Sarsaparilla to Sorcery

JEFF GIBSON
SARSAPARILLA TO SORCERY
JEFF GIBSON
**EXCITATION OF LUMINESCENT MATERIALS**

**Top:** Luminescent minerals and synthetic microcrystalline phosphors under (left) white light and (right) ultraviolet radiation in a dark room. Most useful phosphors simply reflect white light, but absorb ultraviolet rays and generate light with a colour that is determined by the composition of the phosphor. Phosphor crystals in the centre row of vials are zinc-cadmium sulfides with 0.01% silver activator. As the proportion of cadmium is changed from zero to 100%, the luminescent colour changes from blue to red. The phosphors in the trays below are zinc-beryllium silicates with manganese activator. As the proportions of beryllium and manganese are increased, the luminescent colour changes from green to red. Duration of phosphorescence (afterglow) also varies with composition.

**Centre:** Patches of synthetic microcrystalline phosphors on a plate in an evacuated cathode-ray tube under (left) white light and (right) under a beam of 12,000 volt electrons from an electron gun. The electron beam was deflected from patch to patch on the outer circle by manually rotating a bar magnet near the neck of the tube. When the magnet was removed, the beam struck the centre patch.

**Bottom:** Left, separate pigments or dyes that selectively reflect blue and yellow light from incident white light provide a mixture that reflects green light. Right, separate phosphors that emit blue and yellow light under ultraviolet irradiation, in a dark room, provide a mixture that emits white light.
Caterpillar of the Cynthia moth. See picture and caption at right.

Larva of Charaxes species (family Nymphalidae), a large African butterfly.

Cynthia moth, Samia cynthia, family Saturnidae, resting on a flower just after emerging from its cocoon. The wings have not yet fully opened.

Red caterpillar of Peru. The hairs on this larva are poisonous.

Caterpillar of the Polyphemus moth (Antheraea polyphemus).

Measuring worm of the Congo. This is the larval stage of one of the geometrid moths, second largest family of the Lepidoptera.

Exotic larva of a Peruvian lepidopteran.

LEPIDOPTERA: BUTTERFLIES AND MOTHS

PHOTOGRAPHS: (TOP LEFT, CENTRE RIGHT) JOHN H. GERARD; (TOP RIGHT) ROMAN VISHNIAC—PUBLIC, (OTHERS) E. S. ROSS.
PLATE II

BIRD

PHOTOGRAPHS, (TOP LEFT, CENTRE RIGHT, BOTTOM LEFT, BOTTOM RIGHT) ALLAN D. CRUICKSHANK FROM NATIONAL AUDUBON SOCIETY. (TOP RIGHT) H. H. HARRISON FROM NATIONAL AUDUBON SOCIETY

NORTH AMERICAN BIRDS

Top left: Great blue heron (Ardea herodias)
Top right: Blue jay (Cyanocitta cristata)
Centre right: Mourning dove (Zenaidura macroura)
Bottom left: Song sparrow (Melospiza melodia)
Bottom right: Mallard duck (Anas platyrhynchos)
ENAMELLED AND GILT GLASS BOTTLE OF SYRIA

Dating from the late 13th or early 14th century, the bottle was probably made at Aleppo. 17⅞ in. high
EARLY GLASS OF THE UNITED STATES

Top row: Left and right, pair of candlesticks, probably from glassworks of Caspar Wistar, Wistarberg, N.J., about 1740-80. Centre, sugar bowl, probably from Bakewell glasshouse, Pittsburgh, Pa., first half of the 19th century.

Second row: Left and right South Jersey style pitchers with "lily pad" decoration, probably Lockport or Lancaster glassworks, New York, about 1840-60. Centre, engraved goblet from the New Bremen (Md.) glass manufacture of John F. Amelung, dated 1792.

