

ARTIST BOOKS

NEWS

Book Ends, Individual Perspectives, 20-23 June 1996, including workshops, lectures, slide shows, exhibitions and a vendor's day, plus a 3-day preconference workshop and a 5-day post-conference workshop. Registration info available January 1996. Write Shereen LaPlantz, 899 Bayside Cutoff, Bayside, CA 95524 to get on mailing list.

William Harroff has been awarded a Ragdale Foundation residency in Lake Forest, Illinois, as well as a 1995 Arts Midwest/NEA grant for works of art on paper.

Ohtake Shinro gave a talk at Nexus Press on 21 September, where he was in residency creating an artist book as one of five international artists in collaboration with Nexus Press and the Atlanta Committee for the Olympic Games.

An Artist Book Seminar was held on 1 December 1995 at the University of Strathclyde, Glasgow, with Clive Phillpot as speaker and Chair. Issues discussed were: Definition of "Artist Book", the artist's viewpoint, the problems of collecting artist books, reviewing artist books, etc. An exhibition, "Brought to Book, organized at the Collins Gallery at the University was open to all.

Susan E. King presented the Frederic W. Goudy Lecture on the Book Arts, entitled, "Travel Notes from a Prodigal Daughter" on 4 November at Scripps College, Claremont, California.

Call for Entries: The Oregon Book Arts Guild announces the fourth Oregon Book Biennial, 10 May - 28 June 1996, a juried show of handmade books. Open to all types of handmade books--letterpress, calligraphic, or artist's books. Theme is "Endangered". Make a book about what you think is endangered in our world. **Deadline: 18 March 1996.** For more information, send a self-addressed stamped envelope to Oregon Book Arts Guild, 13620 NW Eberly Rd., Banks, OR 97106, phone: 503/357-7263 or (503)324-8081.

Wanted: African-American Book Artists sought for participation in a Black History Month exhibition in 1996. Contact Donna Slawsky at Harper Collins Publishers, 212/207-7132, or send slides and resume to 10 E. 53rd St., Level C, New York, NY 10022.

Available: Some Zines 2, the hardback, spiral-bound limited edition artists' catalog (each copy unique), features a plethora of color and black-and-white photographs and in-depth profiles of zinesters and their publications. The pre-March 1996 publication price is \$15.95 plus \$3.00 shipping. Orders to Tom Trusky, Hemingway Western Studies Center, Boise State University, Boise, ID 83725.

Available: The Anatomy of Solitude, Volumes I, II, III, artist's book correspondence project, catalog available. \$2.50 postpaid. Janet Maher, P.O. Box 4926, Albuquerque, NM 87196-4926.

Counter, the newsletter of the University of Iowa Center for the Book, is looking for more subscribers so that it can be turned into a full-fledged journal to replace *Fine Press* and *Bookways*, which are no longer being published. For more information, write to Friends of the University of Iowa Center for the Book--subscriptions and membership range from \$25.00 to \$100.00. Address is: Center for the Book, 364 English Philosophy Bldg., University of Iowa, 700 S. Clinton St., Iowa City, IA 52240-9811.

Granary Books, 568 Broadway, New York City celebrated the publication of Johanna Drucker's *The Century of Artists' Books*, Timothy C. Ely's *The Flight into Egypt*, and Drucker's *The History of The/My Wor(l)d* on 10 November 1995 at the gallery.

A Symposium on Art Multiples was held in Toronto at the Art Gallery of Ontario on 30 September, sponsored by Art Metropole. Discussed was the making, publishing, distribution and funding of art multiples.

Ohtake Shinro designed the cover of **Art Papers** for November/December 1995 and is interviewed by Glenn Harper. He is one of the five artists selected by Nexus Press as part of the "International Ink" project to create an artist book in conjunction with the Cultural Olympiad. His book, *Atlanta 1945+50*, will be published for this project.

Experimental Book Project. Letterpress printer/artist seeks writers and artists for collaboration. Contact: LA LA LA Press, P.O. Box 142552, Austin, TX 78714-2552.

The Garage Annex School provides wide range of educational opportunities in book arts. Internships, weekend workshops and longer intensives offered year around. Individuals or groups invited to request

instruction on general or specific techniques. Contact: Daniel E. Kelm, P.O. Box 449, Easthampton, MA 01027. (413)527-8044.

Center for Book Arts, 626 Broadway, New York, NY 10012 will be showing **Geometry & New Math**, dealing with human sexuality. The exhibition examines the relationship between the book and sexual practices, as well as exploring the diversity of contemporary sexual experience and current attitudes towards human physicality, male/female relations, homosexuality, AIDS, and desire. Books are in both traditional and contemporary formats, as well as unusual materials and/or innovative structures. *19 January - 2 March 1996.*

The Center also has a program of lectures and demonstrations, which will be held in 1996, including bindings, papermaking, performance and collagraphs. contact the Center for more information.

Claire Satin of Dania, Florida has been commissioned to do a work for the new Tampa Regional Library, as well as for the Pembroke Pines Library. Both indoor and outdoor related works based on the history of the alphabet are involved.

Johanna Drucker curated "The Alphabet in History and Imagination" at the Rare Book and Manuscript Library, Columbia University in September.

"Centering the Art (Arts?) of the Book" by Charles Alexander appears in *M/E/A/N/I/N/G* #17.

Text 21 is a series of lectures presented at Alfred University, Alfred, New York, including talks by Sven Birkerts, Johanna Drucker, Joseph Nechvatal, and Chris Burnett. Future lectures will resume in March and April with "Digital Conversations" and finally, "The Future of the Written Word." For more information, contact Text21@bigvax.alfred.edu on the Internet.

"**Turning the Page**", a performance piece by Marton Koppany, Hungarian artist and writer, at Woodland Pattern in Milwaukee.

The Empty Calories is an intriguing series of essays, poems and various and sundry from Bradley Lastname, a personality from our past, who continues to publish. Please order this off the wall publication from Press of the Third Mind, 65 East Scott St., Loft 6P, Chicago, IL 60610 and you won't be sorry.

Report from New York

November was Book Arts & Artist Book Month in New York and London. Simultaneously, there were Book Fairs in New York (The Second ArtistBook International) at the Waldorf Astoria, and another Artists' Book Fair at the Royal Festival Hall in London (10-12 November).

Some of the jet setters in this community ran from the Artists' Book Symposium at the Tate on 9 November, overseen by Clive Phillpot, and jetted to New York to be at the Waldorf in time. The Tate's exhibition of artist books has been extended until New Year.

Everyone came to the Waldorf--dealers, collectors and groupies--and allied with the New Editions people, those who create works of art on paper, well, it was a feast. The majority of the works were "livres d'artiste" but **Johan Deumens** brought artist books from Europe, Printed Matter had books spread aesthetically on the bed in their part of the suite, and there were some extraordinary finds, especially **Bookworks** from London, **imschoot** from Ghent, and **Florence Loewy** from Paris. They brought wonderful things, as did the remarkable Collection of Artist Books from the 1960s and 1970s and related material from 20th Century Art Archives (the vintage material).

In addition, **Katsumi Komagata**, a children's book artist and maker, was present and his books were a joy. In the tradition of Bruno Munari, Komagata is a book artist internationally known and admired. His gentle, humble demeanor did not reflect his astounding talent for making books full of surprises, in wonderful structures, and with great colors. What a joy!

But those who live in France seem to be making wonderful books. **Shirley Sharoff**, 83 rue de la Tombe Issoire, 75014 Paris, France is one of my discoveries. She takes her time in making artist books, since she is a print maker. She did a book called *Ovi*, which is concrete poetry with typographic spirals; *The Great Wall*, which unrolls to a length of 7 meters, in an interplay of 8 color etchings and comments by Chinese students. A *tour de force* at \$960.00 Her latest, *Procession* is a poem by Gertrude Stein (1923) from "Reflection on the Atomic Bomb" in English and French But it is amazing at \$1000.00 Her books are miracles of typography and structure coalescing into a whole. You must see these remarkable books to appreciate them!

Alain Buyse with his small shop in Lille creates silkscreens, books, etc. His artists include Gette, Daniel Dezeuze, Jochen Gerz, Shirley Jaffe, Endre Tot, Vautier, Le Gac, Butor, Peter Downsbrough, and so many more. For each work of art done in the shop, he

does a small book in the series, *Autocollants ART*. They are gems, and for more information, contact him at 12 rue des Vieux Murs, 59800 Lille, France. fax: 20-51-41-26.

Didier Mathieu of **Sixtus Editions** makes the most unusual structures, and his books reveal the care and feeding of artists who experiment and create an interactive experience with the reader. They are outstanding. He has a catalog dedicated to *Livres d'Artistes*. Write to him at Labordère 5, Limoges 87100 France.

Didier Mutel was the surprise of the whole Fair thanks to his **Dr. Jekyll and Mr. Hyde**, a three year project done on copperplate with the use of typography showing the change of the character from Jekyll to Hyde. It must be seen to be admired and appreciated. The copper engravings would make a great exhibition of typography and art as well.

The event was totally informal, quite different from convention halls and large venues. Intimate and relaxed, one could really see books in the comfort of a bedroom or living room. Not bad for a domestic setting.

The **Exhibition Catalog for the 2nd ArtistBook International** is available from ArtistBook International, 51 MacDougal Suite 81, New York, NY 10012. An essay by Nancy Princenthal, entitled "The Bookmaker's Odds" captures the state of the art of artist books through June 1995 followed by a 16-page insert designed by Lawrence Weiner. The catalog, now printed offset by Imschoot on glossy paper, is also available from ABI, 46 rue de Sévigné, 75003 Paris, France. \$25.00

The Fifth International Bienal of Visual/Experimental Poetry will be held in January 1996 and will be dedicated as an homage to three illustrious pioneers of Latin-American visual poetry: Edgardo Antonio Vigo, Guillermo Deisler and Clemente Padin. (Ed. note: Guillermo Deisler is dying of cancer, as indicated to me by his publisher in Germany at the Frankfurt Book Fair). The Bienal will be held in the Historical Center of Mexico City and in the University Museum of Chopo. There will be an International Section, a Mexican Section, and an exhibition of experimental video and performance. The dates are 10 - 21 January. For more information, contact Cesar Espinosa, Apdo. Postal 45-615, c.p. 06020, Mexico D.F. Tel/fax: 554-46-29/538-90-33.

