

Rizzoli, 1992, \$85) reveals a new chapter in the illumination of books and manuscripts, showing how calligraphy itself can become a decoration in Iranian manuscripts and books, but even moreso, we get a feeling of a culture that loved books, that loved beautiful books, and that treasured them. To know that the head of the royal library-atelier, Mirak the painter, means to know that the artist and the bookmaker are one. The pages are beyond belief in decoration, narration, and aesthetic sensitivity.

The cultural activities of Herat, where art and society blend into one, make us wonder why this area of art history is barely touched in classes, in seminars, and in even specialized studies. Sufis and Persians, Mongolians, Indians all can be studied by their books, including architecture, costume, landscape, customs and rituals, and so much more. These pages glowing with gold and a spectrum of colors illuminate our understanding of what books really were--treasures of memories and layers of meaning--to the courts of the medieval Iranian world. The imaginative powers of Persian artists and craftsmen working in the context of the book fashioned a distinctive view of the world and man's place in it.

This book shows us how the Persian ideals and sensibilities which dominated the taste among the great dynasties of the eastern Islamic world after the Mongol invasions of the 13th century elevated manuscript illuminations, calligraphy, painting, and drawing to new heights. This book sheds new light on the history and richness of this culture. A must for all booklovers!

EXHIBITION CATALOGS

Terry Fox: Articulations (Labyrinth/Text Works) is available from Goldie Paley Gallery, Moore College of Art & Design, 20th & The Parkway, Philadelphia, PA 19103.

Knowledge: Aspects of Conceptual Art by Frances Colpitt and Phyllis Plous (Seattle, University of Washington Press for University Art Museum, UC, Santa Barbara, 1992, \$23.00) documents and analyses conceptualism in the visual arts. It recalls the self-consciousness and self-awareness created by the movement in the work of mid-career and emerging conceptualists, examining numerous kinds of conceptual content from the "pure" to the telepathic to the sociopolitical, recognizing the importance of language and photography.

The book focuses primarily on the exploration of contemporary developments in conceptual art, which continues to become more involved in political and cultural issues. The work included is by Art & Language, John Baldessari, Robert Barry, Sarah Charlesworth, Clegg & Guttmann, Douglas Huebler, Ronald Jones, Mike Kelley, Mary Kelly, Joseph Kosuth, Louise Lawler, Glenn Ligon, Thomas Locher, Antonella Piemontese, Stephen Prina, Richard Prince, Lorna Simpson, Buzz Spector, Lawrence Weiner, and Christopher Williams. Includes bio-bibliographies, chronologies, and selected chronology from 1964-1992.

Denny Moers: Figments of a Landscape documents Moers' stunning exhibition at the List Art Center at Brown University, Providence, RI, 5 December 1992 - 24 January 1993. A lyrical and deep preface by Robert Creeley introduces us to the exceptional work of Denny Moers, whose sense of place and sense of self coalesce into the most

gorgeous monoprints. An incisive interview with Diana Johnson allows us to understand the influences and the drives the photographer has nurtured, but it is the work itself that stimulates the poetic side of our souls as viewers, as participants, as recipients of this art. Ironically, some of the monoprints from Yugoslavia perhaps have more significance now than when they were done in the mid-1980s. Moers teaches us to see in another way. Beautifully designed and printed, this catalog has a biography, chronology and selected bibliography. Available from David Winton Bell Gallery, List Art Center, Brown University, 64 College St., Providence, RI 02912.

Camera and Community: A Celebration by Guy R. Crowder documents the work of this Los Angeles photographer and photojournalist, whose archives provide one of the most significant collections of images of the Los Angeles African-American community. From young Michael Jackson to Dr. Martin Luther King Jr, Crowder has captured it all. This 21-page black and white catalog has been published by the Art Galleries and the Center for Photojournalism and Visual History, California State University, Northridge, Fine Arts Bldg., 18111 Nordhoff St., Northridge, CA 91330.

Josely Carvalho: It's Still Time to Mourn: Dia Mater 1 at Art in General, New York City, 16 January - 3 March 1993. The catalog documents this exhibition which incorporates installations with elaborate meanings, with poetic content as well as multi-layered materials of fabrics, objects, and emotionally charged photographs. Carvalho's empathetic art has evolved into a dialogue she has had with a found diary of a soldier in the Gulf War. Using this as a catalyst for meditation on all wars, Carvalho has created prints, installation and pages from **Diary of Images: It's Still Time to Mourn**, which is reviewed under Artist's Book Reviews in this issue. This is a beautifully printed catalog, one which documents not only this exhibition, but the artist's career. There is a chronology, biography and bibliography. Available from the artist at 124 E. 13th St., 5th flr., New York, NY 10003.