Bottom row: Left, sugar bowl, Wistarberg or Glassboro, N.J., probably last quarter of the 18th century; centre, sugar bowl, probably from Zanesville, O., glassworks, about 1815-30; right, sugar bowl possibly from Manheim, Pa., or Henry W. Stiegel glassworks, about 1765-74.
"Column" (1923) by Naum Gabo, U.S. In the Solomon R. Guggenheim museum, New York city

"Mile Pogany" (1928-29) by Constantin Brancusi, Romanian. Philadelphia Museum of Art

"Standing Youth" (1913) by Wilhelm Lehmbruck, German. In the Museum of Modern Art, New York city

"Bird in Space" (1919) by Constantin Brancusi, Romanian. Philadelphia Museum of Art

"Woman’s Head" (1909) by Pablo Picasso, Spanish. In the Museum of Modern Art, New York city

"The Horse" (1914) by Raymond Duchamp-Villon, French. In the Walker Art centre, Minneapolis

"Unique Forms of Continuity in Space" (1913) by Umberto Boccioni, Italian. In the Museum of Modern Art, New York city

AVANT-GARDE SCULPTURE AND CONSTRUCTIVISM

BY COURTESY OF (TOP LEFT) THE SOLOMON R. GUGGENHEIM MUSEUM, (TOP CENTRE) PHILADELPHIA MUSEUM OF ART, (BOTTOM CENTRE) WALKER ART CENTER, MINNEAPOLIS, (OTHERS) COLLECTION, MUSEUM OF MODERN ART, (TOP RIGHT) GIFT OF MRS. JOHN D. ROCKEFELLER JR., (BOTTOM RIGHT) LILLIE P. BLISS BEQUEST
1. Gelada baboon (*Theropithecus gelada*), a large terrestrial monkey of southern Abyssinia. On the old males the hair develops into a mantle-like mane which covers the forequarters, leaving the chest bare.

2. Chimpanzee (*Pan troglodytes*), the smaller of the two great man-like apes inhabiting equatorial Africa. It seldom exceeds 4½ feet in height and is almost completely arboreal, sleeping in nests in trees.

3. Guenon (*Cercopithecus aethiops*), a small arboreal monkey of the African savannas. It subsists chiefly on fruits and leaves.

4. Capped langur (*Trachypithecus pileatus*), female and young of the Malay Peninsula. In common with other langurs it has slender limbs and a very long tail, and feeds on leaves.

5. Group of mountain gorillas (*Gorilla beringei*), Belgian Congo, showing two males and two females, the standing male being in characteristic posture of thumping his chest. The male at the left is in the position generally assumed by the gorilla when moving about on the ground.

6. Siamang (*Hylobates [Symphalangus] syndactylus*) Malay Peninsula and Sumatra; largest of the gibbon group with an average height of 3 feet. It is distinguished from other gibbons by a laryngeal air sac.

7. Orangutan (*Pongo pygmaeus*), "man of the forest," the least man-like of the three great anthropoid apes, it inhabits Borneo and Sumatra.

8. The silvery gibbon (*Hylobates moloch*), one of the small arboreal apes of the Indo-Malay peninsula and East Indies.
Various aspects of the planet and its ring system. In 1907–8, 1909–10, and 1915–16, the rings were open. The great white spot of 1913 is shown on Aug. 9 and Aug. 30, almost unchanged, but on Sept. 11 open.
PHOTOGRAPHIC STUDIES OF THE SUN

1. The photosphere of the sun, showing an unusually large number of spots, faculae, and darkening at the limb (Rutherford)

2. Photograph taken in calcium light, the image of the photosphere having been artificially covered. Shows Chromosphere and Prominences (Evershed)

3. Comparison of solar spectrum with laboratory spectrum of iron (violet region). Presence of iron in the atmosphere of the sun is indicated by coincidence in positions of lines (Imperial College)

4. Spectroheliogram (photograph of sun made by monochromatic light) showing distribution of high-level calcium in the solar atmosphere (Deslandres)

5. Spectroheliogram showing distribution of hydrogen in the solar atmosphere (Deslandres)
EGGS OF BRITISH AND EUROPEAN BIRDS (THREE-FOURTHS LIFE SIZE)
Nest building by tailor ants (*Oecophylla species*) of Angola. Ant at left is holding a larva and squeezing it. As larva secretes silk, second ant uses it to weave leaves together. See below.

