

REFERENCE

Show (& Tell: The Films & Videos of Lawrence Weiner, A Catalogue Raisonné, edited by Bartomeu Mari (Ghent, Imschoot, uitgevers, 1993, \$40) is a major contribution to the oeuvre of Lawrence Weiner, a multifaceted and largely under-rated contemporary artist of the later 20th century. Weiner, known for his many artists' books and installations, has been making films and later videos from 1973 on. This book, an artist-designed catalog, includes a preface by Rudi Fuchs, a catalog of films by Alice Weiner, an interview with Bartomeu Mari, a wonderful section of drawings & schemata from the Moved Pictures Archive, including film clips, video (television) catalog by Alice Weiner, an essay (trilingual: English, French and German) by Dieter Schwarz, a postface by Mari and a typical statement by Weiner, in his inimitable style. Selected documentation and an index complete this important document, which gives the world information on the films and videos of Lawrence Weiner, which only exist when they are projected, but at least the world knows they now exist.

The Magazine Network: The trends of alternative art in the light of their periodicals, 1968 - 1988, by Geza Perneckzy (Cologne, Soft Geometry Publications, 1993, \$30) is a vast undertaking for anyone, let alone someone who is Hungarian, lives in Cologne, is a school teacher among other distinguished accomplishments, a mail artist and an accomplished multimedia artist. First published in Hungarian under the title *A Halo*, this is an English-language rendering of the original text, which was well illustrated, now self-published by the author, who is asking for \$30.00 a volume to offset major expenses, his own expenses.

Computer rendered, this translation makes clear some of the obvious errors in the narrative which Perneckzy spins. I must assert that I never had a bookstore called "Umbrella", that appears on page 12. In fact, I really wish I had that bookstore in a "green suburb of Los Angeles", nor was I the manager. In the early seventies, I was a librarian in Glendale, California, having returned to California because my mother had terminal cancer. While an active art librarian, I founded the Art Libraries Society of North America before I left the employ of the city of Glendale, and then spent 22 hours a day, 7 days a week keeping that organization going, helping it grow, and editing a newsletter for the organization. First came an exhibition called *Artwords & Bookworks*, curated by Joan Hugo and myself in 1978, which led to a stock of artists' books, artists' periodicals and postcards. I opened a bookstore, *Artworks*, with two other partners in 1979, after I had already begun to publish *Umbrella* in January 1978.

My dear friend, Ulises Carrion, did a performance piece on Gossip, and I believe Geza must have picked up some gossip from "friends" who really did not have the truth. The only other small shop I managed was the bookshop at Los Angeles Institute of Contemporary Art, which was an outlet for artists' books and artists' publications, a small enterprise at the time. Relying upon the resources of Lon Spiegelman while in Los Angeles, and calling me only to say "goodbye" upon his return to Hungary, I surmise that Geza did not exhaust the resources at hand, and I had many some of which

Lon had never seen, but time is always of the essence and comprehensiveness is a goal oftentimes never attained.

This publication not only lacks the illustrations, but also the detailed and annotated bibliography of alternative art periodicals, alas. There is only here in English a revised alphabetical register of all those magazines. To say this has been a "labor of love" is a euphemism. One can imagine Geza working on his kitchen table in his very small kitchen in Cologne on his new computer, using the dingbats that are included in his fonts to create a visual code.

I have not read all the running narrative--some of which is based on hearsay, the rest on "facts" as they have been gleaned from both writing and conversations, but there is much to digest here, much to ponder, and much to learn--fact or fiction. If everyone living can send Geza the facts as they are, rather than as they are interpreted or fictionalized, perhaps this major contribution to a movement will be corrected and funded so that English-speaking readers can get a corrected edition in the near future. Well worth the \$30 for all collections of avant-garde art literature, artists' books, artists' publications and art movements of the late 20th century! Send \$30.00 to Geza Perneckzy, Grosse Witschgasse 3-5, D-50676 Koln, Germany. You can transfer the money to his account at Deutsche Bank, Koln, 1270669 (BLZ: 3707 00 60).

REVIEWS

Montage 93, an electronic Festival of the Image in Rochester, New York in July and August, sponsored a competition to publish 3 artists' books, and they have done so:

This is Not America Either by Balazs Czeizel, who spent a "black and white" year in Los Angeles in the late 1980s. Frankly, this is not Los Angeles either. Of course, we must take this Hungarian's impressions for what they are worth, his, but this is not the Los Angeles lived in by almost 4,000,000 people, nor is this a Los Angeles that exists today, for Los Angeles is a city of flux, a city constantly reinventing itself, and especially after the uprising in 1992.

The author seems to have relied on the *L.A. Weekly* for much of his facts. Los Angeles is more than any of its parts. With open eyes, we see problems, no solutions, we see negatives, no positives. Although non-linear, a kind of montage of photos, computer images, texts and typefaces, the book seems linear, and its black and white response to a city that is known for its Ruscha-style sunsets (thanks to the smog) and unusual light conditions because of the environment, a city which keeps people in Southern California, certainly is not reflected by the photographs which were probably made in an automobile, for so many of them are out of focus. The text is computer-generated, a kind of play on fonts, but not quite as innovative as *Emigre* would have designed it. Los Angeles, Hungarian-style, is still not Los Angeles. \$25.00

Treading the MAZE: An Artist's Book of Daze by Susan E. King is indeed a maze to be unraveled by the reader. A double-spiral-bound bookwork, representing a summer sabbatical spent visiting medieval sites in Europe, and a winter spent recovering from breast cancer, one can open to the illustrations, with the cover overlay of a Hebe, the cup bearer of the Gods, overlaying a detailed 16th century circular print

of the Liberal Arts, Mineral, Vegetable, Animal in a circle, as well as drawings by the artist, at various exhibitions, a diagram of Ariadne helping Theseus through the maze, which later came the Corona Borealis, the artist's drawings during treatment for cancer, replicated by a rose window of a medieval church and more drawings of the cancer, and then analogies between doctor's drawings and artist' drawings (all by chance) as well as an Indian labyrinth and the final analysis, breast cancer.

Starting with page 36, the artist leads the reader to tread through the maze, although there are several ways to read the book. Directions for a more complete reading are on this page.

As one travels with the artist, we find quotations from various authors such as Lucy Lippard, Basho, etc., as well as definitions to help us on our way. But the trip the artist is taking is not to Amsterdam and then to Frankfurt, but to the hospital for surgery. The analogy between travel and the journey through illness becomes obvious. So, this travel book is one through disease for the artist, with sensitivity,, analogies, and insights. The artist darts between the summer trip to Paris, England and Ireland and the hospital visits and doctors' visits in December. From the rose window at Chartres, one easily sees the small rosettes of lasers in the radiation room.

