

Damer, Timothy C. Ely, Ke Francis, Susan Harlan, Maria Karametou, Helen Lessick, Patrick Luber, Joni Mabe, Gree-ly Myatt, Kevin Osborn, Maria Porges, Mary Ann Sampson, Gregory W. Shelnett, Buzz Spector and Larry B. Thomas, 2 December 1993 - 22 January 1994. A completely illustrated catalog (21 color illustrations) accompanied by statements by each artist is available from Comus Gallery, 215 S.W. First Ave., Portland, OR 97204. The essay is by Thomas A. Vogler, Professor of English and Comparative Literature, UC Santa Cruz. The essay takes a different angle than most artists have done, and as a result, the emphasis is more on "book-object-art" and taken from a literary background, the essay disputes some of the statements previously engraved in the litany from Clive Phillpot and Lucy Lippard, among others. Perhaps you will as well, but there is much food for thought in this pithy, annotated essay. \$16.00 payable to Comus Gallery.

Les Bicknell: The Ordinary made Extraordinary, an exhibition of experimental bookforms and typography, 21 February - 26 March 1994 at Essex University Gallery, University of Essex in Colchester. Included are 22 editioned bookworks placed on shelves, with complete access to the work by the public. One bookwork is a collaboration with poet Michael Blackburn, a humorous and poignant examination of men and their relationship to one another set in the context of the pub, while another is a collection of essays about the nature of the book.

Once Upon a Time: Bookworks by Sandra Jackman at HarperCollins Publishers Gallery, New York City, 6 - 28 January 1994.

Book as Art VI, catalog for an exhibition at the National Museum of Women in the Arts, Washington, DC from 6 December - 20 May 1994, includes work from women artists about personal problems, fear, personal explorations, and visual tales, with a catalog essay by Krystyna Wasserman, Director of the Library. Available from NMWA, 1250 New York Ave., NW, Washington, DC 20005-3920.

A Harbour of Boat Books, cards & Prints by Ian Hamilton Finlay, 9 Dec. 1993 - 29 January 1994, workfor-theeyetodo in London.

A Windowsill of Books on Landscape at Jansen Kooy, Amsterdam, 13 November - 11 December 1993.

Susan Lowdermilk: Artist's Books, 7 - 31 January 1994, Jacobs Gallery at the Hult Center for the Performing Arts, Eugene, OR.

Editions: The First Five Years, an artists' book collaboration, 24 November 1993 - 2 January 1994, Newark Museum.

Pandora's Box: Bookworks by Nina Tovish, 16 - 29 October 1993, Pyramid Arts Center, Rochester, NY.

National Book Arts Juried Exhibition, 30 January - 6 March, Dalton Gallery, Agnes Scott College, Decatur, GA.

Otis Laboratory Press: Small Edition Books, 1985 - 1992, UCLA Arts Library, Los Angeles, November 1993 - January 1994.

Luminous Volumes, an exhibit of ten recent limited edition artist book publications, brought together by Steven Clay, who has "fostered collaborations among individuals already engaged with books as a primary medium in their own artistic practice--writers, artists, printer and binders--generating works of unusual vibrancy and originality." (Johanna Drucker: catalog essay). 28 October - 27 November 1993 at Granary Books, New York City.

The books published by Granary are produced in editions ranging from 20 to 40 copies, representing a publishing program of intense clarity and vision. Among the writers and artists are John Cage, Barbara Fahrner, Henrik Drescher, Toni Dove, Tennessee Rice Dixon, Jane Sherry, Shelagh Keeley, Terence McKenna, Pati Scobey, William Blake, Timothy Ely, Daniel Kelm & Philip Gallo.

A full color catalog, with an extensive essay by Johanna Drucker, accompanied the exhibit. This is a pithy essay, one meriting a long read by anyone interested in artist's books. Included is a checklist and a chronology. Available from Granary Books, 568 Broadway, Suite 403, New York, NY 10012.

Book Arts from the Southland, Okeanos Press, Berkeley, CA. Work by Laurel Beckman, Terry Braunstein, Cheri Gaulke, Susan King and Cindy Marsh, through 12 November 1993.

Bookmarks: Exhibition & Auction, one-of-a-kind bookmarks, made by nationally and internationally known artists from Chicago and beyond, a benefit for Whitewalls, 27 October - 29 October 1993, Northern Illinois University Art Gallery, Chicago.

Reformations: Examination Copies by Byron Clercx, Sheehan Gallery, Whitman College, 9 November - 12 December 1993. Essay by Buzz Spector, "Byron Clercx: Reading Things" in brochure/announcement.

Making Book, The Proofreader's Art by Richard Pettibon, Regen Projects, Los Angeles, 6 November - 4 December 1993.

The Contemporary Artist's Book: The Book as Art, 9 September - 24 December 1993, was probably the "sleeper" of the decade--the bookshow of all bookshows for the breadth and depth of bookworks shown, largely from the 1960s and 1970s. Included was a large array of Fluxus materials, visual poetry, Idea Art, Off Format Publications, the Limited Edition Artist's Book, as well as Unique Bookworks (very few). This was an exhibition of Editions--and it was brilliantly put together. Most works were under glass, but enough of it was shown to entice anyone to know the history of the art form. It was a show of memory for those who know the field, and enticement for those who do not. The gallery is 871 Fine Arts, 250 Sutter St., Suite 450, San Francisco, CA 94108. All those familiar names such as Bal-dessari, Johns, LeWitt, Cage, as well as Tuttle, Warhol,

Oldenburg, Nauman, Ruscha, Rot, Vostell and Twombly, among others. And it's the others that entice.

Per Kirkeby: Paintings, Works on Paper, Books and Films at Springer Galerie, Berlin, November 1993 - January 1994.

Reading in Bed: Feminist Quilt Works and Book Objects by Lise Melhorn-Boe, Exhibition at W.K.P. Kennedy Gallery, North Bay Arts Centre, Canada, 27 May - 26 June 1993.

Bound by Convention, bookworks by Lise Melhorn-Boe, Artspace Indusmin Gallery, Peterborough, Ontario, Canada, 16 December - 8 January. This is the result of a residency at Artspace by the artist.

Included was a life-size book, 5'10" tall, made of plywood showing a woman with a real apron and rubber gloves, taking "cookies" out of the oven.

The Art of the Book '93 at Canadian Craft Museum, Vancouver, BC, through 25 February 1994.

Essential Material: Artists' Books from Dieu Donne Papermill on exhibit 21 January - 5 March 1994 at the Print Club, Philadelphia, PA.

Books as Art, Tempe Arts Center, Tempe, AZ opening 21 January.

