

EXHIBITIONS

CURRENT

Polish Artists' Book Exhibit. Stanford University Libraries. 22 August - 15 November 1997.

Marcel Broodthaers: Poetry and Painting, books, catalogs, and ephemera at Neues Museum Weserburg, Bremen, Germany from 13 July - 19 October 1997, curated by Guy Schraenen.

Livres d'artistes. L'invention d'un genre 1960-1980, 29 May - 19 October 1997 at the Galerie Mansart, 58 rue de Richelieu, 75002 Paris. Every day except Monday from 10am to 7pm. Curated by Marie-Cécile Miessner and Anne Moeglin-Delcroix. Ca. 300 books by 75 artists of all nationalities.

The Space of the Page. an exhibition showing how the book and its pages have been realized over the last 30 years as sequence, continuity and material from 25 September 1997 through 4 January 1998 at the Henry Moore Institute, 74 The Headrow, Leeds, England. The Notes on the selection, compiled by John Janssen and published by the Institute, accompany the exhibition. The exhibition has been edited by Erica van Horn, Simon Cutts, and John Janssen.

Artist's Books. From the collection of Stedelijk Museum, Amsterdam. At the Stedelijk. 20 September - 19 October.

Private Corners. Handmade books by Susan Hensel, 19 September - 14 November, South Haven Center for the Arts, So. Haven, MI.

CCAC: 25 Years of Book Arts, 11 September - 25 October 1997, curated by Betsy Davids. At San Francisco Center for Book Arts. Lectures on 3 October, 15 October. Features work of more than 30 faculty, students, and alumni from the California College of Arts and Crafts who have had a continuous presence in the book arts over the past 25 years. Artists represented include Betsy Davids, Nance O'Banion, Johanna Drucker, Wolfgang Lederer, Tom Ingles, Steve Renick and Alisa Golden. Besides the lectures by Betsy Davids and a group of artists on the 15th, there will be a Reading: Poets Pulling Prints, by Michael McClure and Opal Palmer Adisa reading. A complimentary broadside, printed at the Center, will be given to all attending.

The Book Room: George O'Keeffe's Library at Abiquiu, 10 December 1997 - 21 February 1998 at the Grolier Club, 47 E. 60th St., New York City.

Claire Owen: Through a Window in the Forest Wall, prints and books, at Nexus Foundation for Today's Art, Philadelphia, PA, 3 - 26 October.

Lois Morrison: Fabric books. 8 September - 31 October 1997, curated by Constance Woo. Resnick Gallery, Long Island University, Brooklyn, NY 11201.

The Uncommon Book. Sun Valley Center for the Arts and Humanities, Sun Valley, Idaho. Through November.

Blue Heron Gallery Juried Book Show. 3 - 25 October 1997. Lecture by Sandra Kroupa, curator, UW Special Collections, 11 October. Half poetry, half artist books. Curated by Catherine Michaelis, May Day Press and Beth Dunn, Westside Stories. The gallery is located on Vashon Island, Washington.

Contemporary German Book Art at Ohio University's Vernon R. Alden Library. 23 September - 15 December including 58 books. Traveling show. Catalog available after mid-November from Sheppard Black, Special Collections Library, Ohio University Libraries, Archives & Special Collections Dept., Athens, OH 45701.

Unbound: Art in Bookform, Book as Artform is an exhibition of contemporary sculptural works which feature the work of Mark Arcander, Amos Kennedy, Ronald Leax, Buzz Spector, and Margaret Wharton. This exhibit will also explore book-related areas such as hand-printed books, rare books, artists' books, comic books, and more. 9 October - 15 November 1997 at the Herron School of Art Gallery, Indianapolis, IN. See <http://www.herron.iupui.edu/gallery/schedule.html>

Art of the Book '98, a juried show of members' work celebrating the 15th anniversary of the Canadian Bookbinders and Book Artists Guild. Opens in March 1998 in Toronto and will travel across the country until the end of 1999. For more information, see: <http://kawartha.net/~rmiller/cbbag/CBBAGhome.html>

Fifteen Visions of Book Art with Lynne Avadenka, John Balkwill, Susan Sayre Batton, William Drendel, Katherine Kuehn, Pati Scobey, Susan Skarsgard, Buzz Spector, Pamela Spitzmueller, Bonnie Stahlecker, Wesley Tanner and Barbara Tetenbaum. University of Michigan Museum of Art in Ann Arbor, Michigan from 22 October 1997 through 4 January 1998.