This book is powerful--not only for the reader's interaction with the artist and her words, but also because it is a sensitively written journey/journal of a life, of a moment in that life which changed the artist, and which changes the reader too. Bibliography and chronology as no other. A healing book for all sufferers--meaning all of us. \$25.00

High Tension by Phil Zimmermann is a bookwork about the stress and anxieties of life at the end of the millennium. Utilizing an unusual die-cut format, the physical form of the book suggests the explosive and physically damaging effects of stress. Many of the conditions cited bring a nod of affirmation from most readers, and then as the book progresses, there are a myriad of solutions which just don't seem to fit. The subtitles to the images, which reflect the everyday life at the end of the 20th century, lead you to turn the pages quickly, looking for a denouement, which never comes. Instead, the reader except for the last page.

In the midst of all the electronic technology of Montage '93, it is remarkable to see this bookwork created with all that technology still aimed at the reader, the consumer of all these changes, the resident in this environment, the highly stressed person to which the title is addressed. Using Aldus Freehand, Adobe PhotoShop, and Quark Xpress, Zimmermann did not have to use any camera or stripping. And by working digitally, Zimmermann could use many special effects, stretching and manipulating images, which would have been impossible if the old conventional methods had been used. Only the binding created problems, and probably "high tension", due to the unusual format of the book. Two years in the making, this bookwork is a "knockout", one which is comfortable in the hand, except for those spikes which create small tensions. \$25.00 until 15 November 1993, when the price goes up to \$35.00. This book, in signed copies, is available from Zimmermann Multiples, 8 Wildey Rd., Barytown, NY 1507-5009 or unsigned from Printed Matter.

Livres (Books) by Danielle Ricard is a delightful bookwork, funded by the Canada Council, by an artist who is truly in love with books--some one-of-a-kind, some in installations, some book environments--answering the question of why are there books and how do they interpenetrate the gap between poetry and sculpture. The cover is of a sumptuous old red book probably from the turn of the century with red binding and art-nouveau type design and a torn spine--all against a black background. The illustrations inside are photographs of book installations, book environments (bound (with rope) books on shelves, movie stills, photos of bookshops, a tar-infested dictionary, books bound in leather, books bound in fur, books placed on fur on a black and white floor, as if they were checker pieces, and so much more. Obsessed with books, Ms. Ricard interleaves her photos with quotations from various authors, such as Kundera, Eco, etc. A delightful back cover replicates the back cover of the front cover's illustration. Delicious. \$15.00 from Printed Matter.

Oiseaux-Lire by Benoit Jacques (Paris, 1992, \$25) is a beautifully produced soft-bound volume which caricatures birds in all modes with cunning black and white drawings. For those readers less than Francophiles, the pictures speak for themselves with a little nudge from the title of the double-spreads. They are hilarious, a perversion of the great French language dictated by the Acadmie, but so what! The cover wrap is a beautiful Picasso-like painting of birds--hinting but never indicating what is available for your delight inside. A tour de force!

You Choose from 7 Possibilities or Choose Your Own by Mark Pawson is a result of moving in November 1991 and finding bits and pieces around and putting it together into a book. There are remnants of mail art notices, notes about copy machines, color separation systems from the offset press, distortions in the laser copier, a kind of note-taking by an English artist who enjoys networking with people and with presses. \$5.00 from Printed Matter.

mat2er is a collection of works by various artists, both visual and verbal, in an assemblage which becomes a collective voice. The execution is superb, the cover being a photograph assemblage of frame, photographs and wooden type which spells out the title. There are poems, short fictional pieces, homages to type designers, prints, diaristic elements. A special "feature of mat2er" is Charts & Diagrams, which are typographical prints. The contributors come from Staten Island to Seattle, and the design is superb. Included in the back cover is a small booklet, **maxims of the mind**, which represents just what it is. A handsome production from Columbus, Ohio for \$25.00.

one by Chad Lutz (\$8.00) is a marvelous cut and folded one-sheet which has photographs of men and women from many countries of the world overprinted in gold with One Croatian = One Turk = One Spaniard, etc. and on the back side of this printing is a painting of the topographical earth. Interesting format.

Vincent's Coloring Book by Gavin Flint (San Francisco, Buddha Press, 1993, \$26) is a beautifully produced book of appropriated images of parts of the body and instructional

appropriated images of parts of the body and instructional medical illustrations from older texts allied with names of famous artists such as Arnulf Rainer, Colette, Francesco Clemente, Carl Andre, Ad Reinhardt, and the like. Rebecca Horn is illustrated by a woman's face that has two tubes emanating from the nostrils going above the head; Richard Serra is illustrated by a man who lies prone in a bed, with a brace from his upper chest down his right side to his ankle. You can imagine that Christo is a wrap, and away we go. The illustrations are printed on a fine translucent paper, and you know that Flint must have searched and waited for the right combination, and it is right on! Be sure to have this in your collection--one to color, one to contemplate!

Monster by Ron Jones (New York, Sonnabend Gallery, 1993, \$15.00) first depicts a photograph of the last picture transmitted to Earthy by Ranger 7's camera before the unmanned lunar probe crashed into the Moon's surface on 31 July 1964. He then relates the story of a suicide driver, and then stories of Dr. Joseph Mengele, the Ku Klux Klan, the Khmer Rouge, the SS, and many more, each accompanied by a photograph of a victim, usually very young, very tender, very fragile. The booklet is also accompanied by a color photograph included in the jacket flap, which shows two works exhibited in the gallery. This is a portable exhibition, a museum without walls, a book of monsters.

After monsters, would you believe we have a book on disasters, **Lost Volume: A Catalogue of Disasters** (London, Book Works, 1993, \$25.00) by Cornelia Parker with photography by Edward Woodman, shows the artist's interest in reading objects in terms of their narratives, examining familiar objects used as containers and presenting them in terms of their own content: cataloging the possibilities.

The color cover of this bookwork shows matched which have been strewn on a surface, some of their sodium chipped, other matches which have burned into the paper, other matches embossed on the surface of the paper. Inside, crushed toy soldiers, crushed trophies, a crushed medal, a crushed globe and so much more. The catalog of the original items is included in the back, a kind of visual index to the preceding photographs.

Loop the Loop by Christophe Boutin with a text by Richard Dailey (Paris, One Star Press, 1993) is a very red book, including photographs of a young ballet dancer who plays with a kind of hula hoop, while the philosophical statements such as "never love a void" or "love blinds oblivion", while the dancer reflects the text. The edition includes 500 printed on red paper, 500 printed on white. \$20.00

Liz & Val: Some Art Materials (New York, Art Press, 1992, \$12.50) is a tongue-in-cheek catalog to accompany performance/installations by Liz & Val that have occurred in Soho over an extended period of time. Making fun of the art market and the art collector, Liz & Val seem to carefully define what art is by the materials used. Published in only 100 copies!