Dennis Evans: The Critique of Pure Writing is the twenty-seventh book in a series which serves as a reference guide through Dennis Evans **Liber Mundi/Liber Vitae, 'The Book of the World/The Book of Life, Containing the Seven Books of REvealed and Concealed Wisdom'**, a seven part series of bodies of work, intended upon completion to be considered as a collective.

The Critique of Pure Writing is the second completed section from the suite and is documented in this catalog with full-color plates, an introduction by Cameron Martin, a bio-chronology of the artist, who designed the catalog. An amazing alphabet, available from Linda Farris Gallery, 320 Second Avenue South, Seattle, WA 98104.

PHOTOGRAPHY BOOKS

Clinton: Portrait of Victory (New York, Warner Book/Epicenter Communications, \$19.95) issued on 20 January, is the first book published by Time Warner's Warner New Media division that has an electronic version on disk. The disk, costing \$39.95, can be used in CD-ROM and DOS drives, making it possible to show the 300 photos (on disk) on the computer screen. It has 200 in the printed version. The photos were taken by P.F. Bentley who pursued the candidate for 14 months during the campaign. Bill Pierce, a freelance photographer and darkroom wizard, has created masterful prints. The book has a prologue by Roger Rosenblatt, essayist and contributing editor of *Vanity Fair* and *New Republic* magazines and a contributor on the McNeill-Lehrer report. The book was created using Quarkxpress on Apple Macintosh IIc computers equipped with color monitors and accelerated graphic cards. Check it out--it's fantastic printing on the screen--and in print!

Camille Silvy: River Scene, France (Santa Monica, Getty Museum, 1992, \$15.95) is the first book to be devoted to a single photograph, namely Camille Silvy's remarkable **River Scene, France**, which was hailed as a masterpiece when it was first exhibited in France in 1859. In a lavishly illustrated five-part essay, Mark Haworth Booth, Curator of Photographs, Victoria & Albert Museum, London, discusses the history of the photograph in the context of attitudes of the day toward photography and photographic exhibitions. There are 18 color plates, 52 black and white illustrations, 1 color foldout.

Our Chiefs and Elders: Words and Photographs of Native Leaders by David Neel (Seattle, Univ. of Washington Press, 1992, \$29.95) brings the contemporary Native leaders to life as living, breathing individuals who have a sense of the past as well as an appreciation of the present. Oftentimes, Neel presents his subjects in paired images, showing them in everyday clothing and then transformed with their traditional dress, holding the symbols to which they are entitled by hereditary right. The masks and ceremonial blankets definitely have a transforming power.

The texts are presented in the first part of the book with small contact reference shots to remind the reader after viewing the full page portraits, while the images are presented in the back part. Neel definitely shows us his respect for his people, as is that warmth with which he is regarded by his subjects. The Chiefs and Elders truly come alive for us, not as icons, but as human beings. Includes bibliography.

Entrails, Heads, and Tails: Photographic Essays and Conversations on the Everyday with Contemporary Artists, by Paola Iglori, photographs by Alastair Thain (New York, Rizzoli, 1992, \$65) demonstrates the deep and sensitive exchange that Paola Iglori has developed with 10 of today's leading contemporary artist: Louise Bourgeois, James Turrell, Enzo Cucchi, Vito Acconci, Cy Twombly, Gilbert & George, Francesco Clemente, Sigmar Polke, Julian Schnabel, and Wolfgang Laib. Done over a period of three years with open-ended interviews, studio visits, and conversations, the artists talked about objects, photographs, and

memories that have a personal resonance, as well as their daily habits, their conflicts, inspirations and puzzles.

The titles refers to the "guts" of the artists' instincts, the intellect, and the sexual drive, which Iglori explores in dynamic dialogue with her subjects, allowing the artist an intimate forum for reflections and sometimes an almost stream-of-consciousness discussion. Vito Acconci's meditation on movies contrasts with the newspaper clippings collected by Sigmar Polke, while Gilbert & George's vase collection contrasts with Laib's collection of pollen.

This is a knockout collection of 140 color photographs of the inner sanctum of several artists who have made a difference in the 20th century. The book is beautifully designed, so that the conversations seem to be long conversations with no interruptions by large-size photographs. Rather the most intimate objects and collectibles are exhibited between the words, while large-size photos of studios and environments are grouped together. Thain's photographs are known in his "Skin Deep", a book of portraits which was published by Viking/Penguin in 1991. Iglori was the compiler and editor of **Putti's Pudding**, a selection of drawings by Vittorio Scarpati and writings by his wife, Cookie Mueller, begun and completed during the last months of their lives. She is now the publisher of Inanout Press, which has published the work of New York poet Rene Ricard, British poet David Robillard, and the Morocco storyteller Mohammed Mrabet in translation by Paul Bowles and illustrated by Philip Taaffe (reviewed in another section of this newsletter). Short biographies of each of the 10 artists completes the volume.