EIPHANIES FOR 1996/THANKS FOR 1995 TOO

There are a few artist book events which I must acknowledge as highlights of 1995, and they have just happened--in time for this last issue of the year and what a year it has been! First of all, I must allude to an epiphany I experienced the first day I was in New York City to experience Brancusi, Mondrian and the ArtistBook Salon.

At Cristinerose Gallery in New York City, an announcement arrived featuring David Byrne Photographs which were a promo for a book, *Strange Ritual*, which he published with Chronicle Books. The second item on the card was the understatement of the year, **Video Installation by Ligorano/Reese in the Project Room**. Of course, David Byrne was in room after room--the book is really better than the prints. But I walked to the back of the gallery and discovered my first epiphany of the year--a remarkable book installation, dedicated to Ulises Carrión, artist, critic, theoretician, collector, and catalyst for more alternative activity in Europe than one can imagine, especially in the 1970s and 1980s. Well, there was an inviting table (a former library table from the New York Public Library), a chair a bit askew, and a book on a beautiful bookstand on the table. The book, quite different than any other book I had ever experienced, had beautiful airbrushed pages with imagery from the 20th century--famous people from our immediate past as well as imagery which had been found and used--and all the pages (306) of this book were incised with a rectangle holding a videobook--a small screen book which had a running text over images--like a river of reading. I was reading about the Dictionary of Dreams, listening to chatting parrots, and hearing whispers of two voices, one male and one female, first counting, then citing words and the sound embraced me, running around the room as if I were in a womb. In fact, I felt I was in a book womb--not room. I walked on a floor made up of 600 books, painted red, white and black--strong and firm--which reminded me of Steven Cortright's book furniture and book carpets. The book is actually entitled, "When Technology Wounds" and was purchased in large quantities to serve as the floor of **Corona Palimpsest**. There were quotes from Burroughs, Yanez, Stein, Kahlo, and J.G. Ballard, and there were voices from a chained "book" with a distant monitor which also was "reading". The name of the piece is **Corona Palimpsest**, in which the old books, printed and in codex, do not move (unless you call the artists to come and release the book from its "prison" to allow you to "read" visually, while the new books, the video monitors, constantly bombard you with scrolling

texts, changing, moving at all times, or sometimes remain mute with eyes watching you--never seeing, but always watching to remind you to use your eyes to "read" the other "book," the old book. This tension reflects the tension in our culture--the foreboding outpourings of would-be prophets who predict the end of the book. Instead, the "old book" invites interaction although in a restrained manner, thanks to the unique quality of the book which needs supervision to "read" it, while the monitors, the new book, cannot duplicate that interaction, but instead watch and display, but never even invite interaction. The old book has been with us for a very long time, while the new electronic book is in the process of becoming, of evolving, and we are watching this industrial revolution as we continue our own lives. Where will be the manuscripts of the future? Where will be the marginalia and the annotations of old, when glass monitors resist any attempt at "engraving" our own reactions to the words, which fly by incessantly without any mode of interactivity?

I was filled with so many thoughts that seeing anything else would have been almost sacrilegious. I, fortunately, was allowed a few days later to turn every one of the pages of the 306-page old book and saw juxtapositions, political allusions, cultural icons, and social symbols. This is definitely a book installation which should tour the world--and be experienced by a large one-at-a-time audience. Perhaps the Getty Museum should open their new center with such a work of art--extolling the old and referring to the new--in this new civil war of books. Nora Ligorano and Marshall Reese deserve the Crown of Laurel for this year's work of book art!

THE CENTURY OF ARTISTS' BOOKS

by Johanna Drucker (New York Granary Books, 1995)

This book is truly a monument to the remarkable mind of Johanna Drucker, artist, printer, writer, critic and teacher, among other of the hats she wears. Professor of Contemporary Art at Yale University, Drucker is one of our greatest exponents of the artist book. We have been waiting for this book for a long time, and I tell all my readers, that this is the book to buy, read, and re-read, keep and share. This will be a major reference for all thinkers of the book for a long time. And it would not surprise me to find that Drucker writes a "sequel" in no time flat.

But it is a tribute to both Drucker and Steven Clay of Granary Books to publish this book, not only because we have not had any new book about this field since Joan Lyons's *Artists' Books* from 1983, but also because we needed a contextual history, one which framed the book as part of the art of our century, within the context of the movements in mainstream art, such as Russian Futurism, Surrealism, Dadaism all the way to PostModernism, and Johanna Drucker is indeed the mind and the mature critic who can mesh all of these strains into a significant study.

And my near readers, it is written in plain English with no affectations. It is so readable that if you are in fact even marginally interested in the field of artist books, you can hardly put the book down. It reads like a flow of ideas which must be articulated to explain the artist book, so often marginalized, and yet so important to understand how the book truly informs the art of this century in all aspects.

The chapter headings can indicate to the reader the breadth of this study: Artists' Books & the Early 20th-Century Avant-Garde, The Artist's Book as a Democratic Multiple, The Artist's Book as a Rare and/or Auratic Object, The Codex and its Variations, Self-Reflexivity in Book Form, The Book as a Visual Form, The Book as Verbal Exploration, The Book as Sequence: Narrative and Non-Narrative Approaches; The Book as an Agent of Social Change; The Book as Conceptual Space; The Book as Document, and more.

The book is accompanied by marvelous photographs (albeit in black and white) of many books by artists whom the author knows. Most of these artists have created books as a major part of their visual practice. Yet there are many artists missing--not only North American, but European, Asian, South American, etc. But another book or books will have to cover the rest. And if you, as an artist, are not mentioned, this does not mean this book is casual and unimportant. This is a very important book for everyone--book artist or not. What makes it important is that it is written by someone who knows what she is talking about--a field that has not been critically approached for a long time and the need is now. Johanna Drucker has created a reference book that is readable, a history that is significant, and an important contribution to a field that has been neglected for too long. (P.S. Be sure to read the footnotes as you go along--they are important and jab at the right people and points; the book jacket refers to Drucker's own *The History of the/my World*.)

Available from your local bookstore, or if not, write to Granary Books, 568 Broadway #403, New York, NY 10012. Phone: (212)226-5462/Fax: (212)226-6143. \$35.00

ARTIST BOOK DEALERS

Imschoot, uitgevers has a new 1995-96 catalog, which is a unique design printed on one sheet of lightweight vellum and includes new titles just off the press. Write to Burggravenlaan 20, B-9000 Gent, Belgium. Fax: 32-9-2225507, or email to griffo@netpoint.be. Their web page is at <http://www.netpoint.be/abc/iu>

D & E Lake Ltd., 239 King St., E., Toronto, Canada M5A 1J9 has produced a catalog of *Recordworks of the Avant-garde*.

Juan J. Agius Books & Multiples has issued Catalog #11 which includes Concrete & Visual Poetry, Concept Art, Fluxus, Alternative Communication, bookworks, and works of reference. Write to P.O. Box 5243, CH-1211 Geneva 11, Switzerland for a catalog.

Gates of Heck has the most beautiful catalog I have ever received, due to the care and concern in presenting the best image to the public. The Book List for 1995 includes *Annie Sprinkle's Post-Modern Pin-Ups: Pleasure Activist Playing Cards* as well as the new *The Narrative Corpse*.

But it is the Multiples Catalog, called **Heck Editions** that takes your breath away with its beautiful color illustrations. Write to Gates of Heck, Inc., P.O. Box 15296, Richmond, VA 23227-8696 or email: heck@infinet.com

Epigone Press has issued its first catalog, which includes beautiful books by Art Hazelwood, works by other artists as well as two different postcard sets by Hazelwood, emphasizing work or play as the themes of American life. Write to Epigone Press, 298 - 4th Ave., #302, San Francisco, CA 94118-2468.

20th Century Art Archives: Catalogue 12 has been issued with a collection of artist books from the 1960s and 1970s and related material, including Art & Language, Baldessari, Barry, Broun, Buren, Clemente, Gilbert & George, Kosuth, LeWitt, Long, Manzoni, Merz, Ruscha, Siegel and Weiner, among others. Write to Louisa Riley-Smith, Flendyshe House, High Street, Fen Ditton, Cambridgeshire CB5 8ST, United Kingdom. Fax: 01223-461391.

Druck & Buch, the book art gallery founded by the late Hartmut Honzera within Buchhandlung Hugo Frick, is now under the management of Susanne Padberg, Galerie Druck & Buch, Naukelerstrasse 7, 72074 Tubingen, Germany (7071)21135. Great catalog!

artist books

Exhibitions

James Less Byars: "Perfect is My Death Word": books, book sculptures, multiples, ephemera, 25 August - 26 November 1995, Neues Museum Weserburg, Bremen, in cooperation with the Archive for Small Press & Communication, Antwerp, curated by Guy Schraenen.

(Art)Word(Art), an exhibit of 30-50 artists of California represented by up to 150 individual art works in all media that demonstrate the importance of language and the graphic influence of letters to contemporary art. This invitation is at Sunrise Gallery, 23 Grant Ave., 2nd flr., San Francisco through the month of November by François Deschamps

Spiritwork: Books & Boxes by Susan Kapuscinski Gaylord, 30 April - 14 July 1995 at Carney Gallery, Regis College Fine Arts Center, Weston, MA.

