

SUMMER/AUTUMN 1989 · ISSUE N°4

HOOPOE

Forward

by Robert Montoya

Up Up a epos

Copper culture is approximately dated 1500 BC. as the first and oldest known culture discovered by archaeologists with the finding of spearheads and implements in the state of what is now called Wisconsin.

The effigies built by the natives in the same region are approximately dated 200AD. - 600AD.. Many a foreigner has through time, changed or kept obsolete the meaning and spellings of Indian rivers, city and town names, lakes, fish etc., for reasons still ignored.

Manufacture is nowadays synonymous with mass production by machine, where in essence, crafts universal, were and still are mano-factured.

Circa, pertaining to when. When we are not sure of our accomplishments, not to say, failure is dated.

The only way to see this planet from one point of view is from the moon.

Wounded knee, moon me knee.

and why Ananda K. Coomaraswamys' polemics?

Julius
Music for a Landscape
West Germany 1985

Table of Contents

Jean Dupuy Artwork

Edith J. Frankel..... The Softness of Stone
Sculpture in Soapstone, Tang Through Qing Dynasties

Martin Johnson..... Painting, Sculpture, Text

Julius..... Drawings, Installations

Jean Dupuy
Emily Harvey Gallery Manhattan, NY. June 1989
Special Edition for Hypermetropes

Galerie Duval Dunner, Paris 1988
INOUI

Edith J. Frankel
Teaches Oriental Art at the New School for Social Research,
Manhattan. Director of Gallery E & J Frankel Oriental Art,
Manhattan. Her book "Treasures of the Chinese Scholar"
will be published in 1990.

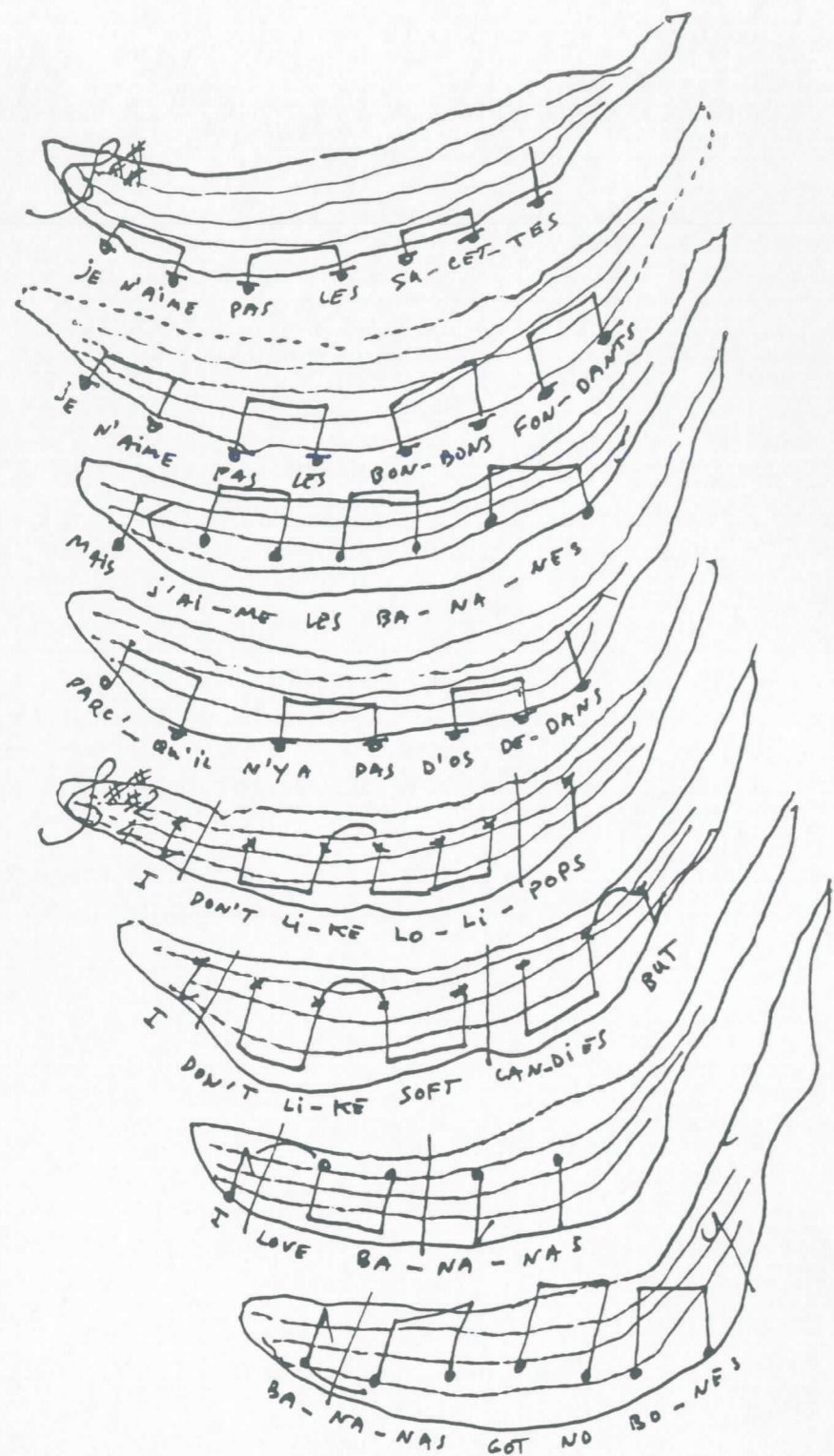
Martin Johnson
Newhouse Center for Contemporary Art at
Snug Harbor Staten Island, NY. April 1988
INSTALLATIONS Group Exhibition

