

comes from Edmonton, Alberta, Canada and speaks of Sophist philosophy. The address here is General Delivery, Main Post Office, T5J 2GA Edmonton, Alberta, Canada. Peripatetic, but interesting. Issue Three will concern Plato's Theory of Forms.

**Off: The Journal of Escape** is a Los Angeles-produced Xerox magazine published by A. Pavletich, 935 1/2 N. Vendome, Los Angeles, CA 90026. Pavletich has been doing little periodicals for many years, and this one continues in the vein of mail art, social satire, as well as very funny advertisements--such as a request for anything Croatian, from books and weekly newspapers to Croatian watches and maps. \$3.00 published quarterly on the full moon.

**The Inside Job** by J.K. (Jutta Koether) is a journal in facsimile with soft dark green plastic binding documents the testing of Hegel's One on One theory, as witnessed by invitations to her studio to create paintings, involve herself in the social fabric of New York City society. With a painting on the floor, black books, drawings, and documentation of all the visitors to the studio in this experiment, the journal becomes a happening, an event, a description of daily thoughts, feelings, accomplishments, and visits in the first five months of 1992. Published by Galerie Bleich-Rossi in Graz, Austria, 1993, \$20.00.

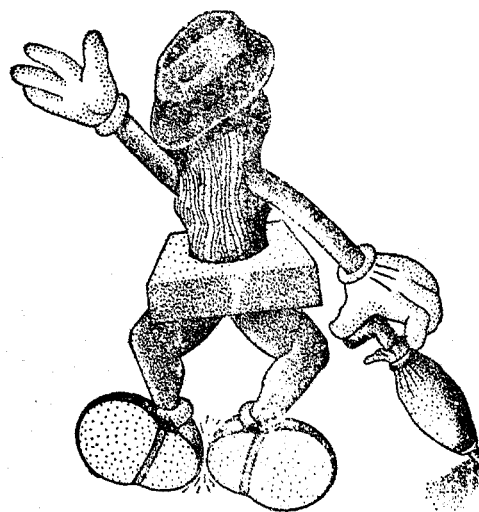
**Lusitania** (Vol. 1, #4: The Abject, America) is probably the most beautifully designed, clearly articulated multimedia journal I have seen in a very long time. The whole table of contents is on the cover, done in wonderful rectangular vignettes with illustrations, while inside, we have visual projects by Larry Clark, Sylvia Plachy, Curtis Mitchell and Carolee Schneemann, and articles as disparate as "Kitsch and Death" by Celeste Olalquiaga to "Donald Duck Discovers the Americas" by Jose Piedra. The journal is bilingual, English/Portuguese, and has a guest editor each issue. The Journal is one of art, reflection, theory, oceanography and politics, which has a remarkable advisory board of Dore Ashton, Norman Bryson, Ross Bleckner, Barbara Kruger, Sylvere Lotringer, Linda Nochlin, Lucio Pozzi, Andrew Ross, Carol Squiers and Joana Rockette. Political, social and aesthetic issues are treated with powerful graphics and dynamic design. \$9.50

**n.d.** is a twice-yearly journal full of information about mail, interviews with musicians and artists, audio reviews, publication reviews, mail art projects, a kind of mini-Factsheet Five. For more information and subscription forms, write to N D, P.O. Box 4144, Austin, TX 78765.

**Documents** is a slick journal published 3 times a year, but one which has great substance. New York based, this journal appears 3 times a year, usually centered upon a theme in each issue. Summer 1993, for instance, #3, deals with "Passing" by artists Glenn Ligon, Ashley Bickerton, Adrian Piper, Amy Robinson, Nan Goldin, among others. There is also a conversation with artist Jimmie Durham with anthropologist Michael Taussig, as well as postmortem strategies on the art works of James Luna and Jimmy Durham by Miwon Kwon. Handsomely produced, **Documents** costs \$25.00 for 3 issues

for individuals, \$50 for institutions, and \$10 an issue from Printed Matter.