Harriet Bart/ Helmut Löhrr: Dialogue of the word, Part IV, 1995. The exhibition was held at Galerie Horst Dietrich, Berlin, from 24 August - 23 September 1995.

One of a Kind Artists' Books at Foundation for Today's Art/Nexus, Philadelphia, from 6 - 29 October, sponsored by the USIA (United States Information Agency) which will travel to South America and the Near East through the Arts America program. A catalog is being prepared for the exhibition with essay by Judith A. Hoffberg. The exhibition includes the work of 38 artists from the United States.

Artist's books & Prints from Pace Editions, New York at Passages Bookshop & Gallery, August - September 1995. New address is: 808 Park Avenue Southwest, Albuquerque, NM 87102. (505)843-9133.

Shark Editions, founded by John Goodwin and artist Jackie McAllister, publishes editions/projects by emerging artists. They have recently opened a gallery in Toronto at 869A Bathurst St., Toronto, Ont. Canada M5R 3G2 with an exhibition of photographs by Moyra Davey, featuring a selection of her Copperheads series, close-up 8 x 10" color photographs of US pennies, as well as black and white photographs documenting collections of books, junked computers, cameras, etc. --tools for, and products of, different technologies which have been slowly dying out (books, paper) or which are being blasted into obsolescence as fast as the

market will allow (computers, cameras). Open Thursday and Friday evenings, and Saturday and Sunday afternoons and by appointment.

Kumi Korf: Collages, assemblages, prints, artist books at Tyler Art Gallery, SUNY at Oswego, 13 October - 8 November 1995. Exhibition catalog includes artist books, assemblages, paper/collage/painting, monoprints.

The Uncommon Book: Structure, Space, Language from 20 October to 9 December 1995 at the Sun Valley Center for the Arts & Humanities. Includes lectures, special classes, performances, and workshops. Idaho-sponsored event.

Veils: Artists' Books & Prints by Jasmin Tabesch at China Phoenix, Albuquerque, New Mexico from 15 November - 31 December 1995.

Latin American Book Arts, 30 September - 15 December 1995 at the Minnesota Center for Book Arts, Minneapolis.

Stefan Wewerka: Postcards at Galerie und Edition Hundertmark in Cologne, 15 September - 31 October 1995.

The Book & Beyond: Electronic Publishing and the Art of the Book, 7 April - 1 October 1995 at the Victoria & Albert Museum, London.

Ian Hamilton Finlay: Books and Related Objects. Printed Matter, New York City, 21 September - 11 November 1995.

Speaking Volumes: Artist-Made Books at Barat College Reicher Gallery, Lake Forest, IL, with work by Michele Brody, Ellen Roth Deutch, Patty Belle Hastings, Tatana Kellner, Larry Beck Thomas, and Michele Wyckoff. 14 September - 14 October 1995.

Forever Multiples at *workfortheeyetodo* in London is a major exhibition of multiples from Art & Language to Lawrence Weiner and many more. The catalog is wonderful and you should write to 51 Hanbury St., London E1 5JP, England. tel/fax 0171-426-0579.

...aus den 60zigern. Paintings, printed matter, collages and objects from 11 November 1995 - 30 January 1996. Galerie und Edition Hundertmark, Cologne.

On Beyond the Book, curated by Mel Watkin, includes Sally Alatalo, Carol Barton, Christian Boltanski, Enrique Chagoya, Julie Chen, Steven Daiber, Tennessee Rice Dixon, Toni Dove, Douglas Dowd, Henrick Drescher, Johanna Drucker, Sue Eisler, Ann Fessler, Brad Freeman, Mike Glier, Susan Kae Grant, Susan Harlan, William Harroff, Alfredo Jaar, Susan E. King, Larry Krone, Ron Leax, Angela Lorenz, Margot Lovejoy, Joan Lyons, Joni Mabe, Scott McCarney, Nancy O'Bannion, Joyce Rudinsky, David Sandlin, Tom Scarpino, Clarissa Sligh, Buzz Spector, Danny Tisdale, Phil Zimmerman, and even a Book Fair on 2 December at the Forum for Contemporary Art, St. Louis, MO. Dates are 10 November - 30 December 1995.

Boxed & Bound in Gallery 1, Arlene Bujese Gallery, East Hampton, NY with works by Will Barnet, Miriam Schapiro, James Brooks, Elaine de Kooning, Larry Rivers, Lee Krasner, Alfonso Ossorio, Richard Minsky, Faith Dorian Wright, Charlotte Brown, Dan Flavin, Nick Tarr, Linda Stein, and more. In Gallery 2, an exhibition of Multiples from 28 October- 19 November 1995.

New Books from London from Coracle and Book Works, 14 - 30 November at Printed Matter, including two vitrine installations by Paul Lincoln. Printed Matter, New York City.

The Aesthetic World of Jan van Krimpen, Book Designer & Typographer in the American Institute of Graphic Arts, New York, 1 November -15 December 1995. Catalog prepared by the Museum of the Book in The Hague, The Netherlands.

Scrap Book/Book Art, curated by David Freund and Shalom Gorewitz, Art Gallery of Ramapo College of New Jersey, 6 September - 23 October 1995. Small catalog.

Daniil Harms and Artist's Book, curated by Michail Karasik, a book artist in his own right, at Anna Ahmatova Museum, St. Petersburg, Russia, 13 - 17 June 1995. Included was the Harms Fest, a celebration of movies, parade, literature conference, musical events, and the exhibition. Almanac, "D. Harms Presents" was published. Catalog is only \$20.00 but it is in Russian. Available from Karasik, 199226 St. Petersburg, P.O. Box 13, Russia.

Made to Measure: Les Coleman at Hardware Gallery, 162 Archway Rd., London from 10 November -2

December 1995. Site-specific sculpture and book launch.

Chris Baker, Richard Evans, Matthew Tyson. Painting and Sculpture and Books, Eagle Gallery London, 9 - 26 November 1995.

Julia Farrer & Ian Tyson. Partwork at The Eagle Gallery, London, 7 December 1995 - 14 January 1996. Collaborative two-year project culminating in over 15 individual books, some unique, others editions--from very limited numbers to large multiple editions. All methods of printmaking, sculpture, collage and handwork.

Lise Poirier: Artists' Books, Assemblages, Prints at Manhasset Public Library, Manhasset, New York the month of November.

Third Annual International Exhibition of Artists' Books at Papertrail, 1546 Chatelain Ave., Ottawa, Ont., Canada. 30 November 1995 - 13 January 1996.

Playing the Angles by Throwing Curves: bookworks by **Marta Gomez and Ivan Soll**, 15 October - 31 December 1995 at Woodland Pattern Book Center, Milwaukee, WI.

Russian, Ukrainian, German, American and British artist books at Off-Center Gallery, Bristol, England, 16 November - 5 December 1995.

Managing: documents 1967-1974, a 20th century exhibition from the collection of Art Metropole, 29 September - 26 October 1995 at Art Metropole, Toronto.

Wards of Obsolescence: Books and objects by Emily McVarish. 14 September - 24 December at 871 Fine Arts, San Francisco.

Show and Tell: Bookwerks 1995, 26 - 30 September 1995 at 450 Broadway Gallery, New York City.

Carolyn Berry: Books, collages, paintings. Santa Catalina School Art Gallery in Monterey, California. 2 September - 22 October 1995.

The Medicine Show. 15 September - 18 November. Chicago Center for Book and Paper Arts, Columbia College, Chicago.

New Acquisitions: An exhibition of artists' books and multiples, 11 August - 20 September at Art Metropole, Toronto.

Zakuski--A Taste of Russian Artist's Books at Idaho Center for the Book, 26 January - 23 February 1996. Catalog available upon request. Curated by Peter Ford of Bristol's Off-Centre Gallery, the exhibition will also include lectures by Ford at Boise State University and the College of Southern Idaho.

Susan King and the Paradise Press, Scripps College, Dennison Library, 4 November - 15 December 1995.

LATE BREAKING ARRIVALS

More Coracle Books

An A-Z of Bird Song is a 36 page offset casebound book that simulates a 1930s style with an inventory of bird sounds. Truly esoteric, but delightful. £15.00

lines from walls 1989-1994 by Simon Cutts is a letterpress leporello folding out to "the only texts I ever wrote were the titles." £10.00

RSMPS2, The Rubber-Stamp Mini-Printer Series 2 are rubber-stamps on braille on colored pates. The Tate Gallery's Department of Interpretation helped with the "braille". 200 copies, £22.50

An Ode for the Recovery of an Olympia Splendid is photocopied laminated and wire bound, which emulates the recovery of an Olympia Splendid 66 typewriter designed by Max Bill in 1939 and once bought in Nottingham in 1966 with elite pitch and its keys altered for accents, then lost in a Paris market street in 1987. Another was found at Ludgate Typewriters, London, in 1994 with pica pitch. Its fraction keys were identically altered for accents! £4.00

Exercise Book by Lucas Reiner (Los Angeles, 1995, \$110.00 including postage) is a pink-covered notebook, which the artist has used to make his visual notes. The back page of the notebook has a Chinese alphabet, capitals and lower case printed English alphabet, as well as one in italics. It is a classic notebook. Inside, the pages have been copied onto newsprint--and each of the edition (50) has been handcolored by the artist. The artist, a painter, has combined words and visuals in all of his paintings, and herein are visual and verbal thought processes that make a rare insight into the artist's psyche--from greasy bags to "stand clear", there are windows into his mind, using the square and circle of basic visual vocabulary. This basic vocabulary allows one to feel it is a kind of code which allows the color to dictate the feeling of the one or two words which are included in the painting. Semiotics taken to a visual stage. Reiner's visuals and words in lower case on gridded pages allow for one to own many of his paintings under the covers. The "sketch-book" was produced and distributed with the assistance of Bennett Roberts Fine Art, 77 Market St., Venice, CA 90291

IPR Mail Order, Catalogue Two from Bruce Licher's Independent Project Records, which offers CDs, LPs, music tabloids, EPs, and lots of letterpress catalogs, samples, etc. This is a recording company with style (letterpress style). There are also freebies. Be sure to write to IPR Mailorder, P.O. Box 1483, Tempe, AZ 85280 for a copy.

