

# ARTISTS' BOOKS

## NEWS

**Edition 4/93**, a new separate art fair in Basel for original prints, multiples, artist posters, museum design and videos, as well as artists' books and art books. The dates are 4 - 6 June 1993 in Basel, Switzerland.

**UK Artists Books 1992**, a list compiled by Stefan Szczelkun, is now available from Working Press, 85 St. Agnes Place, London SE11 4BB, England. Includes photobooks, artists' fine bookworks & offset editions, artists publishing one book, fine printing, artists books/poetry, comics and mail art/ephemera. Mr. Szczelkun is a dynamo in the field, being a publisher, a researcher, and a catalyst for all book activities in the United Kingdom. He is at present finishing a survey on marketing and promoting UK artists' books, which has been funded by the Arts Council. Available for £1.00.

**Franklin Furnace** has become a shareholder in the 112 Franklin Street Corporation, which owns the historic five-story Italianate loft building on Franklin in Tribeca, in New York City. It now has a permanent home.

At the French Pavilion at Expo '92 in Seville, there was exhibited the **Livremonde**, a large animated book presented by Cogema, creating a link between history and technology, knowledge and know-how..

**Jump Hope** by George Myers Jr. & Dennison W. Griffith (recently reviewed in *Umbrella*) is featured on the front-page of **small press review** for September 1992.

**Eccentric Books** in *Print* for April 1992.

**Sas Colby** writes about a national juried exhibition in San Diego, whereby one sends in only two slides, for which non-members pay \$30.00 (which is a very high price) and your slides are kept if your work is accepted. At the same time, if your work is sold by credit card, the artist is responsible for the 3.6% service charge on the credit card! This is ridiculous. Share with us your experiences of this kind. Juried shows are highway robbery!

## Dealers' Catalogs

Art Metropole has a new catalog #15 for 1992 and it includes audiotapes, videotapes, anthologies, periodicals, multiples and bookworks. Write to Art Metropole, 788 King St. West, Toronto, ONT Canada M5V 1N6.

The Library Fellows have selected Susan Harlan's **Song Lines** as their limited edition publication for 1993. **Song Lines** is a meditation on the human journey and the passage of time, including an accordion-folded line drawing depicting a map with silkscreened symbols drawn in sequence to suggest the narration of a journey. The cover will be cast in metal, anodized to resemble a malachite patina. It will be available in February 1993 from the National Museum of Women in the Arts, Washington, DC.

**Pawel Petasz**, P.O. Box 68, 82399 Elblag, Poland offers a catalog of computer drawings and collages for sale. This 24-page catalog of works by Petasz are available in different

formats from "a file on disk-\$100) through various sized printouts, some signed. They are political, social, sexy and quite remarkable surrealist imagery.

**Lure Art Books** has issued Catalogue 11A: **Many Relished Sorrows**, which has documents and theoretical texts, multiples and artists' books. 2215 R Market St., #315, San Francisco, CA 94114.

**Twentieth Century Art** is the first catalog of Ronny Van de Velde and Jan Ceuleers, which presents contemporary art documentation, artists' books, exhibition catalogs and ephemera. Beautifully illustrated, the catalog contains work from Apollinaire to Zorio, 1068 items. Write to Ronny Van de Velde, Amerikalei 202, 2000 Antwerpen, Belgium.

**Wiens Laden & Verlag** has moved to **Gleditschstr. 37, D-1000 Berlin 30, Germany. Tel: 030/217-08-37 or Fax: 217-29-23.** They have a new catalog available for 1992 with books and editions, journals, graphics and posters, artists' recordings, and their own publications.

**Jim Johnson**, 3350 13th St., Boulder, CO 80302 has a list of bookworks available for sale, from 1978 - 1992. Write for list for resale.

**Paule-Leon Bisson-Millet** has a new List 3/92 which includes a great deal of Cage and Fluxus. Write to Saarstrasse 62, D-6903 Neckargemund 1, Germany.

**Left Hand Books Cat-a-log** publishes poetry and prose by artists, including Charles Doria, Dick Higgins, Alison Knowles. Write to Left Hand Books, Station Hill Road, Barrytown, NY 12507.

**Lyrrik Kabinett**, Maximilianstrasse 38, 8000 Munchen 22, Germany has a new Liste 3, 1992 with wonderful offerings.

**Blazer Art Books & Exhibit Catalogs** is a new dealer that is featuring Contemporary Issues & Artists, Word Art, Photography, Performance, Surrealism & Dada, and everything else in-between. They also search for you. Call 1-800-683-8600, Fax: 1-(508)-693-4806, or write to Blazer Books, Inc., Box 693, Vineyard Haven, MA 02568.

**Arts Bibliographic**, 37 Cumberland Business Park, Cumberland Avenue, London NW10 7SL, England is now offering modern artists' catalogs and monographs, including artists' books. This is an "old" dealer from the 1970s--oddly enough they have some great out-of-print books which they held back from the "good old days" and probably never paid the artists. But you may want to phone (081-961-4277) or fax (081-961-8246) and get their Sale List 1992 or get their Catalogue News, a bimonthly guide to the latest books and catalogs on modern art and design.

**Artists Book Works** in Chicago, in its tenth year, has a schedule of classes, a special workshop by Hedi Kyle on portable books, as well as lectures, and an exhibition of portable books by Hedi Kyle and selections from the Press at Colorado College.

**The FruitMarket Gallery** in Edinburgh, Scotland has been taken over by Graeme Murray as director. As a result, he is promoting the Gallery's publications and editions, as well as Graeme Murray Editions. New titles by Andy Goldsworthy, James Hugonin, and an anthology of works by contemporary artists from Europe and the US, called **Poiesis**, which features various forms of the poetic in the visual arts, including Thomas Joshua Cooper, Simon Cutts,

Ian Hamilton Finlay, Hamish Fulton, Robert Lax, Maurizio Nannucci, and many more. For more information, a catalog of all Graeme Murray editions as well as the museum's, write to The Fruitmarket Gallery, 29 Market St., Edinburgh EH1 1DF, Scotland.

**Granary Books**, 568 Broadway, Suite 403, New York, NY 10012 has a Catalog available with new and recent books by artists.

#### NEW DEALERS

**Pascal Lesnes**, Art Contemporain, 5 Sentier des Buats, 92190 Meudon, France. Sells artists' books, sound by artists and exhibition catalogs.

**Marcus Campbell**, 46 Maddox St., London W1R 9PB, England is a dealer who has art books and artists' books and texts. Write for List 14.

#### GRANTS AVAILABLE

Women's Studio Workshop is soliciting proposals for two types of book grant awards. **Artist's Book Residencies** enable artists to produce a limited edition of a bookwork at WSW's studios. **Production Grants** are designed for artists working off-site producing a small, low-tech project. For entry information, send SASE to WSW, P.O. Box 489, Rosendale, NY 12472, or call (914)658-9133. **Deadline: 15 November 1992.**

#### CATALOG AVAILABLE

**Books Around the World**, an exhibition which started in September 1992 at the Central Library in Leiden, Holland, and then travels to Amsterdam, Hasselt, Deventer, Alkmaar, Vught, Boskoop, Haren and Tilburg, ending in 1994 in Rijswijk, organized by Carola van der Heyden which joins mail art and book art, including envelopes, postcards, catalogs, and bookworks, is documented in a 48-page book consisting of articles about mail art and artists' books, photographs of the objects and a complete list of addresses of the participants. Text is in Dutch with English summaries. Order from Carola van der Heyden, Kolmakersteeg 3, 2311 VE Leiden, Holland or from Bookshop Zandvliet, P.O. Box 11052, 2301 EB Leiden, Holland. The cost is f10,-.

COVER BY Marcello Diotallevi

#### Mea Culpa

**Art History Lesson** by Ann Fessler was published in cooperation with the National Museum of American Art, Washington, DC, not by Nexus Press as indicated in the last issue of *Umbrella*.

#### ARTISTS' BOOKS: EXHIBITIONS

**Guy Schraenen, Book as Artwork** at Boekie Woekie and **Guy Schraenen, Publisher Galerie A/Harry Ruhé**, Amsterdam, 4-29 April.

**Artists' Books from the Permanent Collection.** Museum of Contemporary Art, Chicago, July through 9 August 1992.

**Off the Shelf and Online: Computers move Book Arts into Twenty-First Century Design.** Influence of computer technology on the book arts. Focus on type design, letterpress innovations, and artists' books (including electronic books). MCBA, Minneapolis. 12 September-21 November 1992. Will travel to RIT, University of the Arts, Philadelphia, and the School of the Art Institute of Chicago.

**Zena Zipporah: Assemblage, collage, and artists' books.** McDonough Museum, Youngstown, OH, 19 November - 20 December 1992.

**Caren Heft: Artist's Books.** Contemporary Culture Documentary Arts, Dallas Museum of Art, Dallas, Texas. 15 May - 13 June 1992.

**Verbal Text/Non-Verbal Context: Handmade Books by Wisconsin Artists.** Work by Nicala Aiello, Leslie Fedorchuk, Marta Gomez, Caren Heft, Dara Larson, Leslee Nelson, Jo Anna Poehlmann, Ivan Soll. Milwaukee Art Museum, Milwaukee, WI.

**Anne Siberell: Mixed Media Paintings,** Foster City Museum Gallery, 6 - 30 June 1992.

**Konkrete/Visuelle Poesie,** 5 June - 29 August at Galerie und Edition Hundertmark.

**Gerard Charrière: Books & Paintings.** Geymuller Gallery, Essen, Germany, 18 September - 9 October.

**Josef Constant: Boek-Objecten.** Provinciale Centrale Openbare Bibliotheek, Hasselt, Belgium. 5 June - 3 July 1992.

**Kunstlerbucher: Das Buch als kunstlerisches Medium,** curated by Guy Schraenen, Antwerp. Neues Museum Weserburg, Bremen, Germany. 3 June - 12 September 1992.

**Bernard Villers: Maler, Bucher.** Curated by Guy Schraenen, 3 June - 12 September 1992. Museum Weserburg, Bremen, Germany.