Group of tailor ants pulling leaves together in preparation for permanent attachment by sewing with larval silk.

*Formica* ants tending aphids. The smaller insects are "milked" by ants for a sweet "honeydew" they secrete. In return, the ants carry the aphids to choice feeding grounds and may take them into their own nests during the winter.

Completed nest of the tailor ant (see pictures above) showing leaves gathered together and sewn around the twig of a tree. Nests may be made more than 100 ft. above the ground in tropical trees.

**TWO HIGHLY ORGANIZED ACTIVITIES OF THE ANTS**

*PHOTOGRAPHS: E. S. ROSS*
**EXOTIC BIRDS**

Top left: Sulphur-crested cockatoo (Cacatua galerita), found in Australia, Tasmania and New Guinea. It is about 20 in. long.

Top centre: Swainson's lori (Trichoglossus haematodus moluccanus), an 11-in. long bird of eastern and southern Australia and Tasmania.

Top right: Yucu toucan (Ramphastos toco), the largest of the toucans, is about 24 in. in length. Its habitat is South America.

Centre: Giant oriole or black and yellow toucan (Gymnomystax mexicanus) lives in open areas of the Guianas and northern Brazil and on the plains of Venezuela. It is about 12 in. long.

Bottom left: Golden pheasant (Chrysolophus pictus), found in the mountains of western China, is about 40 in. long.

Bottom centre: Crowned crane (Balearica pavonina), a 35-in. long African bird.

Bottom right: Greater flamingo (Phoenicopterus ruber roseus), lives in southern Europe, southern Asia and Africa. It grows to 50 in. in height.
Top row: Gruyère, Bresse bleu, Roquefort, Edam, Italico, Gjetost, Hungarian Trappist
Centre row: Emmentaler, Camembert, Cream cheese, Caerphilly, Goat cheese, Tome au raisin, Sape Derby
Bottom row: Cheshire, Gorgonzola, Parmesan, Stilton, Cheddar

Camembert, soft cheese made from cows' milk. The creamy texture is produced by the action of an outer coating of Penicillium candidum and Penicillium camemberti mold

Roquefort, semi-soft cheese made from ewes' milk. The sporulation of P. roquefortii mold during the ripening period causes the greenish-blue marbling characteristic of this cheese
Montana wheat plains near Broadview. Each stripe is 10 rods wide, the golden ones planted in winter wheat, the brown ones fallow to conserve ground moisture.

Wisconsin dairy farm. Land is sown for feed: corn, hay and pasturage.

Corn and oats planted along the contours of rolling land in Nebraska.

Irrigation in the west: ditch divides sagebrush wasteland (left) from alfalfa and wheat fields in the Kittitas valley, Washington.

CROPLANDS OF THE MIDDLE AND FAR WEST

PHOTOGRAPHS BY MARGARET BOURKE-WHITE BY COURTESY OF "LIFE" MAGAZINE. © 1936 TIME INC.
ST. PETER'S BASILICA

The interior of St. Peter's during the assembly of the second Council of the Vatican in 1962. In the background is the bronze baldachin (canopy) by Bernini (1598–1680) over the papal altar. Behind the canopy, at the far end of the apse, is a bronze throne, also by Bernini, containing the wooden chair of St. Peter with an aureole of gilded stucco above it.
PLATE II

GOTHIC ARCHITECTURE

PHOTOGRAPHS (TOP LEFT) W. F. MARSHALL, (TOP RIGHT) A. F. KERNING, (BOTTOM RIGHT) A. MEICHE, ANNABERG, GER.

