

ARTIST BOOKS

PUBLISHERS CATALOGS:

Women's Studio Workshop has a new 1994 catalog of Handmade Artists' Books. Write to P.O. Box 489, Rosendale, NY 12472.

Printed Matter has a new printed catalog for 1994. Small reviews of hundreds of bookworks are cited. Write to Printed Matter at Dia, 77 Wooster St., New York, NY 10012.

Juan J. Agius Livres & Multiples has a new Rubber Stamp Art Catalog #5. Order from c.p. 5243, CH-1211 Geneve 11, Switzerland. Tel & Fax: 022-321-77-15.

In addition, he has just issued #6, Concrete & Visual Poetry.

Paul-Leon Bisson-Millet, Saarstrasse 62, D-69151 Neckargemund, Germany has a catalog dedicated to Paul-Armand Gette: Printed Matters, 1945-1993. Includes ephemera, books, exhibition announcements/catalogs, works in other publications, etc. Also general catalog with avant-garde literature and artists' books.

Caren Heft & The Arcadian Press, 5508 Short Road, Racine, WI 53402 has a new list of publications available, mostly letterpress on handmade papers, of a variety of titles.

Index Books (Peter Gidal) has published its second big catalog of 20th century literature, art, avant garde film, limited signed editions, and multiples. Write to Index Books, 28 1/2 Lansdowne Crescent, London W11 2NS, England.

Another dealer in Amsterdam is **De Mensen**, Diederick van Kleef, Sarphatipark 127, 1073 cx Amsterdam, Netherlands. Open Saturdays from 2 - 6 p.m. or call 020-675-42099.

A Quercus Psalter, Sue Ann Robinson's contemporary version of a devotional book, has been selected by the National Museum of Women in the Arts's Library Fellows as their artist's book for 1994. **Quercus**, the Latin for "oak", refers to the ecological theme of the book as well as its enchanting form, which folds out, accordion fashion, to represent a tranquil oak grove. Inspired by the richness of medieval illuminated manuscript pages, the book combines intricate images of silhouetted oaks, leaves, ships and architectural elements with anecdotes about these noble trees provided by visitors to Robinson's participatory art installation, **Quercus Scribe**.

To receive guidelines for submitting proposals for the 1995 Library Fellows artist's book, please contact Library Director, Krystyna Wasserman at (202)783-7364.

Luna Bisonte Prods (John Bennett) has a new catalog 20 for 1994. Poetry and visual texts available. Write to Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214.

IPR (Independent Project Records & Press) founded by Bruce Licher has published its first catalog for 1994, which

includes its recordings with special letterpress editions, as well as its publications in letterpress, including artistamp editions. Located in Sedona, the mailing address is IPR Mailorder, P.O. Box 1483, Tempe, AZ 85280 USA. You won't be sorry, because there are even some "freebies" available, and this is a press that cares, and music that is on the cutting edge too!

NEWS

Copyright Office of the U.S. has just thrown the art world a startling curveball, according to the **Artist's Magazine** for May 1993. If you ever had, or are considering having your art reproduced in print form (e.g., a book), once you ask anyone to reproduce a pre-existing work, you are granting them a copyright license for the creation of a derivative work. That means, your printer becomes the originator of a derivative work of art, and therefore, the printer is now the rightful owner of the reproduction's copyright. You might want to talk to your printer before you do the work to assign all rights back to you as the artist, and put it in writing.

Art 94, Britain's Contemporary Art Fair, 19-23 January 1994, included an exhibition of Contemporary British Artists' Books with works by Ken Campbell, Andy Goldsworthy, Simon Lewandowski, Bruce McLean, Richard Long, Jake Tilson, Kate Whiteford and Adrian Wiszniewski among others.

CALL FOR PROPOSALS: The Library Fellows of the National Museum of Women in the Arts invite women artists to submit proposals for new artist's books. Each year, the Library Fellow select one proposal and provide funding for the creation of a book.

For guidelines on submitting proposals, please send a SASE to the Library & Research Center, National Museum of Women in the Arts, 1250 New York Ave., N.W., Washington, DC 20005-3920, or contact Krystyna Wasserman, Director of the Library & Research Center, at (202)783-7364/ **Deadline: 31 December 1994.** (The 1993 deadline just passed)

As part of National Library Week in England, 1-7 November 1983, there was a Book Art Competition for faculty students and staff at the University of Brighton. The entries were exhibited from 29 October - 30 November at St. Peter's House Library in Brighton. Prizes were also given.

Book Works in England has changed their address to 19 Holywell Row, London ECC2A 4JB, England. Tel: (071)247-2536. Fax: (071)247-2540.

Art & Language: Re-Reading the Boundless Book, a symposium at the Minnesota Center for Book Arts, 8 - 10 April. Scheduled to speak were Johanna Drucker, Brad Freeman, Dick Higgins & Alison Knowles.

Art Papers (Atlanta) for March/April includes reviews of the three artists' books commissioned and published by the Montage 93 Festival of the Image, **Knowledge** by Shelley Hoyt, Susan E. King, Joan Lyons and Sue Ann Robinson, as well as **Power** by Ruth Laxson and her students; using text and imagery in a format familiar from her own book art.

Fuse Magazine for Winter 1993-4 contains an artist's project: Excerpts from **The Yellow Pages**, a recent bookwork by Ho Tam, based on his everyday life experience in the city.

From Alternative to Mainstream? The Artist Book at the End of the Century was a symposium at the Museum of Modern Art on 18 May 1994, celebrating the Museum of Modern Art's acquisition of the Franklin Furnace collection of contemporary artists' books and its merger with the Museum Library's own collection. The moderator was Nancy Princenthal, critic and artist book columnist, with panelists Clive Phillpot, Director of MOMA's Library; Martha Wilson, director of Franklin Furnace; Robert Stein, president of the Voyager Company, Adrian Piper, artist; and Lawrence Weiner, artist.

Artists' Book Yearbook, Spring 94-95, edited by Tanya Peixoto, assisted by John Bentley, Stefan Szczelkun, and Stephanie Brown, has announced its first annual review, containing book and exhibition reviews, conferences, talks, book fairs, etc. In addition, there will be critical contributions from practitioners, critics, an education section, interviews and letters, a listing of books produced in 94-95, and artists' pages. Due to be published in Spring 1995, this is an ambitious endeavor for the United Kingdom. Write to Tanya Peixoto, 1 Hermitage Cottage, Clamp Hill, Stanmore, Middx HA7 3JW, England.

A Swale Walk. Six poets, editors and artists arrive at The Muker Literary Institute, Swaledale, North Yorkshire on Tuesday, 21 June 1994, at 7:30 p.m. to read from their work: Simon Cutts, Thomas Meyer, Stuart Mills, Erica Van Horn, Jonathan Williams, accompanied by Greville Worthing.