The Portsmouth Museums, Portsmouth, Virginia
April 1988 Enigmatic Constructions
(Retro)active Art Work(s)

Julius
The Drawing Room Malinda Bock Tusczone, Arizona
February 1989 Sound Installation

Resource Kunst Berlin, West Germany June 1989

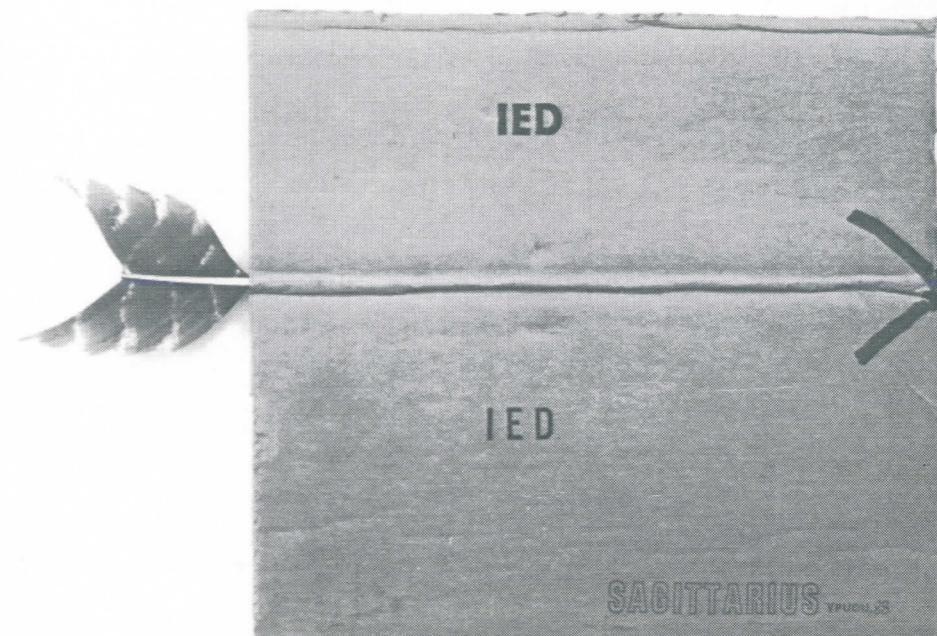
Japan Foundation Cologne, West Germany Nov. 1989
Group Exhibition with Nishikawa



Jean Dupuy

BANANA 1980 (22" x 30") ink on paper

Since it was impossible to translate the "French Style" of the song, the musical translation of BANANA into english gave this jazz like song.