Artist Book Reviews

Most of the books in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012 unless otherwise indicated.

Reference

Corrosive Signs: Essays on Experimental Poetry (Visual, Concrete, Alternative), edited by Cesar Espinosa/Nucleo Post-Arte. Trans. by Harry Polkinhorn. (Washington, Maimon Press, 1991) is an important contribution, starting off with Espinosa's essay, "Corrosive Signs: For a Liberating Writing", which deals directly with how visual poetry works as a liberating medium. There is a summary of the early history of visual poetry and a compressed account of early modern work in the field. He ends the essay with a discussion of the dangers of floating into rarified areas where both reception or interpretation can no longer take place. Espinosa, by the way, is a graphic designer and visual poet in Mexico City who has organized several world-scale exhibitions of visual poetry in his country.

Other contributors are E.M. de Melo e Castro, Ana Hatherly, Egidio Alvaro & Fernando Aguiar from Portugal, Clemente Padin and Nicteroy N. Arganaraz from Uruguay, Carlos Avila, Mario Almeida and others from Brasil, Jose Antonio Sarmiento from Spain, Edgardo Antonio Vigo from Argentina, and Arrigo Lora-Totino from Italy, among others. Visual poetry, performance and sound poetry, and other forms of semiotic poetry are discussed.

In-between each essay is a generous selection of works by the various contributors or by those who are the subjects of the essays.

General

Seven Great Inventions: A Pop-up Book by Celia King (San Francisco, Chronicle Books, 1995, \$9.95) is another in a series that this artist has created for Chronicle. Here she creates finely crafted pop-ups of seven great inventions that changed the world: the wheel, the printing press, the first steam engine, the camera, the radio, the airplane, and the microchip. But for the most part, there are no dynamics in the movement of the pop-up. Some of the wheels seem innocuous, and the pull-downs don't seem to fit the hand. Flight is probably the best of the lot. There is a flatness, and the computer hasn't helped to create dynamic design.

This is a hands-on interactive book which is supposed to engage the reader both adult and children in the wonderful world of invention and history. Brief informative texts accompany each invention. The book does not succeed.

Strange Ritual by David Byrne (San Francisco, Chronicle Books, 1995, \$24.95) is the first book of full-color photographs by this consummate musician, intrepid traveler, and inspired photographer. Covering his journeys through

Japan, India, Mexico, Indonesia and the U.S., the founder of Talking Heads, accompanies these photo essays by lyrics, poems and commentary. There is running commentary crossing over the bottom or centers of pages, almost like a dialogue with the photographs by the artist.

Bringing to his photographs the same eye for human idiosyncrasy that one finds in his renowned music, Byrne exhibits a great sensitivity toward color imagery, serial imagery, visual poetry, shop window displays, religious artifacts, hotel and airport room details, books, bungalows, faded signs, spot lit objects and much more. In his postscript, Byrne confesses that he has been taking pictures for a long time as a "mindless activity" but now in retrospect, he sees that he has been searching for the sacred. Finding the "numinous in the banal", the crazy beauty that Byrne finds compels him to document the work of anonymous artists, electricians, furniture makers, graffiti artists, etc.

Byrne feels that his camera brings value to these artists and their objects, investing places and things with power. The collection of photographs has meaning and has sequence and flows like the quirky mind of this multimedia artist.

Designed by Gary Koepke, this book is a tribute to the collaboration of Byrne, Koepke and Chronicle Books. The last part of the book is a visual index to all the photographs in the book.

Total Chaos by Joyce Neimanas (Iowa City, University of Iowa Center for the Book, 1995, \$12.50 unsigned, \$35.00 signed) is a contemporary comic book printed in an edition of 1250. The photo collages are colorful and witty, thought-evoking but not too ponderous.

Beginning with a picture or an object, the artist adds and subtracts and adds more objects or pictures until it is right. She then adds words, text balloons only at the end. The images all deal with relationships and collisions, the coming together of human beings and the foibles which create collision and division. The fantasy life of the mind imposes itself on reality to create an illusion of reality. This four-color printing is due to the skill of Jim Snitzer and Janice Frey.

To order, send check to University of Iowa Center for the Book, 364 EPB, University of Iowa, Iowa City, IA 52242.

One 4-Word Book/Four 1-Word Books by Barbara Rosenthal (New York, 1995, \$8.00 for one copy, \$15.00 for two (one to cut)) is another of Rosenthal's Interactive Novelties, a single book object, locked by bindings on two sides, becoming four books if the owner cuts it apart. Each quarter contains a single meaningful word in each direction, that word being also the name of its font and an explication of its cover. A play on up/down, forward/backward, left/right, single/many, positive/negative, the "reader" must follow individuated clues to determine order and procedure

for unraveling the puzzle, and without this description, even reading the title is a challenge.

The small booklets and the one four-word book are generated on a computer and then Xeroxed to make the edition. The pages are bound with comb bindings, and all is in black and white. To order, write to Rosenthal at 727 Avenue of the Americas, New York, NY 10010.

Idol + Worship by Ho Tam, Toronto-based artist (Toronto, 1995, \$20 US or \$25 Can) is a follow up to his popular first book, **The Yellow Pages**, offering up another intimate visions made up of gods and deities from popular and marginal cultures. The book is two books in one with Idols consisting of young Asian male pop stars drawn one to a page with the juxtaposed signature page naming him; the Worship section contains images of women, some the Queen of England or Charlie's Girls (from TV), or Mother Teresa, juxtaposed with a page of designer labels or oriental food productions, all found images. Using his own imagination and influence, this book documents and explores the many-sidedness of our contemporary lifestyle crossing borders of race, gender and sexuality.

All pages of this spiral-bound book are hand screen-printed by the artist. A labor of love, the book resonates and gives the reader more each time it is opened. Order from H. Tam, #1412 - 45 Carlton St., Toronto, Ont. M5B 2H9, Canada.

Postcards from America by Dan Perjovschi (New York, Pont La Vue Press, 1995, \$20.00) is a fascinating document, bringing together 200 of over 100 drawings produced by a Rumanian artist who observed the U.S. for the first time in 1994 under a program sponsored by the Mid-America Arts Alliance.

His observations were in the form of line drawings, sometimes humorous, poignant, and personal, which were hung on postcards, so that this spiral-bound bookwork incorporates a triple-split page with postcards easily perused on the spiral, as well as an essay by Kristine Stiles, who brings out how Perjovschi's drawings are his graphical memory of conditions of survival in America as much as it is a diary of Perjovschi's personal *Romanica*.

The book opens like a portfolio and its embossed cardboard covers that say "Postcards from America" repeatedly is a most handsome design. Perjovschi is in residence at Franklin Furnace now and is creating an installation/performance while drawing thousands of little human faces across the wall space of Franklin Furnace in New York City, and then systematically erasing his drawings. The boring monotony of labor is juxtaposed with the pleasure of humor and play. Available from PLV Press, 177 Duane St., New York, NY 10013.

Patricia Collins continues to create with poetic grace and appeal to all the senses:

Apple Pie Order is a book in the shape of an apple in which the pages are imprinted with exotic names of garden fruit, emanating from an installation of Apple Books in a Victorian Garden fruit store in Surrey. It smells delicious, stitched to hold the stem of the apple in place on hand-made paper. It is very affective to the olfactory senses.

Garden Charms is a little box which contains tiny white scrolls entitled *snowy weather, on walking, catching fish, for sun, planting trees*. On these tiny unfurled scrolls are long poems one word on each line, which are moving, sensitive and full of magic.

For orders or information, write to Patricia Collins, 128 Kingston Rd., Teddington, Middlesex TW11 9JH, England. These make wonderful gifts.

Norman Conquest has published two new books:

A Beginner's Guide to Art Deconstruction started out as an underground publication, which created a life of its own and has now been reprinted by Permeable Press, 47 Noe St. #4, San Francisco, CA 94114, for \$2.00. A tongue-in-cheek \$2.00 booklet that you will want to give to your friends.

By Any Means: An Avant-Pop Anthology, edited by Norman Conquest (Coronado, CA, HOB Press, 1995, harks back to conceptual books from the late 1960s and 1970s, often coming from the Nova Scotia College of Art & Design. Included are copyright pages of many inexpensive books by such Avant-Pop stars as Kathy Acker, William S. Burroughs, Robert Coover, William T. Vollmann, Don DeLillo, Mark Amerika, Harold Jaffe, etc. All of the "works" presented here are reprinted *without permission*, thus asking the question: is a book's copyright page protected by copyright? If so, what is actually being violated by its unauthorized distribution?

In addition, Conquest provides a renegade three-paged "Introduction with Footnotes" in the manner of Avant-Pop guru Larry McCaffery. The text begins with an altered quote from Joyce Kilmer and concludes with "Recycled Psychos"--which warns readers not to be fooled by the "stylistic similarities" in the anthologized "texts." A sketch of Mona Lisa with mustache on one of the pages refers to Duchamp's mutilation of Leonardo's famous painting and asks questions again.. A spiral-bound bookwork, which helps to expand the definition of the artist book.. Available at Printed Matter & Art Metropole in Toronto. Also available from Hob Press, P.O. Box 180158, Coronado, CA 92178-0158.