The Homoerotic Photograph: Male Images from Durer/Delacroix to Mapplethorpe by Allen Ellenzweig (New York, Columbia University Press, 1992, \$44.95) contains 127 provocative duotone photographs that illustrate this history of the photographs as an art form and a social history of homoeroticism, homosexuality, and homophobia. The major argument is that art, especially homoerotic art, is inextricably bound to politics.

Ellenzweig not only defines "homoerotic", but traces the history of male homoeroticism through photography. A social perspective is given to these photographs, as well as beliefs that constantly modify the standards of permissible representation. Each photographer is placed in historical context, with chapters devoted to specific photographers and eras, beginning with the 19th century French photographer, Eugene Durieu's male nude studies done under the tutelage of Eugene Delacroix, to the photos of Thomas Eakins, Frank Sutcliffe, and F. Holland Day who portrayed classical ideals through images of male beauty and bonding, while the photos of Brassai in the early 20th century showed the influence of the homosexual subculture and of Freud on photography. George Platt Lynes, Herbert List, Arthur Tress, Duane Michals, and Robert Mapplethorpe are also featured.

This is the first fully illustrated critical study of the history of male nude photography by a renowned art and photography critic, cultural journalist, and freelance curator. Because it has been published by Columbia, one can note that it is not a true art book; its glossy paper, oversize pages, and dense text make it more an adventure into a subject that has been dismissed as everything from taboo to deviant. The

format is somewhat unwieldy for a "intense read", but its importance is here noted.

Los Angeles, with photographs by Santi Visalli and an introduction by Jackie Collins (New York, Rizzoli, 1992, \$55) has over 200 color photographs of Hollywood, Beverly Hill, the beach communities, the financial districts of Century City and downtown L.A.; and the ethnic centers of Chinatown, Koreatown, Hispanic East Los Angeles, and Little Tokyo.

This oversize, "heavy" book with a kind of p.r. for L.A. preface done by Jackie Collins, captures the sun-drenched L.A. that tourists know about. In this rainy season where over 35 inches of rain have poured down where I live and where smog reigns supreme, this book represents the tourist's view of a city that is as complex and convoluted as any city in the world. Perhaps Mike Davis' *City of Quartz* could be an antidote for such a glitzy view of a city that certainly has a past and a present, but whose future is yet to be determined.

Seeing Straight: The f.64 Revolution in Photography, edited by Therese Thau Heyman (Seattle, Univ. of Washington Press for the Oakland Museum, 1992, \$29.95 softcover) is the first extensive examination of the f.64's contribution to photography--a pure, unencumbered technique that emphasized seeing rather than fancy printing.

Spiritual leader of the group was Edward Weston, with Willard Van Dyke, Ansel Adams, John Paul Edwards, Sonya Noskowiak, Imogen Cunningham, Henry Swift; invited members Brett Weston, Consuelo Kanaga, Alma Lavenson, Preston Holder, with later accepting associated members: Dorothea Lange, Peter Stackpole, and William Simpson.

The foreword is by Beaumont Newhall, followed by self-portraits of the members of the group, essays by Heyman, Naomi Rosenblum and Mary Street Alinder, as well as a checklist, and the full-page photographs. Artists' biographies, a selected bibliography and index complete this volume of laser-scanned reproductions. Selections from members' responses to the critics also enliven this book.

The Smithsonian Institution Press has continued its "Photographers at Work" series with two new selections, \$15.95 softbound:

Dancers with photographs by Annie Leibovitz includes a long interview with Leibovitz and

Maria: Photographs by Lee Friedlander, which involves photographs of his wife over the period of 34 years. **Michael A. Smith: A Visual Journey: Photographs from Twenty-Five Years** (Revere, Pennsylvania, Lodima Press, dist. by University of New Mexico Press, 1993, \$75.00) is published on the occasion of a major retrospective at George Eastman House, which brings together Smith's extraordinary landscape photographs along with his lesser known portraits and cityscapes.

Smith is the last of the itinerant photographers, and his prints which are made with a large view camera, covers everything from the natural landscape, the urban experience, and the portrait. Most of the prints are fold-out, in velvety duotone. From New Orleans to Yosemite, these photographs show Smith's joy in his medium. An insightful essay by John Bratnober, an artist and writer living in northern California, probes the connection between the

photographs and the life, and traces the growth of Smith's vision. A complete chronology and bibliography complete this volume.

Photographed by Bachrach: 125 Years of American Portraiture by Douglas Collins (New York, Rizzoli, 1992, \$45) documents the oldest photography company in the U.S., emphasizing formal style and quality in portraiture. From presidents to first Ladies, statements, jurists, military commanders to movie stars, musicians and writers, personalities, as well as brides, young debutantes. The introduction by Arthur M. Schlesinger, Jr. amplifies the importance of this company in the history of the photography and in the United States.

