

artist books

NEWS

Re-reading the Boundless Book: Art and Language Rewrite the Twenty-First Century is reviewed in *Art Papers* for January/February 1995. The exhibition was held at the Schatten Gallery, Emory University in Atlanta in August.

In the same issue of *Art Papers* is a review of **Radiotext(e)** published by Semiotext(e) in Brooklyn, NY, as well as **Radius #1, Radius #2**, CDs produced by What Now/ Recordings c/o Nonsequitur, P.O. Box 344, Albuquerque, NM 87103. In addition, Kurt Schwitters' **Ursonate**, recently discovered by Jack Ox, whose friend in Holland produced an illegal copy of Schwitters' original shellac recording. It is now a CD, cleaned up via digital technology and blessed as authentic by Schwitters' son, Ernst. Available on Harmonia Mundi U.S.A.

Forum Book Art, an international book arts catalog based in Hamburg, Germany wants to feature American book artists and small press artists in its 14th edition, 1995. For more information, write to Anna Wolf, 2214 Los Angeles Ave., Berkeley, CA 94707.

Wexford Artists Book Festival 1995 will be held in May 1995, organized by artist, Andi McGarry. Many of Europe's most exciting artist bookmakers have been invited. He has invited any readers who may want to exhibit to contact him re: description of work and a short account of your artistic activities. For the exhibition, he wants to include books which can be handled and unaccompanied books will be accepted for sale at the fair, although a commission will be charged on sales and postage. For further details, write to Andi McGarry, Donkey Meadows, Kilmore Quay, Co. Wexford, Ireland.

The Packwood Diaries appeared at the Comus Gallery in Portland, Oregon from 8 September - 1 October 1994 and then traveled to Pyramid Atlantic in Riverdale, Maryland from 1 - 31 December 1994. It will appear at the Ringling School art Art & Design Gallery in Sarasota, FL in March. The artists included Byron Clercx, Warrington Colescott, Heather Cox, Jack Damer, Alan Gerson, David Itchkawich, Carrie Larson, Helen Lessick, Patrick Luber, Tom Mutt, William B. Schade, Gregory W. Shelmutt, Buzz Spector, Larry B. Thomas and Paul Zelevansky.

The exhibition, probably more politically correct than obvious, included the artists' reactions to Senator Bob Packwood and his alleged sexual harassment of his female employees.

The catalog includes a fascinating essay by Thomas

Vogler, professor at UC Santa Cruz, and the artists' works are illustrated with a checklist. Some of the artists are far from being diplomatic, while most of the women really reacted to Packwood's plight. There are many aesthetic swipes at Mr. Packwood's reputation, including Paul Zelevansky's "Bob Packwood, In the Dark", which is a set of headphones whose wires come through a hole in a door, like spy equipment. On the audiotape is a man musing about the value of diaries. For more information, write to Comus Gallery, 215 S.W. First Ave., Portland, OR 97204. \$10.00 postpaid for catalog.

Beware: Books by Artists documents an Artists' Book Fair 1994 which was held in Queensland, Australia 24-25 September. Published by Numero Uno Publications, Grahame Galleries, 1 Fernberg Road, Milton Qld. 4064, Australia (ed.250), the short essay and extensive catalog includes illustrations, an overprinted jacket in offset, a "circulation card" in a pocket in the back endpaper in order to get autographs of the artists. All in all, this is an extensive survey of Australian book artists, as well as a bookwork in its own right. \$A45

Bound to Make Books: An Exhibition of Limited Edition Books by Angela Lorenz, Widener Memorial Room Rotunda, Widener Library, Harvard University, September 1994, sponsored by the Dept. of Printing and Graphic Arts, the Houghton Library, is documented in an exhibition catalog printed at the Stamperia Valdona of Verona, Italy in an edition of 500 copies. The red shoelaces which serve as a binding were made in the province of Bologna at the Treccificio Bolognese. Lorenz lives in Bologna, Italy but remains an American with one foot in the U.S. and one foot in Italy. It adds to the mystery, wit and craftsmanship in her bookworks.

This exquisite boxed catalog has text by Anne Anninger of the Houghton Library, a short appreciation by Renato Barilli of Bologna and exquisite color plates of most of the bookworks in the show which date from 1982. The artist, herself, also writes an introduction which reveals the personality of this insightful creative woman.

For copies, write Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

The Eighth Annual Miniature Book Exhibition, open to all publishers, printers, designers and binders of miniature books, sponsored by the Miniature Book Society. Books and their slipcases must measure 3 inches or less, have been published in an edition (not one-of-a-kind) during the past two years. A jury

composed of professionals representing different interests in the book arts, chosen by the board of governors of the MBS, will select three books for the Miniature Book Society Distinguished Book Award. . These awards will be presented at the annual meeting of the society to be held this September in Pasadena, California. A catalog of the exhibition will be produced and a show will tour for one year with the Miniature Book Society Traveling Exhibition. The deadline for entry is 1 May 1995. For more information and entry form, send a self-addressed stamped envelope to: Miniature Book Exhibition, Peter & Donna Thomas, 260 Fifteenth Ave., Santa Cruz, CA 95062. (408)475-1455.

Catalogue of Artistic Book: Muse 94 fly, curated by Kestutis Grigaliunas, was supported by the Soros Center for Contemporary Arts in Lithuania. The exhibition was entitled, **The Fly**, inspired by the diary of the Surrealist Salvador Dali, for whom this little creature, according to his own testimony, was a source of creative ideas.

Artists from Lithuania, Latvia, Belgium and Sweden are included. The exhibition catalog has illustrations for all books, a few in color. Essays include words of Salvador Dali, Book Art in Europe from the Paper Museum in Duren, Piotr Rypson's words on Polish Avantgarde art from 1919-1992.

Anne Moeglin-Delcroix defended her thesis at the Sorbonne in January, on the "Aesthetics of the artist's book (1960-1980). She is employed at the Bibliotheque Nationale de France.

Philip Zimmermann received the Grand Prize in Publish's Seventh Annual Electronic Design Contest for **High Tension**, his book about the stress and anxieties of life at the end of the millennium. Published in an limited edition of 1,000 by Montage '93 in Rochester, the International Festival of the Image, the book is unique in its combination of diagonal die-cut shapes, smythe-sewn binding, and tritone foil-stamping on thick plastic Lexatone. It's a completely interactive, multimedia experience.

Coco Gordon will launch her latest bookwork, **SuperskyWoman**, her twenty-seventh artist book, which presents a radical appeal for a dynamic, reinventing of the woman. The book has a new twist: for each drawing in the book, a counterpart painting has been created. It also has a three-page movable snake that can be taken out of the book and put back into its configuration of the fingerprint which is found

everywhere in our modern construct. She will read from her latest book from 6 - 8 pm at Printed Matter, 77 Wooster St., New York City 10012.

Deborah Davidson is exhibiting **Trace**, a book installation in "After Auschwitz: Responses to the Holocaustin Contemporary Art", which is at the Royal Festival Hall in London, 25 February - 17 April. It will travel in the United Kingdom during 1995, and will be shown in Berlin during the summer of 1995.

The Jerome Book Arts Fellowships for 1995 are Anne George, Pete Goldlust, Anthony Kranz, Arla Kuipers Mattock, Nora Lee McGillivray, Mary Jo Pauly, and Jody Williams.