Since Conquest has been in peripheral vision for twenty years as a literary and visual arts prankster, the **Beginner's Guide** has a notorious and smitten following, in love with the hilarity and bodaciousness of Deconstruction. The final edition will be printed on #24 smooth text with an #80 Domtar cover in the Lily of the Valley shade. (Domtar is 100% post-consumer, non-deinked paper, i.e., so PC it'll make you puke--beautiful stuff). The final design of the cover is a State secret being kept in an underground vault

in Colorado by Permeable Press's art director, Quark Bosch. A limited edition with a multicolored silk-screened cover, signed and numbered by the author, is available for \$10.00

Quartet by Judith Mohns (Auckland, New Zealand, Papyrus Production, 1995, \$25.00 including postage and handling) is a set of four offset books, hand-constructed and bound by the artist, and enclosed in a folder. Each book is 4 3/4" x 4 3/4" softbound. The first, a book about hands, has a fingerprint on the black cover, and analyzes the lines of a hand, the physical attributes of the hand, the lifelines and their interpretation including gatefolds

The second booklet has a rice paper cover over vellum pages with offset printing, simulating ice, glass, or rain. It is stab bound.

The third booklet is a play on offset lithography with text and the fourth booklet is a black booklet, printed black on black Kaskad paper, with pinholes on the cover and the first page, a bound leporello, which is very successful. Included are die-cuts, two-color printing and paper manipulation throughout these books, exploring a personal journey of identity and conflict. Exquisite addition to any one's collection. Order from Judith Mohns, 120 Hasbrouck Rd., New Paltz, NY 12561.

Violin Music in the Age of Shopping compiled and edited by Jon Rose and Rainer Linz (Melbourne, NMA Publications, 1994, \$25.00) is a continuation of the *Pink Violin* previously reviewed in *Umbrella*, which was a "perverse conceit" full of fun and satire. This is a continuation of the Rosenberg Archive, a family of violinists in Australia deliberately overlooked until these two authors found the Archive and has made it available to us all.

According to the authors, Dr. Johannes Rosenberg has completed his tour of duty as a violinist and committed suicide after playing the violin in front of the television set

The book goes on to poke fun at almost everything in Australia and Western culture, from fast food restaurants to a Buyer's Guide to religion. The violin has certainly become an icon for variations on a theme of contemporary popular culture.

Gender studies are amplified by a discussion of Judy Rosenberg, the long lost and vilified composer, who was overlooked thanks to the male virtuosi in her family. Country & Western Shopping, violin stories from long lost relatives, violin advertising, violin ephemera, including a Rosenberg revamped Timetable showing the rise of Shopping in recent world history from 1893 to the present. It is almost too much--but tongue in cheek makes beautiful violin music. Included is a CD called Shopping List, unedited version, from a Sydney live performance. You just cannot believe this without seeing it!

Panta Rei by Andrea Scrima (Berlin, 1995, \$15.00) is a brilliant example of bookmaking with running text ongoing from left to right along the pages with split words, etc. and

images of a drain hole in a sink. Using breakfast as a premise of this vignette, we follow the author with his cat who is stalking a bird, perhaps? The act of reading has been changed to divert you from nothing except a focused hand and eye reaction. The artist is American but has lived in Berlin since 1984.

TWC (The Word Company, Vol. 1) by Adib Fricke (Berlin, Edition Fricke & Schmid, 1995, \$18.00) has a text by Joachim Schmid called "Words, Art and Property" in German, English and French. Then there are several folded pages of "words" which have been rubberstamped onto double pages. Then there is a Manifesto of General Terms and Conditions of Business, which produce rules by which the Word Company produces words or units consisting of several words, distributing them as unique specimen. The owner has the ability to reproduce the word in rubberstamp, painting, graphic arts, drawing, as well as recite or have the word recited. The whole operation is tongue-in-cheek, but a conceit that really can be believed--at times.

Predictions of Fire, a film about art, politics and war by NSK (Ljubljana, Slovenia, Kinetikon Pictures, 1995, \$10) is a postcard book, which includes stills of a documentary film shot between 1991 and 1995 in Moscow, New York, Athens and the Republic of Slovenia. These stills, sometimes juxtaposed in fours or twos, give one a view of a film which probably would make us all cringe with fear and yet delight in the beauty of the images.

Michael Benson writes a blow by blow of making the film, feeling the criminal atrocities, and placing the whole Bosnian Holocaust in the end-of-the-millennium perspective.

Trying to Draw a Conclusion by Birgitta Lund (\$15.00) is a black and white laser produced bookwork, trying to draw a connection between head and feet, but the line erases itself--and the collage indicates it is impossible. A nicely made book.

Mémoire d'un Voyage en Océanie by François Deschamps (Auckland, New Zealand, Photoforum, 1995) simulates an illustrated journal of the voyage of the *Curriodity*, a 15-metre schooner out of Sydney which plied the South Pacific on its extraordinary journey of exploration. Deschamps, adventurer, writer, and photographer kept this journal of the voyage--sure he did. Due to "curious circumstances", this book was not discovered until 1991 on an island in the remote Kermadecs, 500 miles northeast of New Zealand.

The whole journal is a complete canard, so that the artist never wavers from producing this tale and it is quite convincing. He has created documentation, pages of a small book with faint photographs, characters which appear to be credible and historic, but the fiction continues. Camera, wire maps, postage stamps, fictionalized photos, and implements, all attest to this wonderful tale. Not true, but

using photography in a cunning way, Deschamps makes it all credible. Deschamps is a master at bookmaking and at creating "found" photographs. The reader can be fooled, if the reader wants to be. The album is exquisite, the book-making a dream. \$22.00 in the U.S. (postage included) from F. Deschamps, 120 Hasbrouck Rd., New Paltz, NY 12561 or in New Zealand, \$29.95 (NZ Currency, adding \$2.50 for shipping) from PhotoForum, Inc. P.O. Box 5657, Wellesley St., Auckland 1, New Zealand.

Reincarnation by Martha G. Schermerhorn (1994, ed. 100) is a conversation of a daughter with her father, but later in life when she has experienced a great deal more. She goes through history telling her Dad why she doesn't believe in reincarnation. The imagery with overlays plays game with the eye and seems to double the pages of illustrations for the reader, making the text come alive as genuine. \$7.00 from Printed Matter. A gem!

Ancient Finds by Andrea Eis (Royal Oak, MI, Eleusian Publications, 1995, \$20.00, ed. of 300) is a finely printed offset book about the Sibyl, the Trojan War Women, the Antigone Cycle, Daphne & Dido, and much more. Printed in black, white and enhanced with bright red, this small volume speaks in a monumental way using photographs of parts of ancient Greek and Roman statuary juxtaposed with contemporary photographs of emotions of women. The texts are dispersed on each image in bright red à la Kruger.

The book is very much a book about universal myths about women--ancient and modern, and asks indirectly so what has changed? Anguish, remorse, stubborn will, anxiety, and so much more. The myths, themselves, are explained on vellum pages at the end of the book. This is a book for our time. Elegant, direct, and edifying, this book is a must for any one susceptible to feeling. That means you!

Koon Story by David Thorne (St. Johnsbury, VT, Redress Press, 1994-5, \$12.00) does not avoid the politically loaded story of police brutality by Sgt. Stacy Koon, who ordered Rodney King to be beaten in Los Angeles's famous case. In contrast to a running text about Stacy Koon are photographs of Pres. Clinton, Mrs. Clinton, Warren Christopher and Madeleine Albright, among others in the midst of photographs of atrocities in Somalia. The book is full of ironies and pain, the pain of futility.

The book is a requiem for the death of freedom and democracy, for peace-loving activities, for rights and privileges of all peoples, for "restoring democracy" as it should be. It is a book of countdowns and deaths.

The Sound of One Hand Clapping by Louise Neaderland (New York, 1995, \$25.00) is another in the series done by this important copy artist. Consisting of two leporellos side by side bound to the same backing, the text consists of a visit to the Imperial War Museum in London, commemorating the 50th anniversary of V-E Day, where a

clock and a special electronic digital counter counts the people who have died since 1914 in wars this century. The 1,000,000th count will not occur until midnight on the eve of the year 2000. The images of gravestones in a circle are repeated in the bold black and white silhouettes. A powerful bookwork!

The Conspiracy of Pontiac (Autobiography) by Alan Michelson (Philadelphia, Borowsky Center for Publication Arts, 1994, \$25.00) was published by the artist and Pyramid Atlantic. It is an elegant bookwork, dedicated to artist Jimmie Durham, a Native American. Each page of text is juxtaposed with an illustration--a map, a portrait of a French or English officer, a photograph of a room--all charged illustrations with equally evocative texts of the life of Pontiac. The book is as much a history of Frances Parkman as Pontiac,

This book is truly an artist book and not a history book. It is a series of vignettes from the reading of the artist, who has created an incisive portrait of a historian and his subject matter. Evocative and at times provocative.

Malleable Cast by Spencer Selby (Mentor, OH, Generator Press, 1995, \$10.00) is the first of a series, or 72 works, of an ongoing work. All images are appropriated from a myriad of periodicals and zines, with text superimposed on the totality of each page. The images range from a man's foot on the gas pedal to a blindfolded mother and child standing; geometrical designs of a garden to animals in a medieval illumination; an X-rayed hand to a Nautilus shell. The texts appear philosophical, non fiction, and spiritual as well. It is the commonplace made monumental and important.

The Quality of Your Diamond by A. Grover (Chicago, School of the Art School of Chicago, 1995, \$30.00) is a spiral-bound laminated exposé of medical and physiological ingestion for emission of a swallowed diamond. In the midst of this all are indications that a reptile's habits of listening to music, destroying a mass of crickets by his secretions, and other medical facts from cases are also a "scientific" ploy to divert one's attention from the subject at hand.