**Tatana Kellner and Scott McCarney** were in an exhibition at the Rensselaer County Council for the Arts, Troy, NY from 8 May - 13 June.

**Sandra Ortiz Taylor: Constructions and mixed media** was held at the Bridge Gallery, EB/A School of Art, San Francisco, CA.

**Ladies Lunch: Books and Prints** by Miriam Schaer, HarperCollins Gallery, 4 - 28 May, New York City

**Under Cover: The Book Becomes Art**, 16 July - 13 September 1992, including work by Ray Beldner, Nat Dean, Robin Dru Germany, Susan kae Grant, Basia Irland, J.H. Kocman,

Pamela Moore, Maria Porges, Lezly Saar, Kathy Gay Shiroki, Ellen Sollod, Buzz Spector, Karen Wirth and others, Scottsdale Center for the Arts. This exhibition had no mention of names at all on the announcement, something which should not be condoned!

**Norman B. Colp: The Sky Above/The One Below (One In Between)**, an exhibition of three photographic works. Through 30 September 1992, 18th floor, City University Graduate Center, New York City.

**Photographic Book Art in the United States**, curated by Susan kae Grant, which opened in San Antonio last year, has now been show at Texas Women's University, Denton, and at Camerawork in San Francisco.

**Natalie d'Arbeloff: Book Artist**, Museum van het Boek, The Hague, 13 August - 10 October 1992.

**The Animated Soul--Gateway to your Ka: An Interactive Installation** by Sonya Rapoport was held at Takada Fine Arts in San Francisco, 6 - 29 August 1992.

**Too Much Bliss: Artist's Books** by Henrik Drescher, 15 May - 30 June 1992, Granary Books, New York City.

**Metafiction: Four artists of the unique book:** Douglas Beube, Evelyn Eller, Gloria Helfgott, Robin Ami Silverberg. Kent School Art Gallery, Kent, CT 06757. 3 - 18 October.

**New Arrivals in the New World: Artists' Books** by P.S. 130 Students. Exhibition of children's book art from a program sponsored by Franklin Furnace, Chatham Square Public Library, 33 E. Broadway in Chinatown, 15 June - 26 September 1992.

**The Back of Time: Prints, artist's books and drawings** by Pati Scobey, 17 Sept. - 17 October 1992, Granary Books, New York City.

**Nedko Solakov: Noahs neue Arche**, an installation at Institut fur Auslandsbeziehungen Ausstellungsamt, Berlin, 14 May - 14 June 1992. (Includes artist's book).

**...other languages, other signs...: The Books of Antonio Frasconi**, Toledo Museum of Art, 29 August - 29 November 1992. This is the first indepth retrospective survey of his books from 1945 to the present.

**Pop-Up: Books for Adults and Other Children**, an exhibition at Hemingway Center, Boise State University, 10 July - 10 September 1992. Includes everything from "Bible" stories to the "Kama Sutra", from how-to-computer manuals to environmental think pieces. Curated by Tom Trusky, the collection comes mainly from the personal collection of the curator, with additional contributions from individuals and University Book Shop. A remarkable pop-up catalog in an edition of 300 accompanies the exhibition. Available from

Hemingway Center, BSU, 1910 University Drive, Boise, ID 83725.

**Sas Colby: Painted Books** at the Fenix Gallery, Taos, New Mexico, 29 July - 18 August 1992.

**Matisse: Livres d'Artiste**, Drawings, Graphics. La Boetie in collab. with Elizabeth Phillips, 9 E. 82nd St., New York City, 1- 31 October.

**Doug Beube: Etc. Etc. The Iconoclastic Museum**, Bookworks, Collages, Photography. 1 - 29 October. Harper-Collins Exhibition Space, New York City.

**Book as Art V**, curated by Krystyna Wasserman, Librarian at the National Museum of Women in the Arts, is being shown at the Museum from 14 September 1992 - 19 February 1993. The exhibition includes many more bookworks, including autobiographical works; political, social and feminist works; and collaborative works.

Included are over 40 bookworks by 20 artists from the U.S., Spain, Italy and

Canada. A catalog of the exhibition is available, including work by Mirella Bentivoglio, Laura Blacklow, Sas Colby, Joyce Cutler-Shaw, Sandra Jackman, Kumi Korf, Claire Owen, Claire Jeanine Satin, among others.

**Kumi Korf** is in a travelling show, called **Combinations**, 28 August - 23 September at Wayne County Council for the Arts in Lyons, New York. The show will travel to SUNY, Buffalo in January 1993.

**Playing with Pages: Artist books** by Edward H. Hutchins. Small Press Center, New York City. September-October 1992.

**Printed Responses to the Written Word**, a letterpress show, is currently at the Herb Lubalin Study Center, Cooper Union School of Art, 15 September - 24 October 1992. Catalog available.

**Susan Kae Grant: Vestiges** consists of a photographic installation as well as a limited edition artist's book that questions the issues of animal welfare by juxtaposing appropriated medical illustrations of animal hearts with the human heart. Through the use of a computer, a backdrop of text for each heart is created containing words associated with each animal. Visually, the words become a patterned backdrop with little significance until they are apparent, then haunting and provocative in their subtleness. Southwest Craft Center, San Antonio, 4 September - 17 October.

**Off the shelf and on-line: computers move the book arts into twenty-first century design.** Minnesota Center for Book Arts, Minneapolis, MN. 12 September - 21 November 1992.

Includes exhibition catalog with essays by Margot Lovejoy, James Trissel, Sumner Stone, and Betty Bright, curator and organizer of the show. There is a list of selected contemporary digital typefaces, a list of the works and artists' books, photopolymer platemaking examples, and a selected bibliography. The catalog is available for \$10.00 plus \$2.50 postage and handling from MCBA. Orders should be sent attention of Museum Shop, 24 No. Third St., Minneapolis, MN 55401.

The exhibition travels to Rochester Institute of Technology, School of Art of the Institute of Chicago, and University of the Arts, Philadelphia.

## REVIEWS

### Reference Works

**My Life in Flux--And Vice Versa** by Emmett Williams (New York, Thames & Hudson, 1992, \$40) is an unconventional, unchronological and uncensored autobiography by one of the most renowned Fluxus artists, Emmett Williams, respected poet, performer, painter and printmaker. Using free association based upon all of his performances that he has been able to track down or remember from 1960 to the present, he relates very funny events which happened in reflection and reminiscence, jumping backwards and forwards in time, from country to country, continent to continent, with free intercuts of pictures, documents, poems and scores.

Almost a history of Fluxus, since Williams was at the first Fluxfest in Wiesbaden, this engaged autobiography tells us his version, that of a European (since he has been based in Berlin for many years and has lived outside America more than inside).

He talks of George Maciunas, Robert Filliou where he did co-inventions with him in Paris during the early Sixties; he describes his travels with *The Rainbow Man - Ay-O--in the land of the Rising Sun*, and daily life at a Soto Zen temple. A panorama of the greats in art pass before us such as Joseph Beuys, Daniel Spoerri, Addi Kopcke, Dieter Roth, Tomas Schmit, Wolf Vostell, and many others. He relates how during the days of the dictatorship, he organized two large seminars in Warsaw, and why he was chosen to be the first president of the new international Artists' Museum in Lodz.

Laced with 400 illustrations, 176 in color, the Fluxus movement in its 30th year will be better explained to readers of this most enlightening and illuminating autobiography. Emmett is a class in his own time, and I am sure readers will agree!

**Fluxus: A Conceptual Country (Visible Language: Vol. 26, nos.1/2)** serves as the exhibition catalog/book which accompanies a travelling show, which just opened at the Franklin Furnace, Emily Harvey Gallery and Anthology Film Archives in New York City. It will travel to the Madison Art Center in Wisconsin, the University of Iowa Museum of Art, the Montgomery (Alabama) Museum of Fine Arts, and the Mary & Leigh Block Gallery, Northwestern University in Evanston, Illinois through 1993.

The volume includes essays by a myriad of experts, including Ken Friedman, Peter Frank, the curator Estera Milman, Dick Higgins, Alison Knowles and Eric Andersen in conversation, Ellsworth Snyder who speaks about John Cage, and so much more. This volume should serve as a textbook for many who either do not know of this 30-year phenomenon or those who already recognize Fluxus as important but really will be endowed with much information from this important book. Laced with photographs which document much of the material in the articles which harks from the 1960s to the virtual reality program developed at the University of Iowa which is the cutting edge of technology.

\$10.00 from Visible Language, prepaid in U.S. funds, from V.L., Rhode Island School of Design, Graphic Design Dept., 2 College St., Providence, RI 02903.

**From: Multiple - Multiplying - Multiplication** (Maastricht, Jan van Eyck Akademie and Amsterdam, De Balie, 1991, \$21.00) documents a symposium held 4 - 23 March 1991 in Maastricht, Holland. Artists, art historians and publishers took part in this symposium, sponsored by the Academy's new director Jan van Toorn, who distinctly has incorporated theory and design into the curriculum, which emphasized the fine arts.

The future role of the multiple and the question of reproduction and generation processes in general was discussed by a group of some 20 artists, theorists and gallery-owners. Although diverse opinions are held, the symposium was seen as an attempt to give a new impulse to thinking about the question of the multiple as a metaphor for mass production, multiplication and repetition.

Matt Mullican, American, was the first artist to speak, telling about his education and growth as an artist, one who developed as one of the first to use the computer as an instrument with which to create a worldwide network of self-generating signs and systems, which form, as it were, a reality within a reality.

Rodney Graham, Canadian, discusses the role of photography as a means of reproduction and appropriation. Nick de Ville, head of postgraduate education at Goldsmith's College in London, discusses the program in London. Saskia Bos, director of De Appel in Amsterdam, speaks about her experiences in Holland, and then about the artists she cites who refer to multiples.

Meanwhile, you understand, all of these statements are set up like pages within pages, printed on duotone whitish-yellow, with various page numbers, sizes, columns, etc. It is a multiple within a multiple. A delicious conceit!