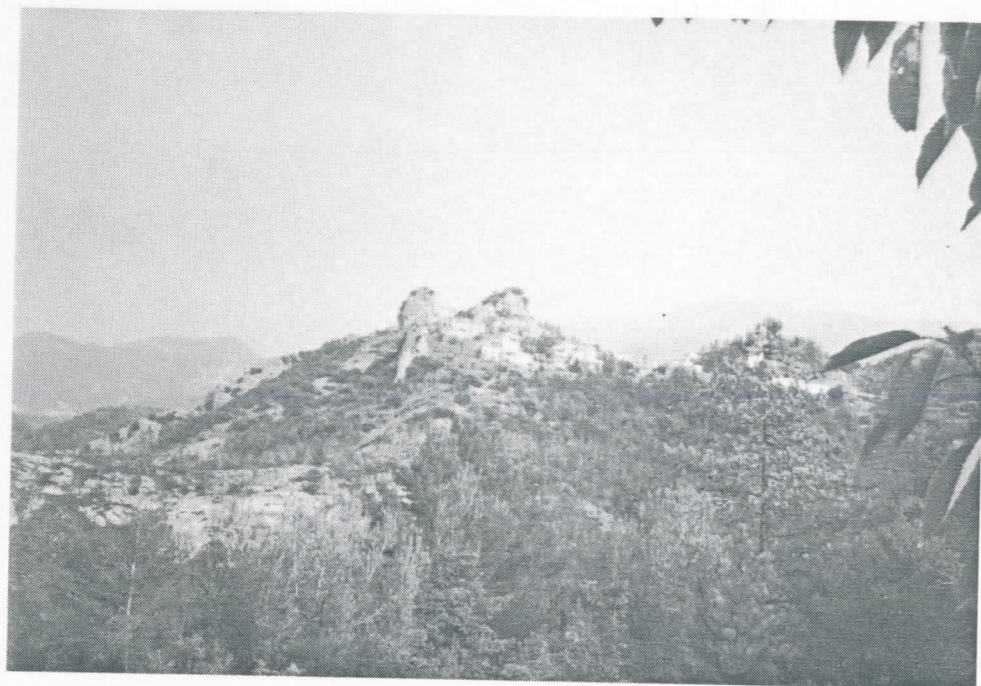
Jean Dupuy

Untitled

Ink on Cardboard with
Rubber Stamp and Feather

1988

Collection Christian Xatrec



Jean Dupuys' House
Vieux Pierre Feu
Alpes Maritimes France



Photo: Emily Harvey 1987

The Softness of Stone
Sculpture in Soapstone
TANG THROUGH QING DYNASTIES

By
EDITH J. FRANKEL

In the study and appreciation of steatite, generally called soapstone in the West but soft stone (ran shi) by the Chinese, we embark on a journey well traveled in China. In the West, even many of the most sophisticated collectors have not ventured into this area of sculpture. In China, however, soapstone carvings have long been appreciated by the connoisseur. The material was often used for objects in the scholar's studio, but not only scholars appreciated the beauty of these stone sculptures. A study of these carvings also gives insight into the prevalent styles and taste of particular periods inasmuch as these carvings were also found in the homes of wealthy merchants and important government officials.

In China, the carvings are referred to by the source of stones. The Chinese love of rocks (petriphilia, a term coined by Dr. Laurence Sickman), is tied to the Chinese unity with Nature, love of the land and the landscape and the tie to the energy (chi) which runs through all things. This love has been the sustenance of the wenren (cultivated "perfect" gentleman). It is difficult to decide whether one should think of the stones as three dimensional journeys through the mountains and streams. Both are true.

The rock mania, as either totally unaltered or extensively carved works of art, dates back to the Han Dynasty (206 B.C. - A.D. 220). There is some discussion as to how this influenced the development of figural sculpture in the West.

