

Ziggurat, Accordion-fold books by Norman B. Colp. National Art Library, Victoria & Albert Museum, London. 4 December 1991 - 15 March 1992. Small catalog with essay by the artist, essay by Jan van der Wateren, Curator, National Art Library.

Library: An exhibition of books by 50 contemporary artists. 15 April - 9 May. Granary Books, New York City. Favorite books were requested from 50 book artists by curators Katherine Kuehn, David Abel, and Steven Clay.

Artists' Books: Kurt Larson, UCLA Arts Library, 15 January - 26 February.

Artists' Books: Jim Sullivan, UCLA Arts Library, 26 Feb. - 31 March.

Artists' Books: Dionysus Cabolis, UCLA Arts Library, 3 April - 15 May.

Artists' Books: Anne Marie Spargur, UCLA Arts Library, 20 May - 26 June.

Artists' Books: Scott Sing, UCLA Arts Library, 30 June - 30 July 1992.

Selections from the Judith A. Hoffberg Collection of Artists' Publications and Bookworks and the UCLA Artist's Book Collection, curated by Barbara Drucker, 1 August - 30 August.

BookLinks, an invitational artists' book exhibition, 1 May - 29 May. Space One Eleven, 2405 Second Ave. North, Birmingham, AL 35205.

Public Forum, entitled "Content/Cover/Craft - Issues of the Artist's Book" with panelists Jerry Cullum, Paula Gourley, Barbara Hutsell and Susan E. King.

Livres Sans Frontières, Cru 92: livres d'artistes, livres uniques opened at Galerie Caroline Corre on 18 February - 21 March 1992, including international bookworks.

The Book as Portable Sculpture 3 was held at the College of Creative Studies Gallery, University of California Santa Barbara from 10 December 1991 - 11 January 1992. Spiral-bound limited edition catalog.

Cross Currents: Books from the Edge of the Pacific was shown at the Ringling School of Art Selby Gallery from 23 February - 28 March. The exhibition, curated by Judith A. Hoffberg, is accompanied by a splendid exhibition catalog which documents the 140 bookworks by 127 artists and groups of artists from all over the Pacific Rim. Included are essays by the curator, Harry Reese and Buzz Spector. Each bookwork is described and includes statements by most of the artists. Tipped-in color plates complete this documentation. Available for \$12.50 including postage and handling from Umbrella Associates, P.O. Box 40100, Pasadena, CA 91114.

Slots for the exhibition are available for 1992, after which the exhibition continues in New Zealand.

UMBRELLA NEWS

LOS ANGELES DROUGHT OVER? Well, if you believe a street vendor who was peddling umbrellas for \$3 apiece on Bunker Hill. A couple of days later, a competitor appeared in the same area with a more stylish \$6 model.

The new news director at KCBS in Los Angeles, John Lippman, has banned the use of parasols on camera by his reporters. Lippman even ordered one high-salaried newsmen to make sure that he had stood in the rain for a while before going on the air. Obviously Lippman's a fan of the wet look, or maybe he's trying to save money on umbrellas.

Lippman ordered his reporters to go out in the field without umbrellas. Sources say the purpose was theater. "Action News" is not umbrellas" he told staffers. "Action News" is wet in the rain."

Seeing the station's medical report in the newsroom, Lippman ordered him to do a storm-related story. "What kind of story" the doctor asked. "I don't care", Lippman replied. "Just go out and get wet."

Commenting on the Torman incident, Lippman said: "I didn't want to be presumptuous to tell him what the story was. It was not my field." Lippman said he issued the no-umbrellas order for only one reason: "Because umbrellas get in the way of the shot. We've got to see the reporters."

Lippman seems to have had a change of heart, though. On the following Monday, the day after he vigorously defended his no-umbrella policy, three Channel 2 reporters did use umbrellas while reporting in the rain. Their faces were fully visible.

What is an "umbrella fund?" Well, it is lots of small funds gathered together in one. When you make a typical umbrella fund investment, you buy roughly a half-dozen "subfunds," each one focusing on a different world market. Assets may be switched from subfund to subfund, either for a minimal fee or for free. And most umbrella portfolios are headquartered in Luxembourg.

"After all," (Arthur) Ashe continued, "I am not running for some office of public trust, nor do I have stockholders to account to. It is only that I fall under the **dubious umbrella** of public figure."

The Ludwig Forum in Aachen, Germany is located in a converted **umbrella factory** dating from the 1920s, now a showcase for international contemporary works. The dramatic central hall of the museum is in once the largest umbrella factory in the world, offering 60,000 square feet of exhibit space as well a generous quarters for foundation offices, a library, a cafe, four ateliers and a suite of rooms for visiting exhibitions, together with an adjoining sculpture garden.

Because umbrella-making was largely a sit-down job, ceilings were low. By removing ceiling and floor cladding the architects have created a two-story principal gallery.