EXHIBITION CATALOG AVAILABLE

Missing Pages: Idaho & The Book (1994) is the Idaho Center for the Book's artist's dedication exhibition catalog (each copy a unique one) chronicling the history of the Gem State book culture from the Lapwai Mission Press to contemporary Idaho artist bookmakers, and includes a four-color gatefold featuring "outsider" James Castle and his books and an accordion-fold catalog insert for the travelling ICB exhibit, "A Booker's Dozen." \$10 (add \$3.00 for shipping) to The Bookstore, BSU, 1910 University Dr., Boise, ID 83725, attn: Nancy Money. This is a must!

The Book as Art, a postcard catalog of an city-wide exhibition in Santa Fe, New Mexico in March-April, is available for \$10.00 including postage from Edith Lambert Gallery, 707 Canyon Rd., Santa Fe, NM 87501.

For the Voice: Sounds & silence in Artists' Books by Stephen Bury (London, Flaxman Press, 1994) published on the occasion of the exhibition at workfortheyetodo in April-

May 1994. Essay by Stephen Bury, along with selected bibliography. Available from workfortheyetodo, 152 Narrow St., London E2, England.

SUMMER COURSES & WORKSHOPS

Anderson Ranch Arts Center has 1994 workshops with Nancy Azara on Visual Diaries of an Inner Journey; Joan Lyons is teaching a workshop on Artists' Books, John Wood & Laurie Snyder are teaching a course on Photography & the Hand, collage and montage, creating a one-of-a-kind book; Susan Share is teaching the Multifaceted Book. For more information, write to the Ranch for a catalog at P.O. Box 5598, Snowmass Village, CO 81615.

Center for Book Arts, New York City, features a Summer session of classes in the arts of hand bookmaking beginning 3 June. Included are beginning and advanced classes in hand bookbinding, letterpress printing, and hand papermaking, as well as weekend workshops in beginning Bookbinding, Alternative Book Structures, Pop-up Structures, Paper Marbling, Decorative Boxes, and much more. The Center is located at 626 Broadway, New York, NY 10012. Call (212)460-9768 for a class brochure. **College Credit** can be earned for book arts courses, thanks to a cooperative arrangement with Pratt Institute.

The California Experience II, the 14th International Calligraphy Symposium, will be held at the California Institute of the Arts in Valencia from 25 June - 2 July. The theme of the conference is **The Art of the Book**. Classes will be held in all levels of skill, from beginning to advanced. For more information, contact Molly Gaylor, 11946 Avon Way, #2, Los Angeles, CA 90066.

Visual Studies Workshop Summer Institute offers 36 week-long workshops in photography and related media, book arts, offset printing, Macintosh desktop publishing. Macintosh and Amiga digital imaging, film, video, installation, history of photography and video, and critical studies. All studies and seminars are limited to eight to twelve participants and may be taken for graduate or undergraduate credit through SUNY College at Brockport. Included are courses by Clarissa Sligh, Nathan Lyons, Keith Smith, Chris Burnett, Peer Bode, Joanna Freuh, Jeffrey Scales, Sherry Miller Hocking, Heidi Kumao, Ann Chamberlain, ranging from **Reconstructing the Self**, **Vision as Language in Photography**, **Hypermedia Macintosh workshop**, **Video & Digital Moving Image**, **Monster/Woman**, **History of Video**, etc. For more information, write to VSW, 31 Prince St., Rochester, NY 14607 or phone (716)442-8676.

Women's Studio Workshop has a 1994 Summer Arts Institute from June through October covering photography, papermaking, book arts, printmaking, drawing arts, as well as mixed media. Highlighted is a course on Artists' Books by Jody Williams, bookmaking by Jean Beuscher, pop-up structures by Carol Barton as well as creative book structures by Barton again, book arts for teachers by Ann Kresge, women's autobiographies by Bea Nettles and lots more. Write to WSW, P.O. Box 489, Rosendale, NY 12472.

Art New England Summer Workshops at Bennington College, Vermont. Caren Heft will be teaching Visual Books: Content and Form, 31 July - 6 August. Other courses deal with painting, photography, ceramics, etc. For more information, write to Art New England, Summer Workshops, 425 Washington St., Brighton, MA 02135. Other faculty members include Rafael Ferrer, Alfred Leslie, Italo Scanga, etc.

Oregon School of Arts & Crafts, Summer Workshops in Book Arts, taught by Thomas Ingmire, Kathryn Kuehn, Hedi Kyle and Barbara Tetenbaum. Write to 8245 SW Barnes Rd., Portland, OR 97225, or call (503)297-5544.

Penland School, Penland, NCC 28765. (704)765-2359. Various courses on pop-up books, handmade books, paper and book, hanging books, etc.

Southwest Craft Center, 300 Augusta, San Antonio, TX 78205. (210)224-1848. August 6-7: Hedi Kyle: "Books: Content, Form & Construction.

NOTES FOR A DEFINITION OF "BOOKNESS"

Bookness: The qualities which have to do with a book. In its simplest meaning, this term covers the packaging of multiple planes held together in fixed or variable sequence by some kind of hinging mechanism, support, or container, associated with a visual/verbal content called a text. The term should not strictly speaking include pre-codex carriers of text such as a the scroll or the clay tablet, in fact nothing on a single leaf or planar surface such as a TV screen, poster or handbill.

Bookness is, however, being stretched to include forms which carry a digitalized or electronic text such as a CD, a hard disk or a microchip, or miscellaneous forms such as spirals of paper with continuous text, or pyramids, dodecahedrons and other geometric forms (which could also be said to have multiple planes on which texts might be inscribed). These I would not describe as having the quality of bookness or being strictly covered by the definition. A blank book is still a book, but a blank dodecahedron or un-marked spiral of paper is not a book, it is a dodecahedron, etc. The book is not the text, although it is traditionally associated with it. The book is the hinged multi-planar vehicle or substrate on which texts either visual, verbal or tactile (the latter would include braille and other relief or embossed effects, found objects, pop-ups) may be written, drawn, reproduced, printed or assembled. The large imposed sheets on which text is printed before folding into quires or signatures are strictly speaking not yet in book form (the qualities of bookness have not yet been imparted to it); nor do microfilm or microfiches by which book texts may be scanned be described as having bookness. They would be considered in the single planar form as on a video monitor, but when the same text is arranged into book form it then takes on qualities connected with bookness. It is questionable whether something becomes a book by being called such. In a story by Ray Bradbury, *Fahrenheit 451*, there is a group of people who, in order to save them, memorize books, and are called "walking books"!

One could, however, say that a pack of Tarot cards does have bookness, it functions as an inseparable loose-leaf set of planar surfaces with images conveying textual matter in symbolic form. Occult knowledge has it that they are, in fact, a philosophical treatise. The planes of a book have a necessary relationship or they simply become a collection of separate planes for which a book format is not essential for the conveyed meaning. The book is generally thought of as a compact, conveniently portable, mobile object. A book has multiple planes, because all the text or material it contains would be too unwieldy in a single planar form.

--Philip Smith 1993

Comments from our readers are invited.

LETTERS TO THE EDITOR

Re: Artists' Books: Twin 4-barrel as pirated or electronic fuel injected?