FRENCH, ITALIAN, ENGLISH AND GERMAN GOTHIC

Top left: Interior of Amiens cathedral, France. High Gothic: nave 1220–36 by Robert de Luzarches; choir by Thomas and Renaud de Cormont. Regarded as the classic Gothic cathedral for its monumentality, verticalism and structural logic.

Top right: Interior of the cathedral of Florence, Italy. Italian version of Gothic style: built by Arnolfo di Cambio in 1294; continued by Francesco Talenti in 1355; cupola by Filippo Brunelleschi, 1420. The structure shows earthbound proportions and horizontalism stressed by the springing line.

Bottom left: Chancel of Gloucester cathedral, England. Rebuilt after 1337, the beginning of the Rectilinear (or Perpendicular) style, one of the two English forms of Late Gothic.

Bottom right: Interior of St. Anna, Annaberg, Saxony, Germany. Built in 1499. This hall-church, representing a final stage of German Late Gothic, shows a tendency toward the fusion of space and architectural members.
THREE U.S. ACTORS MADE UP TO RESEMBLE ACTUAL PERSONS

1. Fredric March without make-up. 2. As the youthful Mark Twain in "The Adventures of Mark Twain." 3. March made up to resemble Mark Twain as an old man. The entire face is made of a latex appliance.
4. Ruth Gordon without make-up. 5. As Queen Victoria as a young woman. 6. As Queen Victoria as an old woman. 7. Pat O'Brien without make-up. 8. As the football coach Knute Rockne in "The Life of Knute Rockne." O'Brien wears latex nose, eyelids and forehead and a hairpiece wig. 9. Knute Rockne himself
U.S. AUTHORS OF THE 18TH, 19TH AND 20TH CENTURIES

Baboon mother and young from the plains of east Africa

Male mandrill. The mandrill inhabits dense forests of west Africa

Langurs, graceful arboreal monkeys common in southeast Asia

Red-faced uakari from the rain forests of north central South America

Tarsier, found in the equatorial forests of Malaysia and the Philippines

PHOTOGRAPHS: (TOP LEFT, CENTRE LEFT) HOLTEN—PHOTO RESEARCHERS, (TOP RIGHT) KINNE—PHOTO RESEARCHERS, (BOTTOM LEFT) CT LA TOUR AND SAN DIEGO ZOO, (BOTTOM RIGHT) CT LA TOUR
Scene from *Giselle* with Galina Ulanova and the Bolshoi Ballet

Scene from *Don Quixote* with Maya Plisetskaya and the Bolshoi Ballet. Choreography, Alexander Gorsky; music, Leon Minkus

Scene from *Persephone* with Svetlana Beriosova and Donald MacLary. Choreography, Frederick Ashton; music, Igor Stravinsky. A Royal Ballet production

Scene from *Petrouchka* with Rudolf Nureyev. Choreography, Michel Fokine; music, Igor Stravinsky. A Royal Ballet production

Scene from *La Valse* with Ruth Andersen, Jorn Madsen and Mette Mollerup. Choreography, August Bournonville; music, H. C. Lumbye. A Royal Danish Ballet production

Photographs, (Top left) Roger Wood, (Bottom right) Von Raven, (Others) Zoë Dominic
PORTRAIT PAINTING

PLATE 1

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"Portrait

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Lady."

1937.

by

Pablo

Picasso

(1881-

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Spanish
“St. Francis in Ecstasy” by Giovanni Bellini. 48 1/2 x 55 in. (123 1/2 x 139 1/2 cm.)

BELLINI AND BOTTICELLI

“Mars and Venus” by Sandro Botticelli, c. 1485. 27 1/4 x 68 1/4 in. (69 x 173 1/2 cm.)

By courtesy of (top) © The Frick Collection, New York City, (bottom) The Trustees of the National Gallery, London
The Ziegfeld theatre, New York city, showing the ornate decor in the auditorium. Architects, Joseph Urban and Thomas W. Lamb; 1927.