Among the many types of soft stones is the deep yellow opaque stone termed Shoushan (Old Mountain). The much treasured tienhuang is a yellow to russet translucent stone. This stone is often used in scholar's table pieces. Gaohuang is the darker grey often with reddish inclusions. The tone most treasured for seal carving (yin shi) is the so-called chicken-blood stone (Jixuedong), which can be of many background colors but has a bright red streak or wider portion running through the stone; the more red, the more desirable. Since ran shi was easier to carve than jade (yu) it lent itself to excellent seals in both raised characters (female). White soap (baihuang) is very much

sought after. Guanyin, the Goddess of Mercy, seated in the position of royal ease is made of this material as well as a Ming Dynasty Libo, the Drunken Scholar of the Tang (616-906) Dynasty. The Guanyin is reminiscent of similar figures made of the white porcelain, blanc de chine, from Dehua, Fujian Province; Fujian was also a great center for ran shi carvings.

Often the natural surface of the stone is employed in the design of the sculpture, as in the case of ran shi "mountain" sculptures. The enchantment of the stone can be either minimal or extensive, leaving none of the original surface. The decoration on these carvings is done by incising a design on the surface of the stone, by relief carving, thus removing the background and raising the design on the surface of the stone, and by polychroming (colored decoration) on the stone surface. Some of the groupings are done in a number of pieces which are attached by pegs to a common base. Lorenz Denny a most talented craftsman has refurbished those pieces which had suffered some damages and wear. He has been a great source of help and information.

Calligraphy is sometimes found on a piece, particularly one which would have been admired and used by the literati. Examples of this calligraphy might be favorite poems, dedication or identification of persons such as the maker, donor or recipient.



Seated Lohan in baihuang stone, polychrome decoration
Kangxi period (1662 - 1722) Height 4½"

Some pieces have a cyclic date. The themes often allude to Chinese mythology, Buddhism, Daoism, theatrical, literary and historical subjects and objects relating to Nature. Many of the vessels relate to antiquity in form and design.

An interesting aspect of soft stone (ran shi) sculpture is that the material is native to China unlike either nephrite or jadeite jade. The former coming from the rivers of Yarkand and Khotan in Turkistan and the best jadeite jade coming from Burma. The expense of transporting these materials added greatly to their cost and also to their glamour.

Shoushan, tienhuang, gaohuang, to mention but a few of the varieties of ran shi, have suffered from their association to the trinkets exported to the West with the word "CHINA" scratched on their bases. Unfortunately, ashtrays, and monkey carvings come to mind when one hears the term soapstone. We, firmly believe that with new information which has come to hand as well as the examples in this exhibition a more valid understanding of this art will emerge.

Greater fluidity and expression can be achieved in a soapstone carving than in hardstone materials. The variety of color and translucence can be used to best advantage when the stone is easier to carve. Nephrite has a hardness of 6 to 6.5 on the Mohs scale (diamond has a hardness ranging around 10. Some serpentine (which is also a soft stone) is found in the same veins as nephrite jade. The relative softness of the soapstones makes them both easier and more difficult to carve in that the abrasion is easier but so is the possibility of mistaken strokes.

As for the answer to the question "How old is this piece?", there are new guidelines have come to light. An example of this is the Royal Danish Inventory which dates from 1650 to 1800 and lists several soapstone carvings as having entered the collection in 1689. Previous to the discovery of this inventory, pieces such as these were dismissed as late nineteenth century. There was an influx of inferior pieces into the West at the end of the nineteenth and early twentieth centuries.

The best way to judge both the excellence of a ran shi sculpture as well as its date, is to compare it to other excellent works of art of the period under consideration. In that way we can see how it stands up to all the criteria which apply. An excellent example is a standing Guanyin whose drapery and style of carving relates to the Fujian Province blanc de chine porcelain porcelains of the late seventeenth and early eighteenth centuries.



