

# ARTISTS' BOOKS

## REFERENCE

**Multiples, et cetera** by Harry Ruhé (Amsterdam, Tuja Books, 1991) is the story of how Ruhé became involved in creating an environment for exhibiting and collecting artists' books from the outset of the movement, discussing Fluxus. Hundertmark in Berlin and then in Cologne, Francesco Conz in Verona, a discussion of artists' books, object books and book objects, Ulises Carrion in Amsterdam. He then discusses the booklet production of Icelandic artists, who eventually came to Amsterdam and other places in Holland and continued their publishing.

Archives are also discussed with the Archiv Sohm certainly in focus, as well as The Archive created by Peter van Beveren first in Middelberg and now in Rotterdam, whose artwork is his archive, as well as the Silverman Collection, Nannucci, Guy Schraenen, etc. Ruhé talks about editions and the effort that Basel is making to define works in editions as a separate fair, as well as other exhibitions. Illustrations are included in black and white and in color. This is the saga of a collector and dealer during the 30 years that have marked the evolution of the medium. In addition, there is a price list which was available at Basel for the works exhibited from Ruhé's Galerie A, Joh. Verhulststraat 53, 1071 MS Amsterdam, Holland. Available from Printed Matter and from Tuja Books. Tel: (020)671-40-87 or Fax: (020)675-26-02.

**Russian Avant-Garde Books, 1917-34** by Susan Compton (Cambridge, MIT Press, 1993, \$29.95 cloth) surveys book design during the idealistic beginnings of the Soviet state. From the February Revolution of 1917 to the Soviet Writers' Congress of 1934, the Russian book was always at the forefront of many avant-garde movements. Using inventive typography, photomontage techniques and graphic styles which would influence a generation of designers, "worker-artists" set a new--and to a large extent still unsurpassed--standard for book cover design.

Compton, an art historian and exhibition organizer, makes this study so accessible that one can see the continuity with the Futurist project of the preceding years. She explores the development of graphic design and photomontage in books and journals about theater and architecture as well as in collections of poetry and prose by avant-garde writers including the Constructivists. If you have not seen these fragile, yet dynamic bookworks, nor touched or felt the energy behind these works, then this book will serve as an intense introduction to a dynamic group of books, showing metal covers, plastic overlays, photomontage and so much more. The illustrations come from the British Library's collection, making this a significant contribution to the study of Russian art during a fundamental period of cultural history. There is a select bibliography and index.

**Structure of the Visual Book** by Keith A. Smith is now revised and expanded, and comes in either Smythe sewn paperback or unbound in sheets for \$25.00, or you can get a copy of each for \$40.00 from Keith A. Smith, 22 Cayuga St., Rochester, Ny 14620-2153. Phone or Fax: (716)473-6776.

## REVIEWS

**Everything You Always Wanted, Anywhere But Here** by Joey Morgan includes a CD as well as a full-blown book, in keeping with the multitalents of this artist-filmmaker. The bookwork accompanies an exhibition at the Power Plant in Toronto. The bookwork includes photographs of Abel Gance and his crew, as well as film stills of men and women, interspersed with text. By using vellum pages, the artist-filmmaker's pages have overlays at all times, allowing one to peer through texts with no punctuation except for bold and italic differentiations for illustrations, so that there is a filmic quality to the time-space continuum of this bookwork. Interspersed is a color transparency (full-size) of butterflies and an autobiographical description of summering on Nantucket. At the end of the complex and convoluted film text are photographs of the Elgin Theater and Winter Gardens Theater.

An essay by Louise Dompierre, curator of the exhibition, suggests that the exhibition and the bookwork reflect promises to be fulfilled about movie-making and about being on the stage. Using cinematic techniques, it reveals private hopes, dreams and desires. As Morgan as only assumed, there is constant displacement of the viewer-reader from observer to confidante or of even participant. Even in the text, the displacement with "I" and "Them", between dreams and the world of illusion, between life and the stage becomes apparent throughout. This is a book to be contemplated, meditated upon and grasped slowly...much like a film.

The CD includes a voice-over spoken against the saxophone music from **Last Tango in Paris**, interrupted by the sound of a cash register, which in turn is interrupted by a film narrative. In fact, ten movies have been put together and reconstructed into a new one. Using Hollywood techniques, Morgan also tells us not to reject them, but incorporate them into our lives. \$15.00

**Profile/Serrial politicians no. 1** by David Thorne (New York, reDress press, 1992, #13) was originally developed for the cheap art project, "Perfect Murder". In this small spiral-bound booklet, all the images on the right-hand pages are from the 1992 political campaign, accompanied by text on the lefthand side. The images, created on the Mac and then Xeroxed, are truncated bodies, heads, shadows, hands, mouths, etc. accompanied by texts which seemingly describe the partial images which appear on the right. So immersed have most voters been in the campaign that it is not difficult to recognize the descriptions and the partial images on the right. Yet the texts often refer not to a political campaign, but to a mystery story--and wasn't it a mystery. Rather than a political campaign it seems like a criminal campaign. In or out of context, the texts seem to be completely realistic as applied to the candidates. A fascinating political book for our times!

**The New Immortality** by L. Elggren (Firework Edition #66) accompanied by a small vinyl disk which has a warning that this record might damage your record player, so play it at your own risk. Since the record was cut with a drypoint needle and a record player, the engravings on each side

"hopefully registered something of the vibrations of my voice", according to the artist-author. The booklet and vinyl disk were created to document an exhibition at the Galleri Arton A in Stockholm in November 1990. Electrical currents simulated, a regal crown, foodstuffs, engravings by Durer, and a huge installation space allow one to contemplate the intentions of the artist after reading a text from Richard W. Krousher on "Physical Interrogation Techniques." \$5.50

**And 22 Million Very Tired and Very Angry People** by Carrie Mae Weems is the documentation of an exhibition at the San Francisco Art Institute as winner of the 1992 Adalne Kent Award, which was held in April 1992. Instead of polaroid color prints, the artist uses black and white photographs, accompanied by profound texts, many of which are politically and socially reverberating. Each full-page photograph is accompanied by a caption which is "loaded" both verbally and visually. From Rosa Luxembourg, Malcolm X, Antonio Gramsci, Chekhov, Marcuse, Gabriel Garcia Marquez and many more, photographs with isolated objects become loaded imagery for change, for anger, for redemption.

Weems has grace, passion and an insightful manner in demonstrating tremendous rage. Rather than being overt, her reserve necessitates a rethinking on the part of the viewer, for she comments on every ism one can imagine--class, sex, race. Because she believes in direct simplicity, her message is clear, as if the viewer were faced with a loaded gun waiting to be shot! \$10.00

**Classifieds** by Faith-dorian Wright (1992) is a copy art book, with color cover that appropriates images and classified ads. The images are appropriated from early portraits and turn of the century photography. With a sly sense of humor, Wright juxtaposes hilarious portraits with classified texts that make you howl. From spankologist to flying lessons, the portraits used are hilarious and makes one think of how important context really is. The house painters (a group of 4) are the ultimate. Recommended for a smile and a laugh. \$15.00

**Forest Echoes** by Mary Ellen Long continues the artist's on-going involvement with the forest landscape and its spirit which surrounds her habitat, south of Missionary Ridge in the San Juan Mountains of Colorado. Having walked, observed and meditated, oftentimes mediating the site with sculptural forms that speak of the slow process of nature, of growth, of decay and rebirth, the reader-viewer is allowed to partake of the experiences by seeing black and white photos of the sites. In addition, the artist provides descriptions which allow us to understand her meditation on the land. A resonant bookwork. \$20.00

**Wac Stats: The Facts about Women** by the Women's Action Coalition includes facts from Abortion to Work, including AIDS, Government, Health, Mothers, Rape, Sexual Harassment, and Violence, among other subjects. \$5.00 from Printed Matter.