Traces, a multimedia installation of the Atomic Age by Peter d'Agostino is a bookwork/catalog of an exhibition that circulated in 1995 from Goucher College to the University Art Museum at Berkeley to the University of North Carolina at Greensboro. This exhibition commemorates the 50th anniversary of the beginning of the Atomic Age and is presented from d'Agostino's point of view as an American born "between the bombs" in 1945--that is, between the secret A-bomb test on 16 July and the bombings of Hiroshima and Nagasaki on 6 and 9 August.

d'Agostino creates an installation of two video monitors which are framed by Japanese-style folding screens arranged to create a more private enclosure within the public

space of the gallery. From the description of the piece by Helen Glazer, curator of the exhibition, and a major essay by Steve Seid about d'Agostino's Videoworks in retrospect, this places the artist in the vanguard of video artists, having created several interactive videodiscs early on, as well as a complete communications exploration, including video projection, embedded monitors, touch-screen accessing of a database, examining the historical impact of media in light of the human toll. \$5.00

100 Coordinates of Violence by Miranda Maher (Brooklyn, NY, Horse in a Storm Press, 1995, \$10.00) comes from an old steel engraving, which is the title page. Then this "holey" book gives latitudes and longitudes on the same image which is incised with a hole. The epilogue cites how we always take statistics of violence and mediate them with comparisons with other violent events. Powerful statement.

Simultaneous Biography by Amy Shapiro and Peter Nappi (1995, \$3.00) is a dual book, one side printed as a narrative of Shapiro and the other, in reverse, by Nappi. They each analyzed the other--and this project undertaken by two people who only knew each other for three months is an experiment that is fascinating. The biographies are direct, analytic and sincere, and you get to know two different people who have more in common than meets the eye. Photo strips on each cover portray each participant.

Untitled by Peter Stanley (1995) tells the story of Betty and Barney and sighting of a UFO. Direct, to the point, copy art and laser prints. Boards for cover with color image on front. \$4.00.

Strange Fruit by Zoe Leonard (New York? 1995, \$8.00) allows you to own a Zoe Leonard work of art without paying the high sums for her photographs. Some of the photographs are in color, such as *Sewn Fruit*; her effigy, a hanged man from a tree, is famous; braces, a clothesline, a mustached doll, a photo of a wig, formal clothes for him and her, a sewn banana--strange fruit indeed.

Dance in America by Dale Wittig (New York, Rage Publishers, 1995, \$10.00) is blue and green and black printed on hot pink, presenting the score of *L'Après-Midi d'un Faune*, photos transferred onto the pages, as well as drawings, creating a visual as well as verbal poem about the awakening of the faun, nay dog, nay horse until it ends in perfume. A wild journey through a musical afternoon.

Picture Perfect by Amslee Beery (1992, \$10) begins with a discussion on Boudoir Photography. This text, white printed on black, is basically a one-page printed tome, but is uniquely designed to become a total portrait of the subject, as well as create a feeling of a book by folding the page into signatures. This transplanted Midwesterner tries to understand Southern California and its idiosyncrasies,

but trying to come to terms with her desire to get those boudoir photographs of herself off the walls.

Libro Quemado by Leandro Katz (Atlanta, Nexus Press, 1995, \$18.00) is an exquisitely printed offset bookwork which is dedicated to the uncountable codices burned by Friar Diego de Landa in the Yucatan in 1562. The book is a stunner, with Mayan designed cover, a vertical opening bound with a plastic band with two screws. The text has no spaces between words and requires the reader to read the text slowly and well, adding punctuation and spacing at will. On the back of each page is English and Spanish texts juxtaposed, still without spacing and punctuation.

The book is rhapsodic, a true lament for the Mayan people's books of ancient history and science. The Spanish found these books and felt they were the Devil's work since they were in Indian characters, containing superstitions and "the Devil's falsehoods" which led to the Spanish burning them. This "Burnt Book" made 500 years after the first voyage of Columbus to America, attempts to evoke the style of the original codices. There is no library that should avoid buying this book. It is a tribute to contemporary printing and the great art of Leandro Katz who has been making books for a very long time, over 35 years. It is a bargain and a very good example of what Johanna Drucker has been discussing in her most recent book about Artists' Books.

The Narrative Corpse, a Chain-Story by 69 Artists, edited by Art Spiegelman and R. Sikoryak (Richmond, VA, Gates of Heck and Raw Books, 1995, \$25.00) is a beautifully crafted take-off on *Le Cadavre Exquis*, the parlor game played by André Breton and his Surrealist gang.

This version includes 69 cartoonists, who were asked to write and draw each three consecutive black and white panels that were to be forwarded to the next artist on the list. Each one was sent a three panel grid accompanied by a character sheet for the simple stick figure who would act as the unifying central protagonist. Given one week to add their panels and send them on to another artist to continue the chain, each artist was allowed to see only the three panels that immediately preceded his own. The project has taken five years, the game has been called to a halt, and herein is this wonderful narrative that is a long, thin book, telling a remarkable tale in cartoons.

Sticky is a generic everyman, who gets into all sorts of "sticky" situations devised by the authors. This gorgeous oversize production is in beautiful color with staggered margins for easy page-flipping. An artist book, this is a collectible and a deluxe edition. Get this one for the library, for your own personal collection, and for the continuity of a Surrealist nightmare.

Die Notizbücher der Mademoiselle Heidi Schreber/Los Cuadernos de Mademoiselle Heidi Schreber/The Notebooks of Mademoiselle Heidi Schreber by Miguel Ventura, with drawings and texts compiled according to the guidelines established by NILC (Mexico, 1995, \$20.00) It seems that new integrationist tactics by the New Interterritorial Language Committee serves to integrate the society by simplifying the language. There are texts in Spanish, German, English, Chinese, Arabic and Swahili. There are erotic and pornographic sentences--as well as philosophic, medical, scientific, and even spiritual ones. A mixture of a hymnal and an erotic manual, this book reflects "If literature lacks honor, it lacks everything." This is a reading of the graphophilic schizophrenic Daniel Paul Schreber--mingling excerpts of a memoir of Schreber with art brut drawings of wild-eyed faces, penetrated by snaking forms, which often are words. A discussion of some of the precepts that have irritated and that have supported Mexico. A hallucinatory journey roughed over cultural, personal and psychic confines. See what you think!

Billy by Jerome Saint-Loubert Bié (Los Angeles, AMO Gallery, 1955, \$39.00) is an amazing diverse set of drawings of a case of books advertised by IKEA, called Billy, as configured by the artist in a myriad of different ways on the page. The drawing frontally becomes a series of shelves spun around on each page and drawn with utter ease, while the back of the bookcase is also drawn on each page in a different configuration.

Text Blocks: Notes on Complementarity by John Byrum (Port Charlotte, FL, Runaway Spoon Press, 1995, \$5.00) is a reading of a book and then handwritten notes taken, resulting in this book, .

Text Blocks, drawn by John Byrum (Runaway Spoon Press, '1995, \$5.00) is a kind of series of sumi paintings from a text, ending with "You Eat Today."

Object Lessons by Mike Metz (New York, OpenLock Press, 1993, \$8.00) is a series of double pages, in color, with the statement "Stare cross-eyed until objects overlap." I wish I could, but I cannot manipulate my eyes that way, but I am sure there are some readers who will get a 3-D effect.

Bronx Brazil (a foreign movie) by Jennifer Jazz (Bronx, NY, 1995, \$15.00) is a kind of stream of consciousness poetry mingled with stark black and white photographs of life in the mean lane. Poverty, male-female relationships, everyday life in , the private mingling into personal into public. Spiral bound, this volume speaks chapters of tough life with an eye of an observer.

Collected Histories: Prahra 1836-1995, a sculptural installation by Lauren Berkowitz, is a wonderful portfolio of a historical timeline from 1830 - 1995 of an area within

Melbourne, Australia, as well as photographs and documentation printed on silver to make a fascinating remembrance of an installation the artist created about the area. The leporello really works as a portfolio of documentation and becomes more than a catalog. In fact, it is a bookwork. \$8.00 from Printed Matter.

How to Identify a Quality Cloud by Immaculate (Gomez-Rejon) (Chicago, Immaculate, 1995, \$3.00). The booklet describes the color, style and luminance of Immaculate Clouds. This is a satire on consumerism and advertising, as well as hype, but I think I might even buy a cloud from Immaculate Cloud Company if I had the gump-tion to do so. Not a bad idea at all--escape into real space, not cyberspace.

doublepoem by Marcello Diotallevi is a limited edition (50) small book printed on black paper published by Serendipity Publications in London, England, created in 1992 but only published in 1995. Silkscreened on black paper, each double page is a double poem printed in silkscreen. Simulating handwriting, each line is a word in wonderful colors for each two page spread, and the back side is always in silver ink. So one side is gloriously in color, but if you lay out the back pages, the whole affect is gray or silver. This double visual poem excites in the "reading" and interactive experience of the reader, as well as in the exquisite printing. This is a beautiful book available from Marcello Diotallevi, Via Veneto 59, 61032 Fano (Ps), Italy.

K.S.I. by Betsy Kenyon (Chicago, 1995, \$9.99) is the culmination of a performance/installation project begun two years ago, and executed in various sites across the United

States. Interested participants were recruited to become "agents" and instructed to repeatedly perform tasks mapped out in the book. They were to define a particular area, collect discarded objects, tag them, and photograph their findings. These photographs were reproduced on posters placed in the same location where the collecting was executed. The posters posed simple questions about the findings, and a hotline number was included, setting up a potential dialogue between agents and the community they were working in. Agents were encouraged to target the same area over an extended period of time. Scrutiny of a particular site revealed repetitions, setting up possible narratives about individuals residing there. The obsessive collecting and posterizing infused the found objects with an importance they had lost, bringing into question the meaninglessness of the discarded object. The corporate face and surveillance tactics of K.S.I. combined with the seemingly futile and obsessive nature of the work insures a complex reading, varying from power/dominance to humorous commentary--in the form of a recruitment/instructional manual for potential agents.