Gegen da Stellung: Ethik und Asthetik im Zeitalter von AIDS with participation by Nayland Blake, Fierce Pussy,

Gang, Robert Gober, Nan Goldin, Feliz Gonzalez-Torres, Fran Fury, Donald Moffett, Diane Neumaier, Tim Rollins & K.O.S., Adam Roiston, Andres Serrano, Kiki Smith, Brian Weil, and David Wojanorowicz is a biting statement about AIDS from artist-activists. This is a remarkable printing job, sponsored by Meire und Meire New communication in Koln/Wiesbaden. This exhibition was held in Hamburg at the Kunstverein and at the Kunstmuseum in Luzern, Switzerland in 1992. Although some of the texts are in German, many of the works retain English in their textual sections and thus, this powerful statement against the disease, is a monument to artists who really do care. \$25.00

Decide Who You Are: Texts by Adrian Piper (New York, Paula Cooper Gallery, 1992, \$12) is a driving series of texts used by Piper in installations, feelings, directions, and manifestos of being black in America. Due to its interesting binding solution, one reads the texts from right to left page after page. An important contribution to the growing literature by Piper in her expos) of being a Black artist in America.

Documentation of The St. Jude You Prick Chain Letter Series by Laura Parnes is just that, a documentation of a chain letter operation which Parnes began sending the letter to 20 people of her choice in 1992. The cover of the book is a copy of the **Village Voice** classified with an included ad which the author wished to include in the newspaper, but which was refused on the premise that the St. Juders are a large and powerful organization and would be offended.

Parnes devised 10 collaged and laser printed mailings to continue the chain letter, which are herein included, as is the original letter. As someone who stops all chain letters, since I really do not believe in the good fortune they purport to bring, I find the price of \$60.00 for a mail art catalog a bit too much. The color laser prints are beautiful, but not worth this hefty price!

A Year of WACtion by Susanna Cuyler (1993, \$20) is the documentation of the activist group, WAC, or Women's Action Coalition in New York City. Half the documentation (80 pages) stems from court cases, pro-choice march, parental notification lobby, two party conventions, civilian review board, a bake sale, monophobia march, etc. Clippings provide collage material for the other 100 pages. Even if you were not there, this is a powerful account both visually and verbally of a highly exuberant and vigorous action group, which has dealt with issues by acting up.

There are revelations of activists, issues, census statistics, economic statistics--a literal diary of an activist's year, which is basic and vital to the cause of being an activist woman artist in the United States of the 1990s.

Redbook, a Book of Hours by Miranda Maher (Brooklyn, Horse in a Storm Press, 1992, \$14.00) is not a book of hours according to the Christian tradition, but in this case the days have multiplied to 288 segments, instead of one day there are 366, and instead of devotional prayers, the divisions are mated with a hypothetical listing of the forcible rapes committed in the U.S. during one year and designated by specific women's names. The structure involves an alphabetical list of 7,000 names compiled from several "baby books". This book is a "heavy" political statement--one which includes

105,000 names, only a partial representation of the violence against women tolerated by our culture. Available from Printed Matter.

Spectacles for the Short Sighted: 1. Masks as Agents of Social Control, edited by Noah Scalin is a collection of appropriated images with new texts attached, which deal with "sites of pain" but are satirically treated with a sinister semantic approach, so that advertisements from the 50s look innocuous until you read the text which perverts the original intention of the image and makes the viewer start questioning Madison Avenue, intentions and meaning. Violence, death, dissection, murder---all treated with seemingly simple illustrations. The power of meaning is indeed a means of social control. \$15.00 from Printed Matter.

Self-confessional and autobiographical material by Seth Doolin are produced in Xeroxed produced booklets, churned out from his word processor:

Isolation, Initiation and Return (Thoughts and events in 120 days) involved Suicide Notes to Nancy, Dreams and Journals for analysis, and changes that have resulted in him as a result of both. There is disintegration and healing. This stream of consciousness also has a veiled system, if one takes the time. There are misspellings and Xeroxed illustrations, but what is more important is an outpouring of an artist who is both articulate and analytic.

The Myths of Babalon (sic) (Thoughts during June 11, 1992) is a turnabout, one in which the author now turns to the reader and tells him or her that he realizes the potentialities of the reader, the essence that constitutes what the reader considers his/her personality base to be. He illustrates the booklet with appropriated charts which look more like Russian Constructivist statistical charts than personal attributes of the reader. It's alot to take for someone who doesn't know you--but the booklet has its point, I think. \$1.50

Isolation von A - Z by Evelyne Egerer (Vienna, EA Generali Foundation, 1991, \$12) is probably one of the great bargains of the century. This sensitively printed large-size bookwork is so beautiful, it takes your breath away. On the cover is an image (one half on the front, one half on the back) of a cut apple. Inside begins a journey through the letter A, for in this bilingual work of art, "the words keep to the beginning of the alphabet." Shadowed images of apples, texts bled across the gutter of a two-page spread, textures of paper change, texts such as "Nothing has meaning in itself--yet separation has no other meaning," "a word means more than a thousand sentences" to more A words. One has to experience this book to understand its beauty, its fine use of the press, its negative space, its wisdom in handling these significant ideas. A true treasure!

November 5, 1992 by Chad Latz tells the story of the burning of a house, with wonderful photographs using superimposed text that deals with the media. Signed copy available from Printed Matter for \$11.

Flora by Latz is an illustrated brochure with flowers which have women included in the blossoms, which he calls "Blooming Beauties". The rationale for all this is that women should reflect a flowering of beauty and appeal, so the names

of flowers are accompanied by portraits of women in their blooms--from Veronica to Dahlia. \$3.00.

Lunar Calendar by Paul Chidester is a spiral-bound calendar for any year, one page segmented irregularly for every day, and the left hand side with a drawing with numbers which indicate the imagined places on the moon.

Arrangements and Transformations in 18 pt. Century Oldstyle Bold by Ronald Edwards is a small offset version of a handset limited edition of 50 of concrete poetry created by this wonderful old font which lends itself so well to horizontal symmetry, vertical symmetry, transformation patterns, and the like. This little booklet costs \$2.00 for typophiles and bookwork collectors too. The limited edition was published in 1979 by Little River Press, 10 Lowell Ave., Westfield, MA.

Between the Sacred and The Profane (Somewhere on the Beach of Life) by Darrell Matsumoto combines humorous narrative with enigmatic images to take the reader on a journey based on memories past and present. With a type of conversational, free association prose, Matsumoto seemingly has a conversation with his reader, telling stories, trying to redefine the contemporary in terms of the sacred and profane. There is much to read, there is much to see and much more to contemplate. In 16 packed pages, with two fold-out sections, Matsumoto creates enigmatic answers to basic questions, with a sense of humor. \$15.00 from D. Matsumoto, 44 Pond St., Wakefield, RI 02879. The beach of life awaits you.

