

Artist Book Reviews

Most of the books in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012 unless otherwise indicated.

REFERENCE

forum book art 1996 is the 15th edition of the compendium with about 750 pages in which 94 presses, studios and artists are represented with their. For the second time, the publishers are offering a special edition with 10 signed and numbered original prints. Published in Hamburg, German by H. Stefan Barkowiak, this edition includes an article by Piotr Rypson on Contemporary Polish Book Art (in English), a wonderful article called "The Ladies Printing Bee" by Jules Remedios Faye, news about Unica T, information about Oak Knoll Press's web site, an article about the Bodoni Museum in Parma, and many articles in German. But there is such a variety and so much energy in these pages, one does not have to know German to appreciate it. A list of workshops, addresses of presses, index of artists, authors, bookbinders, printers papermakers, typographers and much more. \$80.00 from Joan Cotter, 526 Bradford Dr., Brandon, MS 39042, Phone/fax: (601)992-1018. For those in Europe, write to Forum Book Art, H. Stefan Bartkowiak, Kernerstr. 24, D-22301 Hamburg, Germany. Tel: 40/279-36-74/fax: 40/270-4397.

Studiolo: The Collaborative Work of Martha Fleming & Lyne LaPointe by Martha Fleming with Lyne Lapointe and Lesley Johnstone (Montreal, Artextes Editions and the Art Gallery of Windsor, 1997, \$25.00) is a document, a bookwork, a manifesto, exploring the extensive and varied creative process of this collaborative pair, who has been working since 1981 doing large-scale building projects produced for entire abandoned buildings in Montreal and New York City. This, however, also explains the discursive underpinnings of their 15-year practice; their image research and aesthetic are also part of show and tell and the book itself is a work of art.

The first section is a lyrical docu-fiction by Martha Fleming in which key fragments of the artists' experiences are offered as clues for the reader. The second half is composed of extensive conversations between Fleming, Lyne Lapointe, and Lesley Johnstone, Montreal critic and curator.

After telling the reader how to read the book, Fleming goes on to tell about the projects, how the projects are lived events, firmly anchored in a vision of mutual respect between artists, individuals and communities. They do not lend themselves well to documentary or didactic modes. The ephemerality of these projects is their historicity, communicating the excitement of understanding. Although the work is of architecture, it really is outside architecture. The image banks they use are illustrated through this beautifully designed volume. Fleming's writing is fluent and poetic, direct and yet philosophical. She is a seasoned critic, an enthusiastic artist, and a generous collaborator. We owe her a great deal for learning more about these spaces, these wonderful installations, and wanting to be there again and

again. There is a bio-bibliography that is essential for knowing these two women. Read this book! It will change your life.

The Medium is the Massage: An Inventory of Effects by Marshall McLuhan and Quentin Fiore (San Francisco, Hardwired, 1996, \$9.95) is the reprint of McLuhan's most popular and influential book. This reviewer has 12 different copies of the original 1967 book, a paperback designed by Quentin Fiore and produced by Jerome Agel, which integrates text and image better than any other book I know. The Patron Saint of *Wired* magazine had insights on society, culture, technology and politics that were prophetic. Coupled with the compelling design of Quentin Fiore, McLuhan "rattled the cages" of sages and neophytes alike, foretelling of the Digital Revolution and its consequences. With a characteristic *Wired* wrapper in hot pink and yellow, you would never recognize this small, understated black and white paperback that changed my life and a great many others, such as Brian Eno's. Now "digitally remastered" to enhance the original dazzling format, **The Medium is the Massage** has a "slickness" which the original never had. But if this is the best you can do for yourself, buy it. It's still a classic, and deserves to be in everyone's library. However, if you are hunting around the shelves of any used bookstore, we are sure you will find another copy for a dollar or two. Savor the experience of knowing that someone else's life was changed by this book, and now you can have it too, a bit worn, a bit torn, but it's the original, and you can give one away anytime someone who really could use it deserves to have a copy of his or her own. That's what I do. Enjoy.