**Harbour, Magazine of Art & Everyday Life**, is a Canadian interdisciplinary magazine produced by artists, concerned primarily with writing and artworks by practicing artists. Volume 2, 3 for Spring 1993 deals with Race & the Body Politic with artists illustrating their search for cultural identity through their art--from Chinese to Jamaican, from Nigerian to Brazilian. The Canadian issues are everyone's issues. \$6.00 per issue from Printed Matter or \$20.00 (Canadian) a year from 4001 Berri #101, Montreal, Quebec, Canada H2L 4H2.



## UMBRELLA NEWS

Contributions to the Umbrella Museum have been made by Michael Kasper, Sherman Clarke, Tom Grothus, Anna Banana, Ed Hutchins, Clive Phillipot, Buzz Spector, Ann T. Rosenthal.

Peter and Angela Netmail delivered the Mickey Mouse umbrella to Daniel Daligand, leading Mickey Mouse researcher, who traced his idol back in history to the hieroglyphics in Egyptian pyramids and continues to paint Mickey in various styles. This event occurred on 5 January 1993 in the museum-like stuffed flat of Daligand in Levallois, France.

**Rain & Snow: The Umbrella in Japanese Art** was an exhibition from 28 April - 27 June 1993 at the Japan Society Gallery in New York City. An amazing full illustrated, 144-page catalog documents the history of the umbrella in Japan. Available for \$32 from Japan Society Gallery, 333 E. 47th St., New York, NY 10017.

## ART READER

**Women Artists News** for Spring 1993 is devoted to Book Reviews, including four artists' books by Babette Katz. For more information, write to WAN, 300 Riverside Dr., New York, NY 10025-5239.

**Leonardo**, now distributed by MIT Press, has demonstrated a strong affinity to artists who use technology. Featured in Volume 26, #1 (1993) are general articles by George Gessert, an article by Frank Popper on the place of high tech art in the contemporary art scene, items about work of the Buchens, Hookyas & Stansfield of Holland, G.P. Skratz & Bob Davis on the Nixon Bookmobile, and Fred Truck's creation of "The Flying Dream", a sculpture in virtual reality. For more information, write to MIT Press Journals, 55 Hayward St., Cambridge, MA 02142.

**ABRACADABRA**, the Journal of the Alliance for Contemporary Book Arts (Los Angeles), is beautifully designed and very well written. Although it stresses bookmaking and fine press books, there is a glimmer of appreciation of what book artists really do. The Spring 1993 issue was dedicated to bookbinding, but it extends farther than that--with contributions by Gary Frost, Carolee Campbell, Pamela Spitzmueller and Kitty Maryatt--the article by Susan E. King is really important. Entitled, "And What is the Use of a Book," Thought Alice, "Without Pictures or Conversations?" --The New Book on the Rebound: Its Current Shape and Connection to the Codex". If you send a self-addressed stamped envelope, I'll mail you a copy of the article. It's about computers and books, and certainly is an argument for the new technology by a letterpress expert!

**AGAR (Avant Garde Art Review)**, vol. 4, no. 4 (March '02) speaks of Colynne Roberts' **Fractal Chaos**, a sculpture which metamorphoses. For more information about this occasional periodical, state your reasons why you want to subscribe to the editor, Stephen s'Soreff, 79 Mercer St., New York, NY 10012 USA.

**New Yorker**, 7 June 1993, article on Robert Irwin by Lawrence Weschler, called "In a Desert of Pure Feeling."

**Art Journal** (College Art Association) for Summer 1993, Artists' Pages including work of Jenny Snider, Donna Dennis and Ree Morton, pp. 6 - 15. Also article

**Variant**, Summer 1993, is dedicated to Video, with article covering Black ART, Cyberpunk and Cyberfeminism, Video Criticism, Sound by women artists in Britain, Australian video practice, and lots more. For more information, write to Variant, 72 Robertson St., Glasgow G2 8QD, Scotland.

**Artlink** from Adelaide, South Australia for June - August 1993 covers Sculpture in Australia in certain centers such as Mildura, Papua New Guinea, Regional sculpture, Women & sculpture, sculpture as satire, and aboriginal changes. Write to Artlink, 363 Esplanade, Henley Beach, South Australia 5022.