The Book Unbound, a major national traveling exhibition, detailing work of contemporary artists exploring the heritage of the book, will open at the Durango Arts Center, Durango, CO, 9 May 1995 and continue through 27 May. This will be the last venue for the exhibitiiion which has been shown at the Ormond Memorial Art Museum, Florida, the Muscatine Art Center in Muscatine, Iowa and the Sangre de Cristo Arts Center in Pueblo, Colorado.

Work by 53 nationally recognized artists is included in **The Book Unbound**. The exhibit primarily focuses on one-of-a-kind sculptural interpretations of the book but includes a small selection of limited-edition books using letterpress and offset print.

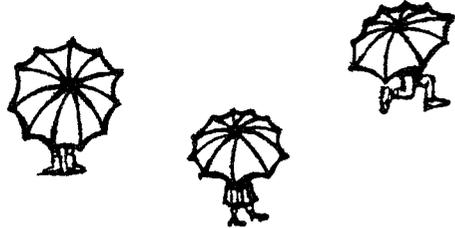
The exhibition catalog, housed in a cardboard portfolio, includes loose sheets attached to the box by a ribbon--including an essay by the director, Leslie Scheiblberg, an introduction by Mary Ellen Long, co-curator, and a short essay by Genie Shenk, an artist who teaches Book Arts at San Diego Mesa College and is co-founded of Mesa Arts Press.

Besides a checklist of the exhibition, there are statements by some of the artists as well as illustrations of many of the bookworks. Price unknown. For further information, write to Mary Ellen Long, 768 Clearview Rd., Durango, CO 81301 or the Durango Arts Center, 835 Main Ave., durango, CO 81301.

Artist Books by Texas Women. Send resume, typed 1 page statement, slides in plastic sheet, slide list indicating artist's full name, slide number, title, medium, date, dimensions to Susan kae Grant, Curator, 2220 S. Harwood, #204, Dallas, TX 75215. **Deadline: 15 April 1995.**



AVAILABLE FROM UMBRELLA EDITIONS,
 AN IMPORTANT NEW BOOK
 The Book Maker's Desire: Writings on the Art
 of the Book



by Buzz Spector, recognized artist, critic and theoretician on contemporary art. These essays, some of which have been reprinted from Artforum, Dialogue, exhibition catalog essays, symposia, etc., are now included in this anthology, with some new essays written especially for this book. Available at end of March for \$11.95 from Umbrella Associates, P.O. Box 3640, Santa Monica, CA 90403. Phone/fax: (310)399-1146.

Ray Johnson passed away on January 14, 1995, but we are left with our connections and memories.

RESPONDENCE

Send your relics/memories to the Ray Johnson Memorial Space of Artpool and ask for relics/memories in return. Every relic/memory will thus get into connection with the others and be made public.




*Let a smile
 be your
 umbrella.*

IN ARTPOOL OUT
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ARTPOOL'S
 RAY JOHNSON
 SPACE

RAY JOHNSON
 MEMORIAL SPACE
 OF ARTPOOL

Cover: Peter Netmail did the cover for the March 1995 issue of Umbrella.

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

forum book art, a compendium of hand presses, art books, artists' books, contemporary fine prints, broadsides, portfolios and book objects, ed. by Stefan Bartkowiak of Hamburg (ISBN 3-980 3534-1-9) is a remarkable compendium of a great deal of activity in Europe, especially in the world of handpresses. A labor of love by Bartkowiak, the texts are usually in German, English and French, but always not translated into another language.

Articles include descriptions of the Book Art Museum in Lodz, the Museum for Paper and Book Art in Lenningen, handpresses, and indexes to advertisers, authors, artists, bookbinders, printers, papermakers, with lots of inserts, postcards, prints with rubberstamps, linocuts, typographical design, and much more. The Netmails are also included in this volume. The cover wrap is paper handmade in Barcelona, the cover is printed by Tomas Graves at the New Seizin Press in Mallorca, and there is a Japanese haiku calligraphic print on the back cover. No price given, but phone (040)279-3674, or fax (040)270-4397. American artists are sought for the 1995 edition.

GENERAL

The Long Bell Press of Eugene, Oregon has produced two small booklets, which show taste and wit:

Absolution Pool (Capetown to Cairo) (1994) is enigmatic, but remains a haunting document of travel, expectations, good food, systems of defense, sheets of paper and the Small Boy Watching. Created on a Heidelberg Offset Press in an edition of 100. Available from the Long Bell Press, Leon Johnson, 509 Willamette #3, Eugene, OR 97401.

Blasphemies and the Cause of Plagues [Being Excerpts from a Confessional Text] (1993) is the narration of a voyage from Cape Town to Cairo, accompanied by images which enhance the mystery of this all. Text and image compliment each other. Well done. Order from the Long Bell Press, address above.

NEXUS PRESS

The following bookworks were produced by Nexus Press in 1994. Nexus Press, 535 Means St. NW, Atlanta, GA 30318 has been offering grants to artists to come to Atlanta and prepare a book on the press with the assistance of the NEA, the Institute for Museum Services, the Georgia Council for the Arts, and the Bureau of Cultural Affairs-City of Atlanta, and many other contributors.

You Are What You See, a trilogy of books based on the Library of Mary Hambidge, by Elizabeth Lide is a three color offset lithography set of books in a slip jacket. Mrs. Hambidge married Jay Hambidge in New York City, where she worked as a model and professional whistler. In 1920, they travelled to Greece where he studied dynamic symmetry and she learned to weave. She later designed and wove clothing for Ted Shawn's dance company. Jay Hambidge died in 1924.

Mary Hambidge moved to Rabun Gap, Georgia in 1934 and organized a group of local women into the Weavers of Rabun, who produced fabrics for Rabun Studios, a shop on Madison Ave. in New York City. Then the site became the Jay Hambidge Art Foundation

as a non-profit public charity for educational and scientific purposes in 1944. She gradually redirected the focus from production weaving to individual creativity. Today, artists, writers, dancers and composers from all over the world spend from two weeks to two months in residencies at the Hambidge Center.

Lide has culled from Mrs. Hambidge's library, citing texts out of sequence, and using images which are also seemingly out of sync, but in fact are extremely apt for the phrases she has selected. On the left are the phrases from more complete texts (two lines at most) and on the right are images which are generated from more than one source. As a result, there are layers of memory and layers of meaning.

The three booklets are beautifully made, printed on ESSE by Gilbert Paper, a heavy wove stock, and the citations come from books on symmetry, art, weaving, food, breathing, dance, exercise, etc. The word "exquisite" comes to mind in thinking about this trilogy. You must have it in hand to understand how substantial this tribute is. Lide not only writes well, she also makes art with a finesse that overwhelms.

The Anti-Warhol Museum: Proposals for the Social Responsible Disposal of Warholia and the Growth of Reagan-Ethics in Art by Bonnie O'Connell (Atlanta, Nexus Press, 1993, \$15.00)

examines the voyeuristic and exploitative art world of Andy Warhol by presenting the book as architecture, gallery, installation and exhibition catalog all in one. The **Anti-Warhol Museum** is an installation proposal conceived and designed by O'Connell at the Penumbra Press in Omaha, Nebraska. In four-color offset, with a die-cut accordion structure, the reader/viewer gets a bird's eye view of what an exhibition in the Anti-Warhol Museum could look like, with 7 proposals including statistics to counteract the emphasis of money that Warhol and his art has generated. O'Connell proposes that any owner of one of Warhol's prints such as Race Riots or Statue of Liberty or Coca Cola Bottles should sell them, to fund various charities and social non-profit research think tanks or foundations. Each work of art is exhibited, backed with statistics that make one want to counteract the cost of art made by Warhol. The text and the images all are dedicated to an alternative art censorship--to suppress the emergence of art superstars and the Hollywoodization of art. Housed in a zip-lock bag.