I was pretty sure, before I read the article, that David Stairs was not an advocate for artists' books. However, I did not know there was an artist book market that **anyone** had a right to share in. Just for the record, as an artist bookmaker, I want him to know I come from genealogically sound parents and was not spawned by Dada and Fluxus.

Has critic Stairs any background of making art?

Carolyn Berry

Editor's note: I for one know that Stairs is an artist who makes remarkable books! He is also the art editor of *Northwest Review*, which comes out of the University of Oregon in Eugene.

EXHIBITS

Personal Myth and Private Magic: The Bookworks of Mare Blocker, an exhibition of the artist's work from the Book Art Collection, Special Collections & Preservation Division of University of Washington Libraries, 2 January - 28 March 1994, Davidson Galleries, Seattle, WA.

Centerpieces: An Artist Book Publication & Exhibition Project. Invitations of "inventive artists' books" for exhibition and publication were called for in 1993. Exhibition in March 1994, opening 10 March 1994, Center for Creative Work, 425 Bush St., Suite 425, San Francisco, CA 94108.

Art Ex Libris: A National Book Art Invitational at Artspace, Richmond, VA, 10 February - 20 March 1994. Curated by Mitzi Humphrey. Bookworks by 70 artists from U.S., England and Canada.

Masters of the Craft: Works by Instructors of Book Arts, 15 January - 25 March 1994, Book Arts Gallery, Center for Book Arts, New York, NY.

Gathering Medicine Coast to Coast: National Women Artists of Color, Art in General, New York City, includes video, bookworks, and all the other arts. February 1994.

Coracle at the Irish Museum of Modern Art, 1-20 February 1994, Dublin. Coracle installed a workshop and reading room. Simon Cutts & Erica Van Horn continued their daily activity of organizing, assembling and finishing various kinds of printed work, allowing the viewers to observe firsthand the making of artists' books.

Livres d'artistes du monde entier, 4 December - January 1994, Galerie Caroline Corre, 53 rue berthe, 75018 Paris (new address).

Mark Gonzales, bookworks and drawings, Printed Matter, 3 March - 15 April 1994.

Faith-dorian Wright: The Passage, paintings and artists' books, Barnard-Biderman Fine Art, New York City, 22 February - 18 March 1994.

The Wild West Show: Paintings and Books by Ric Haynes at Granary Books, 3-26 March, New York City.

Milliseconds to Millennia, The Art of Time, a traveling artists' book show curated by Carol Barton, has as its catalog a calendar for 1994, with quotations from famous persons about time, illustrations of bookworks for each month, as well as a complete checklist in the back with small photographs of other bookworks. Available from Hand Workshop, Virginia Center for the Craft Arts, 1812 W. Main St., Richmond, VA 23220.

Barbara Berk: Without Words, 4 - 31 March, Occidental College Library Gallery, Los Angeles.

Sas Colby: Twenty Years of Book Thinking, 4 March - 2 April, Aura Gallery, Santa Fe, New Mexico.

The Anatomy of Solitude: A Collaboration, in conjunction with the ongoing artist's book correspondence project at AUA ArtSpace, Albuquerque, NM, organized by Janet Maher, 14 March - 9 April 1994. Volume 1 (1993) had 25 participants, and Volume II (1994) has 63 participants.

Letterpress Prints, an exhibition of student work from the classes of Charles Swedlund, 13 - 27 February, Southern Illinois University at Carbondale, Illinois.

Books & Bookishness, DePaul University Art Gallery, Chicago, IL, 10 January - 19 March. Curated by Barbara Lazarus Metz, co-founder and director of Artists' Book Works in Chicago.

Guerrilla Bookmaking: Artists' Books by Edward H. Hutchins, April & May 1994 at Pyramid Atlantic, Riverdale, MD.

Unique Books at Nexus, Foundation for Today's Art, Philadelphia, PA, 4 - 27 March 1994. Allied events such as slide lecture by Claire Owen, Turtle Island Press on "Developing the Book as an artist's medium".

Castle Books, one-of-a-kind books by Idahoan James Castle, the deaf mute illiterate who died unknown and unappreciated in Boise in 1977, Idaho Center for the Book, Boise State University, Boise, Idaho. 9 April - 15 May.

A Booker's Dozen: 14 Idaho Artist's & Eccentric Books, an exhibition by contemporary Idaho bookmakers, 4 April - 14 April 1994.

The Great Tradition of Typography: Books from the Updike Collection on Printing, Providence Public Library, RI. 8 March - 7 May 1994, Grolier Club, New York City.

The Shape of Things to Come/Gone By with satirical photocollages, drawn postcard artists' books, the award-winning **Unlocked Diaries** miniature books and his most recent series, snowglobe bookworks, known collectively as **Waterworks of Art**. Women's Studio Workshop, Rosendale, NY, 25 April - 27 May.

Books: Objects of Art through 15 April at the Rugg Road Book Arts Gallery, Somerville, MA.

Photographic Book Art in the United States, on tour and now at Photographic Resource Center, Boston, 25 March - 8 May.

Minefields by Bill Burke, February - 20 March, Photographic Resource Center, Boston.

Spellbound: Paintings and mixed media works based on the spelling of words by Michael Winkler at University of Massachusetts, Lowell, Gallery 410, 2 - 30 March 1994.

Tatana Kellner: Fifty Years of Silence/Concentration Camp Series included a series of artist's Books, altered photographic images and photo paintings designed and

printed by the artist about her parents' experiences in concentration camps during World War II. 4 March - 4 April 1994, Tyler Art Gallery, State University of New York at Oswego.

Barbara Rosenthal: Retrospective, 8 - 27 March, including Artists' Books, at 450 Broadway Gallery, New York City.

Pia Pizzo: Words & Non-Words for an Angel, 11 March - 30 April 1994, Rachele Lozzi Gallery, Los Angeles.

The Ordinary Made Extraordinary, an exhibition of experimental bookforms and typography by contemporary book artist, Les Bicknell, Hardware Gallery, London, 15-30 April 1994. Exhibition included 22 editioned bookworks placed on shelves, immediately accessible to handling.

Dedicated to..., curated by Mario Callens, exhibited in the Andre Demédtschuis in St. Baafs-Vijve (Belgium) December 1993 and in Gallerie de Peperbusse in Ostende (29 January - 27 February 1994). Catalog available from A. Demédtschuis, St.-Vabosstraat 15, 8710 Sint-Baafs-Vijve, Belgium.

International Artists Book Exhibition, Szent Istvan Kiraly Muzeum, Szekesfehervar, Hungary, 25 June - 30 August.

Robbin Ami Silverberg: Artists Books, solo show at the Szent Istvan Kiraly Muzeum, Hungary, 25 June - 30 August.

Titok (Secret), a collaborative artist book installation, Andras Borocz, Robbin Ami Silverberg, at Liget Galeria, Budapest, July 1994.

Inky Fingers: Works by Small & Fine Presses, Book Arts Gallery, Center for Book Arts, New York City, 8 April - 17 June 1994.