**Christmas Carols** is a hilarious set of new lyrics to old carols, including "Long Dong" to the tune of Jingle Bells--you will sing these next December, if you're smart. \$3.00

**Lifejacket: A Prototype** by Robert Flynt represents the work of a seasoned photographer who has frequently collaborated with performance artists and dancers as well as creating site-specific photo installations at galleries and alternative spaces in the US and Europe. The color photographs represent a dream-like world of male figures, some nude, some sparsely dressed, some underwater, some interacting brilliantly, allied to texts by Kim Larsen, Jeff McMahon and Ronald Ehmke. The texts are meditations or dream-like ruminations on real-life problems of male relationships. The book is also a showcase for the black and white and color photos of this socially-conscious photographer, one who deals with issues as well as aesthetics. Beautifully printed and designed. \$10

**Chocolate Creams and Dollars** by Mohammed Mrabet, translated by Paul Bowles, with illustrations by Philip Taaffe (New York, Inandout Press, \$30) brings together three outstanding talents. Mrabet tapes his stories, in Moghrebi, which Bowles, an outstanding author, translates into limp prose. Taaffe, an established artist who recently moved from Mary Boone Gallery to Gagosian Gallery in New York City, is known for his decorative painting. A perfect match, this book has photographs of people and ambient advertisements and money, in order to create a mood in various colors, in various modes. The story is wonderful as well, spoken by a former fisherman who has a narrative skill, citing the tensions between two cultures, but finding a harmony with magical words. Edition of 300.

**Joan of Arc** by Laurie McEnery is a bound leporello with boards covered in silverfoil, all hand printed from larger sheets with attached postcards, paintings and photographs culminating in Joan's burning at the stake. Yet, much like the film **The Crying Game**, I cannot tell you the secret of the book without divulging the reason why I am smiling. Enclosed in a glassene envelope with silver seal, the small book is a very funny reminiscence of bookworks made in the 1970s. \$12.00

**Big Stand-Up Emperor Doll** by Sally Alatalo (Chicago, Sara Ranchouse Publishing, 1992, \$20) comes with an easel stand on the back cover and is a political dig at George Bush, with the Education Emperor doll, the Balanced Budget Emperor Doll, the National Health Care Emperor, the Family Values Emperor Doll, etc. These transparent dolls are unbelievable, but you'll have to see them to believe them. \$20.00 from Printed Matter--and word has it you can get **Empress Doll** from the same source.

**Diary of Images: It's Still Time to Mourn** by Josely Carvalho is a memorial book merging the artist's own diary of images with the diary of Aboud, a young Iraqi soldier, found dead in Kuwait during the 1991 Gulf War. This bookwork is the result of a residency at the Visual Studies Workshop Press in Rochester, NY and is beautifully printed on the offset press as if the layered images are dreamscapes, levels of recall, mingled with powerful photographs from war.

Printed as if from a true diary with lines on the pages, the artist's reactions to the soldier's entries cry out for reaction on the part of the viewer-reader. This is a powerful

work--one which is timely not only for the many conflicts around the world that involve lost sons and mourning mothers, but because there is a social and political message which is treated in a most moving manner. The exchange of diaries both visually and verbally creates a dialogue between artist and soldier, between the spiritual and the physical, between the beautiful and brutal. This is a bookwork with a message. \$17.00 (postpaid) from the artist, Josely Carvalho, 124 E. 13th St., 5th fl., New York, NY 10003.

**Lise Melhorn-Boe** has produced two new bookworks with her Transformer Press, in keeping with her feminist themes:

**Double Wedding Ring (Can You Hear Me?)**, typeset on a Mac and laser printed in black and white, simulates a quilted bed, which opens in the middle of the double-ring quilt design to a girl doll on the left (tied in pink cord) and a boy doll (tied in blue cord) and a conversation that is demonstrated by the text in bubbles. The conversation continues "all in a day's work" and the nude Barbie and the nude Ken converse until conversation reaches no goal. A brilliant design, a brilliant concept--this is a must bookwork in an edition of 100. The colophon exhibits indebtedness to Deborah Tannen's **You Just Don't Understand: Women and Men in Conversation**. \$15.00 from Art Metropole.

**Dirty Windows: Who Cleans Them?** has a clear mylar cover which has been printed by offset with the title--and the "dirty windows" comes out of a finger on a dirty window. Each page discusses housework by a different person--and the opinions vary, as does the housework. A kind of sociology of housework done only by a woman artist. \$15.00 from Art Metropole.

**Urban Renewal** by Sharon Gilbert is a standard matchbook altered to make a think-piece on a volatile society, especially in the aftermath of recent events. The small plastic zip-lock bag is silkscreened with the title of the matchbook, and inside the outside of the matchbook reflects trees against a peaceful sky, while the inside of the matchbook shows conflagration. This is the 100th anniversary of the invention of the flexible match. A timely piece for the signs of our times. \$6.00 from Printed Matter.

**Flyposter Frenzy: posters from the anticopyright network**, compiled and with an introduction by Matthew Fuller (London, Working Press, 1992) is a collection of 90 flyposters from a network which for the past three years has collected and distributed posters to promote this essential area of communication. Included are such activists as Fagagaga, Xexoxial Endarchy, Karen Eliot, Clemente Padin, Mark Pawson, among others. The posters in this book are produced by a variety of artists, ranging from individuals working as artists, through to unknown weirdoes proclaiming the Downfall of Civilization as We Know It, to activists who use the medium for more political ends and oftentimes, a mixture of all the above.

Agit prop posters are not new, but this is a great anthology, with full-page illustrations ready to be photocopied and further disseminated. Readers are told that "No copy of this book should have its spine unbroken! Ram the bastard down against the glass until it replicates itself in fear." A fine essay. 90 full pages for \$12.00 from Working Press, 85 St. Agnes

Place, London SE11 4BB. US distributors are Inland Book Co., P.O. Box 120261, East Haven, CT 06512.

**The Logical Way to Become an Artist** by Angela Lorenz is a series of blank postcards on fine paper, printed at none other than the Stamperia Valdona, Verona, Italy, where the captions are imprinted for paintings by Gentileschi, Mantegna, Botticelli, Lotto, Reni, Rembrandt, Veronese, Titeolo and others allowing you to paint the images on the front side of the postcard, and you too will become famous! So the "Mathematical Reasoning and Methodology" which accompanies this booklet of blank, but captioned postcards, will make you famous too! This is alot better than going to the School that teaches you how to become a famous artist--it is much simpler. Edition is 500. For copies, write to Box 267, Manchester, MA 01944 USA or c.p. 394, 40100, Bologna, Italy.

**Light in Egypt** by Meryl Brater & John Powell is a narrative of light observed, a leporello in miniature, a foldout travelogue of laser copies in a faux papyrus envelope. The photographs taken from Boston to Cairo make a delicious faux experience. \$20.00 plus \$2.50 shipping to Meryl Brater, 496 Harrison Ave., Boston, MA 02118.

**Highway 17** by Bob Dombrowski is like a truck driver's logbook, with pages of text of poetry countered by highly colored visual pages which convey almost the same kind of information as the words. Patterned after New York State Highway 17, a four-lane road that follows geography rather than completely dominating and eradicating it--a motorcycle highway. Bound in brown suede with brown cord used as a design and a gathering device to simulate the landscape of the highway, the book printed on Fabriano paper in serigraph, the words and images coalesce into a journey on any road, let alone a highway. Almost like a highly aesthetic "day in the life of a truckdriver", the highway simulates the passage of life--from early morning until midnight; we follow the road designated for us, winding through the byways of our mind, our creativity, our inspiration, or the dread direction of what life has to offer. At least with these colorful events, we come to the end knowing we have lived a good day. Beautifully executed by Dombrowski, this travel book costs \$50.00 from Bob Dombrowski, 805 6th Ave., New York, NY 10001.

Karl Young's **Light and Dust Books** and Word Press of Kawasaki, Japan have published some new titles recently:

**Where Signs Resemble Thoughts** by Michael Winkler (Light & Dust Books, 1992), the first in a series called "Primal Format Screenfold #1". Once again, Winkler's "word-images" are produced from the same configuration or matrix of letter-points. The matrix is based on a circle of letters organized around a pentagram of vowels. Lines are drawn to interconnect these letter-points according to the spelling of the word printed below each image. It is amazing to see the affinity between meaning and image.