3 Totem Books by Lewis Koch (Atlanta, Nexus Press, 1993, \$40.00 for three, \$15.00 for each if ordered separately) are a series of three accordion-fold books, printed in duotone, in a specially designed slipcase enclosing each volume.

The bookworks are the culmination of seven years of exploration by the artist of themes of political and personal mythology, which culminated in large-scale photographic assemblages. These **Totems** are translations of Koch's three recent totems into book form.

Certainly, the subjugation of nature by man, rampant militarism and overpopulation, and the tenuousness of the current social fabric are major issues which these three bookworks address. There is both invocation and invective implied in these works. With the cool detachment of a conceptualist, Koch adds the mystery of the photographic "equivalent" which creates a human emotional reaction. The task seems almost impossible, since there are two incompatible methods employed--the materialist and the idealist--but Koch in his artistic, skillful manner seems to synthesize in aesthetic terms these two dichotomies and succeeds. You may hang the books, much like the original photographs are exhibited in galleries.

It is interesting to see that the bookworks are dedicated to the "memory of Paul Vanderbilt, who loved pictures, their many meanings, their mystery and the spaces in between." Book One is titled, **Double Caution Totem**; Book Two, **Surplus Koan Totem**; Book Three, **Slender Thread Totem**.

My Mother's Coming to Town by Jill Larson (Atlanta, Nexus Press, 1994, n.p.) tells the story of a mother's visit to Atlanta from Rochester via photographs, diagrams, maps, and the page structures, such that the reader/viewer goes through the tortuous visit and deep feelings that a daughter can feel for a mother after a lapse of twenty years. As the hand turns panels and pages, the dilemma of the visit is easily ascertained and appreciated. The reader's own reminiscences impose themselves on the understanding of the situation, and the burden of the visit is re-experienced.

Joni Mabe's Classic Postcard Book from her Museum of Obsessions, Personalities, & Oddities (Atlanta, Nexus Press, 1993, \$15.00) includes 32 eye-catching postcards to keep or send. Includes icons such as General Patton, Alfred Hitchcock, Lou Gehrig, Babe Ruth, Loretta Lynn and so many more. The postcards are in black and white but are enhanced with many decorative elements. This is a must. Add \$3.50 postage and handling.

Escape by Cay Sophie Rabinowitz (Atlanta, Nexus Press, 1994, n.p.) is an evocative, haunting story of an escape from Hitler's Germany (in handwriting) and the staying in Berlin of Hannah Hoch, the inspiration for this book.

Designed as a leporello, this book is an experiment by Rabinowitz, inspired by Hannah Hoch's 1931 photomontage, **Flucht** (Escape). She tells the story of Hoch's waking up each morning, as if she were forced to escape from Germany, and what through the process of elimination she would take with her. This she does writing in handwriting, while mylar overlays have been imbued with images extracted from photographs. Rabinowitz's story is the story of escape from Germany to France to Ellis Island and then to Virginia. A rosewood sewing box is the nexus for this story, and she tells how it became crucial for the "escape" as well as for the history of her family. A deeply moving book, printed against the bibliography on immigration. Housed in a simulated rosewood slipcase, with attached needle, pins and thread.

Instructions for Assembly by Carol Barton (Atlanta, Nexus Press, 1993, \$55 (assembled edition) or \$35 (do-it-yourself edition)) combines text, images and overlying pop-ups to create a visual assembly process--all projects to improve your life. From a desk to the clothes on your back, this instruction manual includes maps, forms, diagrams, patterns, pictures and directions. You couldn't get a combination so elegant!

If you have experience in binding and/or pop-up construction, you may want to get the unassembled version for \$35.00 with flat page-spreads which are pre-cut and scored. Pop-ups must be pushed into position and sections bound onto tyvek tabs. Illustrated step-by-step instructions are included. A completed manual, or one to assemble--whichever you wish.

WARJA LAVATER

Ourasima by Warja Lavater (Paris, Adrien Maeght Editeur, 1991) is another in the magical books, which Lavater has produced for at least two decades. These bookworks are basically visual--with no words, other than a glossary of visual forms, as well as an explanation of the story in English, French and German at the end. This award-winning book destined for Japanese children, tells of a young fisherman, Ourasima, son of poor parents who is brought before the King of all Seas to be thanked for freeing the daughter of the King, the princess. After the celebrations at the bottom of the sea, the princess offers Ourasima a magic shine, which must remain closed in order that Ourasima's every wish come true.

Back home, Ourasima realizes he has been away for 100 years, yet knowing he can grant the villagers wishes, showers them with

delicacies and even tell his story. But conflicts arise, because he can also create gold coins, and according to law, only the emperor has the right to issue money, so a guard demands that the shrine be pried open. Once it is open, the King of all Seas is there, and sand begins to cover everything. Ourasima floats above it all. This book has been honored by the International Bureau of Books for Youth.

From Hell to Breakfast #1 by Blair Wilson (P.O. Box 45654, Seattle, WA 98145-0654) is Wilson's 20th book, which only cost \$1.00, including a collection of 12 illustrations from the 1990s, which involve surrealistic and distorted cartoon drawings which are overwhelming. Wilson also has comics and stuff for sale all including postage all for \$1.00 and \$2.00. In addition, there is a Video of the Art and Life of Blair Wilson for \$20.00. Write to him and enjoy!

Wordstock by Alba Ambert (1991 in a numbered and signed edition of 200, \$20.00) is a collection of phrases which differ in shades and perspectives. An admirer of Leandro Katz, Cildo Meireles, Rubens Gerchman and Henny Holzer, Ambert has been known to make posters, postcards and T-shirts which have appeared in New York City, Boston, Hartford, and Athens, Greece where she lives. She usually places her words in unexpected sites and objects. A sample of some of her words are: "Censored art is murdered thought" or "To carry an umbrella is an act of optimism". There is much food for thought in these pithy words.

Happytime, the Medicine Man, written and designed by Dick Higgins (Madrid, Estampa Ediciones/Geneva, Juan J. Agius Publications, 1992, \$10.00) is a facsimile of a book which Higgins made for his brother, Danny, when he was 20 years old and attempting to walk to Canada from Woodstock, he had taken a big black notebook to make notes while he collected mushrooms, etc. Instead, it rained so much he returned to his room every night drenched, but energized enough to make a book for his brother.

The genius of this man, the indications of his many talents, are held in this small book published by Juan Agius in Geneva. The book is full of visual poetry--and when read aloud, it is sound poetry--it is sound book making (as evidenced in the colophon) and it reflects Higgins' philosophy of the book as physical object, and the reading thereof a physical activity as well. This is a brilliant addition to any collection, especially those of children!

Matt Marelo: Disillusions (New York, 1994, ed. of 50, \$12) uses color tourist images of famous sites with large shaded letters of hilarious statements about the disillusionment of the artist/tourist at not receiving revelation at the place of mythic dimensions. Instead, these flip, sometimes bland statements hit your funny bone and you howl with laughter. Perhaps humor is not far from disappointment--and sublime humor. The images are collection from a poster series--one posted every 2 weeks for 20 weeks, which were displayed in lower Manhattan in the spring and summer of 1994. The best way you can acknowledge this book is by laughing out loud!