John Armleder of Switzerland, an artist of the Fluxus-mentality, yet also a publisher of multiples, speaks of ECART, the founding of a gallery and print shop, to produce things by travelling artists, and then goes about telling us his philosophy, which is profound and as adaptable to book artists as any other kind of artist. Schipper and Buchholz are two young gallery owners in the heart of Cologne, who have produced multiples, from Keith Haring to Joseph Beuys. George Herold (in German) makes a statement about his own work, which reflects a Fluxus bent. On the other hand, Paul Groot, Dutch, vilifies the ready-made and deification of Duchamp.

René Block, German art historian, director of the art exchange department of DAAD in Berlin, and former gallery dealer, gives us a chronology from B.C. through 1978, from silkscreening through videomultiplying, which is indispensable to understanding the multiple. Peter Weibel, Austrian, uses the computer as a sign and significance-generating instrument, recently appointed director of the New Media Institute in Frankfurt, discusses the possibility, or the creation of the possibility, to generate signs and systems digitally and electronically.

There are others, more photos and the use of photography as a reproductive process. This is an important book, one which can be used as a textbook in classes, one that can be food for new thinking about the multiple today and in the future. This is an important reference tool as well. Available as most of these books from Printed Matter, 77 Wooster, St., New York, NY 10012.

**The Artist's Book: The Text and its Rivals (Visible Language, vol. 25 2/3)**, guest edited by Renée Riese Hubert, is an academic treatise on the book made by artists, rather than artist's books. Ranging through the whole sweep of book arts, included livre d'artiste, visual poetry, concrete poetry, image objects vs. non-image objects, from Hamady to Hoyem, from Ehrenberg to McCaffery, and at last to Zelevansky's use of the computer in the late twentieth century and Drucker's discussion of typographic manipulation of the poetic text in the early twentieth century. Essays on bookbinding and on illustrated books, as well as a detailed essay on artists who use books in their work, either in creating reading rooms, or using books as a subject matter, the book as performance (Applebroog), and also the librarian's view of cataloging these subversive items.

An interesting anthology of widely different interpretations of the book. We still need a different kind of anthology, which emphasizes the bookwork in all its manifestations, **not** the livre d'artiste, **not** the illustrated book, **not** the non-book. It will come, it will come, but meanwhile, this volume will certainly be food for thought. A must journal, **Visible Language**, should be in every library for it involves itself with everything that helps define the unique role of written language.

## REVIEWS

**Can Drowning be Fun?: A Nonsense Book** by Stella Snead is the first publication of Pont La Vue Press, headed by designer Karen Davidson. As indicated by Davidson, Pont La Vue Press begins with an artist's book, designed and produced and now distributed by the Press; a press whereby the publisher is the vehicle to realize and ideally enhance the project while maintaining the integrity of the artist's original work, the author is a woman, and that the book embodies a "certain irreverent and/or "Flux" playfulness and aesthetic and consciousness that is appealing."

The question mark in the title which appears on the cover and on the title page is indicative of the "playfulness" inside. It appears on its side--irreverently, playfully. In stark black and white photographs of Indian wooden statues, the text creates a narrative about these personified statues, photos of which were taken in the 1960s while the artist was living in India, pre-Francesco Clemente. The result of 32 duotone reproductions of original photo-collages and photographs makes for a hilarious, but haunting story. With shades of Niki de St. Phalle and a hilarious sense of theater, this pre-video narrative allows one to fill in the blanks of the sparse text.

With playfulness, insight, and a keen lens, Snead who is now in her 80s and living in New York, has resurrected a timeless photo book with intense joy, curiosity and intellect. \$15.00 for paper and \$40.00 for limited edition casebound edition, from Pont La Vue Press, 177 Duane St., New York, NY 10013 or at your favorite artist's bookshop.

**Power** by Lee Rabideau is a package of various items which relate to Police Power, and especially to the Los Angeles Police Department and the Rodney King beating. There is a flip book that repeats and repeats for you the beating. There is a keychain with a pendant that refers to the Special Police, which serves as a shield, a historical icon of

unquestionable authoritarian power. There is a text of 29 questions to "Test your Dominance." The kit includes an identification card, a cop watch communicator, the official LAPD handbook, **On the Beat**, mentioned above. This is one artist's reaction to the violence in our society and its discontents. \$15.00 from Printed Matter.

**A Different kind of Never-Never-land** by Dirk "The Nighthawk" van Weelden (Amsterdam, De Appel, 1992, \$20) is half in Dutch, and turn it over, it is half in English. This is a book about the reader and writers. The saga of the reader is one who is conjuring tricks, collating fragments to make something new. The reader rewrites everything. The story is a conceptual one which uses the book, reader and writer as players in this work.

A result of an exhibition in 1991 at De Appel, this is a kind of review of Ruppertsberg's works. Formerly of Los Angeles and now of New York, Al Ruppertsberg has consistently used "the book" as a vehicle for his ideas.

**Errors of Nature** by Millie Wilson (San Francisco, New Langton Arts, 1992, \$7.00) is the outgrowth of an installation called "Living in Someone Else's Paradise" at the space in San Francisco. The booklet in an edition of 1000 is a series of out of context phrases which cite characteristics of people who are "different" or "other" or "strange". Four red-banded statements are spaced across pages which have wood-grained printed surfaces. The continuity does not exist, since the phrases have no subjects or predicates, but are merely dangling phrases which hit home. The phrases such as "bad at needlework" or "arrive after dark in closed gondolas" make for mystery and puzzlement, until the mind works with memory to create a picture of people who are unorthodox, iconoclastic, individualistic, just different. Power in a small package.

**The Price of Words: Places to remember 1-26** by Lily R. Markiewicz (London, Bookworks, 1992, \$26) deals with black and white planetary photos, so the images turns into a bowl with sand. Every page makes it own demands on the reader. In the "alphabet", one reads "But tell me, how does one pronounce a hyphen, or listen to the promise of a land? Home-land, this country penned-in in words. There is a penetrating sadness on the part of the author, who has a profound attachment to her parents and the memory of places. A nostalgia infiltrates this whole book, printed in an edition of 500.

For many artists, let alone normal citizens of the world, the Holocaust continues. Those who suffer the pain of the one from World War II affect those who are experiencing the plight of the smaller genocidal campaigns being waged throughout other parts of the world, namely Eastern Europe and Africa.

**Paying the Price** by Ann Lovett (New Paltz, 1992, \$12) is an engrossing visual essay on the value of the dollar. Beautifully printed by Becotte and Gershwin. the enlarged dollar bill format presents the reader with words, words and more words of free association concerning debt, default, alien, foreign, protection, liability, guidance, restraint, leadership, and much more. Torn dollar bills, folded corners, inserts on

the bills, continue a saga of America--the debtor nation which has exploited Mexico, Central and South America.

Folded corners divulge peso notes, exchange rates for the dollar, travel photos of Mexico, and indications that wherever you travel, "your dollar goes so far!" Not after this summer! And dollar bills appear with geographical outlines created out of dollar bills, actual maps, graphs, handprints, graffiti, photographs. Facts about Brazil's inflation and its bank problems make one zoom in on the White House and question with disdain what sorry lot we have come to. And Mexico is following suit. The book ends ironically.

The title and colophon are ingeniously designed as an intact wrapper that gives one the feeling of a pack of dollars--signifying very little. A brilliant expose of our economic plight done with wordless skill. A timely work of art!

**Bread & Puppet Press**, directed by Peter Schumann in Glover, Vermont is an offshoot of the Bread & Puppet Theater, which has social and political themes and interactions:

**The Radicality of the Puppet Theater**, written while the theater was in Russia in 1990, is Schumann's ruminations and observations (from a Western point of view, mind you) of puppetry, its role in culture and society, and warnings as to what might be in the future as a result of cultural liberation. A sincere description and plea for the role of puppetry in a free society. \$3.00

In small booklets, each costing \$1.50, Schumann in broad black ink drawings illustrates various social and political stances:

**Courage Book** (1990) gives one the impetus to act, realizing that courage is the catalyst for action.

**Carpe Diem** (1990) is also another catalyst for action, mobility and deeds.

**Companion Book** (1990) describes what accompanies the average human being in daily life.

**Utility Book** (1990) depicts the tools that allow us to get through life.

**Terrible Book** (1990) discloses the awful events in one's life.

**Common Reflections and Back: An Exploration of the Esthetic Experience of Suburbia** by P. Gabrile, T. Gabriel and R. Yavari investigates the space created by the crossing and projections of expressions and ideas. Thus, each art work is a discovery, requiring a fresh interpretation, requiring a new methodology which reaches an interpretation of life. Thus, the authors explore this premise with photographs in sets of three, on one page, juxtaposed wallpaper designs on the opposite page.

The book makes one think about art and the mundane, about what art can do to life one out of the commonplace into an elevated terrain, a plateau from whence to discover and rediscover the nuances of life. \$15.00

**Invert, Oracle** by David Cannon Dashiell (San Francisco, Ethan J. Walker, 1989, \$30) represents a facsimile of the installation which the artist had constructed to represent his autobiography, using the structure of the Tarot cards.

After four color plates which allow the reader to "see" the installation and its progression, the artist/author then

uses the structure of the Tarot Cards to indicate meaning, its reverse, and then relate some part of his life in reference to the symbol. There is no linear arrangement for his autobiography, so that the symbols trigger memories, rather than chronological sequence. It is a brilliant way to tell the story of a life. The color plates are clear, clean and well designed, evocative of a place, a feeling, a relationship. A brilliant expose of a life!

Speaking of cards, Bea Nettles has produced an autobiographical deck of cards called **28 Days**, consisting of 28 photographic cards with images that metaphorically represent some of the emotions and physical sensations of the menstrual cycle. Mingling medical text with her personal statements about her cycle, the cards exhibit mystery, honesty, and humor, offering up points of departure for discussion about this once most secretive natural phenomenon.

Ideally, the cards should be laid out in a continuous circle on a found table. Thus, one can see the gradual and continuous transition from Day 28 to Day 1, a common phenomenon for women for forty years of their lives. (Urbana, IL, 1991, \$5.00).