Foucault-Text, the new multiple by artist Norman Conquest, explores the relationship between philosophy and commodity marketing. The artist's absurdist vision is flawlessly realized in this mixed media work which is a companion piece to his 1990 work, **Baudrillard's Simulacrum Cake**. One boxed "postmodern tamponnoir" in a limited release of 100 numbered example, packed in a crush-proof box with printed color label. \$15.00 from Printed Matter, or Beuyscout Editions, 300 E. 40th St., Suite 8d, New York, NY 10016.

Putting Things in Holes by Futai is a delightful little leporello in covers with color laser prints of delightful drawings done with perhaps marker pens in primary colors. The holes are not obvious right away, since the drawings seem abstractions, but soon the obvious comes into focus, and these anatomical apertures becomes obvious--from the head down to the overt. Edition of 100, from Phoenicia, New York. Available at Printed Matter.

Sounds that Arouse me: Selected writings by Bern Porter, edited by Mark Melnicove (Gardiner, ME, Tilbury House, \$9.95 paper) is the book I would give to anyone to get to know one of my favorite book artists, Bern Porter, for he is more than that, he is a true Renaissance man, who embodies the twentieth century so completely that his biography is the biography of a century. We can read his manifesto calling for the union of science and art for peaceful purposes, as well as a tender poem celebrating his Native American heritage. Porter tells how he began making

artist's books in 1920, as well as his memories of Einstein, Oppenheimer, Gertrude Stein, and Henry Miller, as well as his three wives.

Melnicove's introduction is in praise of a friend, a poet, a humanist. Porter's book also contains some marvelous poems he found in the post office trash can and by the side of the road. From particle physics to art without frames, which he expounded years before Frank Stella expanded on the idea, this book contains the ideas, the creative writing, and the reminiscences of a true original.

Where to Go, What to Do, When you are Bern Porter: A Personal Biography by James Schevill (Gardiner, ME, Tilbury House, 1993, \$27.50 cloth, \$16.95 paper) tells the story of a physicist (he

worked on the Manhattan Project, he worked on television technology and the Saturn moon rocket, a publisher (he published Henry Miler's work in America, as well as the work of Philip Lamantia, Kenneth Patchen and Kenneth Rexroth), he opened a surrealist and abstract gallery in Sausalito in the 1940s, and a writer (of poems, novels, found poems, and essays) and artist (he has created artists' books since 1920, been in the mail art network for eons, and is recognized by the world of art outside the US more than in the North America).

Knowing Porter very well, Schevill divulges Porter's sensitivity as a pacifist, while appearing cold and distant. He left the Manhattan project when he learned it was a destructive weapon, traveling the world in order to find a niche to create his collages and writing. In Belfast, Maine, he found a home, although his life was full of tragedy and sadness. The death of his second wife was a big blow, his third marriage was a disaster, and his financial failure as a publisher, gallery owner, and a GI surplus middleman did not divert Porter from creating not only unique art, but a true individuality. Porter is fortunate to have a biographer who not only appreciates him from all angles, but is willing to concentrate on his work in the arts, to make a wider audience appreciate this unique curmudgeon who becomes in our eyes one of the great humanists of the 20th century, thanks to the two volumes by Tilbury Press. Read it and know Bern Porter--outrageous, unpredictable, and brilliant artist, scientist and poet.

NEXUS PRESS

Some new titles from Nexus Press, 535 Means St., Atlanta GA 30318 in Atlanta should whet the appetite for purchase:

Insomnia by Richard Russell (1991) is a eulogy, a tribute to a friend who died needlessly. In this little book, there are little jewels balanced by the chilling imagery of nightmare and pain. The images of swimmers swirl around the highlighted organs, needles, flowers, speeding cars which crash into each other as Brahms's Lullaby is "heard" in the background through clouds. An artist's goodbye. \$10.00

Genetics Lesson by Ann Fessler (1992) introduces the problems of adoption, by posing circumstances which address the stereotypes of intimate relationships, examining choices made by her birth mother that profoundly affected the lives of her adoptive mother and herself. The book has visual symbols which serve as codes for our attitudes and behavior toward the whole concept of adoption and genetic combinations. The book's progression allows

one to ponder the issues, slowly and deliberately. The book's content is perfectly balanced with the imagery. That is rare in a bookwork. \$15.00

Burning Ring of Fire Cycle or Welcome to Sinland...Welcome to Pair O'Dice by David Sandlin (1992) is a kind of "Floorshow of Life's Desires." In this oversized codex, Virgil D. Wolf serves as our guide through Hell and Heaven in a kind of Dantesque journey through post-Western Civilization. In expressionistic illustrations which are often printed doublespread, we travel graphically and spiritually "back on the road of life" through "this vale of beers" to Sin-tropolis, the city of Eterna-Life. The doublespreads in luscious color are countered by purple and yellow pages side by side with wandering texts of life in life without vice, which eventually leads to Sinland, a result of "burning love." From love sacred to love profane, the progression leads one to Eternal love with the romancing couple in a swirl of ecstasy. Yet the "ring of fire" is always there--the temptation of all kinds of sins which makes love disappear. Redemption however is available after being washed in the waters of sadness. An amazing saga of life. Softbound with laminated cover. \$35.00

Otherspace: Martian Tytopography by Johanna Drucker and Brad Freeman (1993) tells the story of Jane, a telepathic scientist, who has an encounter with the Other which forces her to confront issues of difference in cross-cultural relations. Through a visual and textual narrative of one woman's experience, this work explores the complex relations between (mis)representation and knowledge.

Jane was affected by Mars, her life would never be the same, receiving messages from other planets. Is there really intelligence on other worlds? Can Jane & Mars continue their relationship in the midst of colleagues who have noticed changes in Jane's behavior and Jane noticing changes in Mars' surface features. Jane's adventure is also reflected in the marvelous display of text across and through many permutations, mostly in silver, which catches the light (natural by day, artificial by night) and requires interaction by the reader/viewer. This book is close conjunction of the first kind! Read it for yourself and see what really happens.

The text is interspersed with many illustrations, quotations, and "diaristic" entries by Jane on a daily basis. The colophon is a clear explanation of the method of production on the Mac IIsi. This is a bookwork that is an example of an encounter with the computer and imagination, created by a letterpress printer and an offset printer, commingling on Mars!

Jim Johnson; 3350 13th Street, Boulder, CO 80304 has published three new bookworks:

Say is an artist's book of the English alphabet spelled phonetically and composed in an original typeface, Aurora. The alphabet is spelled out, one letter to a page, printed in offset, in an edition of 500. \$4.50

Index is an artist's book of letters of the English alphabet, each paired with the image of an unusual object. Originally created as an index for use in the creation of pictures subject to verbal structures, it is a complete work in itself. Published in offset in an edition of 500. \$4.50.