The Guild theatre, New York city, which illustrates the type plan that became standard for picture-frame theatres. Architects, C. Howard Crane, Franzheim and Bettis; 1925.

The Kiinstlertheater, Munich, in which the seating was designed with a constant rise of steps from front to rear. Architect, Max Littmann; 1908.


The Künstlertheater, Munich, in which the seating was designed with a constant rise of steps from front to rear. Architect, Max Littmann; 1908.

The project Theater #14 designed in 1922 by Norman Bel Geddes for a theatre proposed for the Century of Progress exposition, Chicago (1933–34).

EARLY 20TH-CENTURY THEATRES

BY COURTESY OF (TOP LEFT) DRIE DURYEA, (CENTRE RIGHT) MORRIS GEST, (BOTTOM LEFT) MAX LITTMANN, (BOTTOM RIGHT) NORMAN BEL GEDDES
PRECIOUS ORGANIC SUBSTANCES

1. Pearl in Unio, common fresh-water mussel; 2. Pearl from Unio, freshwater mussel; 3. Oriental pearl, black, Gulf of Mexico; 4. Pearl in shell of common clam (Venus mercenaria), Long Island Sound; 5. ambergris, concretion from whale; 6. coral, precious, Japan; 7. amber, Chinese carving, Burma; 8. Coralium rubrum, precious coral, Mediterranean; 9. amber, enclosing insect, Samland, Baltic coast.
There are more than 2,000 kinds of snakes. Some 600 are more or less venomous, but only a comparatively small number are fatally dangerous to man. The plate shows six venomous snakes, marked

Top, left: Arizona Coral Snake (Micruroides euryxanthus), Ven.
Top, right: Water Moccasin (Agkistrodon piscivorus), Ven.
Top, centre: Head of Diamond-back Rattlesnake (Crotalus adamanteus), Ven.
Second row: left, Texas Rat-tlesnake (Crotalus atrox), Ven.; right, King Snake (Lampropeltis getulus), Ven.
American Puritan; 17th century
American colonial; 18th century
French Empire; early 19th century

English Victorian; mid-19th century
English and American; 19th century
French; early 20th century

U.S. AND EUROPEAN DRESS FROM THE 17TH TO THE 20TH CENTURY

PAINTED ESPECIALLY FOR ENCYCLOPEDIA BRITANNICA, INC., BY HERBERT KANE
U.S. Army Decoration and Service Ribbons

*Decorations and ribbons common to all branches of the armed forces

**DECORATIONS IN ORDER OF PRECEDENCE.—(First row) Medal of Honor: For conspicuous gallantry and intrepidity in combat. Distinguished Service Cross: For extraordinary heroism in combat. Distinguished Service Medal: For exceptionally meritorious service in a duty of great responsibility. Silver Star: For gallantry in action not warranting the award of either the Medal of Honor or the distinguished service cross. (Second row) Legion of Merit: For exceptionally meritorious conduct in performance of outstanding services. Distinguished Flying Cross: For heroism or extraordinary achievement while participating in aerial flight. Soldier's Medal: For noncombat heroism. Bronze Star Medal: For heroic or meritorious service, not involving participation in aerial flight, against an armed enemy. (Third row) Air Medal: For meritorious achievement while participating in aerial flight. Commendation Ribbon With Metal Pendant: For meritorious achievement or meritorious service. Purple Heart: For wounds received in action. Medal of Freedom: For a meritorious act or service in combat, when the award of any other decoration is deemed inappropriate. SERVICE RIBBONS.—(Fourth row) Good Conduct Medal: For exemplary behavior, efficiency and fidelity in an enlisted status.

PLATE VI

UNIFORMS

FRANCO-PRUSSIAN WAR

SPANISH-AMERICAN WAR

WORLD WAR I

WORLD WAR II

UNIFORMS OF THE 19TH AND 20TH CENTURIES

NEW YORK\'S MIDTOWN SKYSCRAPERS

1. Aerial view of New York city showing midtown Manhattan with the RCA building at the upper left and the spire of the Chrysler building and the Queensboro bridge in the background at the upper right.