Six Years: The dematerialization of the art object from 1966 to 1972... by Lucy Lippard (Berkeley, University of California Press, 1997, \$18.95 paper) is a reprint of the 1973 publication by Praeger. Long out of print, but available in used bookstores as well, this book now in paperback documents the chaotic network of ideas that has been called conceptual art. The book, unlike any other, is arranged as an annotated chronology into which is woven a rich collection of original documents, art works, fragmented text, interviews, and symposia, focusing on conceptual or information or idea art, including minimal antiform, systems, earth or process art all over the world.

With a new preface by the author, who tells us that the initial manuscript was about twice the size of that which was finally published and that the Archives of American Art "has the rest of the stuff"; she was convinced that no one would ever read the thing through and stunned that so many people could not put the book down, finding the hidden narrative within the pages. She also marvels at the density and diversity of the genres within the book. We all marvel at Lippard's remarkable intelligence and original sensitivity to a chaotic period in which she meshes all facets into a whole that only she could do. This is a document for a new generation and the one who lived through the period too! At your favorite bookstore.

Book Works: A Partial History and Sourcebook, edited by Jane Rolo and Ian Hunt (London, 1996, £13.50) documents the 20 years of activity, publications and events which Book Works in London has sponsored since 1976. Pavel Buchler positions the artist's book within an historical perspective in his own interpretation; Ann Gallagher gives a personal view of how she relates to the phenomenon of artists' books; Michael Bracewell, the novelist and co-editor of Book Work's New Writing series, writes about his involvement with the project *The Reading Room* and the difficult relationship of writing and art in the British context.

There are abstracts of various projects, all illustrated in color with remarkable vignettes, projects, commissions, and a fine selective bibliography and chronology of exhibitions. The intention of this book is to provide "a useful checklist aimed at artists wanting to produce and publish books." The activities of Book Works have been collaborative and broad in scope, including performance and CD-Roms as well as books. This is a reference tool that all collections should have. Available from D.A.P. in New York.

REVIEWS

Letters to the Ether/Other by Ruth Laxson (Atlanta, 1996, ed. of 10) is the result of a one-of-a-kind bas relief wall piece. First read black-on-black with red, they were constructed of paper, wood, metal, wire and paint, part of a solo show of Laxson's in 1995, which included mail box sculptures and mail art. This small edition is a spin-off of that work, printed on various papers found around the studio.

The book in black, red and white, is a series of folded sheets printed black on white with a black flap simulating an envelope, and a red tab to indicate each individual page. It is a masterpiece, each page dated as if a separate letter, and one which says: "Dear Lord, Big Wars start as little fires in little minds with big ego/creed gods & little else! When beliefs set in, thinking ends! What? do you think? Sincerely." The black sheets are printed in silver on black with found ornaments, type, etc. which create visual poetry. with figures used to enhance the sense/nonsense. This book is exquisite, a true tour de force for anyone at any time. "From silence to lang-wij 2 truth —A slipper slope of beliefs—with a flying horse galloping off"—Wow! The last page is a wonder. This artist is full of surprises—not only typographically on her press, but also with political, social and aesthetic statements which are "right on", apt for today, and apt for tomorrow. A visionary artist with her feet on the ground and her hands on the press! Amazing. (Contact Ruth Laxson, 2298 Drew Valley Rd., Atlanta, CA 30319)

Diplomatic Passport by Anne Martens (n.p., 1996, \$10.00) is a facsimile passport of the United States which shows that the author-artist was privileged to be the daughter of a diplomat, visiting or living in Indonesia, Burma, Rumania, Turkey, Greece, Italy, Sweden when she was younger and shares with us photographs, customs, visas, monuments and travel tips. A wonderful journey via an official document used as the structure for a travel book.