**The Silk Road** by Arthur Sze is the second in the Primal Format Screenfold series.

**Rune: A Survey** by Karl Kempton (Light & Dust Books & Atticus Books, 1992) is a compilation of Kempton's typoglyphs, a virtuoso survey of a major work of Kempton's,

which has some 328 pages and has taken seventeen years of work to complete. Here facing pages work together, free association helps to read the pages. This 72 page paperback is available from Light & Dust Books, 7112 27th Ave., Kenosha, WI 53143 USA.

**Word Light Pesca** series publishes the work of contemporary Japanese visual poets. #1 is by Mori Ikuo, #2 is by Kamimura Hiroo, and #3 is by Tanabu Hiroshi. These are four page broadsides.

For more information, write to Light & Dust Books, 7112 27th Ave., Kenosha, WI 53143.

**In Search of the She-Bear** by J. Kathleen White, Penny White, and Sarah Wells (New York, Boogie Bear, 1992, \$10 + \$1.50 postage) is a photo-comic bookwork using photographed stuffed bears against drawn backgrounds, creating a kind of photo-novella. The theme of the book, much like feminist themes these days, is a take-off on the goddess, on male-female relationships, on academic ventures of archeology, and even space travel. If you don't believe me, read this amazing book with characters all gleaned from the collection at the Salvation Army in Bozeman, Montana. The plot thickens and thickens and thickens--until you can breathe easy traveling toward Ursa Major. Playful, satirical and just plain fun! Order from Boogie Bear, 253 Elizabeth St. #8, New York, NY 10012.

**Atlas** (ed. of 5) by Tim Westbury is a large size handmade bookwork, using Mac manipulated images of (old) maps and globes, housed in a beautiful portfolio lined in Japanese papers. The beige cloth portfolio has an image of the earth seen in two different ways with a split circle. For more information, contact Tim V.S. Westbury, Zero G Art & Design, P.O. Box 2544, Canmore, Ab. T0L 0M0 Canada.

**A Guide to Antipodea** by François Deschamps is a "lovely 32-page, 7 color artist's book, measuring 5 3/4 x 9 inches. It fits nicely on very small coffee tables and is used to beautify your home or office. Read about exotic natives and rare cultural finds! Impress your friends with little known useless facts! These handsome little volumes make great gifts."

In an edition of 300, this little book packs a wallop of hilarity and truth. The price for the trip is \$274.95 on the cover, but you can get it for \$10.00. It appropriates images of the "primitive native" mingled with contemporary 20th century technology such as TV, VCR, etc. The pages always have directionals to lead us on the right road to Antipodea. Leave gravity behind, and float off to Antipodea, home of "beautiful natives, fine foods, long beaches, and, best of all, a weak gravitational field.!" The appropriated images are so beautifully blended into the pages that you can hardly believe that they are in fact manipulated. But the text leads you on to travel in airconditioned capsules of your choice to a land that is such a mish-mash (read blend) of various cultures that you seem not to recognize it, for you do not! Imagination gets the best of you and you start easing into the trip, accepting the givens and avoiding the forbiddens. This dizzying trip will lead you to buy real estate, bring back gifts and return with even greater surprises. You must read on--the visuals will pull you along to appreciate the "primitive culture". Order for \$10.00 postpaid from your guide, F. Deschamps, 120 Hasbrouck Road, New Paltz, NY 12561.

**Metro Hair Survey** by Helen Lessick in an edition of 40,000 simulates a bus schedule and will be placed in the schedule racks on the buses within the greater Seattle system, and throughout the transit information network. It will be distributed on the buses during spring 1993, for this is not only an artist's publication, but also a public art project, funded by the METRO Arts Program, a one-percent public art project for the Municipality of Greater Seattle.

Printed in green, black and white, the Hair Survey is a project intended to increase pride in and awareness of the ridership of public transportation, through art and humor. To inaugurate the Hair Survey, Lessick hosted a Hair Awareness Celebration on 28 February in Seattle. Performing barbers and stylists were on hand to provide discount buzz cuts and bouffants to the public.

The Hair Survey involves age, income, transit choice, grooming, hair awareness, destination, preferred activity, favoritism, vocabulary. There is also inside a **Hairy Hall of Fame** from Lassie to Morris, from Grace to Gandhi, and everything in-between. There are alot of "hair facts" included. From Bouffant to Cowlick, there are hair fun facts to entertain any bus rider. For more information, contact Helen Lessick, P.O. Box 81181, Seattle, WA 98108-1181.

**All Cotton Briefs, Expanded Edition**, written & illustrated by M. Kasper, is the third, much expanded version of an underground "classic" that just won't stay down. You won't believe this, but this book was paid for by a grant from a foundation set up by one of the creators of the Teenage Mutant Ninja Turtles (!!) to fund "comics self-publishing", believe it or not Ripley!. This hilarious, low-key, even quirky series of vignettes, anecdotes, experimental cartoons, all hand-lettered, goes down as one of the most revised and expanded bookworks ever! Published by Benzen/Brooklyn, funded by Xeric Foundation, and distributed by Left Lane Must Turn Left, 106 High Stt., Florence, MA 01060, the volume of 48 handmade leaves costs \$7.95 and is a bargain--good enough to give one away to a friend and keep one for yourself. You won't regret it.

**Chromosome Considerations** by Janice Hartwell is a self-published bookwork consisting of computer-manipulated appropriated images with original text, raising the questions regarding genetic research and how it might change the human species. Beautifully structured, this 19-page accordion-fold book with wrap around cover is a splendid metaphor for technological and scientific research into genetic manipulation and the preservation of the species. Going from XXX chromosomes to YYY chromosomes, Hartwell makes us think about future research that may cull the optimum from the gene pool, or she informs us of the dire results if we do not. Ethical questions of abortion are posed, due to knowledge gleaned from amniocentesis and chromosome checks in order to prevent anti-social behavior or mental retardation. Questions as to parental counseling or sex selection are also raised.

Except for the spelling of "judgement", the book is a primary portent of difficult questions which confront parents-to-be and society in general. The artistic approach is a much more powerful mode than any scientific tract. Signed and numbered in a limited edition of 250, the price is \$15.00 payable to Janice Hartwell Artists Books, 1921

Chowkeebin Nene, Tallahassee, FL 32301. Phone orders:(904)878-5211.

**Wheeling** by Ruth Laxson is another visual meditation upon a circular configuration, common to all civilizations. There is so much humor in this book that belies the high intelligence and understanding of the power of words and symbols. Laxson uses words to create images not only on the page, but in our minds. There is also an expansive visual discussion of the word "drive" after which she uses the word "wheel" and creates new words out of all the possibilities of the letters. Page after page of rotund visual imaging makes our heads whirl with delight. Inserts and pop-ups give us an itinerary and map through the book, leading to a discussion of the car culture and all its manifestations, including Henry Ford, leading to the Story Chapter, which takes us right to the theory or moral of the story. This is an amazing trip through our own civilization, done with words, with visual poetry, and with an intelligence that allows us in to change our minds about what we experience each day.

Laxson uses typography, silkscreen and offset lithography to create a book which treats the car culture with scrutiny as well as with humor. Edition is 200. Oh, what a trip! Oh, what an artist! Oh, what a bookwork! \$90.00--or about two roundtrips to anywhere by car.

**Alaska: Trail Tales and Eccentric Detours** by Lucinda Bunn and Virginia Warren Smith (Atlanta, Ice House Press, 1992, \$75) is the result of a photographic journey made a decade ago through North America's last frontier. These two photographers, famous for their **Scoring in Heaven: Gravestones and Cemetery Art of the American Sunbelt States** (Aperture, 1991), travelled in a VW camper with an Old English Sheepdog named Daisy, drove from Atlanta, Georgia to Fairbanks, Alaska via the famous 50-year-old Alaska Highway. Crossing the 1500 miles of the dirt and gravel road, they forded streams, survived mud volcanos, climbed glaciers, and confronted the continent's most dangerous wildlife (including those who were driving other vehicles).

The book is 8 x 20 inches with a spiral bound hardcover opening to a 40-inch wing-span, but it is not unwieldy. You need a table--or a big lap, but it works. The stories and photos are amazing--the book gives one a feeling of a big triptik book given to you by the Automobile Club--but this time the photographers tell us the story as well as give us the maps. There are beautiful moments and terrifying moments of danger. Printed in multicolored duotones on a variety of papers, it utilizes over 100 photographs, map fragments, travel advisories, dried flowers, and diary entries to offer unusual and often unexpected insights into the contemporary frontier experience--and it may be the last frontier!