**Knights of Assisi: A Journey through the Tarot** is a delicious photographic representation of the Knights of the Tarot, photographed on location at the fortress in Assisi, Italy. Nettles concentrated on the most aggressive/intellectual swords to the more passive/emotional cups in the images of men. Fire, water, earth and air are depicted, as well as the Knight of Swords, the Knight of Wands, the Pentacles, and the Knight of Cups.

Full-face portraits in dramatic poses are set against the dramatic architecture and scenery of Assisi. \$10 from Inky Press Productions, Urbana, Illinois.

Norman Conquest and his Beuyscots of Amerika has published:

**Generic Protest Kit** which includes a button, generic impeachment post card, and generic petition. \$10

**Piss Bush** is all natural, 100% drug-free urine in a bottle with a screened portrait of Bush on the bottle.

Speaking of Bush, Cheap Art has published **Questioning Modes of Censorship** (New York, abc no rio, 1990, \$12) is a stab-bound multi-paged black and white expose of the Bush years, with occasional tipped in color plates which are photographs, laser prints, or actual hand-made papers. The images are collaged newspaper photos, film stills, all emphasizing the freedom of expression and its repression.

**How to '92: Model Actions for a Post-Columbian World** by the Alliance of Cultural Democracy in Minneapolis, MN is 34-page manual for cultural activism in 1992 and beyond, with emphasis on media, education, wearable opinions, guerrilla actions, murals, community events, as well as a list of resources including organizations, publications, resource guides, media, performing groups and visual arts available. \$3.00

**The Incredible Servant and the Master of the Unknown** by Ricardo Bloch and Kevin Kling is a photo-novel, sponsored by the Minnesota Center for Book Arts. Superimposed upon a pseudo-memoir-diary of the servant about his

master, with superimposed photos and captions about servitude, war and peace, and epic-like long captions to create a visual saga.

Each page has multiple images, some inter-related, others disparate, but all placed with serious intention by the authors. The Master is met, leading to the names of pets and how the personalities of the beasts sometimes reflect the names they bear. At last, after applying for the job, our author meets his Master, serves him. The plot thickens, the servant plunges into a dream state and relates his dream, and you must read on to enjoy it.

A bargain at \$5.00 from the Printed Matter or from Ricardo Bloch, 700 Washington Ave. N. #413, Minneapolis, MN 55401.

Babette Katz has produced two new bookworks printed from linoleum cuts by the Visual Studies Workshop Press in Rochester, New York. These books are small performances in black and white, also autobiographical, recording and bearing witness to a history of interior experiences:

**Yarn** is a book without words, showing how a woman is indeed overcome by her destiny. Denying the gutters, she bleeds across the page, she keeps the rhythm and timing of the sequencing delightful and full of surprises. \$10.00 plus \$2.00 postage and handling.

**Getting There** in words and images tells the story of people boarding a turn-of-the-century train in a commotion of last-minute preparations and anxieties. Where are they going? Not even the engineer knows. \$10.00 plus \$2.00 shipping and handling from Babette Katz, 70 Fairway Ave., Mamoroneck, NY 10543.

**Running Spoon Press**, Box 3621, Port Charlotte, FL 33949 has published two new booklets:

**Equations** by Jake Berry is indeed what the title indicates, equations with words and numbers, poems that mean, illustrated with amoebic kind of forms, under-the-microscope discoveries, all designed by Bob Grumman. An introduction by Harry Polkinhorn clarifies but a little. \$3.00

**A Selection of Selves** by Mimi Holmes, textually illuminated by Jake Berry, is an overwhelming little book, where the full-faced drawn portraits are amazing, making you want to read the text, but the portraits are haunting, dream-like, drug-like. \$3.00

**Gene B. Beery** has published a new array of bookworks for your delight. Each of these 8 1/2 x 11" books contains words in heavy painted letters on white paper, but the words conjure up deep thoughts, pictures, visual experiences:

**Art for Artists Only:** Tales, reifications and comments by imaginary masters of art (1988), who suggest that artists seek survival work that will look good on your dossier, to be patient, etc. Some of the masters are "The Master of the Expansion of Choice in Visual Art Perfection, or The Master of Outlaw Art" and so many more. This saga is entertaining and significant. Full of lots of truth.

\$10.00.

**Beer and Peaches!** (1990, \$10) is a word game indulging our visual imaginations to create word-pictures in our minds, by describing in short phrases everyday phenomena. Beer

and Peaches (that's in the refrigerator). A great summer delight!

**No Shiny Object** (1987, \$10) is a series of short phrases, first in boxes, and then the words float on the page without boxes. Lots of philosophy in this one.

**Art Test, A Test for Art** (On the Possibilities of a Universal Art Symbol) is an uncanny investigation in the search for that symbol, or aesthetic symbolization. \$10.00

**Things that Adults can Learn** (1991, \$10) is the most visually illustrated bookwork by Berry which creates a topsy-turvy learning curve.

**The Ranch** (The Juxtaposition of interiors and exteriors for memorable affects in contemplation of the temporal) is a series of word pictures in boxes, captioned by experiences on the ranch, where Berry lives in Sutter Creek, California. Word pictures of a life that is reasonable, appreciative of natural phenomena and a serene way of life.

**Twentysix Abandoned Gasoline Stations** by Jeff Brouws pays homage to Edward Ruscha's **Twentysix Gasoline Stations** first published in 1962, which documented in black and white snapshot views of the gas stations encountered in his travels between Santa Monica and his childhood hometown of Oklahoma City.

Brouws' **Gas Stations** follows the spirit of his mentor's book in many ways. First of all, the format and design, the 5 1/2 x 7" size containing 26 black and white shots of gas stations--only these ones have been abandoned. Brouws, in the midst of an automobile society, comments eloquently about the problems of abandonment, meaning that the underground storage tanks cannot pass EPA requirements or because the land has become more valuable for real estate development, thus the site becomes a potential landmine for future generations. He asks us to look around us, for although hardly observed, once they are noticed, one notices how many abandoned stations there are, especially since 1973. So without any text, Brouws can ask: How many abandoned stations are there? Why are there so many? How do these relate to real estate, the petroleum industry, and automobility? Are the profits of gasoline station ownership or the costs of federal environmental standards structured so as to trade present-day bottomline for long term environmental health? What price do we pay for convenience and profits?

I am the daughter of a gas station operator--for 35 years. I remember how people gathered at the corner station to catch up on my father's jokes or talk about Roosevelt's latest decision or the war. Flat tires were fixed, the weather was discussed, the war was always on our minds with rationing, etc. With self-serve stations and little or no contact with human beings except the cashier, the service station is no longer a "service" station, but merely a place to pump gas yourself. So it is apt that **Twentysix Abandoned Gasoline Stations** is published by Gas'N Go Publications, 508 De La Vina St., Santa Barbara, CA 93101, ph & fax: (805)966-2814. Add \$2.00 postage per book. Ed. of 1000, signed and numbered.

**Diary of Images: It's Still Time to Mourn** by Josely Carvalho, published at the Visual Studies Workshop in Rochester, is a memorial book merging the artist's own diary of images with the diary of Aboud, a young Iraqi soldier, found dead in Kuwait during the 1991 Gulf War.

Carvalho is an activist, one who fights the fight clean and aesthetically, one who finds a way to vent anger through art. Using a diary found in the midst of destroyed vehicles and strewn items in the bombed-out highway leading out of Kuwait City, using the diary as a stimulus for illustrations of women and children and dead men, gravediggers building multiple graves, mingling sepia toned photos with black and white photos, superinscribed with Arabic or English texts.

Making an analogy between the artist's diary, which is sporadic, in English or Portuguese, using photos, recording everything but without a specific schedule, compared to Aboud's systematic diary of 159 unlined and lined pages, seemingly meant to be a record. "How much brutality goes unrecorded?" The diaries mesh, interweave, coalesce, cry out. \$17.00 (including postage and handling) from Josely Carvalho, 124 E. 13th St., 5th fl., New York, NY 10003.

**Elegy: An Intuitive Chronicle of War**, a visual memorial to recent and past wars, by Pattie Belle Hastings and Karl Michel, was inspired by the piggyback trains of desert vehicles Pattie Belle watched slowly pass her studio during the Persian Gulf War. The photos represent the fuzzy, faded photos of memory and juxtapose a graphically descriptive text of personal experience.

Each page, folded into a titled envelope builds a case for contrasting memory and moment, distance and direct experience. The sleeve has eight letters in eight envelopes, printed in two metallic inks on acid free oatmeal paper.

The journey is slow, evolving into a series of letters which divulge the Korean War--was it only last year?--Karl writes his family. Old cuts of military imagery, medals, cannons, heraldic symbols are interspersed with current blurry photographs--the book is evocative. There is a rhythm (slow) that allows you to open each envelope, examining it and then the contents, and unfolding the letter--it seems to take longer than a normal letter--and in that unfolding, one's mind harks back to many wars, to many letters, to much or little news.

A moving war memorial, conceived intelligently and beautifully. Order by check or money order for \$15.00 plus \$2.00 shipping and handling from Pattie Belle Hastings, Ice House, 1925 College Ave., Atlanta, GA 30317.

**Phantome** by Joachim Schmid (Berlin, Edition Fricke & Schmid, 1992) is a collection of digitized portraits of men, one to a page, a great deal like the police drawings of "wanted criminals", but this time the artist has provided us with a list of labels in German and in English to cut out and attach beneath each portrait--from arms broker to murderer, drug dealer to swindler, there is a wonderful game of finding the right label for the portrait--a truly interactive bookwork. Price not known. Order from Edition Fricke & Schmid, Englische Strasse 29, W-1000 Berlin 10.

**Tender Tearful Spaces**, a bookwork by Suzanne Reese Horvitz and Robert Roesch, which documents their collaboration in glass, aluminum, sound and light, **The Second**

**Wall of Tears**. Painter and glass artist, Horvitz, has joined with sculptor Roesch to create a visual weaving of images and text from their artwork, combined with glimpses from their private life. The book is accordion-fold, mounted onto a 6 x 0" aluminum plate. Printed in 3 colors, the book was produced at the Visual Studies Workshop Press, funded by the Mid-Atlantic Arts Foundation.