2. Aerial view of New York city showing 34th St. neighbourhood with the Empire State building in the centre. The street slanting across the lower left is Broadway.
PLATE IV

EXPANDING GALACTIC NEBULAE

Top left: Nova Persei (1901) and its expanding nebula photographed in red light. A common nova which erupted in 1901 and is expanding 400 mi./sec., is 1,500 light-years distant.

Top right: Helical nebula (NGC 7293) in Aquarius, the largest known planetary nebula, a ring of gas made luminous by the strong ultraviolet radiation from central, very hot stars. As suggested by the appearance of inner filaments, the gases are moving radially outward, with a speed of a few miles per second.

Bottom: Crab nebula (NGC 1952 M1) in Taurus photographed in red (left) and yellow (right) light. This is the gaseous remnant of the galactic Supernova of A.D. 1054 observed by the Japanese and Chinese. It was seen in daylight and was visible in the night sky for almost two years. The nebula is 5,000 light-years away and expanding 700 mi./sec.; it is a bright radio source, and part of its light is polarized. The red light photograph shows the highly filamentary structure in the light of hydrogen, oxygen, nitrogen and neon gases; the yellow light photograph indicates the amorphous and diffuse cloud of polarized light, believed to be produced by high-energy electrons accelerated in a magnetic field (synchrotron radiation).
Trick
of the
I

OBSERVATION AND INVENTION IN JEFF GIBSON'S
SARSAPARILLA TO SORCERY

JEFFREY KASTNER
All perceiving is also thinking, all reasoning is also intuition, all observation is also invention.
—Rudolf Arnheim, Art and Visual Perception, 1954

Though the world of art and its attendant industries are ineluctably bound up with the physiology and psychology of vision, the knotty questions about how perceptual information is processed and instrumented figure into contemporary critical discourse less than one might expect. I can think of any number of more or less plausible explanations for our scant engagement with such a basic aspect of aesthetic experience: from a lingering Duchampian disdain for anything that remotely smacks of the "retinal," to a general turning away from investigations of individual consciousness toward more outward-tending (superficially, at least) relational modes of activity, to simple befuddlement about the wildly intricate mechanics of the human sensory apparatus. Yet at the same time, everyone obviously understands that, on a fundamental level, any discourse about visual art necessarily begins with looking at, and then thinking about, objects and images. And that really looking at something involves much more than simply seeing it.

How do I understand what I see? Do you see things, and understand them, in the same way I do? What operations govern the processes we use to assign meaning to what we see? How do we arrive at a consensus about, and subsequently objectivize, the knowledge we draw from our subjective observations?

These sorts of Big Questions about perception and knowledge, as enigmatic as they may seem, continue to buzz around our experience with visual culture, as they have since they were first asked by philosophers in antiquity. Today, neuroscientists declare that the nature of visual perception is not just some routine interaction between energetic particles and the eye, and that activities that lead to and flow from the act of vision—and the conceptual connections we make based on the information they produce—are constitutionally contingent, full of skips and gaps, and dependent on a complicated mix of both external (objective) data and an internal (subjective) interpretive framework. This dance between object and subject isn't a distraction from the rigors of content or a drag on pleasure—it's central to both. And whether you get at it via classical aesthetic philosophy, through some form of Gestalt theory such as that espoused by Rudolf Arnheim, or in the context of the many branches of contemporary cognitive neuroscience, the matrix of observation and invention that is our sensorium—at once destabilized and enriched by pervasive slips and elisions, suffused with a kind of poetry of provisionality—remains an undeniably generative platform for creative activity.