PHOTOGRAPHY

REFERENCE

The Contest of Meaning: Critical Histories of Photography, edited by Richard Bolton (Cambridge, MIT Press, 1992, \$24.95 paper, \$40.00 cloth) contains 114 essays, with more than 200 illustrations, which examine and challenge the prevailing formalist values of late modernism that have been applied to the photographic medium and suggest new ways to explain the history of photography.

Contributors from Douglas Crimp, Jan Zita Grover, Christopher Phillips, Carol Squires, Benjamin Buchloh, Esther Parada, Abigail Solomon-Godeau, Richard Bolton, Catherine Lord, Rosalind Krauss, Deborah Bright, Martha Rosler, Sally Stein, and Allan Sekula examine the social consequences of aesthetic practice and look at how photography constructs sexual difference, how it is used to promote class and national interests, and look at the politics of photographic truth. The complex roles of photography within society are probingly examined.

EXHIBITION CATALOGS

Andreas Muller-Pohle: Arbeiten 1976-1991 is the documentation of an exhibition which was held in 1991 at the Brandenburgischen Kunstsammlungen Cottbus at the Museum für zeitgenössische Kunst, Fotografie und Plakat. Muller-Pohle, editor of **European Photography**, in a well-known photographer in his own right, with transformational and composed abstract photographs. Exquisitely reproduced, these photographs show the wide range of an astute photographer who has travelled widely and well. Available from the Museum, Spremberger Strasse 1, Ecke Altmarkt, D-0 7500 Cottbus.

Alma Lavenson: Photographs by Susan Ehrens documents the work of this most intuitive photographer for over 60 years. This is the first book devoted to the photographer's work, tracing her development from an accomplished amateur pictorialist to an innovative fine art photographer. Born in 1897, she took up the camera as an amateur around 1918. By the early 1930s, she was honored with one-person exhibitions, and she exhibited with Imogen Cunningham, Edward Weston, and Ansel Adams in the 1932 inaugural exhibition of Group f/64. Ehrens, using the archives of the photographer, has assembled the first record of the artist's extensive exhibition and publication history, including exhibitions from the 1920 through the 1950s, including **Family of Man**, 1955.

Included is a portfolio of Lavenson's images, the majority of which have never been published, as well as her 1926 Mexican photographs, found in her darkroom shortly after her death, accompanied by travel letters from her 1926 journey, during which she bought work from Diego Rivera.

The artist died in 1989, after major shows at the Friends of Photograph in 1987, and the Baltimore Museum of Art in 1988. 76 full-tones, 25 halftone illustrations complete this most important monograph, with a biographical chronology, an exhibition history, and selected bibliography. Available from Wildwood Arts, P.O. Box 11426, Berkeley, CA 94704.

NEW TECHNOLOGY

The Polaroid Transfer is a deceptively simple process, according to Stephen Jay Lunsford, photographic artist. An image is photographed using Polaroid film; the negative is prematurely peeled from the positive portion of film; then, the negative material is rolled against a non-photographic surface called a receptor, completing the image transfer.

However simplistic this process may first appear, there are a multitude of variables to contend with during the creative process. Choice of receptor material (watercolor paper, vellum, rice paper, fabric, etc.) length of time the negative material is developed prior to actual transfer, and whether the receptor material will be wet or dry during the transfer are just a few of the many factors influencing the emotional impact of the final print.

Further, the possibility of reworking the image adds yet another creative dimension to this process. Dry pigments, watercolors, pastels, fabric dyes, and Prismacolor pencils are but a few examples of materials that can be used to rework the Polaroid Transfer, offering the artist an almost unlimited ability to transform the photographic image.

Even the physical properties associated with this process adds to the singular qualities of the finished transfer. Because the Polaroid negative is destroyed during the transfer process, each print is unique and cannot be duplicated even if the original visual vehicle remains intact. Further, the chemical stain which borders the image, as well as occasional emulsion tears during print pull (spots), both signature of the process, adds to the visual impact of the image.

The Polaroid Transfer provides an extremely versatile vehicle for the visual artist, allowing for fully rendered images with a beautiful softness, as well as partially rendered images reminiscent of ancient frescos. The visual possibilities are unlimited for creating powerful, singular images.

Write to Stephen Jay Lunsford, 4141 Sirius Ave., Vandenberg Village, CA 93436. (805)733-3154.

BOOKS

Stolen Glances: Lesbians Take Photographs, edited by Tessa Boffin and Jean Fraser (London, Pandora Press dist. by HarperCollins, 1991, \$23.00 paperback) is an anthology of 31 photographers and writers, exposing the concerns of sexual identity throughout history, lesbian erotica, and alternative artistic practices that abandon existing stereotypes.