91 Animal Portraits by Jeffrey Isaac (Rome, Public Illumination Editions, 1996, \$38) is a series of oil paintings of friends of the artist who were asked to portray an animal. Here are 91 portraits of the LeWitt family, Ellen Stewart and many other American and European friends of the artist who chose to portray an animal and stand to be painted by Isaac. The whole portable exhibition is printed in full color and dedicated to his "brother", Jan Luss. Done over the period of two years, the artist selected members of his own family as well as friends. It is an interesting performance—both on the part of the subjects as well as the artist, who has portrayed himself as a monkey.

Muestratalla by Federico and Bach Ruffo is a small book full of sumi-style paintings of calligraphy, semiotics and a kind of free association of words and signs. This serves as a catalog of daily exercises in this form of symbolic thinking. Published in Mexico in 1989, this small but pithy volume costs \$5.00.

An Archaeology of Manhood by Stokely Towles (Seattle, Cling Peaches Publications, 1996, \$20.00) deals with the concept of masculinity and culls from advertising, journals, scientific tomes and psychology to explain what "masculine" means in our society. He discusses male sexual response, what men do with their hands, why men wear helmets in football games and much more. You will smile, and then in rethinking what has been said, you will agree with certain facts in this book by nodding your head affirmatively. An artist's response to a difficult concept.

Tahiti: Contemporary Art in an Age of Uncertainty is the 1996 Hirsch Farm Project dealing with Speculation on History, Aesthetics, Geography, Travel, Sexuality, Nature and Sport. What it really deals with is visual pleasure and space. Here are the works of six visual artists who were asked to speculate on the notion of Tahiti as an allegory for contemporary uncertainties ranging from environmental havoc to oscillating geographical economies.

The cover jacket is an enlarged version of rattan by Mitchell Kane, while Alexis Rockman creates his universes of insects, Judy Bamber paints portraits of swimmers, Gregory Green creates computer-generated imagery of "scientism", Mariko Mori creates entropic design, Mitchell Kane creates schemas for rattan and coral habitats, and John Currin creates familial memories (Northbrook, IL, Hirsch Foundation, 1996, \$30.00).

Ozone Alert by John Wood (Rochester, Visual Studies Workshop, \$10.00) is a reminiscence by the artist of his photographing the cooling towers of Three Mile Island and thinking about 89 birds whose names have colors in their titles. The names of the birds become the text of this photographic essay, where they become sheer poetry against the backdrop of utter destruction. The landscape, the detritus of man, pictographs, all these photographs are a meditation on the air we breathe, and the birds we do not see anymore, on the earth we have inherited as custodians, and the lousy job we have done in taking care of it.

The Confession in the Garden of Licked Wounds by Gary Richman (Exeter, Rhode Island, Blue Book Issue, 1996, \$12.50) is another in the autobiographical publications of this artist, who collages and assembles images and texts to continue his lifetime publishing program and exploration into self. Beautifully structured, this black and white book which explores relationships, academic bureaucratic methodology, the assumption of new rituals and new insights is published only in an edition of 100.

Oracles by Mila Dau (Rome, disegnodiverso, 1996, \$30.00) is a series of 100 miniature views, 55 of which are contained in this small book. The project took one year to plan and one year to create, covering almost 2500 years of pocket-size art history. A juxtaposition of postmodern and antique frequently jar the eye and mind of the viewer in colored renderings of architecture through the ages as seen through a peephole.

Lovism by Ramsey McPhillips (1996, \$10.00) is explained by the author. "Love is an endless realization of our separateness. I call this Paradox LOVISM." Relationships are explored here—sometimes between men and men, othertimes between men and women. It is a series of photographs and letters or texts about "lovism". A deeply felt and sensitively drawn bookwork.

Positive Produce & Negative Books by Clifton Meador (Purchase, NY, 1995, \$15.00) is a spiral bound bookwork in which Meador narrates a story of a bookstore where books were arranged by category piled in bins, and you could smell the books from the sidewalk, because they were moldering in the heat. But the bookstore was really a produce stand where every vegetable was arranged by size, stacked in bookcases. The juxtaposition of color and gray and white, the juxtaposition of thinking about books as if they were vegetables a moldering in bookcases, turning to gray jelly and of course, the stench.