The Book Unbound, 15 April - 29 May 1994 at Ormond Memorial Art Museum & Gardens, Ormond Beach, FL, co-curated by Mary Ellen Long. No list of artists on announcement at all!

Living in the Library: A Western Front Reading Room, 8 March - 29 April, at Western Front, Vancouver, BC. The Archive of local and international artists' books, catalogs and magazines, including books about Fluxus, mail art and poetry. Included was an on-line computer and CD Roms for viewing.

Richard Long: Books, Prints, Printed Matter, New York Public Library, Third Floor Gallery, through 25 June 1994.

Table of Contents: The Book as Art, 26 April - 21 May 1994, curated by Carol Hamoy at Ceres, New York City, with Marie-Annick Brown, Theodore Clausen, Suellen Glashauser, Mary Ellen Long, Sarah Peter, Gladys Triana, Victoria Von Koeppen.

Women's Studio Workshop XX-A Retrospective at State University of New York, New Paltz 2 - 30 July. 20th Anniversary of publishing bookworks.

The Reading Room from La Vecindad/Border Boda Exhibition, 1990, The Neuberger Museum of Art, Purchase, NY, 17 April - 26 June 1994. Part of the larger multimedia exhibition, including the reading room by Las Comadres. This is art about the Mexico/United States Border Experience.

Artist's Books & Multiples. Grahame Galleries & Editions, Queensland, Australia. 23 March - 17 April 1994.

Work: A How-To Exhibit of Books, Pamphlets and Posters on Transforming the Wage-Labor System, curated by Max Schumann & Anne Kugler at Printed Matter, New York City, 15 April - 30 May.

Le Livre dans Tous Ses Etats, Europe 94, Livres d'artistes, livres-objets, 5 - 22 May 1994, Institut Culturel Francais de Sofia, Bulgaria, curated by Caroline Corre, Paris.

Borders, Boundaries and Bindings is a three-panel bookwork created by artists Jan Gilbert of New Orleans and Kristen Struebing-Beazley. It documents fragments of history, architecture, trade and manufacturing relevant to Boston's Leather District and surrounding neighborhoods. This is a temporary art project in areas affected by Central Artery/Tunnel construction in Boston, Massachusetts.

Johanna Drucker: unique books and printed editions of Johanna Drucker from 1972 to the present and her new artist's book, Narratology, 1-25 June 1994, at Granary Books, 568 Broadway, Suite 403, New York, NY 10012.

For the Voice: Sounds and Silence in Artists' Books, an exhibition curated by Stephen Bury, Chelsea College of Art & Design Library, 7 April - 14 May 1994, at workfortheeyetodo in London. The exhibition was intended to examine ways that artists' books have attempted to recover sounds lost when the written text triumphed over the spoken word, or how they mark that loss. Included were Marinetti, Roth, de Vries, Finlay, Applebroog, Hollander, Davey, Sackett, Cutts, George Brecht, Filliou, etc.

Coracle Books at the King's Lynn Arts Centre, Norfolk, England, 26 March - 14 May 1994.

Books are Important at La Maison du L.A.C., Domarten-Ponthieu, France, 7 May - 31 July 1994, with the books of Les Bicknell and Matthew Tyson.

The Book Show with Kathy Crump, Lyla Fernandes-Paakkanen, Susan Lightcap and Dianne L. Reeves, 27 April - 27 May 1994 at Matrix Gallery, Sacramento, CA.

Friese Undine: Library of the Untouchable Bride at MIA Gallery, Seattle, WA, April 1994. Paintings and bookworks.

Dialogue: Alchemy of the Word: Harriet Bart and Helmut Lohr. 29 April - 11 June, Galerie Schuppenhauer, Koln, Germany. Catalogue Available. Bismarckstrasse 60, 50672 Kilm, Germany.

ARTIST BOOKS

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.

REFERENCE

The Magazine Network: The Trends of alternative art in the light of their periodicals, 1968-1988 (Köln, Soft Geometry, 1993, \$30.00) created, compiled, and published by Geza Pernecky is an important volume to be purchased by any contemporary art history collection, private collector, or dealer, for this volume documents the history of alternative art in the world during that twenty-year period. No other person in the world has attempted to compile this information from personal experience, interviews, gossip, collecting, and then classifying the staggering output of mail artists, activists, underground revolutionaries throughout the world of networking. The ephemeral nature of these periodicals, oftentimes produced on poorly made paper and disbursed through the international postal system without any systematic distribution system, become the cutting edge of any moment that artists are thinking, creating and living, for their currency leads their readers through a myriad of informative soundbites. To study art of the last 20 years is to study the artists' publications, and this is a labor of love by one of the artist-activists who has collected data and classifying this outstanding output of artists, subversives, and activists.

This is not an acquisitions tool, for many of these periodicals have been long since defunct and the few copies in existence are usually in the hands of other artists. But what it can do is link the researcher and the material through this astounding research tool. Not by a librarian, but by a scholar-researcher-artist-activist, who has cared enough to do his best to create a research tool that is available for \$30.00 (American) directly from Geza Pernecky, Grosse Witschgasse 3-5, D-50676 Köln, Germany.

For those of you who are interested in how large a document this really is, this is only the English translation of a much larger, highly illustrated first edition which was published in Hungarian originally. The author just felt that a larger English-speaking audience must have this tool, which he himself published at his own expense. Every research library, every researcher, everyone interested in the 20th century, and everyone in the 20th century art world should have this tool, which is a great service to those who care about the alternative art scene, including mail art, artists' books, and artists' zines and journals.

Action Works: Performances, 1970-1991 by Clemente Padin is now in its third edition, a kind of artist's book, retrospective catalog, which documents the life and work of a visual poet-performance artist who lives in Uruguay. Written in English with accompanying visuals and photographs, this catalog documents the life of an artist who lives his art. There is also a small pamphlet called "Visual Formulation of Poetic Structures" which includes work by Gomringer and

Jandl as well as Rod Summers on the computer. Both available from Clemente Padin, cassilla C. Central 1211, Montevideo, Uruguay.

REVIEWS

Intestinal Fortitude, Depictions of Anatomical Blasphemy by Jonathan Rosen (New York, Poote Press, 1990, \$40.00, ed. of 300) is a sacrilegious escapade on the part of Rosen allowing the imagination to go wild with anatomy, putting men, women and artificial fantasies and inventions to romp and squirm, suffer the pains and ills of outrageous anatomical inventions. Not in your worst dreams could you conjure up such ingenious and sometimes painful stretches of the anatomical order. Rosen's pen unleashed cerebral pain and amatory adventures with parts of the human anatomy. Torture chambers of the imagination are balanced with pleasurable celebrations of sexy parts! Laboratory experiments to liberties, this collection of hallucinatory inventions printed entirely in letterpress seeks viewers and fellow conjurers. Order for \$40.00 from Ruth Lingen, 44 Powers St., Brooklyn, NY 11211.