Handmade Paper & Books Exhibition, featuring the work of Victoria Von Koppen. Opened 13 January at Southwest Craft Center, San Antonio, TX 78205.

CLASSIFIED

WANTED: Notes and texts of poetry of the 20th century which deals with space and time. If you cannot send originals, please send photocopies. Also wanted are audiocassettes and records with sound poetry for my scholarly work and for future auditions at poetry centers in Latin America. Please send to Clemente Padin, Casilla C. Central 1211 Montevideo, Uruguay. Padin has recently graduated in literature the Humanities Faculty of the Republic University of Uruguay.

ARTPEOPLE

John Outterbridge and **Betye Saar**, noted Los Angeles assemblage artists, have been chosen to represent the U.S. in Brazil's 1994 Sao Paulo Bienal, slated for October 1994, curated by Lizzetta LeFalle-Collins, independent curator. The exhibition will feature signature works by each artist dating from the 1960s, plus two or three new installations made for the Bienal from materials gathered in Brazil.

Tasumi Orimoto performed his **Bread Men** in Bremerhaven in October and had documentation photos of his performance "Pull to Ear" at Kunst & Nutzen from 2 - 16 October.

David Dean is the new Director of Printed Matter in New York City.

Gyorgy Galantai, co-founder of Artpool in Budapest, Hungary, was the subject of a major retrospective called **Lifeworks**, which opened at the Ernst Muzeum in Budapest on 20 October, inaugurated by Rene Block, head of the Ausstellungsdiens, Institut fur Auslandsbeziehungen in Stuttgart, Germany. The exhibition closed on 28 November 1993. A brochure was available explaining Galantai's importance in Hungary and on the world scene of artists' spaces housing major archives of Eastern European art.

Lilian Bell is in an exhibition, called "Outside from Within: Paper as Sculpture" at the University of Arts, Philadelphia, from 21 January - 4 March 1994. Included is work by Lesley Dill, Jeanne Jaffe and Regina Vater.

William Harroff, book artist from Edwardsville, Illinois, received a 1993 Regional Artists Projects grant to create **Snowglobe Bookworks**, an edition of 100 snowglobe "bookworks" using the words from the Star-Spangled Banner and incorporating other symbols instead of snow in unusually shaped containers.

Ian Burn, famed Conceptual artist best known for his work with **Art & Language** in 1960s and co-publisher of the art journal by the same name. He was known to have created a wonderful performance book on a copy machine, copying one page, then copying the copy, until the dots on the page finally disappeared off the page. He died in a drowning accident, while attempting to rescue another swimmer who had been caught in a riptide.

Marcel Marien, a Belgian Surrealist artist, writer and publisher, died on 19 September 1993, at the age of 73. He wrote the first monograph on Magritte, published in 1943, and in 1954 he founded the press **Les Levres Nues**, which specialized in Surrealist titles.

REVIEWS

Most of the bookworks reviewed in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012. If they come from another source, that source is usually cited.

Life Doesn't Frighten Me with text by Maya Angelou and illustration by Jean-Michel Basquiat (New York, Stewart, Tabori, & Chang, 1993, \$14.95) is a production by Sara Jane Boyers, a TV producer, art collector and mother of two young children, who wants adults and children to experience the joy of art and poetry. This 32-page full color book combines the spirited poetry of author, playwright, activist and professor Maya Angelou with the daring, graphic and urban art of the late contemporary Basquiat.

The fearlessness and hope of both the words and the paintings coalesce into a powerful fit, a perfect fit. First came the images, then the words. It took Boyers 9 months to track down the paintings which matched Angelou's poem published in an anthology in 1978. Angelou's celebration of the courage within each of us, child as well as adult, is matched by the edgy, streetwise pictures of Basquiat. Biographies of each of the artists, with a selected bibliography for Angelou and collections in which Basquiat's paintings appear complete this beautifully produced bookwork.

Literally Speaking: Sound Poetry & Text-Sound Composition (Goteborg, Sweden, Bo Ejeby Edition, 1993, \$20) is an anthology of work by Bodin, Chopin, Claus, Dufrene, Fahlstrom, Hanson, Heidsieck, Hodell, Johnson, Laaban, Rothenberg, Ruhm, Lora-Totino, edited by Teddy Hultberg. This is a rich and varied source of personal and theoretical explorations into a field which has marked a good part of the twentieth century. With many photographs and visual poems, the book is a great introduction to this field, highlighting the work of many of the practitioners of the art form even to this day. Sound poetry is "a momentary, fragmentary attempt to recapture the unity between poetry and song that disappeared with the advent of the written word" (Laaban). The text-sound artist is simply continuing poetry by other means, focussing on sound as an aspect of language and language visually perceived. Available from Bo Ejeby Edition, Box 19076, 400 12 Goteborg, Sweden.

Seven Mysterious Wonders of the World, a pop-up book by Celia King (San Francisco, Chronicle Books, 1993, \$9.95) is another in a series of ancient, natural and modern wonders of the world by this outstanding trade publisher, which traces Stonehenge to Atlantis, the Nasca Lines to the Bermuda Triangle, and much more. Available everywhere--and isn't that a treat when most bookworks are hard to find.

Guests is a reproduction of the official public guestbook of the "Some Zines" exhibition which opened October 1992 at Boise State University. It is the companion-piece for the exhibition catalog, **Some Zines: American Alternative & Underground Magazines, Newsletters and APA's**.

Accompanying this guest book with pen attached is a "Letter to the President", an anonymous two-page typed letter disseminated periodically at the Zines exhibition, now reproduced in an edition of 250 numbered copies in the

Hemingway Western Studies Center "Artist's & Eccentric Books" series.

The Guestbook is an exact replica of the original, with the endpapers inscribed by "comedians" with straightforward inscriptions, except for an occasional "kibitzer". Comments on freedom of expression, such as "Why all the fuss! Oh, yes, it's Idaho!" or "Is this the way that Idaho's money is spent? Know (sic) wonder America's youth is such an egg-femi-nazist nation!!!" or "One question! Where's God's hand in all this? I don't condemn the authors, just the material. I'll pray for you all." Everyone seemed to have read the guestbook for the comments and then commented on the comments. One of the "guests" wrote "A few questions to those who were extremely offended; Did you notice the sign that read, "Please use your own discretion in viewing"? If so, what on earth possessed you to look at the zines, and furthermore, what gives you the right to complain about its contents?" The debate continues in the "guestbook". But the anonymous letter to the President of Boise State University asserts "The display gives strength to individuals to come out and express their criminal mindsets," etc.

This is a "must" addition to any collection of zines, contemporary artists' publications, contemporary art, social and political issues collections, etc. In an edition of 250, the **Guests** is gift boxed with a ballpoint pen in attached metal holder, for \$19.95 from Printed Matter or from BSU Publications Catalog, 1910 University Drive, Boise, ID 83725.