The metal construct is reflected in the metallic paper which is used to bring out the photos and texts included in this extraordinary bookwork. Each book has a front-page hand painted by the artists, and a small Xerox collage.

This striking book is available for \$50.00 plus \$2.00 postage and handling from Suzanne Horvitz, 2310 Perot St., Philadelphia, PA 19130.

**1492: What is it Like to be Discovered?** by Deborah Small with Maggie Jaffee (New York, Monthly Review Press, 1992, \$15.00), a collaboration that has grown over five years, bring together an artist and writer, Deborah Small, with poet Maggie Jaffee who contributed the poems and assembled the bibliography, while Small, who had been using the material in three art exhibitions, contributed unattributed texts, artwork, and the layout of the book. This is truly a symbiotic relationship, but it is the images, many from sixteenth-century engravings by Theodore de Bry, whose work documents the devastation of the Indies during the early years of European colonization, that make this book work.

Having seen the work used in two of the three installations, this reviewer can attest to the fact that the transition from walls to paper works very well. The installation consists of approximately 200 small painted panels arranged into four large murals that cover the walls of a gallery. Two sets of images are juxtaposed, one in black and white, from de Bry's engravings, the other brightly colored, with Caribbean scenes from children's books, films, and tourist brochures. The third set presents excerpts from Columbus's diary and other commentaries from the Age of Discovery. In some of the installations, Small also had a table and chairs with the Xeroxed text in book form available for readers. But this book combines the feeling of the installation with respect to the page and the translation works very well. There are other images adapted from 16th century woodcuts that illustrate Amerigo Vespucci's accounts of his voyages to the New World. In this year of "ethnic cleansing", the book is perfectly suited to our times as well as interpreting Columbus to a new audience. There is a timeline, but it is not in chronological order, but rather it becomes a text with far more power as a political and social document.

Small's installations are wall sized three-dimensional additions to grid-like images which make a powerful statement. The translation into bookform really works for both the texts and the images are confrontational--in bold black and white, in exploded imagery, which confronts the reader.

This is no mild-mannered encounter. Rather, this is one-to-one confrontation with the problem of Columbus' invasion of the New World, unmasking conventional versions of the Columbus myth. The authors dissect the language and images used to dehumanize the indigenous inhabitants of the Americas in order to justify their subjugation and ultimately their extermination.

This artist's book becomes a stunning and dramatic view of Columbus' exploits, exposing racial, economic, and sexual

politics of conquest. What Small has done is reveal that which has not been obvious to us. A must for anyone in 1992 and beyond!

**Kamikaze** by Jose L. Garza (1991) is a bookwork created by the Edinboro Center for Book Arts (PA), using Garza's text as a springboard to visual poetry on the page, cut pages, interactive exploration of text and image through the hand and the special cutting of pages. The text explains how if one takes writing too seriously and makes it the focus of one's life, it can lead to a very bloody result. Better to avoid that focus when it gets too much. The book is a wonderful exploration of the consequences. Produced on the computer, photocopied and handsewn. \$10.00 from Mary Jane Kidd, Box 82, Edinboro, PA 16412.

**evil was not created** by Gregg Liberi (Pittsburgh, Light Speed Press, 1991, \$25) is a book that puts you off right away, for although boxed, it is bound with wound sharp wire. Yet it seems so correct as it refers to an artist, torn by respect for God and by the wounds he has endured, first by the death of his brother from a brain tumor, and secondly by the brain tumor of a girlfriend who has endured with mental retardation. Anger seems to mount and become subdued in the text which follows some wonderfully beautiful soft charcoal drawings of circles and tumor-like shapes, then pages of simple circles--leading to the text, which gains an extra column of robotic repetitions which appeal to dictionary meanings and repetitive instructions. The third column appears with the statement in small type repeated again and again that "Evil was not created, it already existed as potential."

**Grafemas** (Graphemes) refers to a single graphic sign composed by different graphic traces that permit the visual understanding of the words in the written language. In this boxed book, we get separate pages which create a kind of visual poetry or "Ars Poetica", found texts which are gathered in most incongruous pages, but they work. Hints at computer tests, definitions of programs, used typewriter ribbons, eye charts, shopping bags,. We learn that Brazil was the second country in the world to issue postage stamps for correspondence. The table of contents is in Portuguese and in English. The whole production is by Alex Hamburger, printed by Inedicoes AAGA in Rio de Janiero in 1992. \$20.00

#### POLITICAL & SOCIAL THEMES

**Felix Gonzales-Torres at Massimo De Carlo, Milano, 1991** is a catalog, but far more than an exhibition catalog, since it contains page after page of light blue rectangles printed on a darker blue paper. In the two-page essay by Steven Evans, we learn that the blue is the color of both romance and melancholy, love and memory. It also refers to boy or boys, referring to the gay subcultural phenomenon of go-go boys, as well as a reference to charged expression. The cover is a photograph of a mound of "baci" or Italian chocolate kisses which are used frequently by Gonzales-Torres in installations in his work. \$16.00 from Printed Matter.

**Illustrated History 1990** by Mariona Barkus is another in my continuing series chronicling contemporary issues,

chosen for their impact on the future, as well as their sheer absurdity. This 10th edition has a new format, with large size postcards illustrated with creations of the artist's imagination, while the texts on the opposite side are true and typeset to look like they are "wrought out of the newspaper." Ranging from remote control to cryonics, the topics are hilarious--and you will enjoy this new format, which makes the image a dynamic whole. \$5.00 from Litkus Press, P.O. Box 34785, Los Angeles, CA 90034.

**Choice Histories: Framing Abortion, An Artist's Book by RepoHistory** is a book produced in conjunction with the exhibition "A New World Order: Part One" at Artists Space in June 1992, curated by Connie Butler. The exhibition was done by Repohistory, a multi-ethnic collective of artists, performers, writers and teachers, founded in New York City in 1989. One of their projects is The Lower Manhattan Sign Project, consisting of 36 sites in and around Wall Street that "repossess" what might be called gaps in the historical narrative of Manhattan and New Amsterdam.

Page after page of visual imagery appropriated and printed in black and white are accompanied by powerful texts which reclaim history and bring it up to date. Quotes appear from Phyllis Schafly, Vice-President Quayle to Galen and Angela Davis. A chronology from 3000 BC to 1992 relates the legal history of abortion and other sexually oriented inventions, legal cases, and medical discoveries. A dense bibliography completes the volume. \$8.00

**Appliance Chronicle Trading Cards, Vol. 1** by Brendan de Vallance (New York, End All, 1992, \$2.50) is a hilarious yet poignant meditation on objects in every American kitchen--from can opener to blender. These loose cards in a plastic envelope have a drawing on one side and a text on the back. Almost as funny as Holy Holy Art Cards by Don Celender, and they don't even have any color!

**R. B. Schueller** by Irene Ledwith (Rochester, Visual Studies Workshop, 1992, \$12) is a red, white and blue piece of fiction, which is enhanced by photographs, red, white and blue illustrations, a change of color in the typography every once in a while to emphasize a term, a phrase or a sentence. The story is one of young people in a small town, of jealousies and friendships, and of a flag.

**Perfect Murder** by Cheap Art (San Francisco, published in conjunction with Camerawork, 1992, \$2.00) is a newspaper tabloid using texts from Robert Alton Harris, Ted Bundy, Pentagon scenarios, and photographs of Dahmer, partial photographs of individuals allowing us to "guess" who they are, scanning in photographs of "famous" people and giving them texts that are hilarious and at the same time true. A powerful statement about white males who are for the most part offenders. You too may be offended by Esther Kaplan, Max Schumann and David Thorne!

**Homely Girl, A Life** by Arthur Miller, with images by Louise Bourgeois (New York, Blumarts, 1992, \$100) consists of two volumes, each printed in letterpress in hardcover with cloth binding and a slipcase, in an edition of 1200. Volume I contains the story with ten drawings by Louise Bourgeois (printed offset). Volume II presents eight full color, double-

page collages by Louise Bourgeois with the story by Miller printed in light grey with sentences selected by Bourgeois highlighted in red.

The story, written in 1991 in anticipation of this project, tells of a relationship between an older woman and an older man in New York City. It seems apt for the collaboration. Especially since the two artists, Miller and Bourgeois, know each other and were photographed by Miller's wife, Inge Morath in her book, *Portraits*. The double-page offset prints of sets of eyes will astound you. It is a brilliant coalescence. Special edition, containing 10 etchings by Bourgeois, is available for \$2000.00. Order from Blumarts, Inc., 14 West 10th St., New York, NY 10011.

A.R.T. Press publishes books exploring the work of artists in midcareer. Each book has an interview with the artist, illustrations throughout in black and white and color, a critical essay and a chronology of exhibitions. Much of the design input comes from the artist himself or herself. It has an annual cycle of three books, which they are offering at the amazing price of \$35.00 per set:

1990 includes **Kim Abeles, Judy Fiskin and Anne Scott Plummer** (or \$15 each volume)

1991 includes **Jimmy DeSana, David Reed and Pat Sparkuhl**  
and

1992 includes **Vija Celmins, Mike Kelley and Andrew Spence**.

These volumes are well designed, beautifully illustrated, and important in that each artist has a great deal to do with the design of the volume. So, flitting between art book and artist's book, this group may be a new category in itself.

A special rate for libraries is available, so write to A.R.T. Press, 930 Country Club Dr., Prescott, AZ 86303. Inquiries can be made to (602)445-6781.

#### **D.A.P. (Distributed Art Publishers)**

Some of the new titles from this energetic distribution team are:

**Evening will Come, They will Sew the Blue Sail:** Ian Hamilton Finlay & The Wild Hawthorn Press, 1958-1991, published as a companion to his exhibition at the Fruitmarket Gallery in Edinburgh, this exquisite book chronicles the Scottish artist's playful engagement with the written word. Published by Graeme Murray, Edinburgh, 1992. This is a long vertical hardbound bookwork of 60 pages with 14 color reproductions. \$29.50

Four by Verlag Lars Muller, Baden, Switzerland help to appreciate D.A.P. for distributing such important titles in North America:

**Stereo** by Hans Knuchel is a true interactive experience, starting off with a real pair of 30D stereoscopic glasses built into the cover. The exploration of 30 3-D images throughout the book invites the eye to explore a fantastic, dizzying playground of perception. A "head-movie" in 9 stills (with words only) by Peter Erni completes this entertaining bookwork. \$35.00.