Parts of the Body designed and illustrated by Helen C. Frederick with poet Buck Down is an extended love poem in fragments, cast in the image of a radio continually returning itself to station after station in a flurry of quotation, interruption, and talk. Illustrated with 8 etchings by Frederick, the technical tour-de-force is provided with a luxurious counterpoint to the frenetic text by Downs that they accompany.

The binding is quite innovative underscoring the velocity which **Parts of the Body** compels us to assume--a series of single-page signatures held together in a near weightless configuration. Letterpress printing is done by Gordon Fluke of J.D. Grahame Cracker Press in Baltimore, Maryland. Printed on okawara paper with wrappers of handmade flax paper from materials grown in the papermaking gardens of Pyramid Atlantic, the two-part box of cast pearlescent handmade paper completes a secret closure to the pages.

In an edition of 50, the experience of this bookwork is a personal voyage into a point, counterpoint relationship of words and images, of man and woman, of text and image. \$500 from Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

Remapping Tales of Desire: Writings across the Abyss by Karen Atkinson & Andrea Liss (Santa Monica, CA, Side Street Projects, 1992, \$6.50) is a journey through metaphor, taking the reader through a history of metaphor within the languages of discovery and travel, which continue to be inscribed with colonialistic desire projected on to the image of a woman's body. Using medieval maps, engraved images from the Renaissance and Baroque periods, maps charting behavioral at tributes as physical locations, and appropriated imagery from advertising, etc., the authors make the reader think about advertising, the come-on for discovery and travel using the woman's body as a vehicle. Available from Printed Matter.

Surrogate by Gavin Flint (San Francisco, Buddha Press, 1994) is a wire-bound series of drawings Gavin Flint did on post-it notes while working in an ophthalmology research clinic. These apparently simple line drawings run from child-like line drawings to rather complex diagrams for mechanical operations. A kind of progressive simple form of drawing leads one to question the mind of the artist and his ability to find an outlet on small pieces of paper for aesthetic expression. He also seems to play with words, some of which reflect the kind of scientific research in which he has involved himself. There is a great deal of "play on words", but also a kind of progression using "sight" and "site" as themes. This is not a slim book--nor is it slim in depth. \$20.00 from Buddha Press, 690 Elizabeth St., San Francisco, CA 94114 or from Printed Matter.

The Man of Sorrows by Joe Coleman (Richmond, Gates of Heck, 1993, \$40) is an examination of the paintings done by the artist, a revelation of the hidden truths about Jesus Christ and an illumination of the Christian iconography which formed a base from which Coleman's own artistic pathology grew. The Apocrypha was the basis for these paintings, as well as pagan and Jewish anti-Christian accounts of Jesus written soon after his death. A tribute to Bosch, this book simulates a book which influenced Coleman, which included tipped-in plates--and herein are tipped-in plates.

Printed in gold with handwritten text on black pages, the tipped-in color plates which are reproductions of these sensuous and detailed paintings, are die-cut to fit like partial illuminations on medieval pages. The pieces or plates all fit together to create a huge painting, iconographically whole, which is the frontispiece of this book. A special limited collector's edition was printed, signed and numbered by the artist in an edition of 100 copies, which comes with a full-size wooden jigsaw puzzle of the painting, which shows a rather battered Christ on the cross, surrounded by vignettes from all the artist's sources. The look is like underground comics! The price of the limited edition of 100 signed copies is \$300.00.

Coleman makes commentary on the images, and this represents the text. A tour de force, this book is a product of Gates of Heck, 5301 Brook Rd., Richmond, VA 23227. Coleman lives in New York City and is the subject of **Cosmic Retribution**, a book published by Fantagraphics and Feral House.

Bodies & Souls by Christophe Boutin (Paris, One Star Press, 1993, \$20) is the smallest book I have ever reviewed--a miniature book which deals with statements from other others about desire, souls, bodies from authors such as M. Blondel, S. Chiodi, A. Fogli, M. Hansen, R. Dailey, etc. including 3 small photographs of Robert Pletnioff in his studio--or as C. Casorati says, "Put your body in my soul!" This miniature boxed book in an edition of 250 is an enigma but so is the next to the last page, "This book will remain an unsolved situation," (R. Dailey), which may indicate to you that this multi-lingual anthology of small statements in French, Italian, English still remains an "unsolved situation."

April Rain by Carol Schwartzott is a miniature book, printed in letterpress on Mohawk superfine, handbound

with a ribboned cover. The cover has petals of flowers within the handmade paper. Delightfully printed, the April showers bring May flowers peeking through five tiny arched windows--and umbrellas predominate throughout! A joyful, delightful greeting to spring! In a plastic box, edition of 500, \$18.00. A wonderful gift! Order from Carol Schwartzott, 623 Buffalo Ave., Niagara Falls, NY 14303.

How I Got Where by Futai (Phoenicia, NY, 1994, \$6.00) is a folded history of an individual from protons to back to the universe, with the history of humankind portrayed cunningly in-between.

Art you Ready for the Adventures of a Go-Go Girl in Chicago? vol. 1, episode 5- 10, is a crudely drawn off-the-wall diaristic chapter-by-chapter saga, in a banded edition for the five issues. \$5.00

Under Water Adventures by A. Roiter (San Francisco, Jack Hanley Gallery, 1993?, \$ 7.00) has as its subtitle "Notes on Escape" is also a vignettted diary, printed on brown paper with small drawings for each chapter (one page of text, one page of illustration).

Duneray by Duncan Brown (New York, 1993, \$5.00) is an unusual graphic novel in which the artist has manipulated the forms contained within Juan Gris' cubist painting, **Breakfast**, a kind of "Malevich meeting Marvel Comics," is quite different from the production-driven role of the computer in architecture. In fact, this graphic novel shows how the computer can transform a painting into various fields and environments, which become location for other frame sequences simulating scenes from the movies or in comic books. The story board becomes a non-linear, non-narrative silent movie. With the simulated space and the cinematic experience of time, this graphic novel becomes state of the art, rather than the architecture, building to a grand crescendo.

Briar Rose, seemingly an analogy to Sleeping Beauty, who was cursed for 100 years after pricking her finger on the spindle, becomes a political tome about the bourgeoisie and the proletariat. The book, produced by Xerox, is published by the Prole Press, and the author is "Most People." \$5.00

Why I Got into Art (Vaseline Muses) by Anonymous (with an afterword by Diedrich Diederichsen) (Cologne, Jablonka Galerie & Verlag der Buchhandlung Walther Konig, 1991, \$32) tells the development of portrayals of nude women in sex papers in Germany, since **Playboy** was outlawed in Germany at the time. The anonymous author speaks of how one can find "sexy" photography in magazines at the barber, or at the electricians, but the conservative newspapers never explore the degradation of morality in Germany society. Yet, the author notes that in his father's "Theater heute" he finds photographs of Valie Export and Yoko Ono. Then in 1969 he sees the magazine "Konkret" which explores nude women. The author goes on to speak of social and philosophical aspects of growing up "moral" in Germany, with pornography as a nexus for discussion. The 22 plates are those of Carolee Schneemann, Hannah Wilke, Yoko Ono, Valie Export, yet obviously unidentified except as generic identification. The text is German and English,

each language presented upside down and forward depending upon the language. In English, the illustrations are solid black; in German, the soft-focus "pornographic" photographs, unidentified.