To order, send check or money order for \$75 plus \$5 shipping and handling (Georgia residents must add 6% sales tax) to Ice House Press, 1925 College Ave., Atlanta, GA 30317. Phone: (404)373-5220; Fax: (404)378-9880.

**Children's Shoes** (1993) by Barbara Rosenthal documents 52 very worn pairs of shoes that came as hand-me-downs or new to the artist's two children. They were Xeroxed as direct images which were then screen-Xeroxed to retain the tonal qualities and dimension before printing.

Tender and provocative, these images tell us that many worn and used personal items have too much soul to be merely discarded. The only words in the book are an introductory quote from the artist, "Some people have bronzed their childrens' shoes. I have Xeroxed mine." Available for \$11.00

**Weeks** (Madison, WI, Xexoxial Endarchy, 1990, \$11) is a running journal of poetry by Hannah Weiner, with photos from TV news by Barbara Rosenthal, and a foreword by Charles Bernstein. To order, write Printed Matter or directly to the artist, 727 Avenue of the Americas, New York, NY 10010.

**Amazon Dream** by Roberta Allen (San Francisco, City Lights Books, 1993, \$9.95 paper) traces a trip she made in 1987 into the Peruvian Amazon, a mysteriously beautiful region of the world that is also the nexus of calamitous ecological realities. Traveling alone, she arrives at a so-called conservation camp, run by a man of dubious character, and learns what jungle life is like. Pepe Morales is the man, but she runs into other characters, some bizarre, both Peruvians and exiles alike. This personal journey also involves visiting the ancient Shipibo people, renowned for their textiles and pottery, which she describes in detail to illuminate the rapid change which has affected them.

Allen constantly challenges herself as a traveler with hair-raising predicaments and emotional interactions. Using her camera, she tries to find personal truths through the lens of this compelling wilderness, while confronting her ambivalence about coming from a dominant Western Culture. Yet, as in her previous books of **The Daughter**, a novella-in-stories, and **The Traveling Woman**, she remains a visual artist who situates her experiences in a cultural context, always conveying insight into other ways of life, and into the life of real dreams.

**Stop-Over Press (Helgi Skuta Helgason)** has a new catalog and some wonderful new titles:

Raymond Federman's **DUELL**, stories in English, French and German in a split page book which is boxed. On one side is the German text, in the other the English and French. Visual poems and typographical experiments. Signed and numbered edition of 350. DM32.

John Giorno's **You Got to Burn to Shine** (Du must brennen um zu strahlen) involves two books and 1 Cassette in an edition of 500 numbered and signed boxed edition. Wonderful in the hand, great to hear. DM42.

These can be ordered from Stop-Over Press, Johannerstrasse 10, W-1000 Berlin 61, Germany. Tel. (030)692-2468.

**Francesco Clemente: Evening Raga and Paradiso** opens with a three-voice soliloquy, reminiscent of a Beat poetry performance, by Clemente, Allen Ginsberg and Peter Orlovsky. They pay tribute to Indian culture and their experiences of India: the music, religion, and folk traditions. They pay homage to Benares, the holy city and legendary paradise, and in Clemente's words, "to the overall theme of metamorphosis--activities of the mind connected with dreams and sleep."

Clemente, whose sense of the page is unparalleled in this generation, has executed 86 previously unpublished watercolors, which attain levels of beauty which excel any critical

analysis of realism or abstraction. They are just beautiful, and one can even hear the raga while one contemplates and meditates over each of these magnificent paintings. The production of the book matches the beauty of the page, for having seen the original paintings, I vow that the book does them justice. From figuration to abstraction to landscape, the artist has combined all three creating almost a new genre of painting. The pages serve almost like a rapturous diary of an experience with India.

**Paradiso**, on the other hand, a much shorter suite, is a coda of lush landscape studies in the equally evocative atmosphere of Jamaica. All bear a mingling of mysticism, magic and classicism by an artist who knows how to design books. Published by Rizzoli, 1993, \$35.00 gatefold paper-back.

**Fragments for a Body of Knowledge** by Shelley Hoyt, Susan King, Joan Lyons, and Sue Ann Robinson is a collaborative bookwork published by the FHP Hippodrome Gallery through Joan Lyons' Visual Studies Workshop in New York. The book documents the process of collaboration and an ongoing dialogue among the four artists, exploring issues germane to their lives as women, artists, and printers, all brought together by Terry Braunstein who curated the exhibition.

Being all collectors and archivists, these four women artists use centuries-old techniques and images, using contemporary vision to make fresh and vivid statements. This accordion-folded bookwork shows the similarities and differences in their work. Shelley Hoyt uses much of the iconography of 19th century letterpress printing such as dingbats, ornaments, and borders, while Sue Ann Robinson uses illuminated manuscripts to create contemporary images, both verbal and visual. Susan King's imagery and words deal with aspects of contemporary life, both social and political, both private and public, while Joan Lyons' art combines the found object of yesterday with the imagery of today.

The book is a unique record not only of the images of these women, but also their words. They not only have created pages for the book but also a diary of a trip to the Headlands Center for the Arts in Marin County, California for four days in mid-August 1992 to plan this collaboration. The four artists also include some of their favorite books. The reader/viewer gets to know them as women and as artists, and this book is a testimony of their creativity.

Available to \$10.00 plus \$2.00 shipping (California residents add tax) to FHP Hippodrome Gallery, 628 Alamitos Ave., Long Beach, CA 90802.

## EXHIBITION CATALOGS

**A Catalogue Raisonné of the First 26 Books published by Vincent FitzGerald & Company from 1981-1992**, curated and with an essay by Donna Stein, was published on the occasion of exhibitions at the Lyrik-Kabinett, München, and the Franklin Furnace, New York, 1992-93. There is an introduction by Eleanor Garvey of the Houghton Library at Harvard and forewords by Martha Wilson of Franklin Furnace and Ursula Haecusgen of Lyrik-Kabinett in München. Included is a chronology, as well as a long detailed history of the press and the *livre d'artiste* by Donna Stein, the curator and editor of this catalog. The collaboration of artists and

writers makes this catalog a document of our times, of those writers and artists who meld into one, making books which are tributes to the craftsmanship of all involved: poets, dramatists, artists, musicians--names such as David Mamet, Virgil Thomson, Rimbaud, Ibsen, Susan Weil, Gerard Charriere, Mark Beard, James Joyce, and many more. A bibliography completes this elegant catalog.

**Some Zines: American Underground and Alternative Magazines, Newsletters and APAs** includes 80 zines from the U.S. and Canada, 21 of which are from Idaho. Curated by Tom Trusky, a Boise State English professor, the exhibit includes zines from political to humorous to amazingly specialized. The exhibit extended from 5 October - 10 November at Boise State University. The color catalog has a commentary on each zine, with a handmade cover which is spattered with gold acrylic. Published by cold-drill books, this spiral-bound finely printed catalog is important for citing zines which have been neglected or not viewed in depth. \$19.95 including postage from BSU Bookstore, 1910 University Dr., Boise, Idaho 83725. Trusky was interviewed on NPR (National Public Radio) one morning in January discussing the zines.

**A Time of Transition: Contemporary Printmaking from Russian and Ukraine** marks an important exhibition, curated by Peter Ford of the Off-Centre Gallery and exhibited at the City of Bristol Museum & Art Gallery, 14 November 1992 - 10 January 1993. What is extraordinary about this exhibition is that Ford visited Leningrad in 1989, restricted in more ways than his movements. He sought out artists, evaluated their work, and won their trust in his proposals for exhibitions in Bristol. A wonderful conversation with Ford is included in this catalog, telling of Ford's first visit to Leningrad in 1962 and the differences he has seen in 1992. Ford tells of the tradition of the multiple image as the carrier of a "visual message or polemic." And then he tells of the books:

He spoke of meeting Mikhail Karasik in Leningrad in 1989 and going to a flat full of books, pictures and objects, including one of Malevich's early Suprematist books. He then met Oleg Dergatchov in Lvov during March 1992, who also does unique books. He then met Leonid Tishkov of Dablus Press in Edinburgh for the 1992 Festival.