The spiral-bound book printed in many colors includes photographic documentation, diagrams, examples of the

identification system, examples of posters, and the last page is printed on sticker stock. Edition is 200.

The Flight into Egypt by Timothy Ely (San Francisco, Chronicle Books, 1995, \$25.00) is a visually stunning multiple of a one-of-a-kind artist book which was created in 1985. Although unlike most of Ely's books, since there is an underlying narrative stream which permeates the book, **The Flight into Egypt** incorporates Ely's favorite tools: exotic scripts, sacred geometries, puzzling cartography, astrological predictions, and delicate landscapes--all incorporated on pages which are universes.

Ely discovered his grandfather's notebook of a trip he made to Egypt in 1928, which lasted 16 weeks. This book inspired his grandson, Tim Ely, to create an extraordinary, handbound artist book, a masterpiece crafted of sand and bone and the whispering secrets of the desert. As Terence McKenna relates in his preface, the "brooding presence" of this bookwork emanated from all its parts. The binding, which cannot be simulated in this multiple edition, is a many-textured thing. As he states, the book is "part book, part journey, part secret doctrine, and part jewel."

Tim Ely wants to change you. These pages will change you, will change your concept of who you are, will change your concept of what a bookwork is, and what a book can do. You will be elevated to a higher plane--or you are a very insensitive person. You cannot avoid succumbing to these mysteries, from which you can really emerge a different spiritual being. Perhaps **This Flight into Egypt** will allow you to emerge from the dark into the light, ever changed, ever restored and renewed to beauty. Where else can you get that experience for \$25.00!

BOOKS FROM FRANKFURT

From Coracle Books:

Damaged Nature, Auto-Destructive Art by Gustave Metzger presents two texts, "nature Demised Resurrects as Environment" (1992) which constitutes a polemical statement on the ways in which "Environment" is perceived in the late Capitalist world. Accompanying this is a reprint of the key text of Metzger's theory of auto-destructive art, given in a lecture in 1965 and published that same year along with Metzger's five manifestos for Auto-Destructive Art. Included is a chronology and bibliography by Clive Phillpot and a text by Andrew Wilson that puts Metzger's work in the context of histories of dissent and art. £8.95 plus £1.50 postage to workfortheeyetodo, 51 Hanbury St., London E1 5JP, England.

Docking Competitions 1991-95 by Erica Van Horn & Laurie Clark (1995) could not be invented if you tried. Created by Members of the Women's Section of the Royal British Legion and the Women's Institute, the competitions vary from Women's Names beginning with the letter M or one for the prettiest egg cup. Drawings are charming, layout is elegant, endpapers feminine, of course. £7.50

Project Blue Book by Chris Wilder (Gent, Imschoot, 1995, 900 BF softbound) has a silver foil cover with orange and blue silkscreen. This UFO book appropriates an underground classic, the U.S. Department of Defense's inquiry into unidentified flying objects from 1948-1969. The original of this government-sponsored wild goose chase was formerly in the possession of Dragnet's Jack Webb, who donated a microfiche copy to UCLA. Chris Wilder found it at UCLA. Includes diagrams and photographs. Be prepared to believe it all. For UFO buffs & artists too Incredible!

Von Anton bis Zeppelin: Ein Figurenalphabet by Peter Malutzki (Lahnstein, Germany, FlugBlatt-Presse, 1995, 500 DM) is an outstanding example of sculpture, photography and alphabet mingling to make a whole that is truly unique. The sculptures in question were made between 1989 - 1993, using concrete iron. found objects, portraying alphabet letters. In turn, they were photographed with adjoining texts by Hans Arp, Italo Calvino, Lewis Carroll, Yoko Tawada, Michail Bulgakow, etc. The book is printed as a leporello in 100 signed and numbered copies. A photographic tour through the alphabet with whimsy. Write to FlugBlatt-Presse, Peter Malutzki, Hochstr. 12, D-56112 Lahnstein, Germany. Ask for their catalog as well. It shows many fascinating offset books.

Wild in the Streets by Dan Graham and Marie-Paule Macdonald (Ghent, Imschoot, 1994, 1500 BF softcover) was originally scripted as a rock opera. A paean to the 1960s and to anyone under thirty, this book is made up of photo-collages and drawings by architect/writer Macdonald. There is even a pop-up set in the middle of the book. We suggest you take this book and sit down and read the libretto. The music will come from within--an opera that means to be seen, but at least it can be read.

For all of us who remember the 60s. This problem of ageism in the U.S. is taken up by the authors of this book to assuage the fears of those who were seduced by this cult of youth. It may change your mind about how rock and roll was deemed to be "revolutionary" and really was not. A politically charged bookwork.

Jim Hodges is a book which accompanies exhibitions at the Center for Curatorial Studies, Bard College and CRG, New York City of an artist who creates architectural spaces in a gallery setting. The small booklet has different color papers for pages, and then tells a story by the artist about a man who collected rooms. Then a short statement about his work. And then more stories--delightful, poetic stories, vignettes of emotional happenings. A small book (\$5.00) from CRG, 93 Grand St., New York, NY 10013. This is an artist to watch.

"I wonder what the space is like between the sun and moon during an eclipse, and if it bears any resemblance to the space of two people's memories of their time together."

Small Boxed Editions

No Words by Irma Blank (Livorno, Italy, Belforte Editore Libraio \$35.00) beautifully printed miniature volume of the text of Gertrude Stein's *Everybody's Autobiography*. On the left hand side is the text as written and on the right hand pages one finds a deconstruction (read obliteration) of the text. How beautiful it is, as if one systematically blocked out each word with pen and ink.

The Italian translation appears in the back of the book. What a fine little volume, and how significant this book is in this version. 963 in the edition, with 36 including an original work by the artist in limited edition.

Post War Photo Album by Victoria Staza is a series of small black and white photographs sewn together to make an accordion book, with small color abstract photos adhered to the back. The text would take time to decode, but each book looks like an original. \$32.00

Book Box 2: The Children's Press is the second set of miniature books made by children through Paul Johnson's Book Art Project in Manchester, England. Using simple photocopying processes and offering an organizational framework to teachers interested in involving their own pupils Johnson has produced three books created by 6-10 year old pupils at an Asian school, consisting of imaginative, wild narratives and tipped-in color illustrations. In a box with diagrams and instructions on how to do it. Price is £6.00 plus postage from Paul Johnson, The Book Art Project, Manchester Metropolitan University, Manchester, England M20 2RR.

Mine Fields by Bill Burke (Atlanta, Nexus Press, 1995, \$50.00) is the third book in a saga, a journey through the mine fields of Cambodia and Southeast Asia, where Burke's portraits of people and landscapes collide with official documents and diary entries to lead the reader through this visually rich artist book.

Published by Nexus Press, which feels this kind of book, a lush, intricate offset printed work of art in book form, crafted completely without the use of computers, may be the last of its genre. This photographic psychodrama provides a sometimes disturbing, sometimes reassuring glimpse into a region ravaged by war and repression. Burke uses collected ephemeral and personal influences that range from cigarette wrappers to the end sheets of the book that incorporate stills from the film *Apocalypse Now*, creating a kind of quilt of images that complement his own photographs.

Fortune cookie fortunes, typewritten notes, handwritten notes, gatefolds, and his amazing photographs that capture a culture--all of these create layers of images and words that allow the reader to experience intimately what Burke was seeing and feeling. A facsimile of one of his small notebooks is also included in the book as a separate publication. Burke gives the reader the feeling of being in a "close-up" of his experiences--a magnified lens into a world

mostly unknown to the average "reader" of this remarkable bookwork. This is not objective documentary, but intimate gut-level emotional reaction with camera to the Cambodian conflict. One can feel the heat, the sweat, the noise, yet one also feels the same emotions about Burke's personal life--the heat, the sweat, the breaking apart like an amputation itself. Immobility, conflict, frustration are all there not only in Cambodia but in Burke's own domestic hell.

How strange when I heard this morning on NPR that this is the end of photography as truth, as portraying the truth in visual form; that photography from now will be only an illustrative medium, and no longer can be deemed as truth since the computer will be manipulating images for us all. This book is the truth--gutsy, emotional, frontal truth. It is truth that can be dealt with as universal, and it is visually documented. It hits you in the face--and that is all right. Buy this book before it is out of print, as Burke's other two books are. Buy it and read it often.

Slow Moving Pictures by John Vieira (Pullman, WA, Score, 1993, \$3.00) include poems that skirt the boundary between drawing and poetry, reconstituting their relationship.

In This Year's Summation by Gay Leonhardt (New York, Boss Books, 1995, \$9.00 paper) asks the big questions with the ironic sensibility of a poet. One of the big questions is whether one is willing to give one's life for one's country. It is ironic that as I write this, the Bosnian issue is being debated in the Congress. These musings are indeed timely. But even the important questions are disposable in our society, and to prove it, she projects her philosophic musings onto throwaway materials, such as paper towels dispensed from a commercial towel holder. The image continues page after page in this accordion-fold book. The ultimate effect is one of elusive statements and images of residual ambiguities.

This series of accordion-fold panels approximates a souvenir postcard layout. The notion is playful, but the subject matter is quite serious. The holder becomes empty--but your mind is full of important issues. Order from Boss Books, Box 1147, Madison Square Station, New York, NY 10159-1147.

Multicultural Books to Make and Share by Susan Kapuscinski Gaylord (New York, Scholastic Professional Books, 1994, \$14.95) is a how-to book for teachers in public schools in teaching students how to make books in the African manner (Name Scrolls, Zulu Beadwork, Wish Scrolls and Adinkra Cloth), as well as The Americas (North, South and Central), Asian slat books, palm leaf structures, accordion books, and haiku, as well as European Rune Stones, Newsbooks, and medieval books.