Surrational Images:Photomontages by Scott Mutter (Champaign, IL, University of Illinois Press, 1992, \$27.50) documents Mutter's uncanny view of our world through re-construction. The elements of his black and white photomontages seem to have a great affinity for each other, in both a structural and conceptual way, so that their assemblage "seems to echo--or perhaps even prove the existence of--a phenomenon that we sense reflects some truth." But with another look, we realize that he is a master of his craft.

Influenced by the study of Chinese calligraphy in the late 1960s, Mutter noticed how the ideograms have become more abstract over the centuries. His other great interest is film, and that led to freeze-framing the elements to become a photomontage. Most of his photomontages have an eerie, mysterious, apocalyptic feeling of combining the manmade environment with the natural environment.

The artist comments on each one of his images (some quite unbelievably believable) and others out-of-this-world.

Félix Teynard: Calotypes of Egypt (Albuquerque, University of New Mexico, 1992, 50 tritone plates, 160 halftones, \$75.00) serves as a catalogue raisonné of the great French master of the calotype who photographed Egypt with considerable sensitivity in 1851-52. The plates are beautifully reproduced, evoking the timeless experience of the monumental desert architecture and the stark landscape. **Egypte et Nubie**, first published in Paris in 1858, is reproduced here in its entirety with Teynard's photographs and text taken from the finest known original copy.

With Kathleen Howe's art historical essay and additional comments by Catharine H. Roehrig, asst. curator of Egyptian art at the Met in New York, this volume is an essential addition to the library of any enthusiast of early photography.

Red White Blue and God Bless You: A Portrait of Northern New Mexico by Alex Harris (Albuquerque, University of New Mexico Press, 1992, \$45) portrays the people of the mountain villages by showing us their surroundings. These color photos, new work by Harris already established with his black and white portraits of New Mexico's *ancianos*, document the astonishingly beautiful presence of a people over time in their particular place in the world.

These photographs, devoid of people, set up a journey through houses decorated with a devotion that is often religious, while the younger people lavish their creative juices on their cars. Harris documented the interiors of the

low rider cars that are the living rooms of the younger generation. The vehicles, meticulously maintained and ornamented, are seen here from the inside looking out, as drivers of the cars might see their own villages and the surrounding landscape. The juxtapositions are haunting, telling the story of religion as a part of daily life, telling the story of human devotion to home. The rooms seem to be daily extensions of their inhabitants' lives.

This book honors people who are relatively indifferent to material concerns, but are rich in the treasures of love, whose lives are full of spiritual wisdom and humor which they impart to a community. Harris' text is a kind of travelogue of his mind, a kind of photographic autobiography, which goes so well with the 81 color photographs and 8 duotones. This is a wonderful book, which will allow you to see a part of New Mexico untrampled by most tourists, but which is part of the solid Southwest.

Divine Inspiration: From Berlin to Bahia by Phyllis Galembo with essays by Robert Farris Thompson, Joseph Nevadormsky, Norma Rosen, and Zeca Ligiero (Albuquerque, University of New Mexico, 1993, \$60.00 hardback, \$29.95 paper) is an anthology of photographers which Phyllis Galembo made in Nigeria to document the research of her friend and colleague, Norma Rosen, on the design and use of traditional Edo altars, ritual objects, and ceremonial dress. So here we have this collection of spectacular photographs on Nigerian and Brazilian shrines and ritual figures.

The first section of the book contains rare photographs of traditional priests and priestesses and the shrine objects they use, illuminating some of West Africa's elaborate cultural and religious traditions. The second section explores the Brazilian form of the ancient African spiritual religion brought to the New World during the Atlantic slave trade of the 16th century. Thus, this book serves for the first time as visual documentation for the first time of the connection between the Ivory Coast of Africa and the New World. The book also breaks new ground in the study of the African diaspora while it provides powerful photographs that are, above all, a celebration of the senses.

David Byrne, a new expert on Brazil, writes the foreword to this book. This book also breaks ground, since the Nigerian languages used extensively throughout the text require many new diacritical marks, which the computer allows us to entertain, and an explanation on the typography is made by Victor Manfredi.

Secular and Sacred: Photographs of Mexico by Van Deren Coke (Albuquerque, University of New Mexico Press, 1992, \$45) has been going to Mexico for more than 40 years. These recent sojourns have revealed with his camera some enigmatic, yet culturally-based phenomena in stunning color. Tony Cohan writes in his introduction how Coke visited Weston in Mexico many years ago, and years later it was Coke who gave Weston's Mexico photographs their first in-depth viewing in 1983. Now it is Coke who is giving us his in-depth viewing of a culture he has been absorbing for many decades.

We are fortunate that Van Deren Coke also writes an afterword that illuminates and elucidates the subject matter, the process, and the respect Coke has for their popular arts.