The catalog includes contributions by Ilya Doronchenkov of St. Petersburg, Alexander Yakimovich of Kalingrad, and Ludmila Lulina of Moscow, as well as an essay on Daniil Kharms by Neil Cornwell of the University of Bristol. There were 17 examples of contemporary artists' books from Russia & Ukraine. This catalog is available for £4 plus £2 for postage and packing or \$10.00 airmail postpaid, payable to Peter Ford, Of-Centre Gallery, 13 Cotswold Rd., Bedminster, Bristol BS3 4NX, England.

**Barbara Fahrner: Das Kunstammerprojekt** documents a large-scale installation of drawings and books which was on exhibit at the Herzog August Bibliothek in Wolfenbüttel, Germany. The catalog, a sumptuous bilingual documentation of an amazing installation which includes collected materials incorporated into 84 artist's books ordered according to seven pre-established thematic categories. From that, Fahrner envisioned a microcosm museum of a given locality mirroring the macrocosm. Included are seven

planets, simple elements, composite elements, the creations of man, the unity of body and soul, the activities of man in nature, and the arts.

Included in this catalog is a conversation by the artist with Harriett Watts, a curator and librarian at the Wolfenbuttel library. This is an important catalog, available for \$25.00 plus applicable sales tax and \$3.00 shipping from Granary Books, 568 Broadway, Ste. 403, New York, NY 10012.

## SERIALS

**1492-1992 Review** no. 4 is the culmination of a newsletter begun in 1989 as a means for exchanging information and ideas among people who felt the necessity to question the Quincentennial celebration of the "Discovery", namely Christopher Columbus. This fourth and last issue is a type of portable exhibit made to be reproduced and posted in public places, including the work of Karen Atkinson, Luis Camnitzer, Leon Ferrari, Gomez-Pena and Fusco, Leandro Katz, Robin Michals, Muntadas, Catalina Parra, Rabascall, Regina Silveira, Deborah Small and Horacio Zabala, among others. Documentation with a vengeance! \$3.00

**Croton Bug** is a new periodical from Milwaukee, WI. Featured in #2 are visual poems, drawings, poetry, etc. Featured in this issue are works by Jackson Mac Low, Richard Kostelanetz, Clemente Padin, Anne Kingsbury, Juan Felipe Herrera, Karl Young, among others. The cover art is also artist-produced in this 8 x 10" format with colored cover. Available from Croton Bug, P.O. Box 11166, Milwaukee, WI 53211. \$8.00 per issue, \$21 for individual subscriptions for three issues; \$45 for 3-issue subscriptions for institutions.

**EONTA** is a new periodical out of Wimbledon in London, which first was published in 1991. Edited by Steven Holt with associate editors Richard Barrett, Harry Gilonis, and Richard Leigh. *Eonta* is the title of a chamber work by Iannis Xenakis, and thus the journal is named in his honor. Dedicated to the arts and cultural criticism, the first issue contained a long essay on Samuel Beckett, poetry, an obituary for Tadeuz Kantor, a 1981 interview with Kantor, others from 1987 and 1988. If you are interested in the Polish avantgarde, this is indispensable. Music is also reviewed. Write to *eonta*, 27 Alexandra Road, Wimbledon, London SW19 7JZ, England. Payment is also in pounds sterling with single issues for Europe, £5.50 and for elsewhere: £6.50.

## MAIL ART & ARTISTS' MAGAZINE PUBLICATIONS

A-1 Waste Paper (Michael Leigh) has been publishing a small series called **Curios Thing** and vol. 52, no. 6 is dedicated to the "Pretentious Drivel Strike" including a button, photos of men with drivel detectors, special lists of weeks dedicated to special themes, a description of mail art, marvelous images which are reproduced from other sources with sarcastic and cynical texts.

**Vol. 128, no. 8** is a special "hand knitted" issue, consisting of creative appropriation of everything from astrohounds (dogs sent up into space) to Benvenuto Cellini, advertisements and diagrams from other sources, and other images

matched with bizarre texts. Included in this edition of 100 is a button as well.

Both these items are \$7.00 from Printed Matter, but if you want to exchange similar artifacts through the mail art network, I am sure Michael Leigh will barter. Write to him at A.1. Waste Paper Co. Ltd., 71 Lambeth Walk, London SE11, England.

**Getting Back to Freedom** (4th ed.) July 1992, is an oversized volume of artists' pages, mostly from the Southwest of the United States in an edition of 200, published by Suzanne Vilmain, Bruce Daniel, Michael Picon and Gregg Weiss. Introduced with a quotation from Andrei Codescu, "We are losing our appetites for everything, food, adventure, freedom", this volume gives an opportunity to 35 or so artists to produce 200 pages to be included in this assemblage. The variety is intense, the diversity impressive, the creativity profound. \$15.00.

**Farm 5**, a publication of Feature and Instituting Contemporary Idea in New York City (1992), is the collaboration of B. Wurtz, who draws works on Life; Dodie Bellamy's Hallucinations (textual) and Raymond Pettibon known for his obsessive drawings which he covers on walls or includes in booklets for \$1.00 and \$2.00, but now is included in this fascinating volume--which can be read from front to middle and then turned over and read back to middle--and the middle contains Bellamy's texts. Impressive! \$13.00.

**Apocrypha**, a 50-copy limited edition original art magazine, has issued #3 in January 1993, with a handpainted newspaper cover and contributions mostly from Southern and Northern California, with the exception of Madrid. Art ranges from handpainted pages to poetry, black and white Xerox, color laser prints, and the raw edge of new art. \$5.00 from Sybil Coffey, 1242 Huntington Drive, South Pasadena, CA 91030.

**Crossings**, an art magazine representing the creative input of 50 artists represented by the Brooklyn Waterfront Artists Coalition, has given artists accustomed to media such as painting, sculpture, installation, photography, printmaking, writing, music and performance, the opportunity to experiment with the page. This is a collation of these various and individual experiments. In a landscape (read horizontal) format, the ample page (8.5 x 14" ) gives these artists a chance to collage, write, illustrate, use the copy machine, etc. Edited by Neddi Heller, founder and editor, who also did the cover design, the Artists' magazine has had a gallery show at the Long Island University from 10 September - 4 December 1992. A cardboard cover with silkscreen illustration makes this volume a portfolio album with looseleaf rings. **Crossings I** costs \$25.00 from Printed Matter.

The second issue of **Crossings** now has associate editors as well as Neddi Heller, including more complex collages, photographs, split pages, overlays. There is a high quality in these pages, showing the understanding of what a page can do by artists who are in command. Housed in a plastic envelope, it has a firmer grasp on collectibility, **Crossings** costs \$40.00 and is a fine collection of the highest standards in collaboration and a showcase of diverse and energetic art.

The third volume will be out in the fall of 1993. Available from Printed Matter.

**NonScientific UnAmerican (N.U.)** began in December 1990 in an edition of 25, edited by Tim Westbury and Mary Anne Moser in Calgary. Influenced by copies of **Scientific American** magazine, these two artists present their own version of how the world might be perceived. Their manifesto was to "resist problematic models of understanding that contemporary culture has provided for us", and in subsequent issues, they also proceed on this premise.

The first issue centered on issues of Freedom, Stability, the scientific method, social analysis, etc. each page demanding hands-on work, whether inserted or imposed. The second issue, Summer 1991, was a small chapbook called "Read Between the Lines," which accompanied an exhibition or installation. Beautifully printed with indications that there is reference to the making of a book, or written communication, including print, software, sound, spelling, printing presses, books, Rosetta Stone, translations. A smashing "Reference Only" rubberstamp introduces you to these pages. Ed. of 50.

Issue #3 bound in leopard designed cloth is the Paper Tiger issue of N.U. dealing with what aspects of technological culture we want to change and what, as a result, we have to give up. It ends with an apotheosis for paper. Ed. 50

All of these are done on the laser printer with finesse, with fondness and with fervor. Most of these are distributed informally, but not sold. However, you might want to barter with Westbury and Moser and you will be pleasantly surprised. Send your info to Tim Westbury, P.O. Box 2544, Canmore, Ab. T0L 0M0, Canada.