A Modest Proposal/A Modist Prepozol by Jonathan Swift and Mary Ellen Carroll (Binghamton, presse endemique, 1994, \$13.50) includes illustrations from the artist visually representing every word of Swift's text on World War II era army/navy blankets, taking even a version of Swift's title for her own. It is a phonetic translation which forces the viewer to pay close attention to the text, also is stitched in a Bauhaus typeface to the blankets, showing her fidelity to Swift's text. According to Frank T. Boyle's essay, she has "painstakingly, beautifully, hauntingly read Swift's darkest work by sewing each word of it back into the world in which we live." So this satiric

commentary concerning human production has been laid on surplus military blankets from an era defined by mass systematic slaughter and the processing of human beings.

What Carroll has done is draw an analogy between the variety of possible consequences of ordering human space and so ordering human beings according to an economic aesthetic. She also lays out the text to create an interrupt to its expository flow. Instead of considering the horrific logic of the argument, she makes us recognize and sound out familiar words and phrases. Her phonetic translations allow Swift's sentences to reverberate with ironies. This visual presentation of Swift's text sets the text "before us as a house of full-length mirrors, which reflect the images of a culture of violence: mothers and children begging in the streets, abortion, infanticide, racial hatred, wives beaten by their husbands, children abused and murdered, the sick and old every day dying, and rotting, by cold and famine, and film, and vermin, as fast as can be reasonably expected." She has made this text contemporary, available for all of us new end-of-the-century readers to shake our heads in disbelief. The complete text is repeated in Swift's English. Powerful!

Blind Trust: Guides for the Uninfected by Robert Flynt and Chris Packard (Philadelphia, 1994, \$10) is a stunning reproduction of an exhibition of the photo/digital-image/text installation piece by the same name presented at Temple University in Philadelphia from 30 November 1994 - 13 January 1995.

The image/text pages were presented as 7 x 4' Cactus ink-jet print panels, directly adhered to the gallery walls. Overlaid and juxtaposed on these panels were color photographs, Cibachromes, and Iris ink-jet prints.

All images were made by Robert Flynt from 1990-94 and all the texts were from Chris Packard 1989-1994. The image/text panels were developed collaboratively.

The text is about AIDS and its invasion of the body, which is portrayed in 7 feet tall imagery in the gallery, but tall pages here. The imagery is powerful, of living men underwater for the most part, along with classical Greco-Roman wrestling sculptures, and anatomical drawings and charts. Packard's words are presented separate from the imagery, giving more power to the clear, precise, compelling text, while David Deitcher in part II writes in an essay called **Trust in Doubt** how much we, the readers, are also part of the burden of this plague that has invaded society. Artists, in particular, help to give shape to the confusions of the present and to envision the uncertain future, helping to restore the sense of social affiliation and psychological identity that AIDS has done so much to undermine. This book has a chilling power in itself.

Insecurities are my limbs... (New York? TRS, 1994, \$30) is an amazing book of limbs and shadows, plants and body parts printed on a vellum like paper that is translucent as well as printed on mylar overlays, which play one against the other.

The book is full of definitions, as well as images of the brain, and the part where word understanding takes place. There are juxtapositions of tree limbs with body limbs, as well as juxtapositions of other words such as "fault" both anatomically as well as legally.

The progressions in this book are both verbal and conceptual, and allow the reader to really interact with the pages.

This is an "Out-On-A-Limb" Production, signed and numbered. A must for any collection, because of its exceptional craftsmanship, as well as its complete success as a book as an interactive experience, both physically and conceptually.

La Grande Famille by Simon Lamuniere (Ditzingen, Akademie Schloss Solitude, 1994, \$22) begins and ends with a color photograph of a crowd--and the text just consists of so-and-so loving so-and-so

who loves so-and-so for 24 pages. The index is hilarious--but conceptually sound. There are personal names that you never imagined--but they are more real than the book itself.

Personal Islands by Stephen Willats (London, 1993, \$14) documents an artwork that centers on the relativity of people's perception of their living environment, and of the expressive role objects play in stating their creative self-organization inside the context of that personal world.

Willats took residents from two buildings on opposite sides of the Isle of Dogs in East London. Each participant was photographed and tape recorded, stressing how significant objects have to their lives inside their living environment. The book is fascinating, even moreso since everyone who came to the installation was given a book to view the installation and create connections between those who live in each of the buildings.

The Nihil Affair: A Study in the Perils of Expectation by Sarah M. Smith (Philadelphia, Univ. of the Arts, 1993, \$16.95) is a satiric conceit by an anonymous professor, emulating all the academic publications which literally say nothing. So the theme of this book is about Nihil or Nothing, and includes a laudatory editor's note, acknowledgements, a foreword, preface, introduction, prolegomena, postscript and epilogue, lots of appendices, endnotes, a bibliography and index --all in Roman numerals (small). You'll die laughing about nothing!

Mutual Borders: Home, Domu, Casa by Deborah Boardman with Tracy Berman, Kizzy Caston, Steve Gomez, Evelyn Navarette, Baron Stamps and George Taylor (Chicago, 1994, \$8.00) is a booklet that is part of an installation based on oral histories contributed by members of the three congregations at Community United Methodist Church in the Back of the Yards Neighborhood of Southwest Chicago.

The oral histories are by adults and children who want to show how they feel about the church and its problems and to show the viewer what a community of members really is. The book is like an illuminated manuscript, but presented as an accordion-fold presentation. The coats of arms which decorate the back of the long page show unity, the possibility of bringing together three different races and three different denominations. There are discussions of the church building itself, of racism, of separatism and of community. A charming document of beauty, reflecting societal and spiritual feelings of a community.

The Shapes and Spacing of the Letters: Illustrated Essays by M. Kasper (Amherst, MA, Weighted Anchor Press, Hampshire College, Box 1186, Amherst, MA 01002-5001, \$10.00) is a delightful anthology of essays by this prolific librarian in Western Massachusetts. His Short-Prose, Verbo-Visuals, Travel-Log, Agit-Prop, Colonial-English, Calendar Art, Cut-Paste, and Laughing-Stock include inserts of tipped in Indian-printed plates, foldouts, bibliographies, collages, and so much more. The statements are pithy, the humor is pervasive, and the observations are acute and reflect a lifetime of reading.

A delightful trip through the mind of an artist-librarian who sees that "...skywriting is one place where visual and verbal imagery together make up the art...the shapes and spacing of the letters (taking into account the wind), the color of the vapor trail against a blue sky...and the message." You'll love this book if you enjoy words and visual art. That means almost all of you!

Boom Boom Wiz is an inventive publisher of innovatively designed miniature books with corrugated cardboard covers which combine wry, understated humor with gentle wisdom. Each usually has 24

pages, duotone illustrations (drawings that are comical), are 3 x 3 inches sewn, and cost \$4.95.

Dear Budapest includes Dear-Abbyesque letters from distraught kitties everywhere to Budapest the Cat.

Man playfully depicts the relationship between men and their hearts, Ronald Searle-style (i.e. Man with a Heart of Gold is shown unearthing a golden heart while panhandling by a river). **Woman** takes the relationship between women and their hearts.

Write about It is a blank journal with a colorful and artsy plastic saxophonist attached to the cover (\$3.95).

Your Fortune requires you to spin the wheel, consult the page, receive the irreverent advice, heed it or not.

Short Stories are usually off the wall.

For more information and orders, write to Boom Boom Wiz, 3308 Helms Ave., Culver City, CA 90230. Tel: (310)836-1295, fax: (310)836-5977.