**Blue/Yellow/Red: A Color Anagram** is a tour de force by Hans Knuchel and Jurg Nanni (Verlag Lars Muller, 1992,

\$30) in which the artists experiment with the concept of perception, by using the three simple colors blue, yellow and red and combine and recombine again to create surprising perceptual effects in the mind of the observer. Using computer graphics, one sees that the computer deconstructs these same color anagrams, and the reader watches as fabricated order devolves into chaos before his or her very eyes.

The artists do explain how they evolved these techniques, but it is up to the viewer/reader to incorporate the images into the mind and then watches what happens. Simple manipulations for difficult optics. Distributed by D.A.P.

#### **Facsimile Reprints:**

**Buch Neuer Kunstler (Book of New Artists)** by Moholy-Nagy and Kassak is the reprint of the classic Hungarian Constructivist manifesto of 1922, an anthology of the avant-garde of early 20th century Europe as presented by two of its central figures. A seminal document of the age, this strikingly designed book proclaimed a "new" generation of architects, designers, painters, and musicians--who went on to become legends both in their own time and in ours. Published in Hungarian and German originally, there is a major essay by Kai-Uwe Hemken in German, translated in English, asserting the historical importance of this book in itself and in relation to other books of the time. An important addition to any 20th century art collection! Published by Lars Muller, Baden, Switzerland and distributed by D.A.P. \$35.00

**The Isms of Art: 1914-1924** is a facsimile reprint of Hans Arp and El Lissitzky's strikingly designed 1925 manifesto on the (then) new "isms" of Modern Art crystallizes the defining movements of twentieth century art in pithy definitions authored by their creators and proponents: Malevich on Suprematism, Boccioni on Futurism, Apollinaire on Cubism, Delaunay on Simultaneism, and Mondrian on Neoplasticism. The artists listed reminds one of a Who's Who of the Avant-garde in Germany, Italy, Spain, France and Russian in the twenties. "The Last Parade" is included in facsimile, a broadsheet on the avant garde by Arp and Lissitzky, which is analyzed by Alois Martin Muller (translated into German, French and English). Published by Verlag Lars Muller, 1992, \$35.00 and distributed by D.A.P.

D.A.P. is located at 636 Broadway, Rm. 1208, New York, NY 10012. Write for their catalog.

**Visual Communication** is the result of Helmut Lohr's sending 52 visual letters to some people all over the world in 1991. This book is a response to the answers he received. On the left hand page is the letter he sent to each person, on the right, the person's response to Helmut. The manipulation of texts on a page is Lohr's great fortes. Remember he did the cover for the last issue of *Umbrella*. Now this book includes responses from Richard Tuttle, Jack Ox, Angela Lorenz,

Ted Clausen, Basia Irland, Ruth & Marvin Sackner, Peter Frank, John Goodwin, Buzz Spector, Clive Phillpot, and *Umbrella*, among others. The book's back binding is a part of a cardboard box used in the mail. Available from Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

They include everything from color laser prints to four-language responses to drawings

## FROM AUSTRALIA

Alina McDonald has just completed two books, books in association with poets, whereby only small edition has been produced:

**Tony Woods in Conversation** is the outcome of an interview with artist Tony Woods made for an article in *Australian Arts* magazine. The article, not published, led to an artist's book, housed in cardboard boards, illustrated with laser prints and a pop-up portrait of the artist, interspersed with computer-generated text of the interview intermingled with enlarged letterforms. Ed. of 50

**Two Poems by Adrian Rawlins**, an Australian poet known for some articles about Bob Dylan in *Rolling Stone*, has a cardboard cover with a ballet performance illustrated in layers on the cover, where the corrugation of the cardboard becomes the curtain for the proscenium arch. The poems, set in computer, are complemented with computer-generated dancers, then a laser print introduces the second poem, which is devoted to Ballet. From Alina McDonald, 10 Charles St., East Brighton, Vic. 3187, Australia.

## CORACLE

A new 1992 catalog is available with some sensational new offerings:

Copy by Colin Sackett (London, Coracle, 2d rev. ed., 1992, \$8.50 or L4.50) is a collection of five non-sequential texts and images. The page structure and system of reading are both reflexive and asymmetric. There is also an annotated index. There are large bold Helvetica letters. Some phrases are references to some words in the illustrations. And you can read the book from front to back and viceversa.

**Public Space in a Private Time** by Vito Acconci (a joint publication by Coracle and Galerie Hubert Winter, Vienna 1992) is \$45.00.

**Antwerp Airport** by Erica Van Horn in an edition of 35 copies is a photocopy bookwork, with 30 handpainted pages with Xerox drawings from monoprints, suggesting a busier time than is usual at Belgium's second largest airport. The endpapers show the newstand kiosk at the airport. The paper is aquamarine/turquoise on which there are black airplanes. Another of those magical works by Van Horn.

**Companions & Menus** by Erica Van Horn and Simon Cutts recounts the sojourn at an Italian Villa in Val di Pesa 1990-91 by the couple. This is a nostalgic memoir of the visitors and the menus served, a kind of scrapbook of activities, attitudes to food, and friends in an edition of 250 copies. The cover simulates the drawer lining paper which was found in the house. There are opaque overlays in the book which is half-photocopy, half-photo, using letterpress, rubberstamps, etc. The bookwork is a domestic preamble of a large house in Tuscany and costs \$30.00 or L15.00.

**Inkwell & Paperweight** by Simon Cutts letterpress in 10 colors, in an edition of 90 copies, shows this developing poem and its colored line in the most fugitive of printings. \$50 or L25.00.

Coracle books are available from Coracle, Docking, Norfolk, England PE31 8LQ or from Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

**Contemporary Arts Museum**, Houston has published a series of artist's books, called Bayou Books. Artists who have had exhibitions at CAM have created objects or books contained in a 6-by-8-inch chipboard box.

**Season's Greetings** by Benito Huerta gives us 9 Christmas cards he has made since 1979. Indicating how he changes and transforms himself (almost like a performance artist) for each of these days, he has written narrative accounts of his seasonal sprees. A hilarious tour de force!

**Blood Stone** by Terry Berkowitz dedicated this book to the children of Palestine and Israel, in hope that they will banish the bullets and build with the stones. The die-cut pages on board are each in different oblique shapes to accommodate on the one hand images of the titles, such as granite, sandstone, etc. After visiting Israel in the late sixties, she returned 20 years later and explored Palestinians in the West Bank and Gaza, realizing the similarities between the cultures and struggling with the differences.

The stone has become a symbol of the Palestinians, a stone thrown by a masked youth. She explains that it is the only and most abundant tool to speak their pain. "Behind every stone there is a story." And behind each picture of a stone, there is a store on each page. Moving and telling.

**Forest/Products** by Manual, the collaborative team of Suzanne Bloom and Ed Hill, consists of a large diptych comprising an enlarged photograph of a monumental pine tree ruling the forest on the left and a computer-generated image of a fabricated Adirondack chair with the caption, "View from Here." Powerful!

**Resonant Things** by Alvin Lucier, known for his electronic music and sound installations, is a series of precious drawings that bring to life his **Resonant Things** in another medium. The sounds which accompany each object (a thimble, a Ritz cracker box, a teapot, etc.) are handwritten below each drawing. The merger of these two different forms takes place in the viewer's imagination.

**White Shadows** by Christian Boltanski shows fourteen mysterious skeletal figures dancing in the darkness (white figures against black background). Created from photographs of his puppets and presented in an accordion-fold so that the viewer can activate their "dance", this is the most successful bookwork in the series.

**Mental Asylum** by Bert L. Long, Jr. represents a "diary" of the year he spent with a Prix de Rome at the American Academy in Rome. Included are photos, text, a running cornice of graffiti bled across two pages each, facts about art, the history of collecting art throughout the centuries, and words of wisdom. Brilliant cover!

All these boxes, called Bayou Books, are printed in a limited edition of 500 and retail for \$35.00. Available from CAM, Contemporary Arts Museum, 5216 Montrose Blvd., Houston, TX 77006-6598. Add 5% for shipping and handling.

**The World is Getting to be a Funner Place**, (or How I applied to CalArts under four aliases and was accepted or denied) a project by Burt Payne 3 (Williamson, NY, Dryhouse Books, 1992, \$22) is a conceptual tour de force.

Using four individuals who applied to the Visual Arts program at CalArts as the characters in his scenario, Payne used this project as his Graduate Thesis Exhibition. Believe

it or not, these four "fictitious" individuals submitted addresses, phone numbers, complete bibliographies, slides of recent work, and transcripts of previous schooling. Using four different pen names, Burt Payne really vents his alter-ego expressions. Shedding both his own gender or sexuality, he gained a new independence. "I was liberated creatively and intellectually to fall face-first into the fantasy and illusionary world of my four applicants."

A kind of a mail-art approach to getting five people in different locations throughout America to assist in the application process, Payne realized the uncontrollable variables that he created. Never knowing whether documentation would get from one place to the next.

Payne created artwork and "official" documents for the four artists in his graduate studio.

The four artists appropriated the attendants' addresses for the duration of the project. Those individuals handled all their designated artists' incoming and outgoing communication, including mail and phone message retrieval. Secondary maildrop attendants were set up for documents that necessitated certain cities or areas of the country to be visible on the official postmarks.

The rest of the book tells you how he sent in the slides and documents for each student applicant. The applications, slide information sheets, the slides (in color) are reproduced for each candidate, and commentary by the real artist, Burt Payne, is made underneath each document. Some problems evolved, and you will delight in the convolutions of the process, even of the printing for the book of some of the images by a particular printer.