**Kettle of Fish**, vol. 3, #1 includes an interview with John M. Bennett, mail-art documentation of the Naked Women exhibition, notes from the network: archiving, mail art reviews of zines and publications, and much more. Write to afungusboy, P.O. Box 42872, Philadelphia, PA 19101.

## PARODIES (read Catalog)

**Vogue Interzone**, created by Christof Kohlhofer, is a dream come true, cataloging his own work over the last three years, as well as some early work his mother saved. Included is Tobey Crockett's feature on "Predictions" and contributions from some of his friends, Carlo McCormick, Joe Lewis and Udo Breger, as well as his favorite writer, William S. Burroughs.

This is a glitzy, glossy approach to some important issues of abuse of power, elitism, abuse of the environment, indoctrination by the media, consumer politics, and elitism. The dedication of this magazine-work to David Wojanorowicz and all those who "put their lives and souls on the line in an effort to create a better world" will tell you the positive nature of the critique this publication and its creator takes. Kohlhofer has been known for his logo predictions, such as the Coca Cola "C" to replace the sickle in the Soviet standard, giving rise to the new Hammer and Coke. He uses advertising vocabulary so well that it becomes substantial in his work, rather than a conceit. In fact, Coca Cola is taken on a ride through a printer's technical accomplishments. Observer of social conditions, Kohlhofer plays upon the

current, incorporating it into his art and thereby making comments upon society.

Also included in this "pseudo-Vogue" magazine is an essay about Kohlhofer's work by Tobey Crockett, entitled "Predictions", which gives a new angle to Kohlhofer's work, whose appropriations are not seen as coy irony but direct and sincere philosophy. The Prison Journal of Carlo McCormick is at once sad and hilarious--but Peyote made him do it. From the "United Colors of Benetton" to Mickey Mouse, Kohlhofer gets to the source of the problems with a cutting sense of humor and satire too. Joe Lewis' political and social tome on "cultural diversity" also adds to the theme of this parody periodical. One of the funniest and yet poignant contributions is a take-off on the abbreviation A.I.D.S. in all its ramifications. Ironically enough, the layout of this catalogue took place during the L.A. riots and two pages of those events are included.

Kohlhofer, a German-born artist whose 25-year career consists of numerous international exhibitions, including documenta, Paris Biennales, the Venice Biennale, is a kind of a wunderkind whose student days with Joseph Beuys affected him for life. This book project, **Christof Kohlhofer's Special Simulated Edition of Vogue Interzone**, includes a catalog of works produced by the artist since he first took up residency in L.A. four years ago, as well as an extensive credit list for all the appropriated pages. This is a necessary addition to any contemporary art collection, as well as a contemporary printwork collection!

\$40.00 from Christof Kohlhofer, 1245 Vine St., #12, Los Angeles, CA 90038, Printed Matter or from W. Konig in Cologne, Germany. There is a special limited edition which is enclosed in a plastic envelope and which contains 2 original drawings. \$400.00, ed. of 100.

Most of these bookworks reviewed in **Umbrella** are available from Printed Matter, 77 Wooster St., New York, NY 10012. Phone: (212)925-0325, or Fax: (212)925-0464.

## REPRINTS

X, originally published in 1986 and long out of print, is a grim pictorial tribute to Malcolm X by Sue Coe, who is renowned for her biting expressionistic social protest. Originally published as **Raw One-Shot #6** in 1986, Coe's reputation and Malcolm's have both been enhanced over the years, and this symbiotic relationship between artist and subject is made more manifest with this reprint. Alternating her large-size expressionistic illustrations of racial, gender and economic oppression with a kind of hip-hop text, X contains a detached, objective chronology that begins in 1955 with Malcolm in prison converting to the Nation of Islam, continuing through the Watts riots in 1965 with many events along the way that have added to the group consciousness of America, created by Francoise Mouly and Judith Moore..

Coe is often vicious in her visual lashes against the hypocrisy of our economic and social institutions and the crippling legacy of American racism. Even more effective than Spike Lee's movie, Coe evokes Malcolm as a martyred symbol of political resistance--with the news media as obedient dogs, bishops and bankers as bloodletting sharks, and the military as drooling beasts. Coe and Malcolm go together well--no subtleties here, but powerful views of the

racism of American society--they share that, and so do we. \$9.95 from New Press, New York (dist. by Norton), 1992.

**Surrealism and the Book** by Renee Riese Hubert (Berkeley, University of California Press, 1992, \$18.00) is the paperback reprint of this 1988 first book-length study of the unique collaboration between surrealist painters and authors that resulted in illustrated books. Hubert examines the interrelationships between the visual and the verbal arts as both were freeing themselves from outer codification and mimesis.

There are meticulous analyses of these *livres d'artiste*, collage-novels and photo-poems, as well as an abundance of illustrations (150, of which 40 are in color) which makes this volume a storehouse of artistic and literary examples of a genre of book which may explain a great deal of artists' books done decades later.

## LETTER TO THE EDITOR

..I was caught by the article "A Hypothesis for the New Publication" by Simon Cutts in your October 1992 issue. I do not know what is this "new publication" he is proposing. I seem to be missing his point, as this is not specifically stated. There are plenty of conceptualist (?) assertions and a dismissive attitude to all kinds of book forms other than those which pass his censure. Is he in fact adding to the divisions he castigates? The book is one, with diverse forms, diverse applications and diverse approaches to it by diverse book-makers. It is replete with disciplines (ink manufacturers, papermakers, writers, artists, printers, binders, publishers, readers). It may be organized by one individual or many individuals, all with their viewpoints.

Perhaps he is simply propounding the common book, ubiquitous in our bookstores, with no trimmings, no extras or appendages, no artists' tricks; simple a paperback with text?

Cutts would remove all sculpture and painting, or so it seems from reading his penultimate paragraph. I'm not at all clear what he is replacing all this with, unless it is the above? He says **the book**, and associated marginalia and ephemera, which he wishes to place as the central form of dialogue with the world. **Why** does he wish to make all these replacements? Surely the multiplicity of forms in time and space make life **more** vital and interesting. Film, TV/Video, computer generated art, virtual reality; where do these forms fit into his created world? And, for example, he appears to dismiss Buzz Spector's work of the "staircases" (sculptures) built from books; and those of others with different problems to solve and different statements to make in working with book forms.

When he says "the book", what book does he have in mind, the bookshop novel, the poet's self-published book, the computer manual? He wants it to assert itself as the prime means; prime means to what end? To reading? "...to assert its primacy in a theoretical and practical field". Which theoretical and practical field, as these are legion, even with the book?

His paper seems to be full of jargon. I did however allow the remark about Designer Bookbinders being hide-bound, as this can be argued, and should be, amongst designer bookbinders. We all have to move on or stagnate. It is difficult, however, to place "the superfluosness of design outside the process of production." Even the simplest legible printing or writing has had its style developed; to become the most invisible when taking in the meaning of the words, if that is the aim. Cutts surely has not thought through the consequences of his proposals; or (for me) put anything into the context in which it exists. More importantly he seems to overlook the nature of human functions, or those by which nature creates, in what constitutes the designing process. Nothing can be organized without designing. There can be no superfluosness in design because every mark has its communicative effect. Like it or not, it is saying something. Communication is all.

Finally, what is this "real potential" which he says the various forms of book have distorted, other than that which he espouses--and which is not coming over to me? Artists' books he calls the "last distraction". Surely all books are for "reading," in some sense. Perhaps he should be learning to read art? I would like him to communicate more clearly so that we can answer more clearly. His last paragraph appears to contradict all that went before, only adding to the confusion. Adaptability is certainly what is needed with the book, and with those who practice one or more of its disciplines.

Philip Smith  
The Book House  
Wiltshire, England

Philip Smith has been interested in the form, structure and appearance of the book, and of what it can do, since 1949. Although he specialized in the codex he has invented alternative ways of structuring, presenting and celebrating this age-old form. He wishes to take note of all the other aspects of the book, which are currently being explored by other bookmakers and artists worldwide, to the end of cross-fertilization, wholeness and the integration of the best features of all kinds. As a founding editor of **The New Bookbinder**, he would like to see these ideas discovered and exposed in its pages. There always seem to be further ways of reinventing the book.