Using a font that looks almost handdrawn in caps, he lists all kinds of books, covering the gamut. Mixing books and vegetables, listing them all as well, and finding the rotting mixture alive. Of course, the decay of the books and produce created vermin, and that led to the produce becoming readable and the books becoming delicious—a remarkable feast of color. One would not want to have a dream like this one, but for more about Clifton Meador, read **JAB7** for Spring 1997.

Variations on a Theme by Ross Martin (Portland, ME, 1997, \$20.00) is a discourse on particles and waves. The discourse, a collage in itself, speaks of the time systems which are employed by all experimental science. As a result, the artist can pick two dimensions out of 100, for instance, and put them together to make an image. Martin often uses the "book" as a means of illustrating a scientific theory. When the explanations continue, one can understand that when one sets a trap to catch particles, you will catch particles; so too when you wish to catch waves, you will catch waves. The Xeroxed collages are tremendously beautiful. The text oftentimes explains them, but then your

eye does so as well. The texts come from a myriad of books about higher space, time, the Fourth Dimension, etc. They are all listed as a bibliography. The images come from Martin's remarkable mind and hand. This is a book to be savored, to be tasted, to be digested, and then to be reviewed often, for it would take many readings to fathom its intent.

NEXUS PRESS

Desire and the importance of Failure/Lo spirito della storia naturale by Shelagh Keeley (Atlanta, Nexus Press, 1996, \$50) was published in collaboration with the Atlanta Committee for the Olympic Games. Keeley was one of five artists representing the 5 Continents, and she was selected to represent the Northern Hemisphere. I feel this choice was not one of the most discreet. The book, completely oversize, is not in keeping with the theme of the Olympics, nor is it anything but a translation of the artist's one-of-a-kind and limited edition books which have a beautiful choice of papers, a somewhat organic feeling to the structure of the book as to the subject matter. This book does everything wrong—it has a laminated binding, the inside papers are very white and of coated stock, the book deals with organic materials but defies the organic quality of the items selected on the pages. If the book were a reprint of a larger edition, then the book might have been reduced to 6 x 9 inches or 9 x 12" and might have been interpreted as a facsimile, but this is a book that defies its own definition. I like Keeley's books, but I think this does not represent the U.S. or Canada as far as being representative of the artistry of those who make books nor is it successful as a printed edition of that which should have been designed in a more meaningful manner. The choice of paper, the size and the binding were not well chosen. I am sorry, since so many people will think that this is Keeley's best, and it is not.

This is a meditation in three movements using images of mirrors and book covers that denote transitions from exterior to interior and out again. Images of speckled eggs, gauzy fabric, extinct plants and arcane medical illustrations are placed within the book-as-vessel, but they lose their emotional content because of the size of the book and its construction.

The Flag Book: Interaction Towards a Better World by Fernando Lopes includes the flags of 96 nations deconstructed and distilled into a playful book structure by Anna Wolf that invites reader interaction. The physical movement of the folded accordion pleats produces staccato-like visual bites of color, while evoking a conceptual call for universal understanding and unity. The glossy black covers, lined with text that translates the English word "interaction" into German, Russian, Italian, Greek, Japanese Portuguese and Hebrew, open to reveal an emphatic burst of bright visual connections between countries the world over. A wonderful gift for anyone throughout the world. (Atlanta, Nexus Press, \$15.00)

Atlanta 1945+50 by Shinro Ohtake (Atlanta, Nexus Press, \$60.00) is a rich visual travelogue from Tokyo streets to an intense scrutiny of Atlanta's cultural, multi-ethnic,

multicultural layering. Ohtake has taken a black sack and collected the detritus of Japan and the ephemera of America, overlapping and manipulating it all to create complex crosscultural visions! In fact, some of the printing of this artist book required more than 150 runs on the press! Layers of colors, layers of images make each copy of this book unique, since each printing incorporated paper from a variety of courses including Atlanta billboards and throwaway sheets from previous printings in Japan.