A figure of a standing Daoist
Immortal with polychrome decoration.
The stone has jixuedong (chicken blood
coloration). The plinth is decorated
with incised decoration. The hat is
made in a separate piece.
Qianlong Period (1736-1796)



Martin Johnson
1972
280 SEL 4.5
1989 Plate Configuration



Martin Johnson
 Found Painting Paint by Number
 Oil on Board 1989
 Date of Original Found Painting Object
 Unknown or Unrevealed

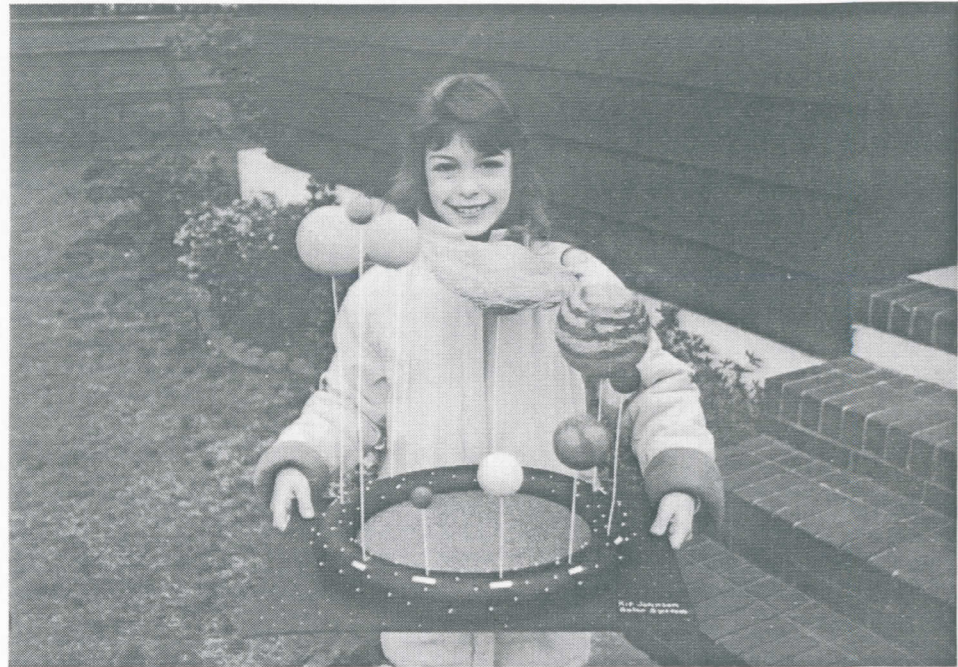


Martin Johnson
 Date of Snowfall 1989
 Chair made in 1981
 Cheesecloth, Rhoplex,
 Acrylic, Mixed Media Found Object

DECLARATION OF INDEPENDENCE 1976 MARTIN JOHNSON

(1st for um all jot notation)

'bani' the sound.
 structure surface texture-pattern music-in line.
 energy fundament.
 beginning(s) change.
 deliberative automaton.
 gap i.e. circular water surface.
 gap i.e. road and wall.
 moving frames.
 uniskeller swatch band.
 sublime gaudiness.
 sublime incarnation of a street side-set to (i)mmoralitys flame-a wreath of (or) scattered
 fragments of (or) material perchance annoyances.
 perused parts.
 undemanding expectancy as fluid hesitation secured.
 order manipulations goal.
 trend of or for ambient extension.
 life affordance-expendable notation.
 dangling
 apprehension be fore expression.
 a line meant - edge alignment.
 exp. know distinction exp.
 a wearing of awareness.
 still energy which (wit-witch) taps, snaps proceeds and needs not but sees forces invorting.
 the rationale of anger and love or for.
 epigramatic rajastic flash.
 variation on past pieced pieces.
 unprinciples appreciation activation.
 it = is, face it.
 reciprocal receptivity.
 base is examination basis.
 merge-adorn and horn.
 until provision stimulation provides stimulus.
 autistic ballistic augments.
 adopt adept adaptability.
 quality as target, forms revealed.
 rediscover makings of right hemisphere ports.
 ports for eros as sober wit.
 nurture channel as funnel fountain.
 preliminaries-proceed, provide-recede, potential-professional seed, positions-lines.
 merge-edge.
 past i.e. 'futurism' - 'elementarism, as pseudo-profundity poking and peeking.
 stance.
 border relating and coordinates combine.
 formatize expansion.
 a jot of time, no-face scars and blackned eyes.
 conditionally apparant perpetual afflatus.
 no-again transmit a gain a real eyes zing U R NRG infinitely becoming beyond.
 immutable reification orhaha.
 no behind sight, know-be hind sight.
 for-cool clear verb(age).
 of equilateral equivocal equivalence.
 trans-self vain ya.
 inward,backward,doing-acquisiton-race + retrace, supression regression 'reversal'.
 numinous numbing talent peering through to all who look + see-yet-surface belief is variable.
 bringing up potent phrases of-or for order rhythm.