Four Letter Words is a facsimile of an earlier (1978) handmade book of "dirty" words in acrostic form on plain

brown paper. This edition is 50, consisting of laserprints. \$10.00

For more information about all the books by Jim Johnson, write for a list of artists' books in print.

Mesmer, Secrets of the Human Frame by Toni Dove, was first conceived as a computer-driven slide and sound installation, later becoming a radio piece, and then an essay. It is now presented in book form as a "philosophical toy", referring to those machines which were the precursors of cinema and to the gothic novel, a precursor of science fiction.

Dove deals with the concept of identity. The female body is represented without being presented as an object with no voice. Here is a vocal presence and a carnal absence. The book also traces a transformation of wholeness toward fragmentation, within the context of our interface with the machine from the industrial revolution until the present technological revolution. Giving technology a human context is the reason we create automatons, androids, robots, and cyborgs.

Printed in offset in several shades of metallic ink, and with a 3-d centerfold op-up, the book has many layers and is densely visual. Edition of 60 with 50 for sale at \$675 from Granary Books, 568 Broadway, Suite 403, New York, NY 10012.

Editions, Box 178, Verplanck, NY 10596 has a wonderful list of new titles and titles in print. These miniature books always surprise, delight, and interact with the reader's hands and eyes. Among them are:

Parting Wish (1993) is a sentimental request from an 1800s autograph album. The carousel binding opens to a 3-D garden setting. This is a wonderful bookwork, with blue and black on vellum Bristol, with a white comb binding. \$15.00

Horrorosa Noticia (1993) is a double-sided concertina book with text and drawings based on old Mexican calaveras woodcuts. The text is in Spanish and English, photocopied on Fabriano paper. The title book fits into a black plastic sarcophagus. Posada (1851-1913), the famous Mexican artist who uses skeletons in his illustrations, inspired this bookwork. \$24.00

La Mariposa by Ed Hutchins and Steve Warren uses Mexican fold riddles to create a text in Spanish and English. The words float across butterfly-shaped pages along with a flight of multi-colored stamped images. The molds for the embossed butterfly on the cover were cake decorations uncovered when a friend in Albany moved his video store up the block to an old bakery. The pages are tied with silk twist (in a butterfly stitch, of course).

There are many more titles, so please write for the list and buy.

Another editioned miniature artist's book is **The Garden** by Carol Schwartzott, offset printed as a duotone on mohawk superfine, handbound, with a ribboned cover of embossed paper.

The Garden is a series of finely rendered drawings, a contemporary approach in the tradition of botanical illustration. The paper cover is an individually handformed moldmade sheet, oftentimes with flecking or impurities, but integral to each piece. Housed in its own plastic container,

The Garden is a delightful addition to any miniature library. \$10.00 prepaid from Carol Schwartzott, 623 Buffalo Ave., Niagara Falls, NY 14303.

Fluxus Stuffus by Therese Buchmiller Knierim is a self-mailing bookwork which brings the Fluxus artists "up-to-date" by a contemporary artist. Yoko's envelope has a mirror on the outside, a puzzle on the inside; Ben's page is a fill-in the blank; you can spin the George (Maciunas); you can paint the numbers in the paint-by-number page; you can look for Waldo on the map; you can scratch and sniff; you can connect the dots and lots of other things. Knierim seems to have ingested Fluxus and is ready to help you enjoy Fluxus at home, by doing. The book was purchased for \$10.00 at the Walker Art Center Bookshop. "Buy this book. It's real art" held together by a screw and a nut!

Fluxus Balance by Mieko Shiomi, a Fluxus artist from the 1960s who created that famous Spatial Poem series (1965-75), this is another anonymous poem using the mail as the medium during 1991-92. People received the following invitation:

Write down in one of the squares on the Balance what you want to balance with something which another person wants to balance. It can be either an object/s or a concept, indicating or not indicating its weight.

This is a kind of conceptual game which everybody could play afterwards. There were 68 contributions sent back which turned out to reflect each individual's personality. The folder now has a Fluxus Balance board with room for two sets of cards. The cards are included, as well as weights for adjusting the balance. The participant is asked to make pairs either by choice or by chance. Participants included everyone from Albrecht D. and Eric Andersen to Endre Tot and Ben Vautier. A contemporary Fluxus conceptual game for all to play. \$45.00

Excerpts from Dikte for Dictee (1982) by Walter K. Lew (Seoul, Korea, Yeul Eum Publishing, 1992, \$13.95) is a lyrical deconstruction of Theresa Hak Kyung Cha's landmark book, **Dictee**, bringing together pages torn from seemingly familiar texts, maps, cartoons, photographs to reconstruct a book as film, questioning the complexities of national heroism and martyrdom, but also serving as an homage to Cha's book, revealing her sources and answering her within the parameters of her art. A remarkable exploration of the space between text and image, intriguing and perplexing at the same time.

Photoglyphs by Rimma Gerlovina and Valeriy Gerlovin, is really a bookwork, rather than an exhibition catalog documenting their exhibition at the New Orleans Museum of Art, curated by Mark Sloan. As indicated in the essay by John Jacob, the work of the Gerlovins includes a complex web of visual complexity. Famed for their performances in Russia before they moved to the United States and their activities with **samizdat** (self-published book making), the Gerlovins have created a body of work which involves applying text, figures, ciphers and numerical sequences to the faces or parts of their bodies, creating an "intangible human mythology."

Much like their publishing, which extended samizdat into a cultural strategy far beyond the book form, the Gerlovins have always required the participation of a reader, even into their photoglyphs today. As they have written, "The more you know, the more you are inclined to silence. Art becomes nothing but reference to deeper knowledge." In these full-page color images in which the viewer is confronted with faces are covered with painted symbols, texts, etc., the adjacent page has the title and text written by the artists. With careful viewing, the reader can feel some hidden message beyond the beautifully constructed color image--and with the help of the artists, their text stimulates deeper thoughts about the intention of the image. There is a mystical, spiritual essence to this work which moves the viewer immediately and stimulates the reader to think beyond the words. The faces are confrontational.

Now the Gerlovins have evolved frames and images joined into 3-D sculpture. Having trained their viewers to understand what they "mean", they now do works without text realizing that their constant readers have indeed become viewers, with that "pre-faced" knowledge already ingrained.

Bibliography and chronology complete this hardback volume, available from the New Orleans Museum of Art, P.O. Box 19193, New Orleans, LA 70179-0123. The exhibition will be seen at the University of Colorado in October, the Selby Gallery of the Ringling School in Sarasota, Florida from 5 December -22 January 1994, and closing at the New Orleans Museum of Art in 1 March - 24 April 1994.