Citizens for a Poodle-Free Montana: The Politics of Playful Cynicism by writer and cartoonist Greg Lechner received one of the two 1994 National Artists' & Eccentric Book Awards, given by the Hemingway Western Studies Center at Boise State University. The book is a compilation of 15 hilarious, provocative and profound postcards (13 "editorial cartoons", one manifesto (Rough Draft of a Mantra) and one poem, all illustrating Lechner's special concern, "the care and feeling of the political soul of the people of the Mountain Time Zone." The book sells for \$7.95 plus \$3 postage and handling from the BSU Bookstore, Att.: Pat, 1910 University Dr., Boise, ID 83725.

Talismans by Sara Cushing (1993) is an exploration of images of "lawn art", folk art and color drawings, as products of culture and of the human spirit--inspired by front yard shrines, media icons, Howard Finster's Paradise Garden and curious objects.

The bookwork is a combination of Cushing's current work in polaroid transfers, 35mm photos and 4-color lithography. The text which accompanies these photos, transfers and prints are definitions of "talisman", "charm", "amulet" and "incantation" among others. There is a great deal of hands-on work in this multiple edition with hand-mounted color photographs, charms and objects to create a personal talisman for Life.

The book will make you want to look more carefully at your own neighborhood. This would be a wonderful gift for anyone who loves pink flamingos, outsider art, good luck charms and eccentric art of all kinds. \$50.00 signed & numbered in a mylar slipcase plus shipping and handling to Cushing Studios, 1763 Columbia Rd., N.W., Washington, DC 20009 or to Women's Studio Workshop, Box 489, Rosendale, NY 12472.

Forest Song by Art Hazelwood (San Francisco, 1994, \$15.00) is an internal journal into a frightening world of emptiness both physically and spiritually. Hazelwood found himself sick in a refugee village in the cold winter of the Indian Himalayas. In his inability to believe in any god that might come to his aid, he was physically exasperated by the unbearable cold, his illness and the chanting of Tibetan monks through the long sleepless nights. Yet he found that at the bottom of his soul was the desire to laugh.

This dark night of the soul consisting of woodcuts reproduced in actual size show the descent and subsequent rise out of darkness with a combination of mythology, sexuality and dark humor. From the dark night of the soul to the Walpurgis night of desire, the reader is led through a landscape of dark laughter while the text, also cut from woodblocks on the facing pages, stands as signposts on the journey. Write to Epigone Press, 298 Fourth Ave. #302, San Francisco, CA

94118.

Excuse My Dust by Sarah Seager (Gent, Belgium, imschoot, uitgevers, 1994, \$30.00) is a conceptual work of art by the artist, who found some 50 pieces of correspondence, dating as far back as 1936. All the letters were written or received by a gentleman who was the original owner of the Pasadena, California house in which she grew up, as well as a former archivist at the Huntington Library in adjacent San Marino, California.

The body of letters communicates across the U.S. and describes the archivist's coming to terms with his wife's nearly fatal bout with pneumonia. The letters were sent to the artist's mother by a woman who found them in the basement of a Santa Cruz home. How the letters turned up in Santa Cruz remains a mystery, but Seager has thereupon become the custodian of the correspondence. She then proposed to the Director of the Archives of American Art now housed in its Southern California office at the Huntington Library in San Marino, California after they have been exhibited in an exhibition in San Francisco and in Los Angeles. Seager sought to place an artwork which utilizes letters not authored by the artist into the context usually reserved for letters written by artists (the Archives of American Art), and also explore the question of historical value, the designation of such value, and the notion of personal history. Thus, this book is the accumulation of this correspondence and an explanation of the Archives of American Art.

What is interesting is that the exhibition involved a soft green in the letters and in the rest of the display, while this book is printed in fuschia ink. An interesting conceit, but was it the choice of the artist or the publisher? And why fuschia!

A Cabin in the Electronic Woods (Toronto, Studio Journal, 1993, \$9.00) is a translation of cyberspace, with all its databases and psychic chords, and is a multi-layered text of possibilities. The left side marginal texts with numbered paragraphs deals with surgery and psychotherapy. The internal text seems to be in cyberspace with keyboard instructions and geometric designs, notations on film and academic notations, with an emphasis on the body. The right hand comments are more personal and vernacular.

The back cover foldout has an advertisement for the all-American can opener and a recipe for Muffins. Imagery intersperses all of these texts, sometimes in full-page. It is a given that this book has been produced in the computer and numbered by rubberstamp. And so it goes.

Italian Lesson no. 13: Identificazione by Erica Van Horn is a finger by finger, hand by hand, fingerprint book, which the artist. Luckily, the artist was able to find the proper fingerprint ink from Scotland Yard. This edition of 200 is a painstaking and beautiful accordion-fold book which takes each hand (finger, that is) and presses it on a page, which is printed in Italian with the proper name for that finger. Its cover has "Identificazione Impronta Digitale" which is the proper terminology for Italian fingerprinting. This is a gem of a book, consisting of letterpress, rubberstamps, fingerprints in a plastic envelope. L4.50 from Coracle, Docking, Norfolk, England PE318LQ or from your local artist bookstore.

Coracle also has a catalog for 1994, which is available from the Norfolk address.

Stereo Types by Mike Metz (Brooklyn, OpenLock Press, 1994, \$10) is a laser printed color book of geometric designs which all have the same message: "Stare cross-eyed until objects overlap." The juxtaposed pair of pages seem exactly alike, but they are not--and you know what will happen when you stare cross-eyed. It's full-blown stereo without any problems, nor with the magic eye approach either. Try it and have fun!

Four Heads are Better than Two and other Short Stories about Television by Larry Walczak (New York, 1993, \$10.00) is an accumulation of obituaries of TV stars, TV schedules, TV stories, "Guides to Live By" (TV Guide), Favorite Shows I don't Remember, TV Heroes, etc. This anthologizes a series of chapters that have appeared in other periodicals and exhibitions. A wonderful aesthetic commentary on the tube that transforms us.

Iron Misul: Solgoji Nostalgia (Seoul, Yeul Eum Sa, 1994, \$18) is a full-color collection of the cutting edge performance, collage and installation artists, as well as photographs and graphic designers now working in Seoul, Korea. This two-volume set collected by Seoul's Kumho Gallery and published by Yuel Eum Sa, the leading experimental literature press in South Korea.

This is a stunning set, one which will entice you by the typefaces, seemingly so exotic yet beautiful on the page, as well as the full page. The first volume with a glossy cover gives you art about the body, faces, installations and performances.

The second volume with a matte cover deals with photography, computer graphics, appropriation, and video. This is a knockout set--something really is happening in South Korea, and these booklets are just an introduction, although with little English. It's a trip!

BOOKS BY M.J. CONNORS

Denominations of Worship explores a basis for belief systems: 4 categories are set as stages, 4 places for worship are given; 12 items for approval are offered. Options are repeatedly evaluated.

Having chosen a place of worship, which is designated by a photograph, you then are given a choice of offering items, shown under a black flap or window. If these items are approved by the community, will you be welcomed or dismissed? There is humor, pathos and choice in this bookwork printed offset in black on tan paper in a fascinating binding design which segments the signatures into a box. Very clever for exhibiting as well. Edition of 50. 8 1/2" x 32" open. Signed. \$60.00 from M.J. Connors, 257 Kingsland Ave. 3L, Brooklyn, NY 11222.