**European Photography #53** begins a new era for this 13-year-old publication. Now bigger than ever, and appearing biannually in spring and fall, the magazine contains all the previous information and reviews, but now has most extensive contributions, as well as glimpses into artists' studios and the works being created therein, a price report on current European photography and photography-based art, and a photographic guide to world capitals, which includes Berlin first in this issue, and Paris in the next issue. For more information, write to EP, P.O. Box 3043, D-3400 Gottingen, Germany.

**Frame-Work**, vol. 6, issue 2 (Los Angeles, LACPS, 1993, \$6.00) is an issue dedicated, for the most part, to the influence of the computer on various aspects of photography, media, music, intermedia, and especially on books, which is discussed at length by Florian Brody in "Ars Hypertextualia."

**Art Police** for Fall 1993 is the All Death Issue, with work by Mike McCoy, Tres Davis, Ph. Kalinowski, Frank Gaard, Andy Baird, W.D. Wormley and others. The magazine is appearing in "The Language of Art" at the Kunsthalle in Vienna, 2 September - 17 October. It then travels to Frankfurt in November -December.

**AIGA Journal of Graphic Design**, vol. 11, no. 2 (1993) is dedicated to "Are Books Obsolete?" with contributions from Samuel N. Antupit on A Parable of Publishing, Design for the Masses by Julie Lasky, Outrageous Productions by Michael Carabetta who speaks of interactive books, including pop-up, soundbooks, etc., as well as Reinventing Art Books by Ellen Lupton. Much food for thought and much more included from AIGA, 1059 Third Ave., New York, NY 10021. \$6.00 for single copy.

**Art Journal** for Fall 1993 is dedicated to "Scatological Art", guest edited by Gabriel P. Weisberg. Artist's pages are by Mary Kelly, and articles cover everything from excrement in Ancient Mexico to Potty-Talk in Parisian Plays, as well as an analysis of Piero Manzoni's "Merda d'artista", as well as John Miller's discussion of his own work, "The Fig Leaf was Brown". Nice and dirty! Published by College Art Association, New York City.

**Print Collector's Newsletter** for July-August 1993 has a long article by Nancy Princenthal on Richard Tuttle's Books, as well as a transcript of the symposium on "The American Livre de Peintre" at the Grolier Club. Beyond that, Mirella Bentivoglio's "The Reinvention of the Book in Italy" is revelatory.

**Artpapers** (Minneapolis) for September has an article about women, computers and art.

**Framework** (vol. 6, issue 1, 1993) features Joyce Cutler Shaw's "The Anatomy Lesson", as well as a profound article by Florian Brody on "Ars Hypertextualia", the book of the future, the book of the now. Be sure to notice the "dirty typography"--or whatever you get on the computer, you use. Ah, well, this is nostalgia for the future, or for the book again!

Framework is the publication of the Los Angeles Center for Photographic Studies.

**ArtNews** for September contains an article by Jean Nathan on "How a Painting Inspired a Novella & Other Stories," about collaborations between artists and writers by the Whitney Museum, Peter Blum, Ecco Press.

**Artforum** for September 1993 celebrates its 30th anniversary with nostalgia (reminiscences about Phil Leider, Edited by Walter Hopps, Richard Serra, Irving Blum, John Coplans, Chuck Close, and Michael Fried), an interview with John Coplans, former editor; interviews with Charles Cowles; and a reminiscence by Pincus-Witten. The years of 1980-1993 include a conversation between Ingrid Sischy and Jack Bankowsky, and articles by Lisa Liebmann, Thomas McEvelley, Stuart Morgan, Anthony Korner, Barbara Kruger, Amy Baker Sandback, Thomas Crow, Glenn O'Brien, and a conversation between Ida Panicelli and Alessandra Mammi. Lots more with a cover by Ed Ruscha!