The Collinasca Cycle by David Rabinowitch (New York, Peter Blum Edition, 1993, \$35) introduces the group of 12 woodblock prints which were published by Peter Blum as well. Each print is reproduced in color on a full page, while 22 full-color pages document the studies for this large scale project.

The project involves 288 works, a hierarchy of internal and external cycles, which can be related to the periodic table. The transparent sheets juxtapose studies for the first cycle of 12 woodblock prints. The glossy sheets map out the second through the twelfth major color cycles, and the matte finish pages at the end document the first group of woodblock prints, one page to a print. This is a beautifully produced volume, one which incorporates a philosophy of color and art which goes far beyond the norm. In the tradition of high quality, Blumarts has produced this beautiful cycle, and this book which documents a sensitivity which the publisher has seen in an artist who deserves great recognition. Available from Peter Blum Editions, 99 Wooster St., New York, NY 10012.

Chronicle Books continues to publish extraordinary bookworks, even though it is a trade publisher:

My Day: A Tale of Fear, Alienation and Despair by Marvin Heiferman and Carole Kismaric, a clever, tongue-in-cheek collage dedicated to anxiety, a contemporary American illness. This is one day in the life of a Joe or Joan. From the first moments of awakening to going to bed after Nightline and Ted Koppel, this picture book of alarming and yet familiar full page photographs reminds one of the early bookworks of the 1970s done by photographers--books with no words, photographs that tell a story familiar to many, with perhaps divisions cited by a one-word title. These photographs, however, are dynamically produced, familiar

to today's visually sophisticated audiences, and ever-present in daily life. The authors see how people are changed by the images they see--and these images are "read" filled with terror, turmoil, and trepidation.

From the alarm going off to bedtime, the whole day seems to revolve again. Yes, everything is in flux and nothing is certain. Yet, this book will make you laugh and shake your head "yes" and want to give to it a friend. \$6.95 at your local bookstore.

Aunt Sallie's Lament by Margaret Kaufman, designed by Claire Van Vliet (San Francisco, 1993, \$17.95) is an extraordinary collaboration between a great book artist and a fine poet. Originally published in 1989 by Van Vliet's own press, the Janus Press, **Aunt Sallie's Lament** was published in a limited edition of 150, each copy printed on a letterpress with handmade papers. Now, completely redesigning the book for offset press, Van Vliet has created an extraordinary structure, based on die-cut, richly colored pages resembling the pattern designs of a quilt, while the words on the pages, versed out in white, appear as stitches. As the pages layer upon each other, they create a sort of hand-held paper quilt. In this way, Van Vliet draws the reader into the story by Kaufman, until one begins to understand how the Southern quilter once fell deeply in love with the medicine man who passed through her town, but he abandoned her when he left town, and the quilter's work became the centerpiece of her heart.

This is a great example of form following function, where Chronicle puts his mouth where its heart is in a beautiful, imaginative and technically innovative way. Here, Van Vliet felt that the woven concertina would have been prohibitively expensive in the trade edition, so she glued one page to the one before it. "While the basic design is the same as the original, you cannot put it out as a 8 foot banner, like the original, but it stands up, displaying all the pages at once, which the limited edition does not." The offset press also allowed the printing in many colors and to reverse the text to make it look like white stitches. So the joint project became a collaboration with poet, book artist, and production person Nancy Reid.

The book was printed in Hong Kong on one sheet of paper, with 17 colors mixed by hand and three passes of the press. Van Vliet never felt that doing **Aunt Sallie's Lament** with Chronicle was a compromise in any way, since the collaboration involved good design and production people, as well as an editorial staff who listened. This boxed edition book is truly a great collaboration, one available to anyone who goes to their local bookstore! Hurrah!

The Golden Mean in which **The Extraordinary Correspondence of Griffin & Sabine Concludes** by Nick Banstock (San Francisco, Chronicle Books, 1993, \$17.95) is the third and last volume of the trilogy, where the plot thickens. The postcards seem more refined in collage, there is a "banana-boat" as an homage to Anna Banana? At any rate, the voyeur in all of us leads us to the end of the third book of the trilogy with joy and surprise. Reading the letters in the envelopes also slowly paces the continuity--because you really don't want the series to end. But it does, so that the two artists' haunting correspondence comes to an astonishing conclusion. Watch for the movie!

Boy Bell's Book of Envelope Interiors by Erica Van Horn, an idea from David Bellingham who is well recognized in the afterword, is a series of pages with bits of Erica's own envelopes, a scrapbook of sorts of "correspondence art" created from incoming envelopes--in an edition of 50, which may take some time to create because of the need to "find" the envelopes. L/ 8.50 from Coracle Books, Docking, Norfolk, England.

Spoken Text by Alison Knowles (Barrytown, NY, Left Hand Books, 1993, \$18.00 softbound, \$40 hardbound) is a collation of this performance artist's verbal scores, assembled here for the first time, which emanate from see catalogs, naturalists' reports, etc. Exploiting these humble sources, Alison Knowles adds poetic insight and lyrical beauty to these words. With Thoreau as her guide and inspiration, one seems to feel that the verbal becomes visual, and the unexpected, contradictory and the paradoxical coalesce into the artist's sounds and sequences.

All these texts are found, and therefore have had a life before this life, which is simple lyricism and poetic intuition mingled in performance to create a profoundly personal presentation. She makes us communicate with the ecosystems of our green world and understand their need for preservation.

This book is a typographic experience, one which will enlighten the reader to understanding the importance of this performance artist, one of the founders of Fluxus, who has performed these scores throughout the world.

Edge Books publishes **Aerial**, an annual anthology of poetry and poetics, created as a forum for aesthetically and politically dissident writers. **Aerial 6/7** (1992, \$15.00) features 75 pages of new material from writer and composer John Cage, in celebration of his 80th birthday. Opening with "Art is Either a Complaint or Do Something Else," Cage's poetic lecture using statements by Jasper Johnson, included are 33 recipes of Macrobiotic Cooking, and extensive Conversation with Joan Retallack, a verbatim transcription from tapes preserved for a conversational flow.

Included also are contributions by Janet Gray, Charles Bernstein, Jackson Mac Low, Kit Robinson, and others. Handsomely produced and full of original and unusual materials, **Aerial** is a great bargain. Edge Books is located at P.O. Box 25642, Washington, DC 20007.

Errata Suite by Joan Retallack (Washington, DC, Edge Books, \$8.00 paper) is a "poetic suite" of 5-line prose poems originally composed on 5-line music staves, together forming a silent suite, but it really is not silent. What Retallack depends upon is language as the location of all actions and imaginings.