My Mother's Book by Joan Lyons (Rochester, Visual Studies Workshop Press, 1993, \$10.00) tells the story of her mother, a sparse remembrance handed down from grandmother to mother to daughter. As in every family, the story sometimes gets enhanced, sometimes diminished, but basically it is a "short story" made up of facts remembered from one generation to another. Soon after *Roots* became a popular series on television, everyone in immigrant families began to think of doing oral histories of their still living relatives. The consequence was, I believe, a massive amount of audiotape documenting the lives of those who came to America from other countries, especially Europe at the turn of the century. Transcribing, however, certainly has not been done, but this bookwork is the result of a close relationship between daughter and mother, and the bookmaker in the daughter has finally realized this wonderful story.

The text of her mother is interspersed with family photographs, close-ups and details of those photographs to bring out various points. However, in an epilogue, she reiterates that she is not so concerned with her grandmother's dream, her mother's story, or her own dream, but what is more important to her is what and how is remembered as it is passed along. The process is more important in this bookwork rather than the product. Although these photos and the story are particular to Lyons' family, there is a universal application to all immigrant families of this generation. What was fascinating to me as I taped my father when he was alive was what he remembered--and in fact, what he did not at that time, and what I remembered and coaxed out of him. As we grow older, many of us have selective memories--and perhaps that is for the best, especially in families.

The construction of this book consists of two sections bound in paper covers, printed in 3 colors. \$10.00 (make check payable to Joan Lyons). Add \$2.50 only for shipping outside USA and send to Visual Studies Workshop Press, 31 Prince St., Rochester, NY 14607.

Analgesia by Bill Burns is a jaunty, reassuring booklet written in the guise of a company brochure and illustrated with photographs of his model Pill Mines. Toy miners labor to dig out the pink pills that the artist buried in the wall plaster. They load the precious cargo onto trucks for dispatch to the Painkiller Factory where the raw material is cleaned, sorted, carbon-dated, classified according to weight, color and brand name and finally tested on volunteers.

Being Canadian, Burns has dual pages, one in English, the other in French. But this Orwellian nightmare of a society blithely depending on the numbing oblivious of drugs is not a "fairy tale". But the artist has definitely modeled this whole book on medical literature and actual statistics. The ominous consequences of this Pill Mine and Painkiller Factory are dire, where action is in and reaction is out. There is the Bufferin Audio Library with digitally recorded sounds of nature, as well as the Advil Aqua Park. The Tylenol Biodome encompasses local plant and animal populations. The three R's in this environment are "re-cycle, re-use, and re-duce. Let's make room as well for re-think."

This booklet is available from Bill Burns, 1804 Notre Dame W., Montreal H3J 1M5, Canada.

Drawing Shelter is a joint effort by 20 Albuquerque artists and writers who are or have been homeless. Produced by the Tamarind Institute, as a way to express their reality to others. With a corrugated cover in terracotta, the book was designed by Janet Maher, Director of Education at the Institute, and printed by Jeffrey Sippel in 1993.

The accordion-fold artists' book was a special printmaking project to encourage the creative expression that survives in spite of hardship within our marginal community and to remind the public that homelessness is increasingly a fact of life for many people in the United States. There are poems, quotations, excerpts from *Street News*, prints, collages, essays, sketchbook pages, watercolors, and more. There is a gritty look about the lithography, but I am sure that is intentional. This is a moving contribution of the creative juices of many talented people. \$20.00 (plus \$2.00 postage) from Tamarind Institute, 108 Cornell SE, Albuquerque, NM 87106. Proceeds from the sale of the book will benefit St. Martin's Hospitality Center and Presentation House, two Albuquerque agencies that help meet the needs of people without homes.

Autobiografia by Marcello Diotallevi is a silk-screened bookwork on wonderful paper. Unlike most bookworks, the page numbers are now on top of each page, and a silver-printed stream of letters, some backwards, some forwards, creep along the bottom edge of each page leading in its slippery, silvery way to the last page which has an exquisitely printed snail with rainbow shell. The artist is telling us a great deal about life, about the painful slow pace of our lives, of life on the edge. The artist also allows the viewer to fill in the spaces--namely, most of the pages--with his/her events,

remarkable happenings, painful moments, so that the book is reinvented each time someone opens the covers. It may be Diotallevi's own autobiography--but it is the autobiography rewritten each time the viewer/reader opens it. A remarkable book, in an edition of 99, signed and numbered by the artist. Contact Marcello Diotallevi, Via Veneto, 59, 61032 Fano PS, Italy.

The Position of the Author by Buzz Spector (Rochester, Visual Studies Workshop, 1993) is a small offset booklet with essay by Colin Gardner, deals with portraiture and its historical theories, while Spector, known critic, theoretician, and artist, confronts us with the portraits of authors removed from their own contexts, which usually appear on the book-jackets of recently published books, all pitted against the backdrop of books in context, namely libraries, living rooms, bedrooms (Susan Sontag prone), in studies, authors working (namely reading, writing, thinking. Spector

then explains to us in his essay that there is a difference between writing or the writer and authorship, which is attached to publication not writing. Thus, the portrait of the author with its "authorial look" is a "pose of concentration, the performance of a composure appropriate to the bureaucratic circumstances of texts and readers."

Spector continues to show us how authors in these formal presentations of jacket photographs often are bad actions, giving the photograph an "artificiality quite different from that of the film still." Spector uses Barthes, who usually disliked being photographed, as the prime example of the "death" of the author when we see his portrait after reading his organic text. The booklet ends with Spector himself being abstracted in a sitting pose.

Kou Chang's Story: The Journey of a Hmong Refugee Family by Kou Chang and Sheila Pinkel is the true story of a survivor of the Laotian war (a Hmong) who fortunately arrived in the United States in the spring of 1992, knowing five languages as well as Braille. Kou Chang, a dedicated young man, kept his journal probably in his head, remembered dates and names, and tells the saga of a family imprisoned by the Vietcong and eventually freed to take up residence in the United States, thanks to relatives and circumstances which allowed them to leave, because they did not want to resettle in Laos under the Communists. His story is in simple English, clear with an undercurrent of spunk and determination. It is the story of a young man in his early 20s who documents the history of his life, and thus his large family, an unusual series of circumstances that makes this family dispersed but determined to keep up contacts and retain their Laotian culture and rituals. Sheila Pinkel who helped Kou Chang finished his first draft of this book, and eventually get it published thanks to a residence at the Visual Studies Workshop, completes this saga with a Chronology of Contemporary Laos, culled from her personal research of documents heretofore not revealed by the U.S. government, as well as a bibliography.