Although geared toward the teacher, this book is a clear guidebook for any artist who might want to emulate the multicultural structures of book. The diagrams are clear,

the instructions simple, and there are also suggested readings for each chapter.

GRANARY BOOKS

Abstract Refuse by Ed Epping (1995) presents a collection of English language words identified as heteronyms: two or more words with the same spelling, different pronunciation, different meaning. The dual and sometimes triplicate existence of these words is combined with visual images to examine a structure for the mechanics of remembering and forgetting. A great gift for those who are caring for Alzheimer patients. Designed on a Power Mac and printed on an HP 1200 C/PS, perfect bound in an "unlimited edition" the first printing is 200 copies signed for \$100.00 A gem of a gift even to yourself.

The History of the/my WOR(L)D by Johanna Drucker is a reprint in trade edition of a book which Drucker produced in letterpress. This offset printed volume provides a striking alternative to the familiar telling of historical events. Drucker's account of mythic and major moments in the course of Western Civilization marches roughshod over received traditions. Iconoclastic with both reverent and irreverent references, humor and wisdom, poetic language and a truly discriminating imagination, this work is a combination of typographic innovation, visual puns, and linguistic play unique to Drucker's style. You must see this to believe it! The imagery is such a trip—how about a documentary photograph of the Last Supper? Or of Moses taking his first tentative steps into the waters of the Red Sea? In red and black, the pages move as if they were three-dimensional on the page. Her story becomes a tour de force! \$50.00 in casebound edition, with dust jacket printed letterpress by the author. 8½ x 11", 40 pages.

Available from Granary Books, 568 Broadway, #403, New York, NY 10012.

Periodical Reviews

Versus, a nationally recognized periodical from the University of Leeds, is a magazine independently produced by a group of artists and writers who live and work in the north of England. Published 3 times a year, each issue has a broad theme that attempts to engage contemporary cultural phenomena. For instance, Issue #4 addresses "Spaces & Territories" and includes interviews with John Baldessari, and several artists' pages. There is an article about European Performance Art, a project of six postcards by Jin-me Yoon, an article on the structure of sound by John Hutnyk, a discussion of "the other" by Barbara Hunt and Suzy Kerr, a dialogue with Nicholas Zurbrugg and Paul Virilio, in an exciting design. Issue #5 will be about "Filthy Art & Money", including an interview with Christian Boltanski, writing on the National Photography Conference, and artists' pages from John Baldessari, Sharon Kivland, David Bate, and Nicky West. For more subscription information write to Versus, P.O. Box HP44, Leeds, LS2 2QX, England. email: versus@leeds.ac.uk

Joy #2 has been issued by Laurel Beckman and Ryan Hill, editors. They have created a parallel universe in which there is an invasion, a threat to parental productivity. Promoting a gay and lesbian challenge to the culture's reproductive mythology, the editorial maintains that gay and lesbian communities reproduce tangentially and culturally through innovation or preservation.

This magazine housed in a cardboard mailing envelope which is imprinted has a very large poster and interplanetary newspaper within, printed on both sides. There is a story, "Martian Sighting in Hollywood, which can be read by cutting out the center circle, placing it over your head and rotating the hole around your neck. It is beautifully printed, in fact, and plays with light as you hold it up. There is lots to read and to view. The poster, diazo page printed silkscreen on the back is 11½ x 9". the cover is printed letterpress in three colors on the rigid envelope. Only \$5.00 from 3302 Descanso Dr., Los Angeles, CA 90026. Web page is: beckman@earthlink.net

L'Observatoire #4: Les Lieux du Passage is one of those incredible printing experiences in which artists were invited to work on a particular theme within the format of the review. Public Space is the theme in this issue, also dedicated to artist's books and posters for urban spaces. Each artist was given eight pages, except for Tania Mouraud, whose work links all the others being the first and last page of each section, linking all the others without necessarily having any prior knowledge of them, a kind of nexus. Some of the pictures are unexpected and sometimes harsh. **Les Lieux du Passage** demonstrates the fragility and transparency of this physical or mental boundary which allows access of the public to the private, of memory to the present, of life to the elsewhere.

The artists are Sylvia B., Andrea Blum Inga Knolke, Laurent Malone, Francine Zubeil and others. The price is not for the weak-minded, but a collector's item. \$50.00

The Siren, The Literary Magazine of Eckerd College, is full of Prof. Kirk Ke Wang's remarkable art. Full of poems, essays, book reviews and the like, it is a beautifully produced student publication. \$6.00 a year from The Siren, Box 1514, Eckerd College, 4200 54th Ave. South, St. Petersburg, FL 33711.

Score, a Magazine of Visual Voice has returned. The first issue of the new series includes Beining, Bennett, Berry, Byrum, Frost, Gagnon, Gomez, Harrison, Higgins, Lenoir, Lora-Totino, Maggi, Nash, Nikonova, Perrone, Polkinhorn, Segay, Stussi, Thales, and more. Subscriptions are \$10.00 per issue for individuals and \$15.00 for institutions to Crag Hill, 1015 NW Clifford St., Pullman, WA 99163. This is the only American periodical entirely devoted to visual poetry. It's still exciting and international. Be sure to check this one out and subscribe. The magazine is edited by

Spencer Selby and Crag Hill. There is also a list of publications available from Score.



Zine Reviews

Chicken State University Alumni Bulletin & Schedule is the product of Timothy Patrick Butler in San Francisco, each issue of which is printed on different color paper, has remarkable graphics, satirizing academic culture and contemporary society. For more info, write to CSU, P.O. Box 642712, San Francisco, CA 94164-2712.

The Lime Green News is out again with #13, with poetry pages, mail art, Dada terrorism, Reader's Poll results, and much more. Write to LGN, 125 Brower Dr., Glorissant, MO 63031.

Wingnut, the fanzine of eternal youth, has been reborn out of chaos and garbage. The present issue has 51 pages plus a 17-page "Weirdness Section". There is a free flexi-disk (Secret Stars/Trollin Withdrawal/Fat Day). Cover by Ed Higgins III. Send \$6.00 postpaid to Wes Wallace, P.O. Box 803128, Providence, RI 02906. Checks payable to Wallace, please.

CD Rom Review

Scrutiny in the Great Round created by Tennessee Rice Dixon and her Paris-based collaborator, Jim Gasperini, is one of the most beautiful CD experiences I have ever seen. Based on the book by Rice Dixon which was published by Granary Books in New York (1992), the CD Rom is completely interactive, seductive, beautiful and technically innovative, with a musical score that makes this experience a must! There are images of horses, a sea horse, a man, woman, and wondrous symbols of moon, sun and wheels. These interact randomly or by a flick of your finger, you can control the sequences. It is lyrical and poetic. The book as is the CD is full of personal imagery, intimate but with universal iconography of fertility and growth, mating and impregnation. The CD transforms the personal and intimate into universal and meditative.

You will find it in your CD and special stores in December, including an interview with each member of the creative team, including Charlie Morrow for the music. Price ranges from \$49 to \$45 for this hybrid CD (for Mac and PC). For librarians, contact Calliope Media, 1526 Cloverfield Blvd., Santa Monica, CA 90404-3502 or phone 1-800-33MAXIS.

art reader

Design Quarterly 162 has as its theme: LA:NY/NY:LA with Christopher Knight writing about LA and Diane Lewis writing a long poem about NYC. Available from MIT Press, 55 Hayward St., Cambridge, MA 02142.

see: a **journal of visual culture** in its second issue includes Fazal Shekih's documentary portraits from African refugee camps; a fictional account of an obsessive critical theorist by C.P. Rosenthal; Martha Madigan's surprising figures in light and texture; a tongue-in-cheek analysis of Melrose Place's resident photographer, Jo; and a series of "inscrutable objects" photographed by variety of artists. Artists' pages by Rick Hock, David Levinthal, and much more. Still a glossy coffee table magazine.

Issue Number 3 features artists who photograph work which analyzes and documents their original cultures, Nagasaki Journey by Yosuke Yamahata; an illustrated essay in defense of the controversial work of Sally Mann; a remarkable eight-page bookwork called **Helio Libri** by the Starn twins, Mike and Doug. This is a new feature, called Open Space, which provides a blank canvas for artists involved with the photo novella, image/text/works, artist's books and other means of presentation that defy classification. Published by the Friends of Photography, San Francisco and distributed by MIT Press or from your friendly newsstand. \$18.95 which is not so friendly!

Lost & Found Times #35, John M. Bennett's continuing anthology, has work from Al Ackerman to Crag Hill and so many others that it is impossible to list them, but you won't be disappointed when you send \$25.00 for 5 numbers to Luna Bisonte Productions, 137 Leland Ave., Columbus, OH 43214. It has turned into a cult! If you're inclined toward literature, poetry and visual poetry, this is for you. And Bob Grumman's column is a joy. Read about Kostelanetz's new book and Burning Press's productions and even Umbrella Edition's new book.

P-form #38 (Winter 1995/96) includes a column called "Webworld: sites for artists" by Ken Thompson which gives resources for artists, such as Artswire, ArtNetWeb, Art on the Net, ArtsUSA, and the Art Deadlines List.

It also has an article on the Politics of Black British performance, Lin Hixson's advice on how to survive as an artist, and Linda Montano's art/life projects. Check it out at your local bookstore, or get it at Printed Matter, 77 Wooster St., New York City. \$13.00 a year for individuals, \$20.00 institution from Randolph St. Gallery, 756 No. Milwaukee Ave., Chicago, IL 60622.

JAB 4 is an important issue of this new Journal, edited and designed by Brad Freeman. What a joy to read a beautiful journal on artist books. And to read Janet Zweig on the Failure of Artists' Books, as well as the critical necessities