Tagor Nagar by Amanda Barrow describes the circle shape's travel through space and time. This small 12-page bookworks was created as a result of a Fulbright research grant regarding handmade paper and printmaking in South India in 1992. The papers utilized are usually made from straw or ground tea recycled from restaurants located near the Sri Aurobindo Ashram in Pondicherry. Each book has been touched by at least seven to ten people, from the nuns in the jungle who helped in the offset production, to the girls under the coconut trees hired to hand-cut each page. The

result is a delightfully choreographed circular timeline, with black ink definition and incised lines.

Available for \$20 from Dieu Donne Papermill, 2 Crosby St., New York, NY 10013. Add 15% for shipping and handling.

The Passions of Natasha, Nokiko, Nicola, Nanette and Norma by Barbara Bloom with Shelley Hirsch is a music-performance-installation which took place in Munich, Vienna and Berlin under the auspices of the Bayerisches Staatsschauspiel/Marstall, Wiener Festwochen and Hebbel-Theater Berlin and published by Cantz Verlag.

In this German/English bilingual text, the images are all selected carefully. They are mostly vintage and include the words and images of Catherine the Great, Geisha women, St. Teresa of Avila, Marie Bonaparte and lyrics to allude to Mother. The bookwork becomes something less than an installation or performance and without music, but it still feels like a Barbara Bloom production--with five rather famous women. The key is the "bed" which is portrayed differently for each woman, in the style of a vintage photograph. The texts deal with the "passions" of each woman, whether directly from the words of the woman or words about the woman. As in most Barbara Bloom installations, a book accompanies the event as still another aspect of the whole, reflecting the great amount of research which has gone into each of her installations. \$16.00

The Book of Knots and Splices by Daniel Jubb is an uncanny photographic approach to knots, which each have their names, but are tied around the most hilarious objects, obscuring but not totally so that you can "get" the intention of the artist. A wonderful contemporary Ruscha-like bookwork. \$7.50

The Incomplete Letters of Mrs. L.L. Eigar, also known as Mrs. Betty Lou Selley and her Later Exploitation by Dr. Al Ackerman, renowned correspondance artist, is wild--perhaps even incomprehensible, except that we know L.L. Eigar appealed to the Baptist Convention in Ohio and the International Court of Justice for restitution for lost of Personal Health, etc. The introduction by Ackerman consists of found texts superimposed upon a text about T.S. Eliot, and time travel. Your guess is as good as mine. \$2.00

Landscapes by Rupert Goldsworthy is a bookwork of found images, names and numbers, interspersed with diary entries. Some of the letters are filled in with color, some with gray color. Juxtaposition of three names, such as "Selma, Isle of Wight, S & L" leave much to your imagination. Perhaps the preface poem by Rimbaud, *Voyelles*, written in 1873 is a key to the vowels which are included. Enigmatic edition of 100. \$7.00

The Visio-Verbal Sins of a Literary Saint by Alain Arias-Misson (Monteforte d'Alpone, Rara International, 1993, \$11.95) is the odyssey of a visual poet who has traversed the urban landscape of major cities in the world such as Bonn, Paris, Berlin, New York, Brussels, Los Angeles, intersecting with the fragments of an urban landscape. His "Public Poem" has interfered with the latent texts of the city in a joyfully disruptive manner. He has taken photographs of the

events and interspersed some of the solid forms with visual poems and texts in his own handwriting. This outrageous performance artist-visual poet has disrupted traffic in most centers of the world, making them rethink what art is, what poetry is, what an artist is. The book is part of the a series under the direction of Sarenco, who contributes a short text about the artist, called "Le Scrittura e Le Opere" (Writings and Works). This book captures the events in a sympathetic style!

The Big Waste Land by Kevin Riordan, created in the manner of an old-fashioned paperback (Chicago, Sara Ranshouse Publishing, 1993, \$10.00) is a wonderful "sickening plunge into the subconscious of a shamus" as indicated on the cover. The images are collaged photographs, some positive, some negative. This is, of course, not a paperback from the 1940s and 1950s, it is a contemporary work with typography at all angles, thanks to a computer, and collaged imagery scanned into photographic images to make a new whole. Marshall McLuhan would be proud of this work. It is indeed a massage as the message divulges itself as image and text. A beautiful marriage--and sometimes quite humorous! The back cover, for instance, shows a map of Unreal City, where the scene of the action in this book takes place. A reason for starting a collection with this bookwork!

Flood! A Novel in Pictures by Eric Drooker (New York/London, Four Walls Eight Windows, 1992, \$15.95) is definitely in the tradition of Frans Masereel, Rockwell Kent, and Lynd Ward, but has its own spirit, as he indicated in *L*, another novel in pictures, which he self-published a few years ago. Now Drooker envelops us in a fictional sequence of pictures which are introduced by a blues sung by Bessie Smith.

Telling the story of a city dweller in the last days of the Twentieth Century with homeless, parks occupied by police, and the violence of our lives, which is part autobiography and part fantasy, Drooker tells the tale of a post-industrial native, of his hopes, dreams and fears; of his survival in a world of concrete, metal and plastic; of his passionate vision of modern civilization and its effect upon the human soul. An Eskimo song composed by a young seal hunter who survived the cold becomes inspiration for a positive sense of survival that concludes this spectacularly drawn book.

Coracle Books(Docking, Norfolk, England)has published some new items:

1991-1993: Workplace, Don Prince is a window into the work of Irish sculptor, Don Prince, in a spiral bound double-page photo bookwork showing the process and the art making of a dedicated Belfast-based artist. The windows in his studio are reflected in the plastic cover. The views from those windows are seen in one double-page image, the metal sculpture shown as it is being made. A list of Irish counties and Irish names becomes a kind of poetic page. The work is embossed, numbered, signed by the artist. \$18.00

Aglio/Olio deal with cloves of garlic, and as ingredients for pistou, pesto, persillade, with color divisions dealing with the color of the recipes: yellow, green, red, orange, brown (for anchovies and figs), etc. A little book that fits in the palm of your hand, but one that activates the salivary glands. Delicious history of 200 heads of 6 cloves each and their

combinations prepared in December 1992 by Erica van Horn and Simon Cutts. \$30.00

Tales from the Decline of the Delirious Heyday of Facts by Nib Geebles is the story of a "natural man", a man of the now generation, one which serves as a dream sequence, a reality check, and a sad comment on human relationships, if any of it is true. It's yours to decide for only \$2.00.