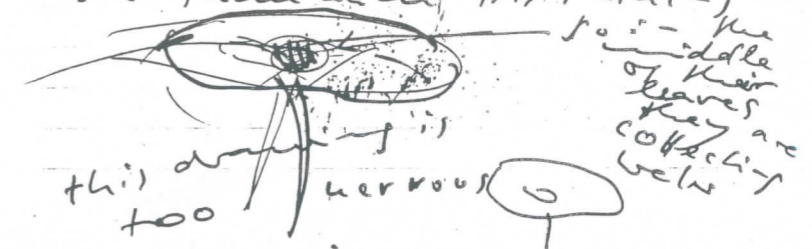


Kittle Caprice Johnson
 Origin of Universe Unknown
 Model of the Universe 1989
 Styrofoam, Spray Paint,
 Wire, Pins

Hi Julius Tokyo - 10/22/88
 Robert I am very sorry -
 but I cannot
 stop thinking about
 here Lotus plants



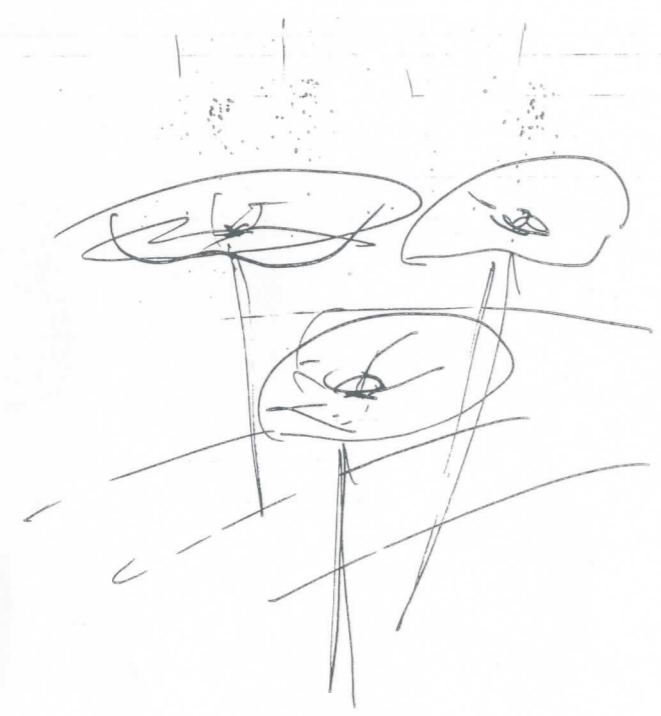
I am in Japan now
 of course. It is nice to
 see them when it rains -