What initiated this research and the eventual friendship with Kou Chang on a tour of the camps in Thailand was the purchase of a large historic embroidery quilt, which led Pinkel's consistent social consciousness to explore the details of U.S. intervention in an area of the world, where a new diaspora has occurred and thus part of the book reflects

the view of a resident of a colonizing country, who observed it from afar. Kou Chang's story shows the strong spirit of an individual who wants to endure with humility and humanity. \$16.00

Tacky Churches by Sam Minor II and K. Nelson Harper (Philadelphia, 1993, \$125) "is written for the church building committee desiring to build a good church....dedicated people who bring to their task a variety of skills, but who have never been responsible for building a church, and who have possibly never worked with an architect." The book, oversize and elegantly bound in dark tan cloth with a purple label on the front, with initials TCC surrounded by doves, opens to a cacophony of typography, generated on the computer and in purple, red, gold and tones thereof. Using the Hedi Kyle binding which has the structure completely covered with typography citing texts, jokes, commentaries about religions and churches, the interior of the text attached to hardboard structures at the spine, also covered with texts about color in architecture, churches for sale, poems that play on nursery rhymes and old folk poems. The colophon relates how the book came together, by chance, and then by funding, and then with Adobe Photoshop, Aldus Freehand and Quark Express on their Mac computers, they printed in 3 colors.

There is humor, no pathos, and even some sacrilegious statements. A bit busy for a slow read, and somewhat unwieldy, because of the scale, but an interesting bookwork. Write to Kay Nelson Harper, 611 So. Hutchinson Ave., Muncie, IN 47303.

Unknown Artist, with text by Bojana Pejic and photographs by Warren Neidich (Berlin, Edition Fricke & Schmid, 1993, \$18) involved computer-aided photomontages in which an intruder, the Unknown Artist, appears in "frozen moments" from the public life of a well-known protagonists of the avant-garde and the neo-avant-garde. This self-insertion into a past which has been recorded by photography, where the artist (the unknown artist) has used his face as testimonial of his "identity" and the trademark of his artistic "subjectivity." From the Dadaists to the Bauhaus, the insertion of our unknown artist into these recorded fragments of history questions what is authentic, what is not, what is a nameless history of art, what is not. English/German texts which create a wonderful conceit and discussion. A special collector's edition with an original photograph, limited, numbered and stamped, in a slipcase is also available from Edition Fricke & Schmid, Englische Str. 29, D-10587 Berlin, Germany.

Sex-Quake Show: Art after the Apocalypse is the first Art-Genes Portable Museum, containing uncensored, portable, sex-art from visual artists, performers, writers, poets, critics and other sex-art professionals. The participants were asked to express their sex-art fantasies in 8 1/2 x 11" format in black and white. Published by the 1st Art-Genes Portable Museum in New York City, the artists include an amazing array including Lynda Benglis, Sarah Charlesworth, Mary Beth Edelson, Cary Liebowitz, Bruce Naumann, Orlan, Raymond Pettibon, Carolee Schneemann, Annie Sprinkle, Paul Thek, John Yau and Michael Zahn, among many more. The paper is a nice textured wove and the book is an eye-opener. \$20.00

Mary Beth Edelson: First Hand, Photographs 1973-1993 and Shooter Series, with essay by Jan Avgikos, is a self-published retrospective to accompany an exhibition called "Mary Beth Edelson: A Non-Survey in Two Parts, 1973-1993" which appeared at the Nicole Klagsbrun Gallery in New York City and the A/C Project Room, in New York City.

The rituals she performed in the 70s addressed political issues of the day (women as priests in the Catholic Church, and the treatment of women in organized religion in general), occupied mythic space, but the later work, in clothes, created transformation from mythic space into real time. From image history to constructing feminine identity, Edelson's work is transformational, on a grand scale, with new directions in attempting to recuperate the past into the present, with renewed activism, i.e. WAC, a memorial to Ana Mendieta, etc.

A selected bibliography completes this important "retrospective." \$20.00 from MBE, 110 Mercer St. New York, NY 10012 or from Turner/Krull Gallery, 9006 Melrose Ave., Los Angeles, CA 90069.

One Shot by Steen Moller Rasmussen is literally a book which has been hit by a projectile, which has left an impression on the cover (which is a target) and several pages which have indentations from the projectile's impact. A one-liner for a one-shotter. \$5.00

Practical Knowledge (#3-7) by Leighton A. Hasselrot are small booklets in photo-novella format with appropriated images and texts included on each segment of the grid, sometimes with actual facts and others with lots of conjecture.

#3: Watch me Die! An on-the-spot Photo Drama, Part 1: The Story of Matches

#4: Watch me Die! An on-the-spot Photo Drama, Part 2: The Story of Dynamite

#5: The amazing saga of "Old Slimy"

#6: Blood on my Body

#7: Mouthful of Death

Beautifully produced in black and white, each with printed stickers inside, the stories are completely non-linear and are published by Tilted Armchair Press, 1993 in Portland, Maine. \$4.00 each

NEW PERIODICALS

In this impending age of the paperless society, we seem to have more printed matter than ever before. Differing from the 1960s, when technology in the form of the offset press and the copy machine allowed "every man (and woman) to become a publisher" (McLuhan), this time the initiative (read "money") comes from galleries, whether it be in Paris or New York. Some of them are now available at Printed Matter, 77 Wooster St., New York City and should be noted:

Purple Prose, begun in Autumn 1992 in Paris, includes everything from comedy as mass media to the latest inter-medial experiments. One reads in the first issue of **Purpose Prose** that **The Thing** is an interactive bulletin board consisting of The Forae, the Libraries, and the Conferences, which

is devised by artists as a forum for research on contemporary artistic creativity. Available in Cologne at 221-125-582, and in New York at (212)431-6787. For other info, call fax/phone: (212)925-7576, or Cologne: (221)128-138. In addition, there are notes on picture editing by Henry Bond, Fashion, articles on contemporary research, interviews, film reviews, comic book reviews, etc. Names such as Martin Kippenberger, Hachivi Edgar Heep of Birds, Joshua Decter, Martine Aballea, Jean-Luc Vilmouth, mingle with others which are not as familiar, but it is always interesting, whether in French or in English. They seem to be well balanced in both languages. A great interview with Mondo 2000's Editor-in-Chief, R.U. Sirius highlights the second issue.

\$6.00 from Printed Matter per issue.

Documents (Fall/Winter 1992) serves to change the tone of art journals, attempting to bridge the disciplines of film, art and cultural publications. Included in this first No. 1/2 (Fall/Winter 1992) are articles by Richard Misrach, Mark Dion, Eileen Myles. A section asks for comments from Gregg Araki, Hal Foster, the Critical Art Ensemble, among others, about "Boredom". There is color as well as black and white illustrations, but they seem to have been generated from a computer. The half-tones are markedly gray, but what do you want from this high-powered group of "critical writers". \$12.00

Dear (No. 1) is dedicated to Letters Home, with poetry, prose, correspondence, artists' pages of photography--all epistolary literature and illustrations published in Brooklyn. Nice theme, nice little magazine for \$5.00.