They Eat Shit by Sue Williams (San Francisco, San Francisco Art Institute, 1993, \$8.50) is Williams' little scrapbook of pseudo-drawings and collages about sex and sexual activity, in Williams' inimitable puerile style. A nice idea instead of a catalog!

The Transcendence of Actuality over Methodology by Roberta Lynn Uhlmann (1992, \$15) is a significant coalescence of science/technology and art. With tongue in cheek the artist has used diagrams from technology, science, anatomy, tools, teeth, etc. allied with philosophical situations. For instance, a diagram of bellows is cited as "Indiscretions subject to inappropriate outbursts". A diagram of different files, is cited as "Paring down to residual pathos." A diagram of the mouth is captioned as "The source of insipid misjudgements." Brilliant knowledge of the philosophical constructs which guide the lives of academics--and artists too!

Destructivist Manifesto is a printed folder explaining that since art is recycled art today--a pastiche of ideas and styles scavenged from the dump of modernism, deconstructivism demolishes "neos" and "posts". The illustration of garbage tells it all! \$3.00

deja vu by Despina Meimaroglou (Athens, 1993, \$20) begins with a definition of the title, "a feeling that one remembers an event or scene that one has not experienced or seen before." The outgrowth of an exhibition in a gallery in Athens, Despina Meimaroglou, educated in England, looks at deadly weapons, such as guns, and then describes with partial texts of murders, armed robberies. She also analyzes the techniques of gun manuals and shooting directions, always illustrating these texts with adaptations of sacred paintings, enhancing the words from the gun manuals as well as exaggerating the point of "deja vu", bringing the message of repetition of crimes--not by crucifixion but now by guns.

Stirr'd Up Everywhere by Tom Lavazzi (Brooklyn, NY, A Musty Bone, 1993, \$15) is a marvelous multivoice performance piece inspired by Walt Whitman's autobiography, **Specimen Days**. It is a collage in reality, as it is a postmodern textual experience. Four discourse territories interact dialogically in the piece: scientific, political, academic, and autobiographical. A "docu-collage", **Stirr'd Up** incorporates material from botanical handbooks, Marx and Engels treatise on the American Civil War, critical and biographical studies of Whitman, and Whitman's correspondence and notebooks. There is overwriting in color on the page.

What is amazing is that it is aesthetically and visually exciting, as it must be vocally. There are portraits of Whitman, maps, a wire spiral binding, as well as a letter-press cover with inside cover tabs with text. The spirit of Whitman stirs the reader/viewer up alot! A wonderful addition to any contemporary collection!

Artists & Money in New York City by Janice Krasnow (New York, 1994, \$10) was inspired by the author's own struggles as an artist living in the city. It was specially written for the **Work** exhibition (15 April - 29 May 1994) at Printed Matter Bookstore in New York City.

This book, a poetic, minimal and humorous "how to" that addresses economic survival for artists in the late 20th century, is a long, thin book that makes you smile, nod affirmatively, and sometimes even laugh. Krasnow says that "New York City is an exciting and stimulating place to live, and artists really love living here. But surviving as an artist in New York is really difficult because the cost of living is enormous. Making enough money to produce artwork and actually having the time to create your work is an incredible achievement. I wanted to write a book that would help other artists with survival, and hopefully make their economic struggle a bit easier."

The author covers chapters on a diversity of subjects, including why an artist would want to live in New York, why life in this city is so difficult, why you need to make so much money, what you can do to make money easily, how to handle working with and for other people, maintaining a job in addition to producing an selling artwork and conserving the precious energy that is needed for art production.

Artists & Money is the third book in a series of self-produced books focusing on labor and money geared towards artists. **How to Hold Down a Job** is in its third edition, one of the best selling titles at Printed Matter and also available at Exit Art in New York City.

Hip-Hop Solarplexus (Hip-Hopfen Sonnengeflecht) by Coco Gordon, published with Kulturverein Schrems for the October '93 Steirischer Herbst Avant Garde Festival "Feel Good", staged in Graz & Steiermark environs, Austria was a part of her space/sound installation and land art at Gallerie Klinger, Arnfels and the hopfield between Maltshach & Leutschach. This work is an important intersection between a landart which listens to the land rather than moving it and dreaming as a way of turning in life. The book has poem/texts, image score for an accompanying cassette produced with a grant from Harvestworks, color laser prints tipped in & several handmade inserted pages. Introduction by Arlene Raven, ed. of 50 signed and numbered copies, \$120. Order from Coco Gordon, 138 Duane St., New York, NY 10013.

Radical Food by Coco Gordon, published 1993 by Kunstkanzlei Interart in Vienna as part of her exhibition of the same name, has an introduction by Robert C. Morgan. Subtitled "Carrot Love Carrot Sex", the book includes a manifesto on radical food issues, poem/texts, tipped in color laser prints (including Ray Johnson's mouth with carrot in teeth) and special hand-done pages, edition of 100 signed & numbered copies, \$60. Available from Coco Gordon, 138 Duane St., New York, NY 10013 or from Printed Matter in US or in Europe from Christine Jones, KunstKanzlei Interart, Riemerg 14/29, A-1010 Vienna, Austria.

Nazraeli Press has some new titles, among which are:

Fritz Scholder's Book of Symbols for Children (Tucson, AZ, Nazraeli Press, 1994, \$24.95) by famous American painter and printmaker Fritz Scholder contains 36 stick-and-

ink drawings of both common and unusual symbols. The simplicity of execution and choice of symbols makes this book a universal reference tools for all children, a catalyst for thought and for drawing--with a simple stick and some medium such as ink.

Using black, white and red for his "pictograms", Scholder also writes an introduction to the history of symbols, encouraging young readers to practice drawing the symbols themselves to allow themselves to understand what they mean and why. A must for all "readers". A deluxe edition is also available in 50 copies only, with a bronze rune in a beautiful boxed edition for \$1200.00.

The Box by Frederick Sommer (Tucson, Nazraeli Press, 1993, \$45.00) is a collection of Sommer's photographs and collages, comprising 50 duotone and process color cards presented in an elegant, handmade box. The famous photographer selected the images from his own archives, representing 50 years of creative work, including a number of previously unpublished images. The text is a reprint of Sommer's classic, **The Poetic Logic of Art and Aesthetics**, written in collaboration with Stephen Aldrich and first published in 1972. Limited ed. of 100.

Order the above titles from Nazraeli Press, c/o Truepen-ny Books, 2509 N. Campbell Ave., Tucson, AZ 85719.