Hard Sell: The 20th Century Profitseize by Melanie Holzman is a typographical poem, a visual poem, a scream, a chant, and a scream again after reading a little of her personal history. It is laid out with great discretion, with aesthetic feeling for type and placement on the page. It feels like a script for a performance. \$30.00

Fyrste Natt Pa Manen (First Night on the Moon) by Kurt Johannessen is a beautiful offset sequence of photographs seemingly looking like the surface of the moon with wonderful sequencing. The photographs are sensitive and beautiful. The cover of the book shows a closed eye. \$20.00

The Tie Jones Averages by James Prez (Denver, Wild West Press, 1993, \$15.00) comes with a little envelope of black and white ties (men's ties) to be pressed on the portraits of Justice Ruth Bader Ginsberg, as a result of a statement she made that men should not be overlooked, when women are seeking fully equal status with them. The portraits are also printed on pages which have male and female advertising, a vacuum cleaning Clinton, Barney, the Marlboro Man, portraits of sexy women for a jean manufacturer, personal classifieds, etc. This is an interactive bookwork, one which will make one understand what "equality" really means. Simulating stock market reports by Dow Jones, the **Tie Jones Averages** will surely make you look at advertising and headlines to see the male/female differences surpass any equality between the sexes.

Panique Generale by Francine Zubeil (Marseille, Editions de l'observatoire, 1993, \$34) is the second in a series of "en aucun lieu" Artists' Books published in an edition of 500 by the National Ministry of Education and Culture of France. This beautiful work is the repetition of a negative of a veiled female figure printed on transparent vellum paper with short phrases printed in red on occasional right-handed pages. The text shows through the transparent pages, showing various modes of panic and anxiety, as indicated in the words. The image never changes, but is printed on both sides of the binding so that oftentimes the image faces its opposite image. The hands appear nervous, fingers seeking each other, but only touching. There is a tension in the bent elbows and pursed lips. Is it a communion or a wedding? Does it really disappear as the word "disparition" seems to disappear at the end of the book in very small type. What is the mystery in this bookwork? It is there.

Domino Theory by David Thorne (New York, Cauley/Meador Publishing, 1993, \$14) is a book of many texts: one in read in the margins with statements such as "the doubts you harbor," "the dark you avoid". Another text in capitals read "THE TRUST YOU WIN" OR "THE LAW YOU UPHOLD" mingled with images of Abraham Lincoln,

dominoes, body parts, statues of totalitarian governments falling, interspersed with says by Vaclav Havel, journalists from magazines and newspapers, as well as Margaret Thatcher, saying "The Lesson of this century is that countries put together artificially will fall apart." Book that is black and white and "red" all over, which should be "read" all over. Available from Printed Matter or from Cauley/Meador, P.O. Box 454, Prince St. Station, New York, NY 10012.

Sutze Atlas by Lluís Juncosa (Palma de Mallorca, 10,000 Humans editions, 1992, \$60.00) is a beautifully produced color offset bookwork, portraying found photographs, found newspaper articles with amazing juxtapositions. 3 movie stars juxtaposed with Siamese twin babies, or dead bodies. Grotesques mingled with advertising abstracts. Diana Dors, Molly Parton, Miss Universe interspersed with grotesque people, grotesque photographs. Perhaps the secret to unlocking the meaning of these images takes a quiet place, a quiet mind.

Site Readings by Anne George (Rosendale, NY, Women's Studio Workshop, 1993, \$25.00) is a beautiful collection of appropriated images of statues, holding books, and thus the "site" depends upon the context of the sculpture joined with statements about Books in relation to Manners, Form, Mythix, Standards and Economics. The book is beautiful in the hand, wonderful to read, and is a catalyst for meditations on the book and its significance--whether in the hands of a statue or of a human reader all enclosed in "quotations marks".

The Exorcism of Page Thirteen by Caryl Burtner (Richmond, VA, Gates of Heck, 1993, \$10.00) is a page by page grid of every page thirteen the artist has ever come upon--and she probably has lots more. The placement of the number, the size of type, the words of text nearby, the sources, all of these are included in these small rectangles--6 across and 8 down. All of this Exorcism has taken place since 1978, where she cut page 13 of every book in her library, placing these small squares into randomly selected groups of 48 to a page.

For over 20 years, Caryl Burtner has collected and cataloged practically everything about her daily life, compiling the material into vast archives of information. She has famous artists' toothbrushes, highschool photos of girls named Carol, huge notebooks filled with elaborate charts of clothes she wore or makeup she discarded, suitcases packed with her old vaseline jars and broken cups, and diary pages from every Friday the Thirteenth since 1970. The pages produce visual poetry, coincidences of meaning, and fortuitous juxtapositions. A remarkable addition to any collection!

My Laundry and My Life, or My Life in My Laundry by Gay Leonhardt (New York, Boss Books, 1993, \$9.00) tells the life cycle of a woman artist, one who found that laundry defines her and she defines the laundry. The book has text accompanied by full-page photo/collage illustrations which cover "all aspects of laundry in 12 pages." The strength and fortitude of a wife and mother doing laundry each day succumbed to thinking about it, writing about it, and making pictures about it. Thinking creatively about the laundry

created sculptures. And there is much more. The life cycle and the spin cycle remain almost one. You will laugh a great deal. Give this book to your friends, who find laundry drudgery and perhaps they'll change their minds! Delightful. Order from Reginald Gay, Boss Books, Box 1147, Madison Sq. Station, New York, NY 10159-1147.

Sustained/Bevarad by Peter Hagdahl (Stockholm, Galleri Andrehn-Schiptjenko, 1993, \$10) is the artist's reaction to totalitarianism, oil politics, and concepts of reality where identities, categories, relations are both destroyed and reconstructed. Photographs of the installation which the artist created in the gallery, interspersed with text which interprets Bataille, the news headlines, oil politics, philosophical readings of Nietzsche, Beuys, etc. invest this book with significance. Bilingual texts and captions (English/Swedish) make this a far more interesting document than even the installation.

Virtue vs. Vice by Sandra Meigs and Cecily Moon (Banff, Alberta, Canada, Walter Phillips Gallery, 1993, \$20.00) is a joint effort by the artists, each representing the virtues (Cecily Moon) and the vices (Sandra Meigs) in combat. Encased in a hardcover binding (passionate purple) mimicing a glossy children's book, the graphic drawings inside are beyond innocence. Both artists, almost fugue-like, present a striking look at classical moral themes that operate today in oblique ways.

The book started as a game of snakes and ladders, Cecily Moon drawing the virtues; Sandra Meigs drawing the vices. They then took turns entwining the personified images of virtue and vice in combat, creating images that refer to centuries of tradition. Subversive references to still-operating moral themes are blatantly revealed as the pages of the leporello unfold.

To order this scintillating battle, where Meigs depicts vice in a direct, theatrical and literal manner, while Moon represents virtue as symbolic, allowing for all kinds of interpretations from classical culture, write to Walter Phillips Gallery, Box 1020-14, Banff, Alberta, Canada T0L 0C0. Orders from individuals must be prepaid. For Canadians, add 7% GST plus \$3 shipping and handling.