An epilogue and an update as to where "the famous four" are now completes these incredible conceit. A best seller in all art schools, among contemporary artists, and perhaps even in the offices of many Directors of Admissions in school, colleges and universities throughout the United States, if not the world.

A must read! Order from Dryhouse Books, P.O. Box 177, Williamson, NY 14589.

## COPY ART

**Currents**, a 32-page volume of Xerographic collages on linen paper with blue endpapers in a Japanese binding by Carol Stetser, includes visual poetry depicting a synthesis of ancient sacred symbols and contemporary signs. In bold black and white, the artist has included Maori, Tahitian, Native American, tribal signs and symbols interspersed with contemporary backgrounds, symbols and known signs.

Rock art of the past is significant to the artist, who lives in the Mojave Desert. Her essay explains how she got into this kind of art, its significance for her art and for her soul, her innermost feelings about the significance of all kinds of languages, ultimately emphasizing the importance of the Word.

A beautiful bookwork. \$35.00 from Padma Press, P.O. Box 20081, Village of Oak Creek, AZ 86341 USA. Make checks payable to CAROL Stetser.

**Leningrad: August 9th-24th 1991: St Petersburg, May-June 1903** by Louise Odes Neaderland finds the juxtaposition of the postcards issued to commemorate the 200th anniversary of the city with contemporary photographs taken

by the author. The antique postcards are printed in sepia brown, the contemporary photographs in sharp black and white. The diary of August 19 - 21 is placed over the sepia-toned antique postcards, which are then enlarged in black and white as a backdrop for the attempted coup against Mr. Gorbachev. A loose folded map of Leningrad from 1914 is included in the back. This is a beautifully constructed bookwork, bound with strong Japanese paper. The floral patterns on the cover and on the endpapers come from a traditional Russian motif. The book feels very good in the hand and records a moment in history, which makes us think how much and how little has changed since those crucial few days in Leningrad, now St. Petersburg. Available at Printed Matter for \$30.00.

**The Fat Book** by Beverly Naidus is the outgrowth of research by Naidus on women and their discontent with their bodies. Paintings about "body hate" came from reading several books, and eventually Naidus was a workshop leader at an Institute where body oppression was a major issue among all kinds of women, not matter what background.

The fashion industry and the media have done considerable damage to women, and now support groups are needed to question this emphasis on the body. Naidus has now published this book, showing these images, which are drawings, paintings, and photocollages, hoping that this book will serve as a tool for women and men who are trying to heal themselves in relation to their body hate.

Her name and address are included in the book so that people can contact her as a resource and as a support. The photocollages are immensely powerful, as are the graceful paintings and drawings, which all have texts attached to them. With so many women obsessed with bulimia and anorexia, this book must touch the lives of so many people. Rather than a heavy textbook or moralistic or philosophical tome, this visual book serves as a catalyst for discussion, projection and action for many women all over the nation. A must!

## Pre-Copy Art and Pre-Electronic Books

**Life Has Meaning** by Mark Pawson (Nijmegen, Netherlands, co-pub. of Mark Pawson and Kunst Stencildruk, 1992, \$12.00) is a phenomenal combination of old and new techniques to warm the cockles of those of us who dirtied our hands making ditto copies and old stencil copies for mimeographs. Now, Pawson has created a 28-page bookwork which has been printed on two types of stencil machines: the Roneo 865, an old, nearly-obsolete, hand-driven stencil printer, which uses oil-based inks--that makes the book literally smell--and the Gestetner 5375, a new automatic machine, which cuts the stencils digitally, using water-based ink.

Using originals made on Canon and CLC copy machines, with 15 glorious colors, Pawson has so much fun printing and overprinting old cuts with new cuts, creating remarkable abstracts, as well as tight geometrical designs. For instance, in a beautiful page of green paisley shapes, one can read along the borders of the typical paisley forms, the logo of the Aggressive School of Cultural Workers. If you want ants, there are ants in many colors: purple, pink, red, green. Some pages are printed in such a way that there is a reverse image on the other page, so that suns appear over skeletons, while the skeletons hang in waiting for Dies de los

Muertos (Day of the Dead), while appeals for Peace are illustrated with warplanes, tanks, missiles, and the statement: Can we save the earth by fighting? Pages of dolls of all kinds, a cross between gummies and kewpies, and so much more. Some copies have an extra page "from the misprints pile" and what fun! Make a check for \$12.00 (which includes airmail) to Mark Pawson, P.O. Box 664, London, UK E3 4QR, or buy it at Printed Matter or W.P.A./Bookworks.

### ELECTRONIC BOOKS

**Agrippa (A Book of the Dead)** by Dennis Ashbaugh and William Gibson (New York, Kevin Begos Jr., 1992) brings together a painter of computer viruses and DNA "portraits", Ashbaugh, with Gibson, who coined the term "cyberspace", then explored the concept in books such as *Neuromancer*, *Count Zero*, and *Mona Lisa Overdrive*.

This book is truly a challenge in this age of artificial intelligence, recombinant genetics, and radical, technologically-driven cultural change. Encrypted on a computer disc along with a Virus Program written especially for the project, the text will mutate and destroy itself in the course of a single "reading". The Collector/Reader may either choose to access the Text, thus setting in motion a process in which the Text becomes merely a Memory, or preserve the Text unread, in its "pure" state--an artifact existing exclusively in cyberspace.

Ashbaugh's etchings, which allude to the potent allure and taboo of Genetic Manipulation, are both counterpoint and companion-piece to the text. Printed on beautiful rag paper, their texture, odor, form, weight and color are qualities unavailable to the Text in cyberspace. (The etchings themselves will undergo certain irreparable changes following their initial viewing.)

The Artist's Book (which is not exactly a "book" at all) is cased in a wrought metal box, the Mechanism, which in itself becomes a crucial, integral element of the Text.

The book-object raises unique questions about Art, Time, Memory, Possession--and the Politics of Information Control. It will be the first Digital Myth.

For your information, the engravings are done in two kinds of ink, one that disappears after being exposed to an hour of light and one that **appears** on exposure to light. The five hundred or so editions of **Agrippa (A Book of the Dead)** will cost between \$450 and \$7,5000, depending on how much of an "object" the collector wants to buy.

Rather than appear at the publication party, the authors have found a barn in Wyoming that is wired for fiber optics. Some techies are going to this barn with a floppy of the story, where they will modem it, once, to computer bulletin boards (i.e., to cyberpunks) all over the world. The virus will of course be included. The challenge for Gibson devotees will be to see if they can retain all or part of **Agrippa (A Book of the Dead)**.

Are you ready for something like this?

**Bentlow Stairs: An Electronic Artist's Book** by Ed Connius, Elnor Kinsella, Susan Kirchman and Alan Stacell of the Visualization Laboratory, Texas A & M University, tells in hypertext the story of an imaginary seagoing city called Bentlow Stairs. The book is about the design and constructing of a floating city, its philosophical character and its people.

In exploring the use of hypertext as an art medium, the process becomes more than the product in this interactive artist's book of interconnected images and text. Thus, the book becomes a different experience for each person who browses through it. This reader did not get "the glow of discovery" from this adventure, however, and perhaps more work must be done in electronic books to make me feel that this form of book is an important addition to my collection. For further information, contact Visualization Laboratory, Texas A & M University, College Station, TX 77843-3137.

**Archaeopteryx** by Fred Truck is a self-published book by Truck as a result of a residency at the Banff Centre for the Arts in Canada a year ago, where Truck worked with virtual reality technology. Prefacing his remarks with a long quote from Thomas McEvilley's article, "On the Manner of Addressing Clouds," we follow through with Daedalus and Icarus, and Truck's own flying dream, which has had all his life. He tells how with his "ArtEngine" software, he created the Digital Ornithopter, which combines Batman logo with Leonardo's flying machine.

Then using models of Leonardo with animation software, and then Tatlin's flying construction, Letatlin, Truck combines the two, improves upon the model, and proceeds to create animations with his computer.

Then by chance he had the opportunity to share a residency at Banff, which introduced him to virtual reality and its application to his model. He explains VR very well, and alludes to its defects at the present time. Since all the members of the Bioapparatus Residency were required to write a brief paper, Truck decided to propose to build an artist's flight simulator. He presents us with a history from the *Archaeopteryx*, the predatory pre-historical bird to his Great Swan, the completion of which was impossible in the five weeks allotted for his residency. As a result, he created the networked environment which he would use to animate into virtual reality. Included in his environment is an architectural grouping from a Renaissance painting, the large pyramid called the Temple of the Giant Jaguar in the Mayan city of Tikal.

Describing the Virtual Reality Development system, which would cost \$30,000 today, we get a better sense of why this system is not universal. Yet Fred Truck experienced the system as did Carl Loeffler, and their reports are included. Motion sickness can really be a prolonged problem.

Because Truck had to delete many of his complex factors in his environment to accommodate the equipment, he found that when it was loaded, it approximated Leonardo's Great Swan much more than ever imagined.

Having succeeded in creating a good virtual sculpture, which resonated with the experience of the ancient dream of flying, Truck ends on a poetic note. But his text has much poetry in it. And if anyone wants to know what an artist is doing in virtual reality, then read this book! The appendix is technical, the index helpful. This book combines philosophy, poetry, virtual reality, computers and an artist's sensitivity. This book records an adventure into technology, and I think should be an important step in understanding what the future may hold. \$25.00 plus \$2.95 for postage and handling from Fred Truck, 4225 University, Des Moines, IA 50311.

## ENGLAND

### WORKING PRESS (UK)

According to their brochure, "Working Press is an inclusive agency which promotes self publication on art and culture by working class people. Working Press aims to assemble a picture of a working class culture of difference. A culture that looks for unity in opposition to the dominant ideology with a goal of an end to oppression. An end to human harming humans. It is directed by Stefan Szczelkun, an artist of Polish origin, who is a dynamo--a hard working believer in the book as a vehicle for visual, social and political ideas. And he has great distribution as well!