Spall Spirula by Marilyn Rosenberg is a nosey visit as well as a noisy visit to the artist's studio, , while looking into corners, coming upon "lures" which are explained. In addition, there is an excerpt from an essay about Photos, which are explained as not being able to replace the original. And then the author remembers Walter Benjamin and his comments on mechanical reproduction. She goes on to comment on art as a form of free speech, a frenzy of attitudes to a reminiscence of Valentine's Day and a bunch of flowers--all of this in black and white drawings and text.

This diary-like visit to the artist's studio has landmarks such as Valentine's day, a visit by a grandchild, thoughts about photos, the freedom of art, privacy, small bios on Louise Bourgeois and Abakanowicz, rulers, telephone calls, mingled with words which amble through the pages, whose originals were done with brush, pen and ink, found images and found text. This electrographic printed edition onto archival papers has a handsewn binding and sells for \$12.00 from Marilyn R. Rosenberg, 67 Lakeview Ave. W., Peekskill, NY 10566.

Promenade - a Voyeur's Guide to America, consisting of 26 woodcuts by Art Hazelwood (San Francisco, Epigone Press, 1994, \$12.95) who traveled from coast to coast in America for nine months. The impressions include a south-western rodeo, to Chicago on the day of the stock crash of 1987, to a jazz club in New York and a wrecking yard in Jamaica, Queens, along the way encountering murders, car wrecks and homecoming parades. There is a nervousness to his line to generate the energy that America represents, and this reflection of the workers of America, including waitresses, janitors and laborers, as well as those who work in parades, circuses and rodeos makes this book surge with vitality and electricity. The centerfold is a foldout of five prints titled, "Parade", which reveals a promenade of American life. Whether voyeur or witness, Hazelwood's eye

is right on! Write to Epigone Press, 298 - 4th Ave., #302, San Francisco, CA 94118.

Territory of Blows by Rodney Sappington is a self-published book about a family and their violence, events written down with the possibility that the legacy that bore them will close within the book. Usually accompanied when exhibited with an interactive Hypercard program, which presents images and text concerning trauma, body and memory, this book and its Hypercard relate to autobiography and violence. Illustrated with a few photographs, this book, largely text, shows how the author has always found a way to create order in the midst of chaos, requiring it to go on with life. \$15.00 from Rodney Sappington, 838 S. Stanley Ave., Los Angeles, CA 90036.

Book Mobiles, an ongoing series of innovative diamond accordion-fold books, illustrated by Miriam Schapiro and structured by Anna Wolf, are printed on both sides and bound to hard covers on both ends, making them available as mobiles, wall hangings or sculptures, measuring approximately 32 inches full extended. The four titles, **The Alphabet, Numbers, Crazy Clothes** and **Kaleidoscope** utilize Schapiro's evocative collage idiom, a convergence of painting and other art traditions such as quilting and paper cutwork. These volumes are boxed and make wonderful gifts. Published by Pomegranate, Rohnert Park, CA, 1993, a product of Book Studio, San Francisco. \$7.95 each.

Art Metropole of Toronto announces three new titles:

[Activating the Archive]3: finding the DIF-FEREN(t)CE, looking for the self and the other in the work of John Orentlicher, the text of a lecture by Steele on the work of American video artist, Orentlicher. This serves as the written document of this event on February 25, 1993. The video artist's answers to questions are also included, since it was intended that he be present at the evening's event. Of interest to video artists and collectors, as well as video collections.

Urinal and other stories by John Greyson (Toronto, Art Metropole/The Power Plant, 1993, \$19.95) is the text of the acclaimed feature film by Greyson which won the Best Gay Feature Teddy Bear award at the 1988 Berlin Film Festival, an eccentric docu-drama about competing discourses, embattled sexualities, surveillance technologies and toilets. In addition to the original screenplay, there are seven related image-text works by Greyson which interrogate the pitfalls and pleasures of our media-mapped identities. With black and white illustrations, a preface by A.A. Bronson.

Hotel by Arnaud Maggs (Toronto, Art Metropole/Presentation House, Vancouver, 1993, \$38.00) as well as the Gershon Iskowitz Foundation, Toronto, is a series of black and white photographs from Maggs' "Hotel" series, comprising images of the word **hotel** taken from various Paris hotel signs. The almost 200 duotone photographs, arranged by typographical style, and an important essay by Bruce W. Ferguson on the power of photography as "sliding between iconology and text" serving to perpetuate complicated patterns of developed values and prejudices." A fascinating serial meandering of Paris' streets to create a work of art not yet categorized, or has it been?

Order from Art Metropole, 788 King St. West, Toronto, Ont., Canada M5V 1N6. Phone (416)367-2304, or Fax: (416)365-9208.

Margot Lovejoy and her In-Sight Press have two new titles:

The Book of Plagues (Purchase, NY, 1994, \$30) is a book that serves as a catalyst for much thought about AIDS, which has been identified as a "plague", a metaphor for a summary judgment on our end-of-the-century climate of dystopian crisis. This voyage in 44 pages is a visual montage book in fold-out rhythm, opening out layer after layer of historical images as they relate to the present. Bound into the center-fold is a smaller 20-page book containing three essays, one by the artist, another by Dorothy Levenson and an additional one by Paula A. Treichler, about women with AIDS. The artist has used this dynamic bookwork to highlight the lack of AIDS testing facilities and medical research especially for women, who have been entirely left out of the AIDS picture until very recently. This dynamic presentation sets the problem, tries to find solutions through exciting visuals, and serves as a stimulus for action.

paradoxic mutations (Purchase, NY, 1994, \$28.00) is a richly visual, well researched bookwork which intersects the polarities between the past (modernist idealizations and paradoxes of truth, beauty, freedom) with the present's postmodernist hybridized climate of mutations and artificial simulations. The layers one unpeels here are on a horizontal basis, each identified with a theme, leading to one's turning the book over to a new set of images. The artist asks leading questions, such as are the conventional intellectual and biological dimensions we have always known about to be invaded by a plague-like viral infection--to produce a novel, or unpredictable species? Will we create cyborgs--half human, half machine--objects of fear because they are empty of a spiritual core, without knowledge, without wisdom and compassion? The exploration takes us into new frontiers where boundaries of the self, of memory, and of identity have been violated. This is a book that will impact upon the reader's psyche immediately, because the images are so powerful! Both books reflect the artist's previous visual dimensions--large projection-installations! Not to be missed!

COLLECTIVE PUBLICATIONS

Promotional Copy, edited by Robin Kahn (New York, Anti-Copyright, 1993, \$20) is organized like a yellow-pages telephone book, published by Mimi Someby in cooperation with S.O.S. Int'l and B.R.A.T., an arts organization. From AAA to ZZZZZ, or Academy to Zines, this directory of services, chocolate, desires, good boys, image consultants, nutrition, pimpinette, universality to work wanted reflects the art community in all its ramifications in New York. A great reference tool!