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In essence, Jeff Gibson’s *Sarsaparilla to Sorcery* — the strategic taxonomic pairing of the images presented on the preceding pages, one set of which was produced by the artist, and the other appropriated from gorgeous old volumes of the *Encyclopaedia Britannica* — is another chapter in an ongoing artistic investigation into the relationship between appearance and reality, between individual forms and the meanings they acquire in classificatory aggregation and dissemination. Gibson’s work throughout the 1990s, for example, frequently trafficked in the signs, symbols, and design environment of those ur-aggregators, popular media and consumer culture, where the whole by definition must be something different from the sum of its parts, where what you see is almost certainly not what you get. For Gibson, the ceaseless migration of such stimuli (or perhaps *overstimuli*, given the milieu) from the specific to the general mirrors the relationships of individuals to larger social structures such as language, the media, and political discourse.

Gibson likes to tinker with the order of things, to get inside systems to see how they work and, if possible, leave a little theoretical monkey wrench as a calling card. Dismantling and reassembling the raw materials he extracts from various informational schemata, he gives physical substance to thought experiments designed to unsettle the normative ways in which context collaborates with image to produce meaning. The work in this book is perfectly in keeping with these aspects of the Australian-born, New York–based artist’s program. In its details and method, it represents a logical apotheosis of much of his work to date: The glowing, multihued photographic abstractions with which he has lately been experimenting are here married to an informational structure that has much in common with another prominent thread in his work, namely his language-based projects like *Dupe: A Partial Compendium of Everyday Delusions*, which stages unlikely linguistic collisions to comment on states of socio-technological anxiety, bureaucratic psychoses, and crises of identity. The system Gibson has infiltrated with *Sarsaparilla to Sorcery* is the familiar knowledge system of the encyclopedia; the spanner in the works is his own photography.

The polarized elements of *Sarsaparilla to Sorcery* were first seen in a two-person exhibition that featured Gibson and photographer/filmmaker Charles Brown, held at the New York Academy of Sciences in early 2005. Gibson’s images, shot with digital cameras using macro lenses, depicted frame-filling expanses of transparent and translucent substances through which artificial light sources were projected. At the time, Gibson observed of his pictures — shown at NYAS under the title “Concretessence” — that “they distill the swirling wash of electronic emissions (think of traffic lights, illuminated advertisements, movie trailers, and the molten ooze of TV bumper graphics) into iridescent spectacle — a concrete cultural essence.” This distillation of the light and activity of the modern techno-social environment into photographic abstractions managed to complicate the resonance of the information they contained even as it simplified its structure and disguised its specificity. Though some of these images were shown as discrete works of art or presented in geometric grids displayed in light boxes, the centerpiece of Gibson’s exhibition consisted of a large table in NYAS’s Tudor-style library, bearing numerous open volumes of the *Encyclopaedia Britannica* into which his images had been inserted. This provided an invitation to consider the photos not as cloistered objects but, rather, as part and parcel of our existing cultural image set, with all the comparative connotations such a context implies.

With the photos and the encyclopedia now officially grafted together under the imprimatur of this book, they propose even more emphatically the forms of association and transference to which “Concretessence” alluded. *Sarsaparilla to Sorcery* asks viewers to open themselves to the possibility not only that ostensibly disparate things might actually have more in common — and in more ways — than first impressions suggest, but also that the very cognitive templates that we use to form these impressions are themselves deeply contingent things.

The parameters that governed Gibson’s choices for combining the original images with the found ones include color, shape, and compositional consonance. On one spread, an image of what appears to be an elegant blue and amber bubble sits next to a page depicting and denoting different forms of chemical luminescence, producing a graceful marriage of tonalities; on another, a typology of bird eggs is slyly paired with a distinctly yolky swirl of color; while yet another twins a series of black-and-white photos of nineteenth- and twentieth-century American authors with a pool of cool silver-gray liquid light whose own cellular form mimics the pictorial grid. And is that the fortuitous silhouette of an orangutan’s head gurgling forth from the golden eddies in Gibson’s companion image for the “Primates” page? Or is our visual perception of the seemingly disorganized information in the photograph forced toward a particular interpretation because of the context in which it is situated?