## NEWS

**Susan E. King** of **Paradise Press** offers a set of 20 slides, in archival sleeve, plus descriptions for sale for \$25.00 plus \$4.00 shipping and packing, California residents add appropriate sales tax. Libraries and museum collections will want this exceptional collection of books from Paradise Press. Write P.O. Box 5306, Santa Monica, CA 473-4972.

**Mare Blocker** recently exhibited her bookworks at David-son Galleries in Seattle, which was reviewed in **Reflex** for January/February 1993, pp.23,25.

**Craig Matis** appeared in a New Talent show at the Limer Gallery in New York City from 19 January - 6 February. He showed his bookworks, influenced by his musical talents.

**The Fourth Annual Out of Hand Press** prints and artists' book sale was held at the Minneapolis College of Art & Design in December.

**American Book Arts**, an exhibition which was held at the Istvan Kiraly Muzeum and the Studio Galeria in Budapest in Autumn 1992, is documented in a catalog which is available for \$8.00 from Dobbin Mill, 50-52 Dobbin St., Brooklyn, NY 11222. Included are 40 artists from the United States who were included in the exhibition curated by Robbin Ami Silverberg of Dobbin Books.

Three artists have been awarded book residencies at the Visual Studies Workshop in Rochester, New York, during winter and spring of 1993, for **Montage 93: International Festival of the Image**. The projects were selected from 74 proposals submitted by artists from the United States and a dozen other countries.

Selected are Hungarian **Balazs Czeizel** and U.S. artists, **Susan E. King** and **Phillip Zimmermann**. Czeizel will be presenting **This is not America, either**, images of Los Angeles through the eyes of a Central European artist. King ponders the concept of journey as a metaphor for illness, while Zimmermann's project, **Hi-Tension**, involves anxieties and the frenetic pace of life at the end of the 20th century.

**Susan E. King** is the author of an article, "California Artists' Books, A Re-View" in **Calligraph**, Journal of the Society for Calligraphy, P.O. Box 64174, Los Angeles, CA 90064.

**Kim Abeles** of Los Angeles has created **The HIV/AIDS Tarot**, made possible through a grant from the City of Los Angeles Department of Cultural Affairs. The leporello, or accordion-style Tarot with explanations of how one can get AIDS and how it can be transmitted, there are also suggestions on how to prevent AIDS. This is a powerful document in English and in Spanish, designed by an artist who makes sculpture, books, installations, and smog art, a political and social activist, and it is **free of charge**. Write or phone the artist for copies, to Kim Abeles, 2401 Santa Fe Ave., Los Angeles, CA 90058 or call (213)587-4652.

## DEALERS

**Padma Press** has a new list of bookworks by Carol Stetser. Write to P.O. Box 20081, Village of Oak Creek, AZ 86341 USA.

**Pyramid Atlantic** held the Washington Art Book Fair at the Corcoran Gallery of Art on 21 and 22 November 1992, where Jim Dine and Dr. Marvin and Ruth Sackner received Awards of Distinction

**Truepenny Books**, 2509 North Campbell Ave. #117, Tucson, AZ 85719 carries artists' books, livres deluxe, livres d'artistes, as well as reference tools and exhibition catalogs. Write for their Catalog 44, Winter 1992. They also have begun publishing a newsletter, called **Book Arts**, which promotes their Book Arts Gallery at 49 N. Scott, Tucson, AZ 85701.

**Steven Leiber**, 27 Toledo Way, San Francisco, CA 94123 has a catalog of bookworks for sale listed on cards--reminiscent of the 60s and 70s. Write, call ((415)346-8165, or fax: (415)346-2193.

**Rainer Verlag Berlin** has a new catalog, available from Rainer Verlag, Kortestrasse 10, D-1000 Berlin 61.

**Lyrik Kabinett** has a list of American Artist Books, as well as a selection of Artist Books from the former East Germany, as well as books by the artists of the same area after the fall of the Wall in 1989.

With the exhibition of American Artist Books published by Vincent Fitzgerald in New York, there is also a catalog of the exhibition. Write to Lyrik Kabinett, Maximilianstrasse 38, 8 Munchen 22, Germany.

**Arte & Libri** is a new gallery/bookstore in Siena, Italy. New address is Via di Città, III 53100 Siena, Italy. Proprietors are Paola Mingozi and Cristiana Marocchi.

**Editions**, P.O. Box 292, Chatham, NY 12037 has a new price list of currently bookworks in print by Edward H. Hutchins. The new books are smashing!

**Visual Studies Workshop Press** has a new Winter 1992/1993 artists' book catalog.

**Juan J. Agius: Livres et Multiples**, c.p. 5243, CH-1211 Geneva 11, Switzerland issues List 1: Reference Works consisting of periodicals and anthology, monographs, essays, catalogs, ranging from Concrete and Visual Poetry, Fluxus, Mail Art, Rubberstamp art, Conceptual Art, and Artists' Books.

**Euphemisms Publishing Co.**, P.O. Box 101, Brightwaters, NY 11718 announces a new catalog for Winter 1993.

**Purgatory Pie Press** has a new catalog which tells a little of their 15-year history, and catalogs their postcard series, artists' books, datebooks, and their collaborations. They now have started a new project, artist tracts, triptych collaborations, 5 issues and a box for \$100, or \$25.00 for single triptychs. For more information, contact Purgatory Pie Press, 19 Hudson St., #403, New York, NY 10013 USA.

## EXHIBITS

**The Artist and the Book in Twentieth-Century Italy**, 15 October - 16 February 1993, Museum of Modern Art, New York City. Exhibition catalog, a hefty book by Ralph Jentsch, with 350 pages, 120 color and 480 black and white illustrations, published by Umberto Allemandi & Co., Torino, is available at the MoMA Book Store for \$49.95.

**Gerard Charrière: Artists Books, Artists Bindings, Sculptural Paintings**. Diana Burke Gallery, New York, 16 February - 16 March.

**Book Performance: Helmut Lohr, "Give Away"** at Galerie Schuppenhauer, Köln, Germany. 27 - 30 October.

**Susan Joy Share: Collages, Props, Books**. Center for Book Arts, New York City, 24 October - 5 December 1992.

**Some Zines, Newsletters, & APAs**, October - November 1992, Boise State University, Hemingway Western Studies Center, Boise, Idaho. Catalog reviewed in Artist's Book Reviews in this issue.

The University's officials placed signs at both entrances of the exhibit warning viewers of the potentially offensive material contained there.

**Visual Books by Faith-dorian Wright**, Benton Gallery, Southampton, NY, 31 October - 22 November 1992.

**Bucher uber Bucher**. 13 December 1992 - 14 March 1993. Curated by Guy Schraenen. Neues Museum Weserburg, Bremen, Germany.

**Zena Zipporah: Assemblage Works**, McDonough Museum of Art, 17 Nov. - 19 December 1992.

**500 Years of the Art of the Book in Germany**, drawn entirely from the collection of the Toledo Museum of Art, is on view at the Museum from 14 March - 31 May, from Nuremberg Chronicle to Anselm Kiefer.

**Fragments for a Body of Knowledge: Joan Lyons, Shelley Hoyt, Susan E. King, and Sue Ann Robinson**. FHP Hippodrome Gallery, 628 Alamos Ave., Long Beach, CA 90802. An exhibit and a collaborative bookwork. Bookwork.

**Beyond the Book: Contemporary Directions**, curated by Phyllis McGibbon, Pomona College, and Kitty Maryatt, Scripps College, 20 January - 21 February 1993. Catalog is \$2.00 from Montgomery Gallery, Pomona College, Claremont, CA 91711.

**Suellen Glashauser: Uncut/Unbound**, Amos Eno Gallery, New York, NY, 14 Nov. - 3 Dec. 1992.

**Dieter Roth. Complete Works**. 20 September - 29 November 1992. Neues Museum Weserburg, Bremen.

**Christopher Burnett: Muto(scape): Panoramas and other ideas on popular morphology**. 16 October - 14 November. At Dolphin, Kansas City, MO.

**Paper-The Essential Material: Selected Book Projects at Dieu Donne Papermill**. 7 - 29 January 1993 at Harper-Collins, New York City.