Members Only is a catalog of an exhibition, catalog and opening in Barcelona of more than 120 artists from all over the world, dealing with sex on either a formal level or from a political, social or cultural context. The catalog does not represent the works in the exhibition, but a separate document which features the artists' graphic images and text,

including 28 pages of information about AIDS. The exhibition opened at the Carles Poy Gallery in Barcelona on 12 November 1993, which included a disc jockey, performances, poetry, dance, and live music. The exhibition, organized by Ruth Turner & Lola Estrany, included such artists as the great Joan Brossa of Barcelona, the Beuyscous of America, Karen Finley, Robert Flack, Diamanda Galas, Juan Hidalgo, Infected Faggot Perspectives of Los Angeles, Daniel Martinez, Dona Ann McAdams, Mark Pawson, Rachel Rosenthal, Mira Schor, Tentatively a Convenience, and Zush, among many others. \$21 from Printed Matter. Wow!

Children, Youth + City, edited by Molly Hankwitz (San Francisco, Lure Art Books, 1994, \$25.00 + tax + shipping) is a collaborative assemblage book, with pagewords by Amanda Agee, Debra A. Boos, Tory Dent, Paul Eluard, Jane Fiction, Robert Gluck, Barbara Hammer, Lynn Hershman, Anne Kugler, Michel Leiris, Miranda Maher, Jayce Salloum, T.A.C., and Jody Zellen. In this limited edition of 100 handbound books, centers on children in urban areas.

Taking an old experimental format of assemblage to create this book with artists and writers contributing pages. Included are poets, painters, surrealists, a Bay Area artist who is famous for videos, performances and interactive video, writers, ethnographers and video artists. The topics emphasize kids, raising kids in American urban areas, education, environment and disease as a result of plagues and many more subjects. The book ends with Michel Leiris' **buffure**, where he writes about childhood in a beautiful way. Available from Lure Art Books, 2215-R Market St., #315, San Francisco, CA 94114.

cold-drill 1994 is a collaborative issue entitled "Picnic/box-lunch issue", a box which is imprinted with grass, leading one into having a "picnic" with the various "table of contents" printed on a napkin. The booklets are entitled **Paws, Chips, Tablecloth, Pie, Salt & Pepper** (with biographies and acknowledgments), as well as a Frisbee. Even plastic insects are included to make the "picnic" motif genuine. \$10.95 postage paid from Boise State University, Bookstore, 1910 University Dr., Boise, ID 83725.

PHOTOGRAPHIC BOOKS

Ranch: Photographs by Michael Light (Santa Fe, Twelvrees Press, 1993, \$35) is a romantic black and white meditation on the soft and gentle ranch country in California, where these photographs illustrate how gorgeous sheet-fed gravure can be. The blacks are saturated, matte and velvet to the touch, the close-ups of buckets or tools or those beautiful native oaks are "to die for"--this boo, printed in Japan, goes beyond any one's "cowboy" reminiscences--it is great country, beautifully presented, and a treasure in the hand. Rebecca Solnit's text brings all the photos into focus.

Terremoto by Ricardo Bloch (Minneapolis, 1993, \$35) is a photographic and textual description of the earthquake that hit Mexico in 1985. It is powerful, yet curious, with the text created as if by a relatively illiterate "reporter" who uses text all in caps with some letters even larger, with misspellings, with a poetic description of what happened on each

page. The photographs are powerful as well. The end papers come from a medieval manuscript of medical context indicating parts which should be bled, diseases, and parts of the body. The whole book was produced in a small edition of 400 copies composed on a Mac and scanner. It is a powerful contemporary illuminated manuscript, but this time with photographs. The initials for each paragraph are terrific, as are the concepts the artist used to execute his talents. Supported by a Jerome Book Arts Fellowship.

Angel Youth by Jack Pierson (Cologne, Aurel Scheibler, 1992, \$24) is a wordless color exploration of a paradise in which young people come into and out of one's life in technicolor. Is it reality--or but a dream? There are double pages which transport the viewer to other realms. See it to believe it!

NEW PERIODICALS

The Journal of Artists' Books (JAB) (edition 1, volume 1, Spring 1994, New York, Interplanetary Productions, \$2.00) is envisioned as a collective enterprise to be published on an irregular basis. The chief honcho is Brad Freeman, printer extraordinaire, and Johanna Drucker is on the board! This first issue indicates it is to be a "forum for serious and lively debate about artists' books and the contents within them." The first issue contains an article about "Artists' Books/Book-Like Objects" by the editor, with emphasis on Janet's Zweig's kinetic sculpture--indepth. Joe Elliot review the Subway as a Book--and a precis of a long-ago but interesting gathering in November 1989 at a Symposium on Artists' Books--notes from those, and a discussion of some of the ideas conveyed. Buy more Artists' Books and buy JAB--Send \$2.00 plus 75 cents handling to Brad Freeman, Interplanetary Productions, 601 W. 115th St. #94, New York, NY 10025.

International Tattoo Art is a monthly dedicated to presenting the artistic integrity of tattooing, featuring the artists who do the work as well as the artists whose work has inspired tattoos, such as Robert Williams, Carol Lay, Pam Roberts, Marco Firinu and the erotic Olivia. The July 1994 issue, examined by this reviewer, talks to George Bone about the renaissance of tattooing in England. In addition, there is lots of news about tattoos from all over the world. Detailed features include many color plates of tattoos, as well as reviews of books, videos and magazines. Also included are do's and don'ts and current trends of tattooing, social implications, as well as stellar photos of those notables who have gone under the needle. Frankly, these are beautiful designs, beautiful photos, and beautiful concepts. There are announcements of conventions, offers of services, etc. This is **not** a trade magazine, but an aesthetic approach to a trend which is taking over the world! Single copies are on your newsstand for \$4.99 (US), \$5.99 (Canada), but subscriptions are \$44.95 for twelve issues for US; \$59.95 for twelve issues, Canada & foreign. Available from 462 Broadway, Suite 4000, New York, NY.

CLASSIFIED

WANTED: Notes and texts of poetry of the 20th century which deal 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.

Seeking All Artists! Artworking Publishing is currently in the process of compiling a new contemporary art publication. **Artworking** is to be circulated to over 1,000 galleries, collectors, art critics and much more nationally and internationally. All selected artists can choose a range of page options to display their work. Production fees are kept to a minimum. The entry fee covers application to all subsequent issues of **Artworking**, a complimentary copy of the 1995 edition of **Artworking** and is deducted from the production fees of selected artists. Send up to 10 slides or photographs of recent work, resume, \$25.00 entry fee and SASE to: Artworking, 200 Linden St., #327, Wellesley, MA 02181. Inquiries: David Booth, (617)890-6584; FAX: (617)235-0023.

IMAGES FOR ARTISTS. Full-color postcards, card brochures, and catalog sheets for artists, galleries and museums. All print is 200-line reproduction, quality paper and gloss-varnished on all cards at no extra cost. Simple postcard-style type on the reverse side of color image is free, up to 50 words; larger type layouts are extra. For details, write to Cal Kowal, Images for Artists, 2543 Cleinview, Cincinnati, OH 45206. Tel.:(513)961-8912, Fax: (513)961-5655.