There is much handwork in this book, as there has been in most of Ohtake's books. He insists on individually applying reproductions, rare photoportraits, tintypes and snapshots of the American South. A minibook (Japan) is attached by a blue thread (the Pacific Ocean) that reveals this artist's appreciation of printed ephemera no matter what its content or source. The little book reminds one of manga, Japanese magazines, and much of the printed matter in Japanese bookstores.

Ohtake purposely uses jarring fluorescent color combinations and provoking imagery to overwhelm the viewer with a flood of randomly-placed, non-hierarchical cultural signifiers. The artist has his hand on each page, so that this journey through Atlanta via Japan is a singular experience. The laminated cover bothers this critic—it almost feels like a diary or address book, but the book itself is a singular expression of the depth and obsessive nature in Ohtake's environmental aesthetics. He has been a deep believer in printed matter, ephemera, layering, art history, great photography, chess, and so much more. Marcel Duchamp gave him permission, and he has taken every opportunity to prove that anything can be art—as long as it is printed. Because of the fluorescent colors, the artist has suggested that people use black light to read the book. The book is a trip—into your own psyche, your own understanding of what a city means. You will be rewarded with this volume, a true gift to the visual world.

3 by Ingrid Dinter

Für Ingrid Dinter uses a text from Nabokov's *Pale Fire* to illustrate a book with sepia-toned photographs and drawings that is poetic and emotional, that stirs the mind and the heart. (1989, \$8.00)

Ingrid macht eine Weltreise is a travel book dealing with the artist selecting passages from books at random along with sepia-toned photographs using texts from William Golding's *An Egyptian Journal*; J. R. Ackerley's *Hindoo Holiday*; Virginia Woolf's *The Waves* and Louis-Ferdinand Celine's *Journey to the End of the Night*. The artist's photographs are amazingly evocative and this world tour is indeed a fantasy-like dream. (1990, \$12.00)

How I Grew with the Wild Swans by Ingrid Dinter (New York, 1996, \$12.00) is the third in a series which includes photographs and drawings by the artist as well as texts by Mary McCarthy (*How I Grew*) and Hans Christian Andersen (*The Wild Swans*). The texts are random, the photographs are in sepia tones and they sometimes illustrate

perfectly and other times seem disparate. But as you feel that she has imposed her photographs over texts now hidden, one can turn the page and find "binder's error, but for a child afflicted with book hunger...." and you know it's McCarthy talking. And then you turn the page to "library—I can feel a consistent manly taste, like an *ex libris*, marking little Tome...Don Quixote and his nag, Dante and Virgil, and Wynken, Blynken, and Nod..."

The return to fairy tales and memoirs about books leads us to believe that the artist is leading our eyes across pages, in corners, around photographs and developing her own art through the words of others. A beautiful experience.

PHOTOGRAPHY

100 Photographs which are not Photographs of Horses by Claude Closky (Parc Saint Leger, Editions de la RN7, 1995, \$20.00) is a book of photographs of Chickens—full page, bled to edge—a picture book which is full of textures, all in black and white which really has so many colors therein.

Hans Eykelboom: Biography 1949-1996 is a series of portrait photographs from each year of his life combined in each case with a picture of a camera that was introduced in that same year. This exhibition was shown at the Provinciaal Museum voor Fotografie Antwerpen in 1996 and the catalog costs \$5.00.

Hans Eykelboom: Diary 8- II-1992 - 8-II - 2007 (vol. 5) is the artist's documentation of a photographic diary begun on 8 November 1992 continuing through 2007, in which the artist will be taking 1 - 80 photos a day, 6 days a week, 12 months a year. **Vol. 5** includes color photos of men who wear green jackets in and around Arnhem, Holland. **Volume 6** includes black and white photographs of couples in and around the Center of Arnhem. **Volume 8** includes color photographs of a party celebrating the presentation of the 20th and last portfolio of graphics of Gelderland during a Dutch winter buffet on 8 November 1996. Each of the volumes cost \$5.00 and are exhibitions at various museums in Holland and Germany.