Her previous bookwork, **Evidence of Attendants** (1991) signed and numbered edition of 95 (\$95) is a finely crafted bookwork produced at the Women's Studio Workshop in Rosendale, New York. The objects found as detritus on South Philadelphia streets are presented on 10 cards in envelopes sewn into the binding, enhanced by an other worldly text documenting divine exchanges, while describing angels' functions. Printed offset with a clever binding which creates a complete interactive experience.

BOOKS PRINTED IN INDIA

Aaron Sinift has been publishing books in India since his first trip there over 4 years ago. After studying Hindi, he received a scholarship to produce books in India. Each of the books was done in an edition of 1000.

Big Level by Sinift are drawings done in India, some in color, some full page, others in cartoon stories telling of an Iowan in India. The juxtapositions are exotic, strange, bizarre, surreal and wonderful.

Sufi Longhorn, Water Worker by Michael Whitney (Iowa City, Maim 25 Product, 1994) consists of letters to India that Whitney sent to Sinift, which Sinift edited to give an authentic feel of his work. His paintings and drawings were the illustrations. Whitney is an untrained painter, who paints full time. There is a raw, but also refined manner in this book--the combination strange but somewhat delicious.

The Terrible Bed by Shannon Hamann, a poet who has received much recognition in the United States as well as in Italy, has done a book with Sinift, who has illustrated this book. The poetry and illustrations are compatible--dynamic and strong.

BOOKWORKS FROM AUSTRALIA

Allan Mann has produced a boxed bookwork, **Charts & Ciphers**, ed. of 60, published in 1994 (\$A70). His interest in signs and symbols, which denote ancient or primitive culture groups, led him to explore similarities among cultures, and as a result, he has addressed the question of common threads which run through disparate cultures' mark-making and symbolism.

The images with abstract but defined images were screenprinted and are on unmounted sheets, and the text has been set in letterpress. The book is enclosed in a black portfolio set into a beautiful black wood box with sliding cover.

A larger and more ambitious book, **The Stoneposts Suite**, published in an edition of seven in 1994, includes larger plates, dealing with aspects of assimilating diverse cultural visual languages into a contemporary format. The languages are Latin and Gaelic (ed. of 7, \$A900).

For more information, contact Allan Mann, 2A Tennis St., Ballarat, Victoria, Australia 3350.

EXHIBITION CATALOGS AS BOOKWORKS

Joe Zucker: Tofte Journal (New York, Nolan/Eckman Gallery, 1994, \$30) is a beautifully drawn journal, a diary of a fishing trip to Rice Lake near Tofte, probably in Minnesota, where walleye pike, northern pike and yellow perch are there for the fishing. This remarkably printed sketchbook shows Zucker's nervous style (reminiscent of Philip Guston and Jean-Michel Basquiat) and his acute observations, as well as organized mind and hand. The glossary of visuals is amazing, the rebus he creates is even moreso, and the recipes for Fried Walleye Dinner, the meticulous way he lays down the drawings, the texts, and the images which coalesce into a humorous whole. This book serves as a catalog, but is far better considered a bookwork, a work of art in book form done by the artist who had a show at the Nolan/Eckman Gallery. This bookwork is available at Printed Matter, 77 Wooster St., New York, NY 10012, as are most of the books in these columns, with exceptions.

The Boudoir Drawings by Shelagh Keeley (New York, Exit Art, 1994, \$10) replaces a standard catalog for her show at Exit Art in New York City. These drawings were made especially for this book, which includes drawings as well as photographs of women, their body parts, and furniture for a typical "boudoir". Both the placement on the page and the size of the drawings reflect the size of the actual work in the artist's repertoire.

This is a wonderful addition to Keeley's other books available at Granary Books in New York City, or her major drawings and paintings, which have been seen throughout the U.S. and Canada. She uses photo transfers, crayon, charcoal, wax, and gouache on paper.

ARTISTS' PERIODICALS

Fuel Magazine #2 (1994), published by Anaconda Press, is a series of postcards dedicated to the four food groups: alcohol, sugar, fat, caffeine, each done by a different artist. Printed on a brown wove card, each drawing brings out the worst in all of us as far as food groups. The three artists who have perpetrated these sinful food groups are all discussed in a biographies extra insert. These cards may change your mind about your eating habits, or get you laughing so hard that you won't ingest these terrible things. But you must see these to believe them! Available from Fuelmagazine, P.O. Box 146640, Chicago, IL 60614.

Dream Scene Magazine is an interactive, participatory dream journal with a rolling submissions policy. In prose and poetry, these dream transcripts can be enjoyed on many levels, since many of the

descriptions are quite visual. And they are anonymous, so there is no way to analyze these stories or poems except to enjoy them as literature or as a source of analysis. Once reading, you cannot put these down, because they put you in a kind of trance, largely because the power of the images and words.

If you wish to submit dreams at any time, enclose three loose stamps with your dream to get the issue it appears in. Dreams must be typed or printed. Drawings, diagrams and collages are also accepted. They really want surreal dreams and bizarre nightmares as well. No trades/back issues available/free to prisoners/ submissions wanted. \$3.00, or \$11 for 4 issues. Write to Dream Scene Magazine, 38 Rossi Ave., Suite One, San Francisco, CA 94118-4218.

Esprit '94, which started as a tabloid newspaper in 1989, is a noncommercial student magazine produced each year by a class at Rochester Institute of Technology's College of Imaging Arts and Sciences to demonstrate the use of new technology. The traditional format has been combined in 1994 with a CD-Rom for Mac computers. It is not for sale and takes no advertising. About 25,000 copies are mailed to a list of corporate sponsors, photographers, graphic designers, donors, prospective students and subscribers to *Shareware* magazine.

Through the Seasons, a handmade, collaged, delightful newsletter that has poetry, visuals, news, and a desire to network with the artist book community to upgrade the newsletter visually. They're into greeting cards, T-shirts, etc. and a real emphasis on Random Acts of Kindness. 4 issues for \$20.00 from Through the Seasons, c/o Dennis Brezina, Box 683, Chesapeake City, MD 21915.

WRITER'S WORKOUT VIDEO

If you don't know what "eccentric" means, then subscribe to the "cold-drill" magazine, the award-winning literary publication from Boise State University's Department of English. The new edition (1995) has been approved by the National Athletic Association of Authors, complete with warm-up, toning, body shaping and cool-down, and comes neatly packed in a video cassette case all for just \$9.95, plus \$3 for shipping and handling.

Warm up with the process of writing, a combination of fiction, art, poetry and a postcard book you must assemble yourself to limber up stiff joints.

Tone to the soulful rhythms of art and poetry, such as "To the Editor of the Vanity Press Who Butchered My Poem."

Shape your body as you make your way through a rigorous journey of art and fiction.

Cool-down with a dose of essays and art. There are wonderful essays on reading and on the book.

The **Writer's Workout Video** is a complete workout for mind, body and soul, and is available only through Boise State University. For your copy, call BSU at (208)385-4031 and ask for the 1995 edition of *cold drill*. Or write to BSU, Dept. of English, 1910 University Dr., Boise, ID 83725.

ARTISTS' PUBLICATIONS FROM CUBA

John Held Jr., editor of *Bibliozine*, an irregular review periodical published in connection with his research on international networker culture, recently spent time in Cuba and was sponsored by the Cuban art collective Banco de Idea Z, composed of both men and women artists. It is an independent, non-commercial project to promote young emerging Cuban participants in the visual arts, literature, theater, and socio-cultural events, both in Cuba and abroad. In the past 16 months, they have published over 120 books, artist brochures, envelopes, postcards, calendars, artists' books, and critical texts. A sample of these books are incorporated here from Held's visit. To

order, write to Banco de Idea Z, 19 St. No. 1362 Apt. 15 e/24 & 26, Vedado Havana 4, cp 10400 Cuba. By the way, it is now legal for Cuban nationals to possess American dollars. The mail to Cuba is slow, but eventually arrives. Send them what you can (recommended: \$20 in cash for sample publications, or request particular works listed below).