to see the
 middle
 of their
 leaves
 they are
 collecting
 water

this drawing is
 too nervous

Julius
 Ink on Blue Paper
 7" x 9 3/4"
 1988

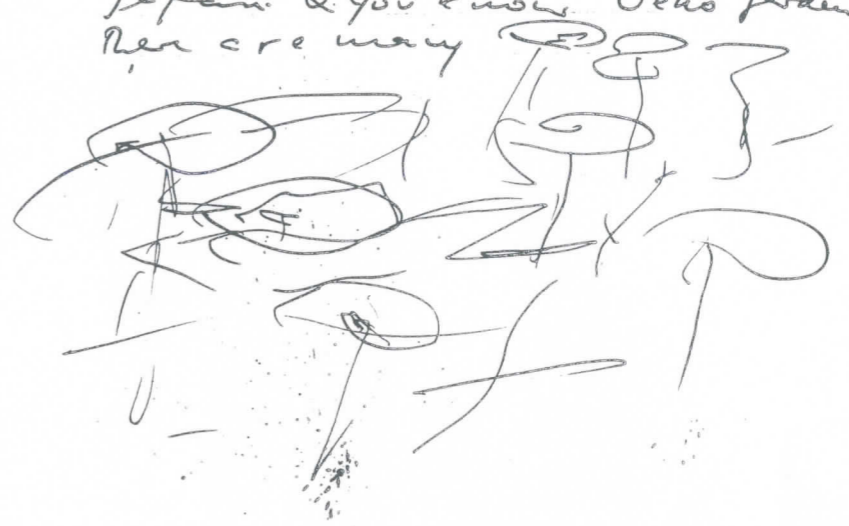


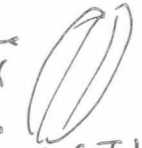
maybe later

And you see, its October,
already end of October. Plants
(I mean leaves) are slowly
dying. For this year.

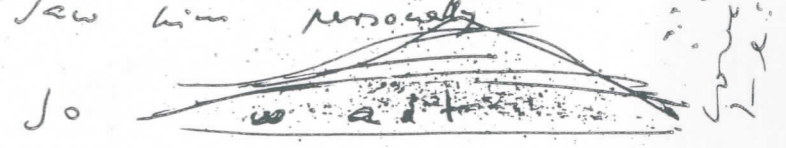


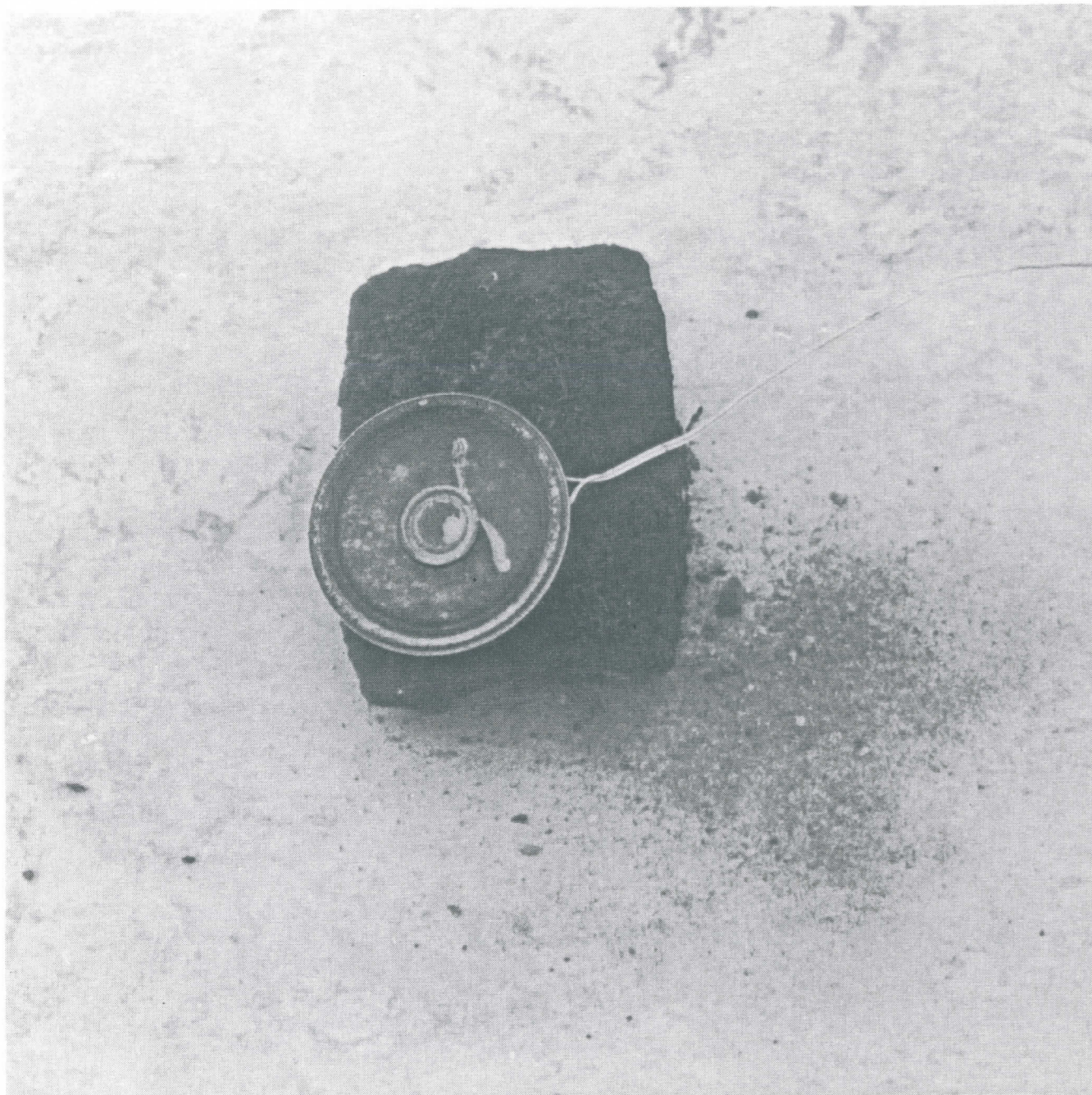
~~The~~ Three years ago, Nisei
and I were the first time in
Japan & you know Ueno garden.
There are many