This is a vicarious trip to Mexico--one which is stimulating and vibrant. The Tourist Office must be prepared for an onslaught of photographers and artists after seeing this book, not produced as a travelogue, but as a profound study of a culture.

Halftone Effects: A Complete Visual Guide to Enhancing and Transforming Halftone Images by Peter Bridgewater and Gerald Woods (San Francisco, Chronicle Books, 1993, \$29.95 hardcover, \$19.95 paper) is a practical, easy-to-use, visual reference guide to the printed results of a wide variety of halftone specifications. No longer will a designer have to guess at making specific halftones. Page after page of dynamic visual frames offer the working designer a clear look at precise results.

From duotones and tritones to professional applications, this book is divided into three simple sections, each example has been carefully selected to show how certain techniques can be implemented as an integral part of a design concept. The first chapter covers duotones, the second focuses on four-color with halftones, sepia colors, four-color blacks, and printed simulated duotones, and the third chapter includes a comprehensive range of special effects--from vignettes to mezzotints to screen and computer manipulations. An important tool for all bookmakers!

Life in a Day of Black L.A.: The Way We See It, edited by Roland Charles and Toyomi Igus (Los Angeles, Center for Afro-American Studies, UCLA, 1992, \$25.95) is an entirely different view of Los Angeles than the one presented to the nation after the riots last April in Los Angeles. Instead, these black photographers captured an entirely different picture, before, during and after the rebellion surrounding the Rodney King verdict. They have seen a vibrant and exciting community, which is full of hope and promise rather than destruction and despair.

Howard Bingham's prologue and J. Eugene Grigsby III's epilogue reiterate the hopefulness of the photographs, which are done by Nathaniel Bellamy Roland Charles, Don Cropper, Calvin Hicks, Jeffrey, Mike Jones, Karen Kennedy, Rod Lyons, Willie Middlebrook and Akili-Casundria Ramsess. All walks of life are portrayed, all points of reference of urban living. The book is beautifully produced with duotones, short biographies of each photographer, and all in all, this book serves as a solid foundation for the rebuilding process. At least, it is one small step, which is positive. Order from the CAAS, UCLA, Los Angeles, CA 90024.

CORRECTIONS:

For those of you interested in **Agrippa**, the electronic book that destroys itself, which was reviewed in the last issue of **Umbrella**, contact the publisher, Kevin Begos Jr., 1411 York Ave. #4D, New York, NY 10021. Phone/fax: (212)650-9324.

Umbrella admits to having plagiarized Plagiarist Press in the May 1992 issue. The owner and chief plagiarist of Plagiarist Press is Stephen Perkins, 221 W. Benton, Iowa City, IA 52246. He is a zine man and a major proponent of the history of zines and the history of plagiarism. Write him if you are interested in either one. I pay homage to his plagiarism, and please guilty.

FUTURE EVENTS:

On Returning: Mary Ellen Long: Installation, collage and bookworks. 22 June - 31 July 1993 at The Athenaeum, Music & Arts Library Gallery, La Jolla, CA. Work from the last 12 years that uses the concept of the book in many forms: scroll, accordion-fold, wrapped, boxed, and sculptural bindings--and collage using book elements. Books will also be combined with wall installations and hanging forms.

Lyons Biennale of Contemporary Art, 1 September - 13 October 1993, curated by Marc Dachy, guest curator. Theme will show critical moments in the evolution of the avantgarde, from Malevich to Robert Morris and Shigeko Kubota, via the Merzbau of Schwitters and the monochromatic works of Yves Klein. As of now, artists included are Malevich, Tzara, Schwitters, Wölfli, Dubuffet, Klein, Jorn, Burroughs, Cage, Maciunas, Flynt, Peter Moore, Basquiat, Buren, Viola, Kruger, Panamarenko. Haroldo de Campos, Morris, Kubota, La Monte Young & Marian Azaeela, Kabakov, Bijl, Filliou, Beuys. Various relations events will be part of the program such as abstract and Fluxus films, as well as a CD record with the voices of James Joyce, Gertrude Stein, Tristan Tzara, Richard Huelsenbeck, Artaud, Duchamp, Gysin, Burroughs and many more. Put it on your calendar! A catalog will also be published containing artists' texts, often unpublished, which accompany their works.

Montage 93, sponsored by City of Rochester, Eastman Kodak, Xerox Corporation, among others, will include 18 exhibitions, including the work of more than 300 international artists using photography, computer graphics, holography, video, electrostatic imaging, electronic transmission, and other advanced imaging techniques, through the museum district and other downtown sites. There will be an Arts & Technology Exposition at the Rochester Convention Center, a Montage 93 Trade Show, a weeklong International Student Festival at the State University of New York College at Brockport, and International Film & Video Festival, 10 lectures and 10 symposia, performing arts events, and an international student media arts exhibition. The entire festival of the image will take place 11 July - 7 August 1993.