Long News in the Short Century (Brooklyn, \$5.00) includes work by Christian Boltanski, Nicole Brossard, Annette Messager, Sophie Calle, Richard Kostelanetz, Johanna Drucker, Tina Darragh, Carolee Schneemann, and many many more. Writing by artists--nicely printed, with good material.

publicsfear (vol. 1, no. 1, \$6.50) includes work by Pamela A. Ivinski, Gareth Jones, Sean Landers, Julie Lasky, Dan Clowes, Ed Gallagher, and Tod Lippy, among others. Artists such as Gretchen Bender, Kathe Burkhart, Julie Lasky, Jill McArthur, Fred Tomaselli are also contributors. Nicely designed, the artists' contributions vary and the journal seems to be a forum for what is going on in New York City.

Gallery Dooley Le Cappellaine has produced a Xeroxed publication, **Virtual Gallery**, which appears to be similar to a mail-art catalog with pages submitted by fax or Xerox to the gallery for inclusion in this hefty mag with report binding. #2 costs \$10.00 and the hefty #4 (The Gift: Mail Order Catalogue) costs \$20, including lots of color prints, resumes, a cross between a mail art catalog and an advertisement for contemporary art by contemporary artists. Everyone you could ever remember from New York is in it!

The Desk Top Publication comes from Darwin, Northern Territory, Australia, written by Nelson H. Oldford, who is Issue One relates the story of "Mona Lisa's Inimitable Smile". For more information, write to Nelson H. Oldford, Postal Sub Station, Parap, Darwin, Australia. Issue Number 2

comes from Edmonton, Alberta, Canada and speaks of Sophist philosophy. The address here is General Delivery, Main Post Office, T5J 2GA Edmonton, Alberta, Canada. Peripatetic, but interesting. Issue Three will concern Plato's Theory of Forms.

Off: The Journal of Escape is a Los Angeles-produced Xerox magazine published by A. Pavletich, 935 1/2 N. Vendome, Los Angeles, CA 90026. Pavletich has been doing little periodicals for many years, and this one continues in the vein of mail art, social satire, as well as very funny advertisements--such as a request for anything Croatian, from books and weekly newspapers to Croatian watches and maps. \$3.00 published quarterly on the full moon.

The Inside Job by J.K. (Jutta Koether) is a journal in facsimile with soft dark green plastic binding documents the testing of Hegel's One on One theory, as witnessed by invitations to her studio to create paintings, involve herself in the social fabric of New York City society. With a painting on the floor, black books, drawings, and documentation of all the visitors to the studio in this experiment, the journal becomes a happening, an event, a description of daily thoughts, feelings, accomplishments, and visits in the first five months of 1992. Published by Galerie Bleich-Rossi in Graz, Austria, 1993, \$20.00.

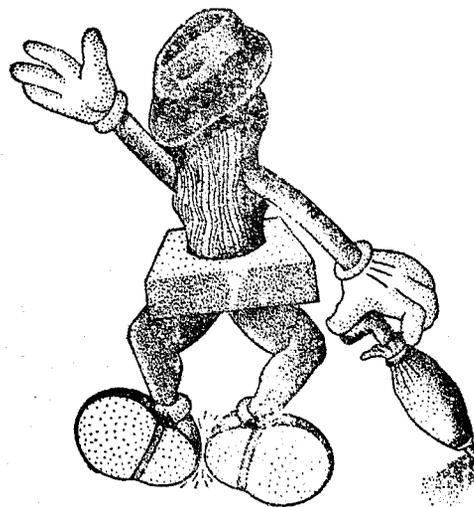
Lusitania (Vol. 1, #4: The Abject, America) is probably the most beautifully designed, clearly articulated multimedia journal I have seen in a very long time. The whole table of contents is on the cover, done in wonderful rectangular vignettes with illustrations, while inside, we have visual projects by Larry Clark, Sylvia Plachy, Curtis Mitchell and Carolee Schneemann, and articles as disparate as "Kitsch and Death" by Celeste Olalquiaga to "Donald Duck Discovers the Americas" by Jose Piedra. The journal is bilingual, English/Portuguese, and has a guest editor each issue. The Journal is one of art, reflection, theory, oceanography and politics, which has a remarkable advisory board of Dore Ashton, Norman Bryson, Ross Bleckner, Barbara Kruger, Sylvere Lotringer, Linda Nochlin, Lucio Pozzi, Andrew Ross, Carol Squiers and Joana Rockette. Political, social and aesthetic issues are treated with powerful graphics and dynamic design. \$9.50

n.d. is a twice-yearly journal full of information about mail, interviews with musicians and artists, audio reviews, publication reviews, mail art projects, a kind of mini-Factsheet Five. For more information and subscription forms, write to N D, P.O. Box 4144, Austin, TX 78765.

Documents is a slick journal published 3 times a year, but one which has great substance. New York based, this journal appears 3 times a year, usually centered upon a theme in each issue. Summer 1993, for instance, #3, deals with "Passing" by artists Glenn Ligon, Ashley Bickerton, Adrian Piper, Amy Robinson, Nan Goldin, among others. There is also a conversation with artist Jimmie Durham with anthropologist Michael Taussig, as well as postmortem strategies on the art works of James Luna and Jimmy Durham by Miwon Kwon. Handsomely produced, **Documents** costs \$25.00 for 3 issues

for individuals, \$50 for institutions, and \$10 an issue from Printed Matter.

Harbour, Magazine of Art & Everyday Life, is a Canadian interdisciplinary magazine produced by artists, concerned primarily with writing and artworks by practicing artists. Volume 2, 3 for Spring 1993 deals with Race & the Body Politic with artists illustrating their search for cultural identity through their art--from Chinese to Jamaican, from Nigerian to Brazilian. The Canadian issues are everyone's issues. \$6.00 per issue from Printed Matter or \$20.00 (Canadian) a year from 4001 Berri #101, Montreal, Quebec, Canada H2L 4H2.



UMBRELLA NEWS

Contributions to the Umbrella Museum have been made by Michael Kasper, Sherman Clarke, Tom Grothus, Anna Banana, Ed Hutchins, Clive Phillipot, Buzz Spector, Ann T. Rosenthal.

Peter and Angela Netmail delivered the Mickey Mouse umbrella to Daniel Daligand, leading Mickey Mouse researcher, who traced his idol back in history to the hieroglyphics in Egyptian pyramids and continues to paint Mickey in various styles. This event occurred on 5 January 1993 in the museum-like stuffed flat of Daligand in Levallois, France.

Rain & Snow: The Umbrella in Japanese Art was an exhibition from 28 April - 27 June 1993 at the Japan Society Gallery in New York City. An amazing full illustrated, 144-page catalog documents the history of the umbrella in Japan. Available for \$32 from Japan Society Gallery, 333 E. 47th St., New York, NY 10017.