Gary Stark has done three books all Xeroxed and with spiral bindings, all showing the influence of Ed Ruscha:

Three Trees in a Row (1996) is a series of photographs of three trees taken in Strasbourg, Nurnberg, Verdun, Santa Margarita (Sardinia) and other places.

A Different View out of a Similar Window (1996) is a series of split photos on the same frame, while

Between Homes in Toronto (1996) is a series of photographs of alleys between homes in Toronto. All these books are \$9.00.

Through the Bullethole by Andrea Scrima (Berlin, 1996, \$18.00) shows photographs taken through a bullethole, which allows only for a very small field at one time. These delicate photographs of a man walking by, an umbrella, a man by a lamppost, the front of a truck. Another set of photographs shows the bars of a gate. In a residency at the

Bemis Foundation in Omaha, the artist found the bullethole in the window and proceeded to take pictures with a telephoto lens. Included in the installation were words and sentences in fading letters on all the walls, over old freight elevators and around the pillars of the space. Language, painted black and then overpainted in dirty white, retreats into old coats of paint on the wall. The walls, therefore, require the readers/viewers to turn into walking readers, covering the whole expanse of the large room. In such a way, the text connects the artist and reader in space, separated only by time.

Shadow of Gravitation by Svetlana Kopystiansky acts as an exhibition catalog of the show at the Art Institute of Chicago in 1996. This hardback book includes "A Play in Five Acts" with 5 characters in which this consummate artist combines postcards and photographs meshing them to become one work of art in color. The play uses quotations from works of Gogol, Chekhov, Tolstoy, Bunin and Turgenev. The book, itself, becomes the artist's work in book form, an artist book which becomes a portable exhibition. The works of art are seamless, but certainly catch the viewer unawares by their beauty and their coalescing with the text. Superbly printed and designed, Kopystiansky's book is a wonderful contribution for those who were unable to see the exhibition "live". \$40.00

Zeth by Kurt Johannessen (Oslo, Norway, Norsk Kulturrad, 1996, \$24.00) is an amazing photographic documentation of a tondo of pressed wood or straw, which shows one less removal of material leading to a circle of drawing that becomes minimal and linear. This is what in the early days of Xerox, one could do by Xeroxing a Xerox and then doing it until it finally disappears off the page. This process of elimination can now be done in various modes, especially by digitizing, and then manipulating. Here the artist has gone to great lengths to start with density and eliminate until there is the most beautiful delicate drawing, rather than a tondo of pressed straw or woodchips.

Martin Liebscher Photographer and Michael Kalmbach Sculptor is a little book of Kalmbach's ceramic sculptures in cityscapes which are photographed. During the day, these figures look like normal citizens in denim workclothes, while during the night, the figures are mostly men and have jackets and hats on. There is a conversation text in the back which is in German. \$7.00 from Frankfurt.

Familienbilder by Martin Liebscher is another small book in color (Frankfurt, Liebschers Gute Fotobucher 2, 1996, \$7.00) is not just a book of family photos, but a book of photos of Martin Liebscher in multiples in every picture. How did he do it? Is it digitized? How did he do the setups? He really isn't that photogenic, but the technique is a howl! Two fold out pages with extensive "family" activities from smelling the bamboo to playing the guitar. Cloning taken to an extreme! Very funny.

Frauenbilderbuch (Frankfurt, Liebschers Gute Fotobucher 3, 1996, \$7.00) is a picture book of women, but not just an ordinary portrait book. The color scales are indicated below

several of the portraits, there are mannikins as well and gray scale cards, photobooth kind of portraits in color as well.

Fragments of Anticipation by Lena Gieske (Brooklyn, NY, Lou Lou Productions, 1996, \$9.99) is a full-color series of photographs of a journey with motel interiors, freeway, lounge, bedrooms all "anticipating" some kind of human interaction. The reader/viewer carries the story as far as it can go.