San Diego Book Arts Inaugural Group Exhibition. Malcolm A. Love Library, San Diego State University, 1 - 29 October 1997. Opening reception: 16 October, 4 - 6 p.m., Special Collections Rm, 4th flr.

Women of the Book: Jewish Artists, Jewish Themes, curated by Judith A. Hoffberg. Bookworks from Australia, New Zealand, Canada, Israel, Italy, and the United States. At Finegood Art Gallery, West Hills, California. 23 November 1997 - 11 January 1998. Panel Discussion at opening on afternoon of 23 November. This show is available for travel to any and all venues through the year 2000. Contact Umbrella, P.O. Box 3640, Santa Monica, CA 90408 or umbrella@ix.netcom.com

RECENT

Private Histories: Four Centuries of Journal Keeping, curated by Christine Nelson, at the Pierpont Morgan Library in Manhattan through 31 August.

Book Works: Pacific Center for the Book Arts, Members Exhibition. 11 May - 28 June at the San Francisco Public Library. Catalog available

You Call that a Book? Sculptural Expanded Books at the San Francisco Center for the Book from 10 May - 14 June.

International Copy Art Archive, a contemporary art and documents collection specializing in art made with copiers under the direction of Reed Altemus since 1992 was seen at the "Past Present, Post" exhibition at the Columbia College Center for the Book and Paper Arts, Chicago. April - May 1997.

AIGA Fifty Books and Fifty Covers at Minnesota Center for Book Arts in Minneapolis 11 August - 21 September 1997.

Les Bicknell: On-site Project at Camden Arts Centre in London from 5 August - 21 September 1997. During the period, Bicknell created a series of new sculptural bookworks.

Also Known As.../Books by Dieter Roth, curated by Barbara Moore, at Swiss Institute, New York, 29 May - 3 July 1997.

Some More Books by Dieter Roth, curated by David Platzker at Printed Matter, 29 May through 3 July 1997.

Janet Pyle: Artist Books at the Corvallis Arts Center, Corvallis, OR from 7 July - 10 August 1997.

Jiri Valoch: Artist Books at Neues Museum Weserburg, Bremen, Germany from 27 April - 6 July 1997.

Summer Reading. 12 July - 30 August 1997 at Printed Matter, New York City with works by Norman Con-

quest, Barbara Ess, Marcia Hafif, Robin Kahn, Ross Martin, Mira Schor, The Tinklers, among others.

Nedko Solakov: by the way at Art Connexion, Lille, France or visit <http://www.icono.org/art/connex.htm>

Nancy Spirtas Kranzberg Studio for the Illustrated Book, Washington University Libraries, St. Louis, MO. 17 September inaugural with lecture by artist and printer, Leonard Baskin.

Piotr Rypson: Selections from his collection of Artist Books from the Avantgarde 1919-1997 at Artpool, Budapest, Hungary from 23 April on.

Polish Artist Books at Galeria DAP in Warsaw, from 15 May - 8 July 1997.

Cereal and Sugar-coated Ideology, a multimedia performance and artist's book, at Printed Matter. 77 Wooster St., New York City. 20 September.

Fixations, Collections, Crushes. Indigo Som of Bitchy Buddha Press showing books and book-like work, letterpress printed and otherwise. 4 August - 5 September at Women's Studio Workshop in Rosendale, New York.

The Artist's Book at FACET Gallery in El Prado, juried by Sas Colby, September 1997, includes work from all over the United States, and only one artist from New Mexico. Taos, New Mexico.

International Show of Visual Poetry and Mail Art 1997 at FNAC in Madrid on 27 September. This demonstration will travel but can be seen permanently on the Internet magazine: *Universal del Libro: Magazine of Art and Literature*, <http://universal-libro.home.ml.org>

Robert Richardson: An Abstract for All Libraries, a text-installation as part of Visionfest6 Sense, North West Arts Board Office, Graphic House in Liverpool, England. The first text, *The Same Words are Different Words*, refers to exactly the same words being different in the contexts of different subjects/books/authors. This is seen in relation to the spines of the books, which emphasize the difference and the ways creativity can use language as a resource which seems capable of limitless variations. The other text, *Different Words as the Same Words*, is concerned with the finite range of words. Although words differ from each other, it is the same range of words which are repeated in different books. This text is seen when looking up from the mass of page edges, emphasizing the limits of language.