BOOKWORKS FROM DOWN UNDER

Handbook by Richard Killeen, New Zealand sculptor, is a signed, numbered edition of 300. Inside are stylized drawings of frogs, butterflies, hands and more hands, tools and columns, leaves, planes, spirals all in black silkscreen on buff colored paper--a kind of sketchbook of the mind, rather than the hand--published by Workshop Press in Auckland, 1993. \$20.00 from Printed Matter.

The Pink Violin: A Portrait of an Australian Musical Dynasty by Jon Rose and Rainer Linz (Melbourne, NMA Publications, 1992, \$26.00) is a hilarious post-modern expose of the kind of "scholarship" one can find in art schools throughout the post-modern world--with theories (Einsteinian in concept) about violins, violin mobiles, violin theorems, violin art forms, Cubistic violin, violin installations, a whole theory about Saddam Hussein and why he became the dictator of his country because he was a violinist manque--but there is so much more. There is even a political

tome called **Struggle & Power**, a book written by Albert Rosenberg (the Black Sheep of the family) on the Society of Rosenbergs,, published in 1937.

Included is "Swedish for Violin Players", a whole tome on the "Physical Violin" via the Olympic Games in 1936 all the way through the 1988 Olympics. Then, of course, there is the Rosenberg Family Tree and an expose on who is Jimmi Rosenberg, leading to the Virtual Violin and so much more. A wild and heavily illustrated conceit--that almost makes you believe it all. A delicious perversion, heavily illustrated, and available at Printed Matter.

C.D.s and Other Things by Peter Lyssiotis and Gyorgy Scrinis (Hawthorn, Australia, Masterthief Enterprises, 1994, \$7.00 Aus + \$4.00 postage) are meditations by these artists about post-modern living. The first is about the invention of the C.D., with no sides A & B, that homogenizes society blurring contexts. Another meditation is about Money which seems to govern all forms of measurement; commodification; the universal colonizer of our imagination, television; and the automobile. All of these essays are accompanied by superb photomontages by Lyssiotis, known for several of his previous bookworks which feature photomontage. This is a timely bookwork, available from Masterthief Enterprises, 9 Woodburn Rd., Hawthorn 3122, Australia.

EUPHEMISMS Publishing Company has three new titles:

Geometry Through Art, designs based on identical hexagons;

About Picture Space, a visual exploration of pictorial space and perspective;

and

Laine's Defection, another in a series of sexually explicit encounters.

For more information, write to Euphemisms, P.O. Box 101, Brightwaters, NY 11718-0101.

The Invisible Woman by Sandra Rowe, a work created for the Santa Monica Museum of Art's Artist Project Series, signed and numbered and published by the artist in Riverside, California, accompanies an installation done by Rowe. A tribute to her mother, this story is a haunting everyday life of a woman who sleeps in the morning, walks to work in the lunchroom downstairs in the railroad station, returns late at night, wakes her children with the smell of fresh hamburgers, strokes their hair and watches them go back to sleep. A humdrum life immortalized in this little book. \$9.00 from Santa Museum of Art, 2437 Main st., Santa Monica, CA 90405. Ed. of 200.

Suitable for Success by Lise Melhorn-Boe is another in the artist's pursuits of feminism in visual bookworks. Taking statements from **The Woman's Dress of Success Book** by John T. Molloy. The rules from that book appear as a running text along the upper margin of each page. The images are from double-page spreads of fashion magazines and advertisements, and the lower area includes quotations from artists, museum conservators, office workers, lawyers, and all feminist workers in society. The book is hilarious--and should be read by everyone, but there are only 100 copies

available, signed and numbered. Write to the artist at 965 Hammond St., North Bay, Ont, Canada, P1B 2H6.

Lost Volume: A Catalogue of Disasters by Cornelia Parker with photographs by Edward Woodman (London, Book Works, 1993, \$25.00) is a book of transformations--hints of which are indicated on the cover, which shows a match box and some matches which have been burned, others which are ready to be, and the indication that several matches have made their mark on the surface of the paper in profile. But the full-color cover is only a hint; the title also gives away the idea that there is deconstruction or disaster, and the cause must be the matches on the cover.

Inside, one tries to guess at the original format of the items which have been destroyed--a set of toy soldiers, a flattened loving cup, a distorted medal, a starfish and so much more. Luckily, the photographer has allowed us to see the catalog of items which have been flattened, burned and literally destroyed, as they appeared in their original format. This small two-page catalog of contact prints allows us to see the "contents" of the lost volume. Brilliant!

The Path is a Circle is a group of poems about our aboriginal ancestors, illustrated by the poet, Jack Martinelli. The haunting refrains of ancestral rhythms drives the words and encompasses the illustrations, reminiscent of cave paintings. Available from Jack Martinelli, 8 Marcia Ct., Rockville, MD 20851.

VISUAL POETRY

Karl Kempton has done it again. In **Rune 6: Figures of Speech**, complex forms create dancers, a scribe, a new alphabet, and much more. In **Rune 7: Poem, a Mapping** literally maps the letters of the word, Poem, into various strategies, creating skywriting, a pilot gone wild with the four letters of p, o, e, m and the technology to transform design and letters into new constructs. An amazing feat, but one always expected of a master of visual poetry. Both booklets published by The Runaway Spoon Press, Box 3621, Port Charlotte, FL 33949.

NEW PERIODICALS

Dead Fuel is a finely printed bookwork with textworks interspersed with magnificent photographs. The theme of "death" seems to pervade each separate text and leads to one's understanding of what the title means. It is a bargain for \$5.00. Published in London. 4 issues a year.

Verbal Abuse no. 2, No/The Future (The Punk Issue) is a collation of words by such artists as Matthew Barney, Diamanda Galas, Karen Finley, Malcolm McLaren, Glenn O'Brien & Chris Stein, Genesis P. Orridge, Patti Smith, and the Editrix, Chi Chi Valenti, among others. Wild photographs, wild words. \$19.00 per year (4 issues) for subscriptions. This is available from Printed Matter or subscriptions from Verbal Abuse Magazine, 315 Park Avenue South, Rm. 1611, New York, NY 10010.