Circunlogulo by Juana Garcia Afas (1993, 16p.) Haiku-like poetry by the author is accompanied by the illustrations of Jose Luis Farinas. The production is typical of the Banco de Idea Z: recycled paper, simply constructed (this one with a binding of string), and strong design.

Libro Arte Promocional, Volumen 1. (Havana, Banco de Idea Z, 1994, 50 p.) The work of 24 visual artists are reproduced. The work ranges from cartoons to surrealism. The media include drawings, engravings, and woodblock prints. This is a very handsome volume printed in an edition of 250 copies numbered by hand. It includes short artist biographies, listing date and place of birth, education, and exhibitions.

Volumen 2 (1995, 50 p.) published in January, and hot off the press, is the best source for work by young contemporary Cuban national artists you can find anywhere. 20 artists are represented by two works each. Wide range of styles and media as in Volumen 1. Printed in an edition of 250 copies, each numbered by hand. The work is printed on recycled paper. Contains artist biographies.

Calendario 1995 (Havana, Cuba, Banco de Idea Z, 1995, 8p.) Legal size calendar with two months on each page. Six artists have contributed to the work.

Ludovico by Ludovico (Havana, Banco de Idea Z, 1993, 12 p.) Self-described shaman, and guiding force behind the artist collective, Ludovico numbers among his correspondents the renowned Mexican alternative artist, Felipe Ehrenberg. This is a nice introduction to Ludovico's graphic work, and contains an introduction by Abelardo Mena, Curator of Foreign Art at the National Museum. A detailed biography is also included.

Sandro de la Rosa by de la Rosa (Havana, Banco de Idea Z, 1993, 8p.) Handsome brochure featuring the artist's woodblock prints. The artist was born in 1972 and graduated from the Academia de Artes Plasticas San Alejandro. In 1993 he was included in a group show at the Museo Nacional Palacio de Bellas Artes. The works feature a number of leprechauns playing music, smoking, and riding fantastic creatures. Nice example of this type of brochure printed for visual artists.

Donde Nombrar a Mela by Angela de Mela (Havana, Banco de Idea Z, 1993). Poem by the author and illustrated by Perla, this is one of the outstanding artist books published by the collective. It is a hand-colored printed shaped book, bound with ribbon, and attached seashells and feathers. A very beautiful and poetic work published in an edition of 250 copies.

A la Memoria de Vincent Van Gogh by Adrian Valdes (Havana, Banco de Idea Z, 1994, 8p) There is a strong tradition of Surrealism in modern Cuban art, which is typified by the classic work of Wilfredo Lam. This spirit is manifested in the work of Valdes, who portrays the tragic painter Van Gogh in a number of situations, including roaring down the highway in a convertible with Betty Boop. Produced in an edition of 150 copies.

artist books

EXHIBITS

Peter Koch, Printer: Cowboy Surrealists, Maverick Poets & Pre-Socratic Philosophers, 21 January - 28 March 1995 at the New York Public Library.

Also at the San Francisco Public Library Special Collections. 64-page catalog available for \$25.00 from either venue.

Pop-Up & Movable Books, University Library, Univ. of Arizona, Tucson. 1 December - 31 January 1995.

Anatomy of Solitude, vol. III (Space and Place/Home), created and organized by Janet Maher, is an artist's book correspondence project which is on exhibit at China Phoenix Gallery Store in Albuquerque, NM from 27 February - 8 April 1995. The project consists of pages of words and/or images by individuals responding to questions Maher posed to them about the topic "solitude". Presented in book and box format, the three volumes include the contributions of more than 170 participants.

Beyond the Page: Artists' Books, Artists' Choice, curated by Gloria Helfgott, 22 April - 3 June 1995 at the Brookfield Craft Center, Brookfield, CT, and HarperCollins Exhibition Space, New York city, 5 - 30 June 1995. Many teachers and students of Brookfield Craft Center.

Ad Lib Ris, a solo exhibition of artists' books and book-related objects by Gloria Helfgott, at the Port Washington Library, May 1995.

Unfolding Stories, an exhibition of books and wall pieces by Gloria Helfgott and Donald O. Oditia, John Jay College of the City University of New York during February 1995.

Pacific Center for the Book Arts Book Works, 7th Biennial Members' Exhibition at the San Francisco Public Library, 5 November - 31 December 1994. Checklist with short description of book, as well as a list of artist with addresses. Available from Special Collections, San Francisco Public Library.

Book Art with a broad selection of bookworks by British artists; and **Footprints in the Sand: Bookworks and Prints** by Les Bicknell. The exhibition was held at the Minories Gallery in Colchester, England from 28 November - 15 January 1995.

Learning from the Greeks: an exhibition commemorating the 500th anniversary of the founding of the Aldine Press, 14 December 1994 - 18 February 1995 at the Grolier Club in New York City.

Terry Braunstein: Photographs and Artists Books, 6 January - 4 February 1995 at Troyer Fitzpatrick Lassman Gallery, Washington, DC.

SMS 1968 on exhibit at I.C. Editions, Inc., New York City, 19 January - 25 February 1995.

Milliseconds to Millennia: The Art of Time, an exhibition of contemporary artists' books and sculptures. curated by Carol Barton. Ellipse Arts Center, Arlington, VA. 17 January - 25 February 1995.

Montserrat College of Art, Beverly, MA, 7 March - 15 April 1995.

Anatomy of Solitude: Volume III (Space and Place/Home), an artist's book correspondence project created and organized by Janet Maher, was on exhibit at China Phoenix Gallery Store, Albuquerque, NM from 27 February - 8 April 1995. Begun in March, 1993, the **Anatomy of Solitude** project consists of pages of words and/or images by individuals responding to questions Maher posed to them about the topic "solitude". Presented in book and box format, the three volumes includes the contributions of more than 170 participants!

Diederick van Kleef. Recent Books & Perdu 2 x 2, recent poetry editions of Boekeboek (#36). curated by Gerrit Jan de Rook of Den Haag. At Vooreer de Mensen, Diederick van Kleef in Amsterdam. 7 January - 25 February 1995.

Sas Colby: Twenty Years of Book Thinking.
Univeristy of theArts, Philadelphia, 23 February - 17
March.

Mills College, Oakland, CA, 3-23 April 1995.

Books by John Baldessari. Printed Matter, New York City, 9 March - 28 April 1995. The Thing BBS will be hosting a parallel exhibition of Quicktime and AVI movies of Mr. Baldessari's books. These will offer users the opportunity to view each page of Baldessari's books on their personal computers; they will also be released onto the Internet from The Thing's Internet site. For more information about this component of the exhibition, please call The Thing (212)431-6787 data;(212)925-7576 voice.

Teeny Tiny Press, Zamizdat & other propaganda, organized by Laure Drogoul, is a gathering of over 1000 printed pieces from all over the world. The "self-published" material is displayed in reading-room fashion, in broad categories such as Religion, Gender, Politics, etc. An open call for The Print Club of Philadelphia version of the exhibition (previously shown at The Maryland Art Place) was made available on the Internet as well as mailed to hundreds of potentially interested individuals and groups. There are no curatorial restrictions in terms of content, and every work submitted was included in the exhibition. 3 February - 4 March 1995, The Print Club, 1614 Latimer St., Philadelphia, PA 19103-6398.