And if that isn't enough, there is an exhibition of three book projects conducted at the Visual Studies Workshop in Rochester during winter and spring of 1993, introducing a very large new audience to artists' books. For more information, contact Montage 93, 31 Prince St., Rochester, NY 14607-1499. Tel: (716)442-8897, Fax: (716)442-8931.

Society for Photographic Education (SPE) 30th National Conference, 11-14 March 1993 in Seattle, Washington.

Basel Art Fair has been divided into two parts, Art & Edition. Art will involved photo galleries, as well as publishers of new international publications. The second part, Edition, will involve the international print market as well as multiples, artist posters, museum design and videos, artists' books and art books. The dates are 16-21 June 1993.

Fourth International Symposium on Electronic Art, Minneapolis, MN/USA, 3 - 7 November 1993. The focus of this symposium is on artistic procedures and information

processing by artists. This includes technical procedures, related research, and aesthetic/critical assessment of such art. The symposium will hear from practicing artists, as well as seeking to stimulate dialogue on arts criticism and foster an informal critique of the art factor in the artist/machine dialectic. Participating are the Minneapolis College of Art & Design (host), the University of Minnesota, School of Music, Walker Art Center, and the Minneapolis Institute of Arts. For more information, write to FISEA 93, Minneapolis College of Art & Design, 2501 Stevens Ave. South, Minneapolis, MN 55404-4343, USA. Phone: (612)874-3754, Fax: (612)874-3732. If you wish to participate in the workshops, giving papers, a performance or concert, be in the art show or in the Electronic Theater, etc., be sure to write soon or call to get the deadlines.

The American Livre de Peintre, The Grolier Club, 47 E. 60th St., New York, NY 10022, 17 March - 15 May 1993. 10am - 5pm, Monday through Saturday, free admission. **Special panel discussion,** 20 April, 6pm., with Robert Rainwater, May Castleberry, William Goldston, Charles Hine, Leslie Miller.

Springworks '93: The Pull of Kinetics II, New York Hall of Science, 3 April - 2 May, brings together 16 kinetic art works, many of them designed specifically for the Hall of Science by 16 artists. Organized by Cynthia Pannucci, the artistic director of Art & Science Collaborations, Inc., the art works rotate, inflate, blink and flash, open and close, as well as do other amazing things.

The Art-o-Coaster, Bill Kolb's thrilling "ride-through painting", constructed of over 80 feet of track that slips, dips, glides, and slides through a colorful cacophony of light, sound and color, will open on 4 April 1993 at LA Artcore, 652 Mateo St., Los Angeles. Kolb, a Yale graduate, electronic musician and self-proclaimed "computer jock" has created this artwork designed to be experienced from a fast moving roller coaster car. To view the work, one physically becomes a part of the work.

AVE, the International Audio-Visual Experimental Festival, an annual event since 1984 in Holland, has been postponed until November 1993 due to changes in Dutch arts funding policies. Films, videos, installations and performances by artists from 13 West European and 3 East European countries will be selected, with the "special feature" for the 8th festival being the US. Further information from P.O. Box 307, 6800 AH Arnhem, The Netherlands.

Frankfurt Book Fair (6-11 October) will have a separate exhibit area for electronic publishing, featuring CD-Rom, CD-I and CD-TV, as well as video and online database systems. Featured events center around Flanders and the Netherlands.



AUDIO & VIDEO ART

Artists are using CDs to create new works or distribute their work on a different medium to a new audience. Among these are:

The Search for It & Other Pronouns co-written and co-composed by multi-disciplinary musicians/artists Harvey Goldman and Warren Lehrer, a new full-length CD/cassette recording is an exuberant and uniquely original music work. **IT** explores a variety of attitudes and narrative journeys set into a richly evocative score that combines vocal music, spoken voice and an ensemble of electronic and acoustic instruments. **IT** is a satirical, sometimes hysterical, compassionate, operatic reflection on the human quest for **IT**, be **IT** power, immortality, DNA, truth, love, sex, etc. **IT** also explores a variety of conflicts and desires that tend to arise when she, we, I, or that comes into contact with him, they, you, or **IT**. An assortment of characters are portrayed throughout the nine pieces that comprise this one hour suite, including the philosophical musings of stoop philosopher George Durst from Bensonhurst, the inner ravings of a scientist in search of a cure for AIDS, the paradoxical koans of a Zen monk, and much more.

The performance is a joy to listen to, its clarity enhanced by the booklet that accompanies with Warren Lehrer's inimitable typography interweaving, interlacing and interfacing the music. A group of extraordinary vocal artists and performers accompany the two composers. Available from La La Music, P.O. Box 491, No. Dartmouth, MA 02747 for \$15.00 CD with 12-page booklet, \$10.00 for a chrome cassette plus \$2.00 for shipping costs in the US and \$3.00 for Canada. All other countries, add \$6.00 for postage. Checks should be made payable in U.S. dollars to La La Music.