L'Observatoire no. 1 (Point Zero) published with the assistance of the city of Marseille, is conceived with the idea of providing arts who use photography with a new palette, the original printed page, with no reproductions of works

from other sources. This first issue gives the artists each four pages. The printing in this journal is amazing--it is the most beautiful duotone printing in any magazine or journal. It also shows a diversity of what a large page means to those who use the camera. Long essays on creativity, on art, and on form are included in the four pages as well. Included is work by Jean-Marie Krauth, Laurent Malone, Sylvie Amar, Claude Leveque, Bruno Bayen, Tom Drahos, Francine Zubeil, Christophe Fourvel, Joel Hubaut, Corinne Mercadier, Daniel Frandji. \$32.00

Drum Core is a femzine for tom girls, who love to drum. It is wild black and white images of Patty Hearst with gun, or Reflexology, mingled with detailed discussions of drums, drumsticks and the reason for drumming, as well as recipes. \$2.00

irregulomadaire is one of those great printed journals from France, a collation of varied types of photographs, of varied types of papers, of varied texts, but all beautifully printed. Some stories are visual, some are verbal. Yet the printing is of the highest quality creating a collation of several artists' pages. \$25.00

Harbour, Magazine of Art & Everyday Life, edited by Stephen Horne & Lani Maestro in Montreal, is one of the finest journals I have ever seen. It is not only printed well, but its substance is beyond the caliber of most journals. It is excellent reading, from articles about Writing and the Body/Self interspersed with photographic pages, film scripts, discussions of video installations, cultural approaches to one's name, and so much more. Four issues of this magazine are a bargain at \$20.00 for Canada, \$30.00 for the US (Institutions are \$40) from Harbour, 4001 rue Berri 101, Montreal, Quebec, Canada H2L 4H2.

Hot Flashes by The Guerrilla Girls (Vol. 1, no. 1, 1993, \$3.00) is a mini-newspaper with headlines such as "Guerrilla Girls Probe the New York Times" with an expose of the newspaper, including a brief history of the "Paper that's Too Male, Too Pale, Too Stale and Too Yale!" and a breakdown of the New York Time Art Writers as channelers for the Cultural Elite! More facts are included in a column called "Banana Bites." Future issues have explored the national picture, multiculturalism and social class in the artwork. 4 issues are \$9.00 for women and people of color. \$12 for white males. Send to Hot Flashes, c/o Guerrilla Girls, 532 LaGuardia Pl. #237, New York, NY 10012.



EXHIBITION CATALOGS

Fluxus & After... is a recent catalog of an exhibition at Queensland Art Gallery in Brisbane, Australia, where a burgeoning collection of Fluxus materials has been acquired over the past 10 years, including work by Knowles, Higgins, Cage, Kopcke, and now includes leading Brisbane-based artists who continue the tradition on global terms, such as Robert MacPherson, Madonna Staunton, Malcolm Enright and Peter Tyndall. Included are Something Else Press materials as well as visual poetry from the collection of Richard Tipping. Douglas Hall, in his introduction to his museum's exhibition, states that he realizes "that the practice in our art museums of segregating collections according to media and traditional classifying methods constantly needs review," especially when you are dealing with "intermedia", which include film, music, video, visual arts, music, theater, design, poetry, literature and much more.

Anne Kirker, Curator of Prints, Drawings and Photographs at the Queensland Art Gallery, writes in her introduction, cites the freedom and the interesting directions in which art can go, when Fluxus led the way to a new attitude about life, an open-ended way of life. Beautifully designed with a three-dimensionally embossed cover and many photos and diagrams, this exhibition, which opened on 23 December 1993 and extends through 13 February 1994 is definitely a must. It includes work by Nicholas Zurbrugg, a distinguished writer on theories of the avant-garde and postmodernism, as well as performances by Chris Mann and Warren Burt, sound and music performers. For information, write to Queensland Art Gallery, P.O. Box 3686, South Brisbane, Queensland 4101, Australia.

Under the Influence of Fluxus, an exhibition of printed textile multiples published by Editions Conz, Verona-Milan, curated by Wayne Baerwaldt (Winnipeg, Canada, Plug In Inc., 1993, \$18.00) documents an exhibition which has traveled from Winnipeg to Grand Forks, North Dakota, the Istituto italiano di cultura, Toronto, Galerie M in Montreal, and the Museu de Arte Contemporanea, Sao Paulo, Brazil. With an introduction by the curator, and essays by Henry Martin, Dick Higgins, Geoffrey Hendricks, and Emmett Williams, with an additional series of notes on Fluxus editions, as well as an interview with Francesco Conz by Henry Martin, we see the passionate desire of Conz to make art and life coalesce to imitate George Maciunas' manifesto, and as a result, we have the collaboration of Conz and Fluxus artists to make amazing printed editions. 43 are shown in this exhibition and several are illustrated in the exhibition catalog.

The Themersons and the Gaberbocchus Press --an Experiment in Publishing, 1948-1979 documents the first exhibition in the United States dedicated to the Gaberbocchus Press and its founders, the writer Stefan Themerson and the painter Franciszka Themerson. Their death in 1988 ended nearly six decades of avantgarde creativity that began with experimental film, photography, and children's books in their native Poland in the 1930's and continued, after 1942, in philosophy, fiction, book design, illustration, and publishing in Great Britain.

The Gaberbocchus Press--the name taken from a Latin translation of "Jabberwocky"--flourished between 1948 and

1979. Over 60 titles were publishing, including the first English translations of Jarry and Quenaeau, the last literary efforts of Schwitters, and books by such British luminaries as Bertrand Russell and Stevie Smith. These books were extraordinary, designed, and in many cases, illustrated by Franciszka Themerson, each one became an original experiment in the art of the book.

Luckily, after their death, the archives of this Press were curated by Jasia Reichardt and Nicholas Wadley, who made this exhibition possible. This heavily illustrated catalog contains essays by Marcin Gizycki, Jan Kubasiewicz, K. Schippers, and Nicholas Wadley, with a complete catalog of the Gaberbocchus Press by Jasia Reichardt. This is a tremendous contribution to the field of the art of the book and the art of 20th century publishing, including a check list, and a joint chronology of the Themersons. Available from MJS Books, 9 E. 82nd St., New York, NY 10028. \$30.00.

Wall Works: Wall Installations in Editions, 1992-93 is offered by Edition Schellmann, 50 Greene St., New York, NY 10013. Works included are by Artschwager, Arakawa, Buren, Flavin, Forg, Gilbert & George, Halley, Judd, Kosuth, Kounellis, LeWitt, Merz, Paolini, and more. Colored plates for each piece are included in this bilingual (German-English) catalog.

Les XX and the Belgian Avant-garde: Prints, Drawings, and Books, ca. 1890, edited by Stephen Goddard (Lawrence, Kansas, University of Kansas/Spencer Museum of Art, 1992) is a hefty catalog which should remain a lasting reference work for those interested in the Belgian avant-garde, in book design, and in a societal sea change in design concepts at the end of the 19th century. Henry van de Velde, James Ensor, George Minne, Max Elskamp are certainly not household names, but they should be considered as part of a large pantheon of artists who considered great book design a creative process in Belgium. With a glossary of printing terms, a series of essays, and a plethora of heavily annotated, described illustrations of prints, drawings and books. A bibliography and index complete this significant volume.