Snow Country by James Michael Pustorino (n.p., 1996, \$10.00) is a beautiful produced booklet with rice-paper wrapper with segmented photographs (4 to a page) and one word on each pair such as "ambivalence" and "violence". This visual poem leads one to see the difference between seasons, weather conditions, words, positive-negatives, etc.

John Coplans: Self Portrait Frieze (Paris, Paul Bianchini Galerie Toner, 1994, \$30) is a leporello in tripartite grids of John Coplans' body from chest to feet. Coplans, born in 1920, was once editor of *Artforum*, but became a photographer-artist soon after and has been photographing his body over the years in large black and white prints. His exhibitions have been all over the world, but this book allows one to see an aging man, well over 70, exploring his physical being in a conceptual way.

Painted Sun Trails by Merrill Wagner is subtitled: **a schedule of shadows for William Paterson College**. The artist was contacted in the spring of 1994 by Nancy Einreinhofer, director of the Ben Shahn Gallery, when several large boulders and smaller stones were excavated during construction on the campus of William Paterson in Wayne, New Jersey and she was contacted, due to the knowledge that she was interested in painting on stone. She randomly arranged the boulders during the autumn, and photographed the arrangements. Using primary colors, she painted the shadows as they appeared. The shadows progressed so quickly that the artist kept scurrying to find a new color or mix to indicate the advancement of the shadow.

All shadows have been recorded with time of day, and painted color with the camera in the autumn. When the winter solstice 1994-95 occurred, she recorded the new shadows with paint and then with the camera. In March and in June, the same process was repeated. The book in full color becomes resplendent, a kind of mapping of a new landscape. The artist has included notes, time, date and directional icons. On December 24 we find the shadow of the artist and her camera, as we find her shadow on September 29. Her presence and her hand are felt throughout this beautiful book. \$35.00

Kaddish by Jenni Lukac (Rochester, Visual Studies Workshop, 1995, \$15.00) is an autobiographical photo essay that has poignancy, sincerity and passion. It seems Lukac's grandmother had a photo studio as well as a pharmacy and used to take portraits of people. The irony is that Lukac is now a photographer, videographer and book maker. Lukac has brought together six Holocaust survivors and their photographs from their family archives as well as her own.

Each photograph has a four-language caption in English, French, German and Yiddish

Lukac gives us the background of her own family, and then interviews all her 6 survivors and tells their story in short vignettes. The photographs are oftentimes used in small contact print size, and then enlarged to become a full page with caption in four languages. It produces a memory track as well as emotional power, the dichotomy between private memory and official history and the role of the photographic image in shaping our perceptions of the past. The book moves from family to family with no distinct breaks, but all the stories are quite sad and give us a history of Europe during the 1930's and 40's in a personal way. This has developed into a commissioned videotape for the National Museum of Women in the Arts in Washington, DC.

Minor Miracles by Timothy Pyle (New York, 1997, \$10.00) is a remarkable book printed in duotone, remarkable because these photographs were made with a *Sunpet* plastic camera but with the eye of a fine photographer. The structure of these photographs, the soft focus quality with the pinpoint clarity of others makes for wondering how in this world of digitization can one ever achieve the exquisite images of these photographs taken in Milwaukee, Wisconsin, Providence, Rhode Island and Port Washington, Wisconsin. Beautifully bound and quietly designed, this book is truly a special addition to anyone's library. Write to Timothy Pyle, 226 E. 81st St., #1B, New York, NY 10028.

CIRCLE PRESS 1967-1996

The Looking Book by Cathy Courtney (London, Circle Press, 1996, \$40)

At a recent exhibition at the National Theatre in London, Circle Press (read Ron King) celebrated its thirty-year anniversary with a stunning exhibition, having worked with artists such as John Christie, Ian Tyson and the poet Roy Fisher, and countless young printmakers and bookmakers that have been influenced by King. There is a remarkable history of the press by Cathy Courtney, a pocket history which is stimulating and exciting. And then there are samples of all the books, even pop-ups, a catalogue raisonné of the output of this stunning press in color, with annotated description of all the press's publications.. If you want to know what a press can do for the history of bookmaking, then buy this book at \$40.00. It's a labor-intensive demonstration of what the Circle Press has done with illustrating poetry to entertaining with *Anansi Company* (1992) complete with removable wire and card puppets. It's a bargain and a joy. Collaboration has been a key in the Circle Press production, with names such as Ian Tyson, Jerome Rothenberg, Larry Eigner, John Christie, Gael Turnbull, as well as Ron King's own work.