**Kunstenaarsboeken**, curated by Johan Deumens, at Jansen & Kooy, Amsterdam, 28 October - 28 November 1992.

**Interactive Stories: Bookworks and Beyond**, curated by Sue Ann Robinson, including work by Terry Braunstein, Leanne Claire Civiletti, Pia Pizzo, Sue Ann Robinson, and Beth Thielen. Rancho Santiago College Art Gallery, Santa Ana, California, 28 October - 20 November 1992.

**Three British Book Artists: Ian Hamilton Finlay, Tom Phillips, Ian Tyson** at Mandeville Gallery, UCSD, La Jolla, CA, 7 November - 13 December 1992.

**Tegenspraak**, a series of exhibitions of bookworks curated by Guy Schraenen of the Archive for Small Press & Communication Antwerpen, began in September 1992 with John Baldessari and Gunther Uecker and progressed through June 1993, with exhibitions in March of E.A. Vigo and Roman Opalka, April with Jose Sarmiento and Wolf Vostell, May with Gabor Toth and George Maciunas, and in June with Ben and Thomas Kapeilski held at the Bibliotheek Gemeentelijke Akademie van Waasmunster, Belgium.

**Artists' Books**, curated by Nancy Chalker-Tennant, at Mercer Gallery, Monroe Community College, Rochester, NY, 13 November - 18 December 1992. Catalog.

**Crossings Art Magazine**, an exhibition of the first two volumes, 10 September - 4 December 1992, Nathan Resnick Gallery, Library Learning Center, Long Island University, Brooklyn, NY.

**Hand-made Books** by Terence A. Taylor and Mary Ann Sampson, 11 January - 12 March 1993 at The Windows at Space One Eleven, Birmingham, Alabama.

**Nine Small Books**, an exhibition of work from the Center for Book Arts, 1992 Membership Publication Competition, features work by Meryl Brater/John Powell, Sas Colby, Franklin Feldman, Rochelle Kaplan, Elena Laza/Christopher Erb, Edna Lazon, Deborah Roth, Joyce Cutler Shaw and Ursula Sternberg, from 14 January - 27 March 1993 at the Book Arts Gallery, 626 Broadway, New York, NY 10012.

**Matisse's Illustrated Books** were on view at La Boetie in New York City, courtesy of Elizabeth Phillips Twentieth Century Illustrated Books, from 1 October - 7 November 1992.

**Peter Downsborough: Maquettes** at The Archives/Art Information Centre, Rotterdam, Holland, 24 - 27 October 1992.

**Verbal Text/Non-Verbal Context: Handmade Books by Wisconsin Artists:** Nicala Aiello, Leslie Fedorchuk, Marta Gomez, Caren Heft, Dara Larson, Leslee Nelson, Jo Anna Poehlmann, Ivan Soll at the Milwaukee Art Museum, 11 July - 6 September 1992. The exhibition catalog represents a chronology, bibliography and checklist for each artist, with a photograph of one work and a translucent overlay with statement by the artist in this spiral-bound catalog. A glossary of terms completes this fine looking catalog.

**Paula Hocks: Media/contra/media**, curated by Tiska Blankenship, documents an exhibition by an artist who has been creating art for more than 40 years, from sculpture to bookworks to architecture to photography, oftentimes combining some of these media. The catalog is a mostly visual documentation of a career with quotations from various critics and the curator. The list of bookworks exhibited in the exhibition and a bio-chronology complete this booklet, available from the Johnson Gallery, University of New Mexico, 1900 Las Lomas NE, Albuquerque, NM 87131-1416.

**Salon of the Second Story Press, California State University, Northridge**, 9 - 24 November 1992.

**Martha Carothers: Capital Letters: Typographic Artist's Books**, Delaware State Arts Council, Wilmington, DE, 1-27 November 1992.

**Angela Lorenz: Libri Inospettati** at Arte & Libri, Siena, Italy, June - Sept. 1992.

**Timothy C. Ely: Black Maps & Synesthesia:** drawings and books at Granary Books Gallery, 568 Broadway, Suite 403, New York, 4 December 1992 - 16 January 1993.

**Artists' Books: Books by Australian Artists** at Grahame Galleries & Editions, Brisbane, Queensland, Australia, 17 February - 6 March 1993.

**Collectif Generation: Le Peintre l'ecrivain et le livre, 1988-1992**, an exhibition of Contemporary Artists' Books from Europe and the United States at the Low Memorial Library Rotunda, Columbia University, 2 December - 4 January 1993.

**Artists' Choice** including work by Emily Martin and Riki Kolbi Nelson was featured at the Minnesota Center for Book Arts from 16 January through 27 March 1993. Included was Nelson's **Scroll Book**, which measures two feet wide and stretches to over 20 feet long.

**Contemporary Classics: The Illustrated Book Redefined** will open on 10 April at the Minnesota Center for Book Arts, exhibiting recent *livres de luxe*. The 25 books include work by Jim Dine, Mark Beards, Shelagh Keeley, David Sultan, Barbara Fahrner, David Rothman, Francesco Clemente, Steven Sorman, Sol LeWitt, Tennessee Dixon, Henrik Drescher and Terry Winters. The exhibition will close on 5 June.

**Filling the Blanks: Book Arts at Cornish College**, Seattle, an exhibition of works by Jim Koss and students of Experimental Books. 17 November - 12 December 1992.

**Barbara Fahrner: Exuberance is Beauty: Drawings & Books**, 12 February - 13 March. Granary Books, New York.

**Obsessive Text**, an exhibition of 55 artists' books examining the use of text by visual artists, Printed Matter, 9 February - 6 March 1993.

**Claire Jeanine Satin: Sculpture, Bookworks & Related Objects**, 4 February - 28 March 1993, Art & Culture Center of Hollywood, Florida.

**The American Livre de Peintre**, The Grolier Club, 17 March - 15 May 1993, 47 E. 60th St., 10am - 5pm, Monday through Saturday, free admission.

**Great Lakes Bound**, Hinsdale Center for the Arts, Hinsdale, Illinois, sponsored by Artists Book Works, Chicago. 17 April - 14 May 1993. Opening reception: Sunday, 18 April, 2-5pm.

**Hitting the Books II: More Book Arts Education**, 12 February - 27 March, Artists Book Works, Chicago. Traveling show by the MCBA featuring the work of students & faculty of the Univ. of the Arts, Philadelphia; the University of Arizona, Tempe; Artist Book Works.

**Work by Peggy Skycraft**, Artist Book Works, 1422 West Irving Park Rd., Chicago, IL 60613, 2 April - 29 May.

**Dusting the Books: Works from ABW Archives**, 4 June - 10 July, Artist Book Works, Chicago.

## LATE BREAKING NEWS

Artpool has participated in a grand slam exhibition in Marseille, called *Par les yeux du langage* (Through the eyes of language) dealing with the pan-European movement in the avant-garde, especially in the intersections between painting and poetry, between word and image, between tradition and technology. 51 museums and galleries have participated from December through February, including Sarenco, Bernard Heidsieck, Roland Sabatier, William Burroughs, Joan Brossa, Dennis Adams, Leonor Fini, Victor Burgin, Zaj, and hundreds more. Artpool was invited to produce an exhibition: **Artpool Subjectif, 7 Projets d'Artpool, 1980-1992**, in which they exhibited 1) *Homage to Vera Muhina*, a Russian sculptor, having done a symbolic performance (1980) treating the history of Hungarian culture under the influence of East and of the West; 2) *World Art Post* (1982), 750 commemorative stamps by 550 artists of the world; 3) *"Everybody with Anybody"* (1982), a collective action using rubberstamps; 4) *Buda Ray University*, network project of 1982-88, based on 5 "letters" of Ray Johnson; 5) *"To be together"* (1992), audiovisual and electronic project with children from 3 - 16 years of age; 6) *Fax Congress*, Decentralized Networker Congress, Budapest Session, 24-26 August 1992, using original faxes; and 7) *Flux Flag* (1992), original flags from 42 artists of 18 countries.

The exhibition opened at the Ateliers d'artistes de la Ville de Marseille on 13 February and will continued through 27 March 1993.