Doris Cross: Reworks, 1968-1993, curated by Jim Edwards, documents the creative life of a living treasure in New Mexico, or perhaps even in the United States, but that universe does not know it. Doris Cross is a painter, who approaches visual poetry from the "perspective of art rather than literature."

Part of her litany is the dictionary, not only as a linguistic tool, but as an object, which is crucial to her art. The book as object is another. If you love words, love found poems, love books, love deconstruction and reconstruction, well this is art for you. Doris Cross **must be discovered** by the rest of the world, for she must be treasured now, while she is alive, while she is still creating, while she leads a band of disciples who write about her, who are inspired by her, who care for her work and for the creative Doris Cross. Essays by Jim Edwards and Gerald Burns must be read. This exhibition catalog documents part of a creative life--the show should have traveled throughout the U.S. and beyond. Alas, this is the only document left. Get it from the Bookshop, Museum of Fine Arts, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87503.

ART READER

Public Art Review (Vol. 5, no.1) for Fall/Winter 1993 deals with Percent Programs/Independent Artists, including a brief history, a discussion of Public Art for the Nineties, and projects by independent public artists, as well as Part 2 of "Mapping the Terrain: The New Public Art" by Suzanne Lacy. Book reviews, an article about Artists Using Garden Forms, as well as Conservation of Public Art news, is completed by an amazing list of recent projects, conferences, publications, events and opportunities and competitions in Public Art complete this important journal. Available for \$12.00 for 2 issues (annual) from PAR, 2324 University Ave. W., #102, St. Paul, MN 55114 USA.

Art Journal for Winter 1993 has as its theme, "Interactions between Artists and Writers", guest edited by Debra Bricker Balken, and this is an issue **not to miss!** Exchanges between artists and writers are not new, but this wonderful survey allows us to indulge in recent revelations and recent collaborations, such as Gerard Malanga and Andy Warhol, Susan Barron and John Cage, Judith Shea and John Ashbery, Alexis Smith and Amy Gerstler, Sophie Taeuber and Hans Arp, Philip Guston and other poets, including Clark Coolidge, as well as some outstanding book reviews. The editor also writes an article on "Notes on the Publisher as Auteur", which is quite revealing and current. **AJ** is available from the College Art Association, 275 Seventh Ave., New York, NY 10001.

Washington Review for December/January 1994 includes the Maryland Art Place Critic's Residency Program 1993, with participants Robert Atkins, Susana Torruela Leval, Katherine Carl, Bonni Goldberg, and Peter Walsh writing about the art during the residency, as an editorial supplement.

Art Papers for January/February 1994 features interviews with Harvey Littleton, Maren Hassinger, Harriette Oliver Forbes, David Wilson, Art Attack, and Robert C. Morgan. The usual reviews, news, and resources complete this important journal's offerings.

P-form, performance art magazine, in the issue examined, #30, Winter 1993, features Performance & Pedagogy. Articles by Jeff Abell, Mary Zerkel, Carol Becker and Ken Thompson deal with the education of artists and older artists in dealing with performance. There is also an interview with Butoh artist, Kinji Hayashi, and includes Performance texts by Larry Steger and Iris Moore. There are also reviews, ending with an eulogy of Juan Downey by Ann-Sargent Wooster. This is a magazine that deals with just performance, one which should be in contemporary art collections, available for \$10 annual subscription (4 issues a year) for individuals and \$15 for institutions. Write to P-Form, 756 N. Milwaukee Ave., Chicago, IL 60622.

Washington Review for October/November 1993 reviewed "Dung Vay" by Davi Det Hompson, an artist's book which consists of a suite of portraits of the artist, rendered in larger-than-life-size detail, printed at the Borowsky Center for Publication Arts in Philadelphia for Pyramid Atlantic

in Riverdale, Maryland. The folio is available for \$50.00 from Pyramid Atlantic, 6001 66th Ave., Suite #103, Riverdale, MD 20737.

ARTnews for November 1993 had a column on "prints" called "Putting Cat Hairs on a Close Friend" by Deidre Stein that speaks of artists' books at Granary Books, as well as Women's Artists' Books from 1960s and 1970s at Printed Matter and Dia Foundation, as well as Claire Jeanine Satin's show at the National Museum of Women in the Arts in Washington, DC, extending into auctions and antiquarian markets.

Representations for Spring 1993 had an issue devoted to "Future Libraries", including the place of books in the AGE of Electronic Reproduction by Geoffrey Nunberg, Libraries without Walls by Roger Chartier, an interesting discussion of the new Civic Library for San Francisco, as well as a discussion of the competition for the new Bibliotheque Nationale in Paris. Those who are interested in the Future of the Book should also be attracted to discussions on the Future of Libraries. They go hand in hand. Available from your local library or from U of California Press, 322 Wheeler Hall, UC Berkeley, CA 94720. \$7.50

The (Santa Fe) for October included an exclusive interview with Photographer Joel-Peter Witkin.

American Photo for November/December 1993 poses the question, "What is Erotic?" and tries to answer the question throughout the magazine, including Wegman, Heinecken, to Camille Paglia?

Artlink, the Australian magazine from Adelaide, has a special issue on Contemporary Arts of the Region, South East Asia and Australia, covering Thailand, Indonesia, Vietnam, the Philippines, Malaysia, Singapore and Australia, for November 1993 - March 1994. Write to Artlink, 363 Esplanade, Henley Beach, South Australia 5022.

ARTnews for November 1993 had an article on Artists' Books, "Putting Cat Hairs on a Close Friend", which covered Granary Books and Stephen Clay's production over the past three years, Printed Matter's exhibition of Women's Artists' Books of the 1960s and 1970s, Vincent FitzGerald's projects and exhibition at Franklin Furnace, auction prices, and the Whitney's program of teaming artists and writers. Deidre Stein covers some of the fine press publishers as well in this up-to-date article.

Variant from Glasgow in its Spring 1994 issue includes an interview with Diamanda Galas, a review of the Getty Symposium on Art Institutions and Cultural Change in Los Angeles in October, a review of the National Review of Live Art in London in October, an amazing poem by Simon Ford "On the Destruction of the Institute of Avant-Gardism, a review of Greil Marcus' new book, **In the Fascist Bathroom: Writings on Punk, 1977-1992**. This is truly a current magazine, available from Variant, 72 Robertson St., Glasgow G2 8QD, Scotland. L27 for individuals, L35 for institutions (US & Canada), other prices available.