The editors have built a strong case for the right to diversity in images and sexual practices, "looking for work which concentrated on constructed, staged, or self-consciously manipulated imagery which might mirror the socially constructed nature of sexuality." Ranging from Alice B. Toklas, Gertrude Stein and Radclyffe Hall to essays on historical perspectives, developing identities, and "James Dean: The Almost-Perfect Lesbian Hermaphrodite", **Stolen Glances** examines how lesbian consciousness has formed and the direction it may move towards in the future.

Some of the artists and writers are Deborah Bright, Cathy Cade, Tee Corinne, Mikki Ferrill, Jackie Goldsby, Jan Zita Grover, Morgan Gwenwald, Jill Posener, and many others from Great Britain and the U.S.

Between Home and Heaven: Contemporary American Landscape Photography, with essays by Merry Foresta,

Stephen Jay Gould, and Karal Ann Marling (Albuquerque, University of New Mexico Press, 1992, \$50.00 cloth, \$35.00 paper) celebrates the new collection of landscape photography by the National Museum of American Art. Collected since 1987 with the help of the Consolidated Natural Gas Company Foundation, the collection now totals 300 photographs by 50 photographers from all around the United States.

The travelling show, now at the museum in Washington, D.C. through 28 June, contains 130 of these images, with a beautiful exhibition catalog, which cites the timeliness of such a collection where artists now address land management and conservation issues, although still visually beguiling.

A checklist of the show, selected bibliography and biographies complete this magnificent volume of 132 duotones. The exhibition will travel to the Carnegie Museum of Art, New Orleans Museum of Art, New York State Museum, Albany; the Cleveland Museum of Art, and the Virginia Beach Center for the Arts.

Revealing Territory: Photographs of the Southwest by Mark Klett, essays by Patricia Nelson Limerick and Thomas W. Southall (Albuquerque, University of New Mexico, 1992, \$60.00 cloth, \$29.95 paper) contains 115 plates, some of which are in color, which examine the way people have occupied and experience the Southwest and the evidence they have left of their presence. Ancient ruins, plywood tepee tourist attractions, sprawling desert cities are balanced with cacti, target dummies, eroded automobiles, decaying sculptures. The new definition of the West informs the essay by Patricia Limerick and Southall documents the evolution of Klett's photography, which lets us know about who we are and where we are.

Measure of Emptiness: Grain Elevators in the American Landscape by Frank Gohlke (Baltimore, Johns Hopkins University Press, 1992, \$59.95 cloth, \$29.95 paper) is the culmination of a five year study by Gohlke, photographing grain elevators from Minnesota to Texas. Stimulated by these seemingly prosaic structures which are actually powerful symbols of the human spirit, Gohlke likens grain elevators to oversized columns of an Egyptian temple. Much like the Italian countryside where a campanile will signify the center of a town, so too these grain elevators are likened to the dominant structure of a society.

Gohlke sees the grain elevator as a functional part of the landscape, the "cathedral of the prairie". The very presence of the grain elevators is a presence against which we can measure the surrounding emptiness, and that explains, in part, its power."

A remarkable volume, concluding with an essay by John Hudson who offers historical and technical background.

ART READER

Lori Van Houten is featured in the January 1992 issue of Northwest Review with mixed media collages and an artist's book.

The Binnewater Tides, vol. 8, no. 3 for 1991 has an artists' book catalog, with an essay by Carol Barton. There are order forms included. A brilliant combination! Write to WSW, P.,O. Box 489, Rosendale, NY 12472.

Alba, Scotland's visual arts magazine, has been revived with Hilary Robinson as editor. Included in the October-November 1991 issue was an article on the Book of Anselm Kiefer 1969-1990, an article on the art of Ian Hamilton Finlay by Duncan MacMillan, and much more. Write to them at 233 Cowgate, Edinburgh EH1 1NQ, Scotland.

The Art Newspaper for February 1992 includes an interview with Marcel Duchamp, which had been buried in the BBC Archives since 1959, published herein for the first time.

The Prince Collector's Newsletter for March-April 1992 includes an article about "Anselm Kiefer's Books" by Max Kozloff.

Artlink from Adelaide, Australia in their Autumn (read Spring for this Continent) 1992 features Museums...on the edge. If anyone in the world wants to find out about Australian and New Zealand museums today, read this issue. For information, write to Artlink, 363 Esplanade, Henley Beach, South Australia 5022.

Karen Wirth writes about "Artists' Books: Remembrance of Things Past, Present & Future" in **The Binnewater Tides**, published by the Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472.

Ruth Laxson, bookmaker extraordinaire, is interviewed by Virginia Warren Smith in the March/April 1992 issue of **Artpapers** (P.O. Box 77348, Atlanta, GA 30357).

Real Life magazine in No. 21/22, guest edited by Lane Relya, includes **Yawn** no. 27 from Iowa City, commenting on the Art Strike, and an article by Chuck Welch on the **Mail Art Network**. Write to Real Life, P.O. Box 1564 Madison Square Station, New York NY 10159.