Also, **The Packwood Diaries: Artists' Books and Graphic Works on a Closely Held Subject,** curated by Donald Vogler of Comus Gallery, Portland, OR.

Also, **25 x 25 #20, Dear Diary,** collections of art in book form by over 35 artists. Gallery Store, The Print Club.

Art & Text shows the work of 15 Connecticut contemporary artists showing a wide range of combined text and image in paintings, sculpture,, works on paper, and mixed media. Included are Antonio Frascioni, Carol Jeanne Davidson, Ann Chernow, Janet D. Luongo, Renee Kahn, Terry Donsen Feder, Diane Pollack, M.G. Marin, Gordon Micunis, Ellen Hackl Fagan (the curator), Harriet Goldman Caldwell, Pat Hinkley, G. R. Boggs and Diana S. Boehnert. Not quite a book show, but fascinating theme.

Turtle Island Press: Twenty Years at Design Arts Gallery, Drexel University, Philadelphia, PA, 3 - 28

April 1995. Also at Melbert B. Cary Collection, Wallace Library, Rochester Institute of Technology, 1 - 26 May 1995. Books created by partners, Daniel Tucker and Claire Owen.

Head, Heart and Hand: Elbert Hubbard and the Roycrofters, 28 January - 26 March 1995, Akron Art Museum.

Babette Katz: Black and white linocut prints and artist books. Hurlbutt Gallery, Greenwich Library, Greenwich, CT, 22 June - 27 July 1995.

The Painted Page: Italian Renaissance Book Illumination, 1450-1550, Pierpont Morgan Library, 29 E. 36th St., New York City. February through 7 May.

Dobbin Books: Collaborations with Robbin Ami Silverberg, 10 February - 19 March 1995 at Mills College Art Gallery, Oakland, CA.

The Art of the Woodcut in the Renaissance Italian Book at Grolier Club, 47 E. 60th St., New York 7 March - 6 May 1995.

Ex Libris: Book Works by Kim Abeles, Brian Butler, George Herms, Katherine Ng, Ron Reeder, Sue Ann Robinson, Sandra Rowe, Laura Stickney & Vilma Mendillo, Beth Thielen, Carmen Tostado, Michael Woodcock. 4 March - 1 April 1995. John Thomas Gallery, Santa Monica, California.

The Book as Art II, Edith Lambert Gallery, Santa Fe, NM. 4 March - 25 March 1995. Sas Colby, David Abel, Katherine Kuehn, Kathy Ross, Janet Rodney, Doug Beube, Rose Folsom, Mary Sweet, Claire Van Vliet, Mary Ellen Mathews, Mary Ann Sampson, Mina Yamashita & Michael Wing, Katherine Venturelli, Byron Clercx, Buzz Spector, Timothy Ely and Larry Thomas.

Trance & Recalcitrance: The Private Voice in the Public Realm, a twenty-year retrospective of Poltroon Press, 1 April - 31 May 1995 at the San Francisco Public Library.

Two by Two, showcasing work by two local Minnesota artists who have in turn each invited an artist from outside this region to show book arts works: Virginia Bradley and Phillip Gallo invited Paul Clifford (London, England) and John Crombie & Sheila Bourne (Kickshaws Press, Paris). 25 February

- 3 June.

Multiple Choice: Artists' Multiples Exhibition & Sale, 13-18 December 1994, New York City.

Jubilation Haus: Book One, a one-day exhibit of five Alabama artists--Peter Prinz, Anne Arrasmith, Ann Benton, Armor Keller and May Ann Sampson (collectively known as PAAAMA) consisting of a 12-foot-long accordion-folded book with pages in the shape of houses. Each page created by an individual PAAAMA member. A collection of stilt houses was added later. 25 hanging houses, suspended above the book and stilt houses, debuted at the Southern Voices exhibit 17-19 February.

Latin American Book Arts, 13 January - 25 March 1995. Center for Book Arts, Book Arts Gallery, New York City.

The International Library, 7 April - 17 June 1995. An ongoing book project by German artist Helmut Lohr, in which a network of artists communicate through the exchange of book objects. Each artist receives two altered books from Lohr, which the participant then further alters to express his or her individual aesthetic response. One of these books becomes part of the "library", which currently contains over 50 works by artists living throughout the world.

The day in history... Center for Book Arts' Annual Artist Members' Exhibition. 30 June - 13 September 1995.

Interaction & Overlap from the Little Magazine & Small Press Collection at University College, London, selected by Geoffrey Soar & David Miller. 10 November - 22 December 1994 at workfortheeyetodo, London. The catalog contains two essays, one by David Miller and a second by Soar. Relationships between the artist and poet, and between the artist and language are emphasized. The collection is discussed. Started in 1965, it soon began to outgrow all expectations with the development of new technologies of book production and the growing popularity of artists' books. There are bibliographies, an exhibition checklist of 100 items, highlighting the collection.

Re-Reading the Boundless Book, Woodland Pattern, Milwaukee, WI, 26 March - April.

Lise Melhorn-Boe: Good Girls Don't... at Art Metropole, Toronto, Canada, 9 February- 18 March 1995. Bookworks exploring the constraints imposed on girls and women.

Latin American Book Arts. Book Arts Gallery, Center for Book Arts, New York City, 13 January - 25 March 1995.

Celebration Especially for Children: The Illustrious Art of Books. Bellevue Art Museum, Bellevue, WA through 5 February 1995.

ARC National Artist's Book Show, Chicago, IL 4-28 January 1995.

Mapping Knowledge, curated by Les Bicknell, included **Visions of Bookness: Six Approaches to Making Books** with Victoria Bean, Janet Beckwith, John Cayley, Helen Douglas & Telfer Stokes, Mark Pawson, and Matthew Tyson

Ian Tyson, Julia Farrer: Partwork 1994-95. Galerie Druck & Buch, Tubingen, Germany, 25 February - 22 April 1995.

Between the Lines: Contemporary Artists' Books, 23 March - 26 April 1995, California State University Art Gallery, Dominguez Hills, Carson, CA. 50 bookworks by 5 California artists Christel Dillbohner, Sylvia Glass, Michael Laurence, Mary Renzi and Leslie Sutcliffe, curated by Leslie Sutcliffe. Illustrated catalog available from Calif. State University, Dominguez Hills, University Art Gallery, Carson, CA 90747.

CONTRIBUTORS TO THE UMBRELLA MUSEUM

Anna Banana, Jennifer Henderson, Esther Liu, M. Cooper, S. Dakin, Elise Watanabe, Ross Wolfe, Sherman Clarke, Anne Sibereil, George Gessert, Pamela Scheinman, Angela Lorenz, Douglas Beube, David Abel, Gaza Bowen, Johan van Geluwe, Deborah Davidson

George Gessert tells us that many flowers are evolved as natural umbrellas, to keep pollen dry in rainy weather. (Wet pollen rapidly loses its viability). The simplest way to do this is to evolve a flower that "nods" or hangs down, like lilies-of-the-valley. Irises use another umbrella strategy--portions of the flower cover the stamens to keep them dry.

The New York Times says that the gentleman investment banker, with bowler hat and umbrella, was a fixture in London's financial district for decades, but these bankers have largely given way to legions of younger and brasher traders. Remember Baring's and Nicholas W. Leeson.