Another CD, entirely different in texture and approach is **Alison Knowles: Frijoles Canyon**, a What Next? Recording, accompanied by a 12-page color booklet. Knowles recognized internationally as an intermedia artist and one of the founding members of the Fluxus group in the 1960s, has gone on to doing work in books, installations, performances, and audio works. Recurring themes that run throughout her body of work include beans, shoes, paper, found objects, and observations of nature.

Frijoles Canyon uses sounds recorded in the environment of New Mexico and Canada: rocks, trees, cactus, pine cones, windmills, distant trains, etc. (many of the natural sounds were recorded using contact microphones). These sounds are woven together with both new and older texts written and read by the artist. Although these texts are somewhat non-linear, her voice is calm and soothing, giving the piece the effect of a rather abstract bedtime story. The field recordings act sometimes as counterpoint to the texts, and at other times lead lives of their own, overlapping to create unforeseen associations and textures.

Although Knowles has made short works from time to time on anthology recordings, this is the first widely-available release devoted entirely to her own audio art. If you have ever attended one of her performances, if you close your eyes, you can even hear her breath as she performs these works. It is a meditative, soothing performance, one that will calm your anguished spirits in these hard times, one that will

let you know who Alison Knowles is and can do. Close your eyes and listen carefully, and listen again. The booklet also has various "voices" intersecting, asking the performer to do certain things, asking certain questions, making commentaries. It is as if you were in the natural setting, or the studio, with Alison Knowles. The CD is made in collaboration with producer and composer Joshua Selman.

?What Next? Recordings is the record label of the Nonsequitur Foundation, which also publishes a journal called **The Aerial**, which is a sound journal. By all means, order this important CD, available for \$12.00 plus \$1.50 postage and handling for North America, or \$4.50 for Overseas, from Nonsequitur Foundation, P.O. Box 2638, Santa Fe, NM 87504.

Or get it at Printed Matter for \$9.00 for the cassette and \$13.00 for the CD.

Itsofomo (In the Shadow of Forward Motion) by David Wojnarowicz and Ben Neill is a collaboration of text and vocals by Wojnarowicz and composed by Neill, who also controls the electronics, and performed by Don Yallech. Liner notes are by Sylvere Lotringer. Part of the proceeds of this CD will be donated to Hetrick-Martin Institute in New York.

Wojnarowicz did this CD before he died, and the texts are an antidote to abstraction, for they are passionate, grounded and completely targeted, reclaiming the body by forcing us to experience the gut-level reality of space and time. This War as the Virus of the Invisible is countered by David's texts from "Living Close to the Knives", "Attempts at Formation of the Illusory Tribe" and the "Collapse of the Illusory One Tribe Nation" and allows us to hear that organ-like voice which has stirred audiences throughout the U.S., for David lives on with his plea to save us all from this horrendous disease. A collage by Wojnarowicz adorns the cover of the texts. Available from Printed Matter, \$20.00.

Tellus #26 called **Jewel Box** represents all women who have had an Artist residency in Harvestworks' program. Artists include Sapphires, Bun Ching Lam, Catherine Jauniaux and Ikue Mori, Mary Ellen Childs, Sussan Deihim, Michelle Kinney, and Anne LeBaron. Available on both CD and cassette from Tellus, the Audio Series, 596 Broadway, #60-2, New York, NY 10012.

Archae (formerly RK) Editions, P.O. Box 73, Canal St. Station, New York, NY 10013-0073 announces **More Complete Audio Writing (1992)** by Richard Kostelanetz, including five audio-only hi-fi VHS cassettes. Tapes are individually copied from the VHS masters, at the price of \$125 for one tape and \$500 for the complete set.

Pleiades, a limited edition visual/music art work by Richard Bitting, is a 33 1/3 LP, ed. of 260 signed and numbered handprinted lithography in four colors on Paloma paper. The record is completely playable, pressed by Rainbo Records in Santa Monica, CA.

Referring to a cluster of stars in the constellation Taurus, commonly spoken of as seven, though only six are visible, **Pleiades** refers to one of the daughters of Atlas, who were placed among the stars to save them from the pursuit of

Orion. One of them, this one, hides, either from grief or shame.

The visual image was created on a Macintosh computer running Aldus Freehand. Then, transferred to film on a Linotronic 300 and finally transposed to lithographic plates where it was handprinted one color at a time.

The music for Bells and Sopranos by **Richard Bitting** is composed for two handbell choirs (twelve players) and six solo sopranos. The rhythmic patterns and their transformations with major visual elements (spirals) are ordered by means of the Fibonacci sequence (1,1,2,3,5,8, etc.).