Wonderful booklets by Clifford Harper, for instance, such as **An Alphabet**, which represents a very personal alphabet, with A is for Anarchy, J is for Jazz, V is for vodka with wonderful illustrations that make one remember Lynn Ward or typically thirties' woodcuts, while his **The Unknown Deserter** relates the story of Private Aby Harris, who was executed in war for desertion, the sad story of a very young man thrown into a terrible war, World War I. The style of illustrations reminds one of the graphic novels of Lynn Ward again or of Frans Masereel.

Szczelkun, himself, has written passionate essays in **Class Myths and Culture**, hilarious ones as well, including a polemic for the worth of artists, called "Artists' Liberation" and another one with illustrations, called "The Return of the Wrinklies" which talks about superiority/inferiority in the 1990s.

This book probably tells you more about the press than about Stefan, for it is the context in which Stefan operates as a working visual artist who is an activist.

**Collaborations**, an earlier book by Stefan (1987), is a report on collaborative art activities from 1983-87, including some of the original glamour texts with Ed Baxter, activities of and report on BIGOS artists of Polish origin and the seminal Roadworks, in which 10 artists worked in the streets of Brixton for ten days. A typical mid-eighties activity, these collaborations are now a crucial raw historical reference. Over 50 photos and other graphics reveal a startling creative world rarely exposed in the mass media. £4.50.

**Postcards from Poland and other correspondences** by Jola Scicinska and Maria Jastrzebska (1991) tell of their recent trip "home" to Poland. With Maria's moving poems illustrated with stunning reproductions of Jola's traditional papercuts, this book is powerful. Since the authors are both Jewish and lesbian, their pictures and poems often address the tensions between faith, sexuality and national identity in a unique format. A wonderful "postcard" deals with "the simple pleasure of reading" where there is no censor, guaranteeing that "this poem has not been monitored." The contrasts of old and new, of strong feelings about political and social problems, about a Poland that perhaps none have visited, but now know much better because of these "postcards" by these two talented women. £6.99

**John and other stories** by John Harwood is a narrative in 54 images, set against the background of the 1985 riots, nuclear threat, and ever present struggle in South Africa. Using the narrative technique, this exploration of the Life of John exposes the prejudices, values and biases imposed upon working class culture by capitalism. Even though he is educated like his parents, he exists as a consuming wage

slave, and he cannot change that. Role-playing in an authoritarian society is analyzed visually. £4.50

**Fist** is a libertarian magazine, with hard hitting graphics and stories, including interviews and photos of Z'ev, Sol Invictus, Tom Vague (Post Punk writer), Christina Berry (leather S/M sculptor), and much, much more. You won't believe the size, you won't believe the impact! £2.49 each issue.

**If Comix: "Mental"** is Britain's first computer generated comic, with over 100 illustrations. Created by Graham Harwood, this is considered an alternative to the "Fine Art" medium which dominates the art scene. It comes with a free poster and record, and it is wild! £4.50

For the most part, Stefan Szczelkun with his Working Press invites people to publish and at the same time, inquires as to people's history and class identity. He is a networker, putting people together, circulating the network list of about 50 people, creating a community. The range of books contradictions traditional stereotypes about working class people and culture, building another model which is more grounded in contemporary reality. The emphasis is on diversity, but also upon the content of these books. The books, themselves, are very well made; the artists must do all the production work themselves and must raise their own funds. The content is most important, at the same time emphasizing diversity but dealing with cultural unity in a working class environment. Books as vehicles for ideas makes for a portable message to a larger community.

**The Beastmaster** (Liver & Lights No. 11) is another in the series by John Bently, a medieval bestiary in reverse, featuring the homeless derelicts and toppers of the Shandy Valley. Dereliction, in this volume, infects the whole planet following an unspecified holocaust. In fact, the sole survivors are the inhabitants of the Valley, accompanied by an assortment of the less popular type of wildlife, including rats, cockroaches, fleas, pigs, wolves and germs.

All in all, this is a brilliant fable for our times, vividly conveyed by the text and drawings. Ecological concerns penetrate the whole bookwork, yet with the author's visionary sensitivity, there is no sentimentality. Besides the author's own drawings, there are many other contributions. Printed on letter press, the book has 37 loose leaf pages, 45 black and white and 9 hand-colored illustrations, a collage and some pages with illuminated text, with red as well as black print. £1.50 from John Bently, Liver & Lights, 120 Goodrich Rd., East Dulwich, London SE22 OER, England.

### MISCELLANEOUS ARTISTS' PUBLICATIONS

**Lies in the Sand: An International Anti-War Art Show** documents a mail-art show from Iowa City, Iowa on the theme of the Gulf War and its opponents. The exhibition is travelling to Kill Time Space in Philadelphia and ABC No Rio in New York City. The catalog documents many of the works sent in by artists from around the world, a list of whom is included, The catalog itself is covered with a target which has a bullet hole through it--through the whole catalog. \$3.00

**Soup**, a magazine of art and information for March 1992 with its theme on poverty has essays and images that are powerful and informative. \$2.00

**Eat** is a catalog of an exhibition to benefit the regional food bank of Northeastern New York, edited by Ken Johnson. The exhibition took place at Russell Sage College Gallery, 30 March - 26 April 1992, representing over 400 artists all listed in the back of the catalog, which has a simulated red and white check picnic tablecloth as its cover. \$10.00

**Little Critic Pamphlets** is a new series published by Coracle, P.O. Box 4EB, London W1A 4EB, England. Each of the pamphlets cost Lbs.2.00, ranging from Kay Rosen's *Paintings 1990* to *Patchwork* by Pip Culbert. For more information, write.

**Lost & Found Times 30** is available for \$4.00 from Luna Bisonte Productions, 137 Leland Ave., Columbus, OH 43214. An exceptionally large issue, contributors include Al Ackerman, all the Bennett, John Byrum, Robin Crozier, Bob Grumman, Richard Kostelanetz, Serge Luigetti, Musicmaster, D.P. Milliken, Mark Pawson, Fran Rutkovsky, and so many more.

Most of these works are available from Printed Matter, 77 Wooster St., New York, NY 10012.

## REPRINTS

**Semina**, originally produced from 1957 - 1964 by Wallace Berman, who was then already clearly acknowledged as one of the forerunners of the California Assemblage art movement, together with artists such as Jay De Feo, George Herms, Jess and Ed Kienholz, has recently been reprinted, produced by hand in limited editions of varying size.

Considered to be Berman's most major work, **Semina**, a collection of nine journals or "little magazines", was created principally as a vehicle to express the ideas, issues and art embraced by Berman and his contemporaries of the "Beat Generation." All of the volumes were printed predominantly on a tabletop platen press utilizing an eclectic variety of paper stocks and type faces. Each stylistically variant issue was sent by mail primarily to friends and colleagues of Berman's. None were for sale!

**Umbrella** (vol. 2, no. 1, January 1979) had a cover article by Clair Wolfe, a former editor of **Artforum**, which told the story of these "containers" for Berman's deepest concerns. They contained carefully selected works of his friends as well as works he admired from all histories and times. The "friends" included Charles Bukowski, William Burroughs, Robert Duncan, Allen Ginsberg, Michael McClure, and David Meltzer. Selected writings of Antonin Artaud, Baudelaire, William Blake, Jean Cocteau, Herman Hesse and Yeats, each of whom had an influence upon the spirit of the "Beat" movement. So, this was much in the vein of Conceptual Art, Fluxus and Mail Art.

Within **Semina**, Berman exhibited a fascination with and devotion to the timeless sense of mystery and power of the human experience. His use of Hebrew letters incorporated into his works began in 1957, referring to the hidden meanings of the Kabbalah. These letters became a pivotal element in subsequent works created throughout the remainder of his career. In addition, his motto stated in **Semina 2**, the cover of the Beatles' Sargent Pepper's Lonely Hearts Club

Band album showed Wallace's face may be seen with his faithful reminded that "Art is Love is God."

In producing this facsimile edition of **Semina**, George Herms has remained as faithful to the original version as possible. However, due to the passage of time, various aspects of this monumental project dictated the necessity of selecting alternate materials, type, etc. Yet the paper remained. Herms, in the three years it took him to complete the reprint, made any such determinations with a deep consideration for how Berman would have proceeded and with an intuitive knowledge gained through their many years of close association and friendship.

Published in an edition of 300 with 20 proofs, the cost is \$1,500 from L.A. Louver Gallery, 55 N. Venice Blvd., Venice, CA 90291.

## WORKING PRESS ADDRESSES

Working Press, 85 St. Agnes Place, London SE11 4BB, England. For USA distribution, write Inland Book Co., P.O. Box 120261, East Haven, CT 06512.

## JAS H. DUKE (1939-1992)

On Friday, 19 June 1992, Jas H. Duke, one of Australia's most respected and influential performance poets, died. He was known to many on stage, screen and radio as the Dadaist with the bald head, long beard and stutter. He read poems that completely revolutionized our notion of what poetry is: Using "sound" poems, "found" poems, "visual" poems and "concrete" poems as well as "straight" poems. He will be remembered in Australia as one of the founders of the Poets Union, of performance poetry, and associate editor of the magazine **925**. From 1965 - 1972 he worked in London, at Freedom Press, meeting Cohen-Bendit and making a number of influential underground movies with Jeff Keen. He met with the old men and women of the Dadaist and Surrealist movements and was a keen enthusiast of the Russian Constructivists. His arrival back in Australia in 1972 signals the revival of the poetry renaissance in Australia, which eventually became known throughout Australia as "Performance Poetry." His book, **Poems of War and Peace**, reviewed in **Umbrella**, vol. 11, no. 1, September 1988, was runner-up for the Premier's Award in 1987. He was involved in many poetry and anarchist journals and pushed the boundaries of offset publishing in Australia that became known in the press as the "small magazine explosion" of the 60s and 70s. His championing of the workers' struggle and the role of the poet in the workers' ranks will inscribe him in the annals of Australian history. And for those of us who were lucky enough to have known the man, he will always be remembered for his generosity, clarity of vision, support and encouragement. The last poem he read (within hours of his death) was to the nurses and patients at the hospital, which read in full:

### Solidarity Explained

When the axe first came into the forest  
the trees said to each other  
the handle is one of us.