and we saw the Knospen
(I forgot the english)  word
and how to draw them
So never we (I) saw
them blooming

By the way the same happened
to me with Mt. Fuji I never
saw him personally





Julius
Stone Garden (Detail)
1986

Hoopoe Number 1 Summer/Autumn 1987
On "A Hypothesis of the World" in Anti-chambre
by Nozomi Takahashi
"The Grids And How They Grew"
by Henry Pearson
"In Reference to an Indian Journey"
by Robert Montoya
"Drawings from a Notebook" by Paul Thek
"Perspectives on Creativity: Openness to a Free
Future" by Thomas Berry

Hoopoe Number 2 Spring/Summer 1988
"Koho School of Sumi-e"
by Koho Yamamoto
"Written Entries from the Collage/Diaries
of John Evans" by John Evans
Excerpts from a Spanish Journal, July 1987
by Stewart Hitch
"Aims and Means of the Catholic Movement"
by the Editors
"Painting, Drawing and Poems"
by Jeanne Miles
"Aladdin" by Bill Zavatsky
"Music Landscape" by Takehisa Kosugi

Hoopoe Number 3 Winter/Spring 1988-89
"A Painter's Attraction" by Thomas Colbert
"Photographs" by Danielle Dubray
"Poems and Painting" Jeanne Miles
"A Sculpture's Anthropology of Doubt"
by Richard Nonas
"Three Poems by Takamura Kotaro" Jon Spayde

Available at: Gotham Book Mart
41 West 47 Street
Manhattan, NY.
Telephone: 212-719-4448

Gallery 124
124-66 th Street
Kenosha, Wisconsin
Telephone: 414-652-1795

Post Scriptum
37, Rue des Eperonniers
B-1000 Bruxelles, Belgium
Telephone: 02-511 96 43

For Review at: The Museum of Modern Art Library
11 West 53 Street (6th Floor)
Manhattan, NY.
Telephone: 212-708-9433

Left Bank Books
28 North Union Street
Lambertville, New Jersey
Telephone: 609-397-4966



Hoopoe 16 West 85 Street Manhattan NY. 10024
Art-Related Publication for an Artists
Community and International Relations.
Partly supported by Private Patrons.

Published by Robert Montoya

Design and Layout by Danielle Dubray
and Robert Montoya

Printed bi-annually in Unlimited Editions.
Photo Copy on White Card Stock. Velox in
100 line by Saint Marks Graphics, New York.

Three Dollars per Issue

ISSN: 0897-2168