Bitting applies an information-preserving transformation called isomorphism in **Pleiades**. The symbols on the disc form a "copy" of the original musical idea and contain all of the information necessary to reconstruct that original idea. The sequence is printed in blue, red and green on the disc.

For those of you who still have LP players, this is an extraordinary work of art--both multiple and music, both computerized and handprinted, it is almost like a nexus

between the old technology and the new technology, and it is very beautiful. Printed by master printer, Julie Crossen, this limited edition music/print is a must for contemporary print and multiple collections. \$60.00 from Richard Bitting, Mark Patsfall Graphics, Inc., 1312 Clay St., Cincinnati, OH 45210.

VIDEO ART

Dan Graham: Two-Way Mirror Cylinder Inside Cube and a Video Salon includes a booklet which documents the work commissioned by the Dia Foundation, name the Rooftop Urban Park Project, which opened as an extended exhibition at the Dia Foundation on 22nd Street in New York City on 12 September 1991. The booklet allows one to see the research the artist has done to ascertain the importance of that area between art and architecture which directs attention to the seams between the two and its ideological readings. \$40.00 for video and booklet from Printed Matter.

RESOURCES

Prospero's Books (FoxVideo, 1991, \$89.98) is a Peter Greenaway film, where John Gielgud portrays the old duke exiled from his books in Shakespeare's **The Tempest**. Featuring John Gielgud, Isabelle Pasco, the former Duke of Milan, exiled with his daughter to a tiny island, uses mystical books from his library to summon powers in vengeance against his enemies, books pop up, fall away, become animated, kinetic, and organic. An amazing film, an amazing videotape. If you love books, then this is for you!

WANTED: Any materials for a new book, **International Networker Culture: An Annotated Bibliography**, by John Held Jr., editor. Seeking articles on networking and its various aspects (cassette culture, zines, mail art, telecommunications, computer bulletin boards, fax, photocopy, collaborative performances, artist collectives, artistamps, rubber stamp art, etc.) Write to John Held Jr., Modern Realism Archive, 1903 McMillan Avenue, Dallas, TX 75206 USA.

2nd Annual CEPA POINT & SHOOT SHOW. Send up to 20 numbered slides (labeled with artist's name, title, and date), separate slide list (required for consideration, must include artist's info, technical data, and size of work), resume, statement,

Artists Consider the Environment. November - December 1993. Open: all media that addresses current environmental issues. **Deadline: April 15.** Send up to 10 35mm slides, resume, related support material with SASE for return of materials to: Artists Consider the Environment, The Forum Gallery, Jamestown, NY 14702-0020. Contact: Michelle Henry, (716)665-9107.

NEA Grants in Printmaking, Drawing, and Artists Books. Deadline: 15 March 1993. Public Information Office, National Endowment for the Arts, 1100 Pennsylvania Ave., NW., Washington, DC 20506. (202)682-5400.

National Portrait Gallery (London) Publications Catalog for 1992-93 is available from Antique Collectors' Club, Market St., Industrial Park, Wappingers Falls, NY 12590.

A History of the Western Front, a 200-page book published by Pulp Press, is available from Western Front, 303 E. 8th Ave., Vancouver, BC V5T 1S1, Canada.

and SASE (required for return of slides) to: Cepa Point & Shoot, 700 Main St., 4th fl., Buffalo, NY 14202. **Deadline: 15 March 1993.** No entry fee. Robert Hirsch & David Harrod curators. Send \$5.00 to CEPA for the catalog from the first show.

Women's Studio Workshop offers the following opportunities for Summer & Fall 1993: **Summer Arts Institute**, including weekend & week-long workshops in papermaking, textile dying, surface design and printing. Also courses in intaglio, ceramics, photography, drawing, bookmaking, & silkscreen. Courses run from June through September, catalog is available and registration begins in April 1993. Send SASE to WSW, P.O. Box 489, Rosendale, NY 12472 or call (914)658-9133.

Internships: 3 interns selected to work as studio assistants at the Summer Arts Institute. Interns spend half their time participating in workshops, half the time assisting staff. Unpaid position, full access to studios and participation in workshops on space available basis. Applicants should send resume, slides, up to three references and letter of interest to WSW, P.O. Box 489, Rosendale, NY 12472. **Deadline: 15 April 1993.**

Artist Fellowships: Accepting applicants for 1993 Fellowship program in intaglio, waterbase silkscreen, photography and papermaking for two to four week sessions from September to June. Awards subsidize a portion of the studio's operating expenses, and include housing and unlimited access to the studios. Artist's cost is \$200 week. Applicants should send resume, slides and letter of interest plus SASE for return of materials to WSW, P.O. Box 489, Rosendale, NY 12472. **Deadline for Fall: 15 July. Deadline for Winter, 15 September 1993.**