The fact is that, as is the case with all our visual perception, it’s a little of both. As with familiar parodic phenomena, from that famous slice of toast bearing the image of the Virgin Mary to the parade of zoo animals in the clouds of a summer afternoon, our visual impressions are remarkably mutable and responsive to suggestion. Gibson’s pairing of his lambent, evocative abstractions with images chosen specifically by the makers of the encyclopedia to represent and dramatize the supposedly hard and fast
stuff of concrete reality subtly but thoroughly drives this point home. It disturbs the balance between the familiar and the unfamiliar—both in the discrete moments of the individual spreads and in the broader cadences of the entire book. And eventually, the deformations of visual meaning generated by such displacements begin to melt around both the specific “artistic” artifacts and the general “scholarly” contextual environment in which they are made to reside. It’s a neat trick that manages to tack both ways: at once organizing the disorganized information of the abstract and disorganizing the organized information of the real, to the lyric benefit of both.

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Part of the pleasure, and the challenge, in a work like Sarsaparilla to Sorcery is tracking the various connections it makes with the often warring worlds of science, psychology, and philosophy. Indeed, the most intriguing scholarship I encountered while doing research for this essay operated at the intersection of all these disciplines, often combining contemporary scientific debate over the neurobiological processes of visual data gathering, psychological assessments of the ways our individual experience influences the way we organize that data and turn it into usable information, and philosophical meditations on what this might conceivably tell us about our existential condition. It’s precisely the junctional nature of this sort of discourse that continues to fascinate thinkers at the cutting edge of such fields and, I believe, to inspire artists like Gibson, all of whom are traveling their own paths in search of answers to the same basic question: How does the nature of individual consciousness shape our relationship with our material and social environments?

It is fitting that Gibson has chosen the encyclopedia as the physical and theoretical “container” for Sarsaparilla to Sorcery. A signal physical manifestation of the basic human desire to condense disparate information into what we think of as knowledge, the encyclopedia—with its syntax of objective data and representative images organized according to highly subjective criteria—is a perfect format for Gibson’s intervention. After all, Denis Diderot and Jean le Rond d’Alembert’s Encyclopédie (1751–72), perhaps the first attempt at a comprehensive body of exposition regarding art and science, prominently featured a kind of protoflowchart that described human knowledge as the product of three essential operations: Memory, Reason, and Imagination. It’s a remarkably resonant trio, one that foregrounds, as does Sarsaparilla to Sorcery, the complex interplay—sometimes compatible, sometimes conflicting—between external stimuli and internal analysis, between the eye and the I, in the processes through which we make sense of the world around us.

JEFFREY KASTNER is a New York-based journalist and critic. A regular contributor to Artforum and the New York Times, he is also senior editor of Cabinet magazine.

NOTES

JEFF GIBSON was born in 1958 in Brisbane, Australia. He attended the University of Southern Queensland from 1977 to 1980, studying journalism, modern history, and the visual arts. In 1981 he moved to Sydney, where he co-managed two artist-run galleries — Art/Empire/Industry (1981) and Union Street Gallery (1985–86). After completing graduate studies in the painting and print media departments at Sydney College of the Arts (1984–85), he taught in both departments for several years. Exhibiting in group and solo shows throughout the 1980s and '90s, Gibson’s work has consistently straddled high and low cultural contexts, employing modes of address ranging from installation works for art galleries to anonymous street-poster campaigns. In 1988 he joined the staff of Art & Text magazine, serving as senior editor from 1994 until 1996, at which time he moved to New York to work for Artforum magazine, where he is currently managing editor. Since relocating to New York he has published an artist’s book, "Dupe: A Partial Compendium of Everyday Delusions," and associated website, www.everydaydelusions.com; presented a work on the Panasonic screen in Times Square as part of Creative Time’s "59th Minute" program; and exhibited at the New York Academy of Sciences. His critical writing has appeared in numerous publications, including Artforum, Bookforum, Flash Art, and Art & Text.