## ART PEOPLE

**George Gessert**, recipient of the 1992 Leonardo Award for Excellence in the Journal *Leonardo*, is an American artist who has brought artmaking with science and technology to a new level. Gessert raises ethical and moral issues in his conceptual artwork involving nuclear weaponry, ecology and genetic engineering, including his bookworks. Gessert has articles in February 1992, February 1993 and June 1993 *Leonardo*. His latest article discusses his and other artists' works involving DNA. Gessert was previously art editor for *Northwest Review*, initiating a series of inclusive artists' books within the confines of the journal, as well as reviews.

**Jules Engel** was featured in an article about his experimental film-making and his painting, which he has been doing for many years. It appears in *Animation Journal* Spring 1993, available from AJ Press, 2011 Kingsboro Circle, Tustin, CA 92680-6733

**Paul Sharits**, experimental filmmaker known as a master of abstract film and film-projector installation, died at the age of 50.

**Lowell Nesbitt**, 59, realist painter known for his large-scale paintings of flowers, and whose flower paintings appeared on U.S. postage stamps, who commemorated Apollo 9 and Apollo 13 space launches in paintings commissioned by NASA, and who willed the Corcoran Gallery in Washington \$1.5 million, but withdrew the bequest in 1989 to protest the Corcoran's refusal to display controversial photographs by Robert Mapplethorpe, died in New York in July of natural causes. The money, by the way, was willed to the Phillips Gallery in Washington, DC.

**Vivian E. Browne**, a professor of art at Rutgers University and a painter whose work linked abstraction to nature, died on 23 July at the age of 64. She taught contemporary black and Hispanic art, painting and other courses. She was also founder of SoHo 20, a Broome Street gallery in Manhattan, established in 1973, that was one of the first women's art cooperatives in New York City.

**Jane Alexander**, a well known actress, has been named as President Clinton's nominee for the head of the National Endowment for the Arts, pending confirmation by Congress.

**Martin S. Ackerman**, legendary businessman, lawyer, and arts advocate, died in Manhattan at the age of 61. He was responsible for distributing artists' books to libraries in the 1980s, as a gift to art libraries who did not own any or very few. He also wrote a book called "Smart Money and Art" (Station Hill, 1986), among other amazing accomplishments, such as closing the Saturday Evening Post, after buying Curtis Publishing Company. He also was a major art collector.

**James Johnson** was featured in an exhibition, "A Thousand Words" at Walker's Point Center for the Arts, in Milwaukee, WI.

**Juan Downey**, who helped establish video as a serious art form, died in June at the age of 53.

A wonderful eulogy by Coco Fusco appears in the September issue of *Afterimage*.

**Charles Tuttle**, 78, publisher who brought Asian art to the North American continent in book form, died in June.

**Thomas Amann**, renowned art dealer and collector in Zurich, died of cancer at the age of 43.

**Bruce Nauman** received the Wolf Award of \$100,000.

**George Goldner**, the J.P. Getty Museum's curator of paintings and drawings, will become chairman of the Metropolitan Museum of Art's department of drawings and prints, a newly created position, around the end of the year.

**Ann Hamilton**, visual artist, was one of the 31 new MacArthur Fellows chosen in June. Hamilton is well known for her installation work, combining the physical properties with the social and cultural context of a space to create art that is not site-specific. Thus, the art is immediate and tangible to all the senses, and upon reflection, presents layers of allegorical meaning and social significance.

**Dominique Bozo**, president of the Centre Pompidou in Paris, died of cancer in Paris at the age of 58. Before his position at Pompidou, he organized the works from the estate of Pablo Picasso given to the State which became the immensely successful Musee Picasso. Then he became director of the Musee national d'art moderne at the Centre Pompidou, before being made President of the Centre in 1986.

**Gary Garrels**, senior curator at the Walker Art Center in Minneapolis, has been appointed Elise S. Hass chief curator and curator of painting and sculpture at the San Francisco Museum of Modern Art.

**Josely Carvalho** has an exhibition at Intar Gallery in New York City, entitled "Diary of Images: Cirandas", an extended project examining violence against children, especially in Brazil and the U.S.

**General Idea** (AA Bronson, Felix Partz and Jorge Zontal) received a lifetime achievement award from the Toronto Arts Foundation.