "Dryland Divine," performance, Wed.-Sat., thru July 1, 8pm. □766 Valencia St., San Francisco, CA. 415-626-2787.

LOS ANGELES CONTEMPORARY EXHIBITIONS (LACE) / LYNN BLUMENTHAL—FORCE OF VISION: "Social Studies

I & II," "Arcade, Doublecross" and "Women with a Past," videos, continuous screening, Tues.-Sat., thru July 9. VIDEO EXHIBITION: Prison Video Workshop directed by Gary Glassman, "Walking Smooth," continuous screening, July 11-30, Tu-St 11-5, Sn 12-5; reception, July 9, 3-5pm. □1804 Industrial St., Los Angeles, CA. 213-624-5650.

MUSEUM OF CONTEMPORARY ART (MOCA) / ERIKA BECKMAN FILMS: "Trilogy Works," July 1, 3pm; "You the Better" and "Blind Country," July 2, 3pm. JACK GOLDSTEIN FILMS: "Shane," "Knife," "Metro-Goldwyn-Mayer," "Glass of Milk," others, July 8-9, 22-23, 3pm and July 20, 6:30pm. □Ahmanson Auditorium, 250 S. Grand Ave., Los Angeles, CA. 213-626-6828.

NEW LANGTON ARTS / Sha Sha Higby, performance, July 13-14, 8pm. □1246 Folsom St., San Francisco, CA. 415-626-5416.

OREGON ART INSTITUTE / VISITING ARTIST SERIES: Bill Plympton, "25 Ways to Quit Smoking," "Love Sick Hotel" and untitled work; Marv Newland, "Black Hula," and others, animation, June 29, 7 & 9pm. THE VIETNAM FILM PROJECT: Nguyen Hong Sen, "The Abandoned Field—Free Fire Zone," July 6, 7 & 9pm; Tran Vu and Nguyen Huu Luyen, "Brothers and Relations," July 7, 7 & 8:45pm. □Northwest Film & Video Center, 1219 SW Park Ave., Portland, OR. 503-226-2811.

WESTERN ADDITION CULTURAL CENTER / Michele Lee, reception & performance, July 7, 6pm. □Sargent Johnson Gallery, 762 Fulton St., San Francisco, CA. 415-921-7976.