

ART READER

The **New York Times** on 25 April featured an article on Conceptual Art by Roberta Smith.

The endurance of the book is featured in an article by Margo Jefferson in a column called "Revisions" with a subhead entitled, "Images Assail, but Adventure is still an Open Book" in the **New York Times** for 3 May. Another article by Martin Arnold in a column called "Making Books" on 28 October commented on the hefty, fat and windy books that sit on shelves waiting for customers who will never come. When did bigger mean better might be the subtitle?

Articles on the art of writing (with the pen or whatever) were featured in the **New York Times** of 5 July and in the **Science Times** of 6 April.

The **New York Times Magazine** for 10 October featured an article on Matthew Barney and the home of the De Menils

Artlink devotes its June 1999 issue to The Future of Art, including long discourses on the art school and goes from Polemic, Success/Practice, Studio/Theory, Access, Scrutiny. An interesting exposé on the education of the artist. Order from 363 Esplanade, Henley Beach, South Australia 5022.

Inter Art Actuel from Quebec has dedicated its #73 issue to Art Action and to the memory of Dick Higgins (1939-1998) concentrating on his Intermedial work with an article on *Fluxus and Intermedia*, an article by Charles Dreyfus, a remembrance of two days in 1993 with Dick Higgins by Jacques Donguy, a bio-bibliography, with illustrations.

ARTnews for May 1999 featured the Century's 25 Most Influential Artists.

The December 1999 issue was devoted to the 10 best living artists!

Art Journal for Summer 1999 features an interview with Marina Abramovic, Nigerian Artists in the Contemporary Art World, the Berlin Biennale, lots of Performance Art in China and a wonderful work in progress, called "Traveling Companions/ Fractured Worlds" by Moira Roth.

art journal for Fall 1999 is dedicated to contemporary Indian art. **art journal** is published by the College Art Association of America.

WhiteWalls for Winter 1999 was dedicated to Crafting History with contributions from Eleanor Antin, John Coleman, Richard Kostelanetz, Kerry James Marshall, Antonio Martorell, Robert Peters, Ellen Rothenberg, Eric

Slauter, and many more.

Object: contemporary craft + design + 3D art from Sydney is an outstanding design magazine with many color illustrations, as well as black and white, which covers the Asian-Pacific, covering everything from jewelry to interior design and lots of news from all around Australia and the Australasian area. With fine writing, great visuals, and a look at the energy and vitality in all of the design world "down under" Ian Were's first two issues of 1999 certainly reflect a wonderful journal for any collection that needs to flesh out their Pacific concerns. **Object**, Centre for Contemporary Craft, Third Floor Customs House, 31 Alfred St., Circular Quay, Sydney, Australia 2000.

Art Papers for July/August 1999 features an article on art in Cuba and its problems, *Notes on Performance Art Today* by Jose Tores Tama, an interview with Liza Lou of California famed for her beaded installations, available at your local newsstand.

Movable Stationery for May 1999 featured a detailed catalog of the *Interfolds* of Marilyn R. Rosenberg. Among the many articles, there is a eulogy to Bruno Munari, who died in 1998. Quarterly publication of The Movable Book Society, P.O. Box 11654, New Brunswick, NJ 08906.

The **New Yorker** for 12 July had an article by Art Spiegelman on Dr. Seuss' political cartoons he did for New York's *PM* in 1941 and 1942, for which he received a Pulitzer Prize. An annotated collection of the *PM* cartoons has been published this fall by the New Press.

Interview for September 1999 has one with the sensational Iranian artist, Shirin Neshat, who has an amazing video installation at the Venice Biennale, whose haunting images of Islam are lifting the veil on a world largely unknown to the West. Interview is by Octavio Zaya.

Rain Taxi for Fall 1999 features an article about Granary Books by Chris Fischbach. In addition, Johanna Drucker's *Figuring the Word* is reviewed by Aaron Kunin.

Adobe Magazine (North American edition) for Summer 1999 features an article called *Forward to the Past: Digital Technology Reveals and Preserves the Human Record* by Robert Shuster. **Adobe Magazine** is available online at www.adobemag.com

Washington Review for April/May features an interview with Chuck Close by William Dunlap, while the September issue deals with Collaboration/Confluence, featuring Komar

and Melamid (an interview) and a graphic novel by Pat McGreal called *Veils*.

The New York Times Science section of 10 August features an article by Denis Pelli on Chuck Close's work which blurs the lines between Art & Science.

The New York Times for 16 November features an article on "Is This the End of the Story for Books?" by Dinitia Smith.

Harper's for November 1999 featured an article by William H. Gass "In Defense of the Book: On the Enduring Pleasures of Paper, Type, Page, and Ink."

Harper's for December 1999 has an article on the Sensation show at the Brooklyn Museum by Lewis H. Lapham with a leading quote by George Santayana: *Nothing is so poor and melancholy as an art that is interested in itself and not in its subject.* The subtitle is "Performance Art" and the subject of that art is Giuliani, the mayor of New York City.

European Photography (Number 64/65) discusses what is "contemporary photography" with critics, curators and gallerists replying to the question. Included are exquisite photographs of Richard Barnes from the excavation of the California Palace of the Legion of Honor, finding 750 intact burials from what had been Golden Gate Cemetery. Included are portfolios of several Japanese and European photographers, such as Julia Kissina, Marco Breuer, Jun Shiraoka, Naoya Hatakeyama, Philip-Lorca di Corcia, John Staathatos, and of course, Andreas Muller-Pohle, the editor and publisher of this remarkable journal. Write to P.O. Box 3043, D-37020 Gottingen, Germany.

Open Letter, a Canadian journal of Writing and Theory (No. 6, Summer 1999) is dedicated to Dick Higgins and is a documentation of EyeRhymes 1997 Conference and Festival of Visual Poetry held in Edmonton, Alberta, Canada from 12 - 16 June 1997, including work by Eastern European visual poets. Texts and many pages of visual poetry are included. For more information, contact Open Letter at 499 Dufferin Ave., London, ON, N6B 2A1, Canada. \$7.00 an issue, (\$9.00 international) or a 3-issue subscription.

Afterimage for September/October has a very important article about the effect of McLuhan on the latest publications from 1996 to the present by Nancy Roth. Perhaps if you want to read about McLuhan instead of McLuhan of the Global Village, then be sure to read this article.

This issue also includes a review of *Jim Pomeroy: A Retrospective* held recently at New Langton Arts in San Francisco. If you do not know Jim Pomeroy, this review will

really help to know an amazing artist and intellect, a wildly admired and profoundly missed figure in San Francisco and a Renaissance man, a performer part excellence.

The Los Angeles Times on 1 December featured Kater-Crafts Bookbinders in Pico Rivera, California where Mel Kavin and his son have tailor-made cover material for particular books such as *Fahrenheit 451* which is covered with asbestos, while a book on *Elephants* was covered with elephant hide, and *Leaves of Grass* by Whitman was covered with AstroTurf. *The Origin of the Species* is covered with monkey fur, etc. This 51-year-old business continues to create fascinating bindings for unusual clients as well as books.

The News of Whirled, an occasional Journal of artifice, faction, scientifiction, and divers inventstories is a journal or zine you can read, but when you finish you may not know what you have just read. It is off the wall but exciting, and I will not tell you what it is about, but Issue #2 deals with Tinnitus, a Ghana Diary, World within Words, and much, much more. Order from 356 Main St., Gorton, MA 01450. You won't be sorry.

Art in America for December 1999 has an important review of the revolutionary eight young artists who from 1957 to 1963 turned Rutgers University into a laboratory for innovative art, including George Brecht, Geoffrey Hendricks, Allan Kaprow, Roy Lichtenstein, Lucas Samaras, George Segal, Robert Watts and Robert Whitman. This is a review of "Off Limits: Rutgers University and the Avant-Garde, 1957 - 1963" which appeared at the Newark Museum from 18 February - 16 June 1999.