Write to Circle Press, 26 St. Luke's Mews London W11-1DF, England. The cover wrapper is wire embossed from *Turn Over Darling* published in 1990 (\$60), representing an all-seeing eye on an open book.. (Perhaps

this exhibition can be seen in the United States, if institutions such as Yale and Mills will take it. This is a must for all of us!)

BOOKWORK FROM DOWN UNDER

C.P.F.V.S. (Cloud Pool Fire Veil Shield) by Allan Mann (Ballarat, 1996, \$185.00Aust) are a series of images derived from sources both Oceanic (read Australian) and Celtic (Scottish) in abstracted forms, relating to the artist's experiences emotions to both countries and the more recent period and events in Australia. The texts are taken from various sources such as Shelley, Miro, William Dunbar, Sir Walter Scott, John Keats, and the artist himself, among others. The images themselves were first created in pastel, then scanned and computer manipulated before being laser copied and Intron transferred onto Indian Khadi Hot Press Natural Off-white 210gsm paper, in an edition of 22. Using contemporary technology but old techniques, the book comes alive with authenticity and feeling.

Many of the images include Sheltering Fire, Cold Cloud Shield, Island Mountain Water, and many more. The hand of the artist is felt on each illustration, while the words of the poet are perfectly matched. This is a most beautiful *livre d'artiste*, one that can easily fit into any special collection of artist books.

A SUSAN E. KING BOOK FROM CHRONICLE

Treading the Maze: An Artist's Journey through Breast Cancer by Susan E. King (San Francisco, Chronicle Books, 1997, \$17.95) is a tradebook version of a bookwork which we have already reviewed in *Umbrella*, but this is another bookwork, one which works so very well and one which will reach another kind of audience, a larger audience, perhaps a new audience. For this is our Susan E. King, master bookmaker and printer, who has allowed a venturesome publisher in San Francisco to distribute a bookwork about her journey through Breast Cancer.

Because Susan King is such a fine writer, her voice pervades this book as do her images. The book is less interactive than the original, but on a practical basis, the choice of colors and the interplay of overlays and underlays makes this book work in connecting the visual instincts of a fine visual artist and printer with the ominous fears and subsequent treatment for a devastating and disfiguring disease. The strength of her words and of her art carry this book as strongly as the very interactive structure which she had used in the limited edition bookwork. In fact, this book has its own magic, interleaving historic image with medical sketches, historic sculpture with myths, images and personal experience. We go from the labyrinth of Crete to the maze of halls in the hospital.

Her many voices are sometimes emulated by marginal notes in another color ink. One can almost see how her mind works, easily fleeing from the writing of Madame Curie to the Japanese Basho and his trip in 1689 and finding their chronology interesting enough to cite it in a sidebar. Ah, such sidebars. Almost as if the mind works like that too—direct links with satellite thoughts.

If nothing else about Susan E. King, you can remember

that she knows how to connect parts of her life, so that one plays upon the other. That has given her strength and wisdom, and she gives that strength and wisdom to all her readers who have the same battle with illness.

ARCHITECTURE

Fama & Fortune Bulletin by Gilbert Bretterbauer, Thomas Baldwin, and Liz Lerner includes a project created for The Mak-Schindler Artists in Residence Program in Los Angeles. The central space incorporated references to architectural structures as well as open textile works by Bretterbauer, and the two cubes flanking the central space house the works and interventions of Liz Lerner and Thomas Baldwin. The book is a series of black and white photographs collaged to create a feeling of the installation. **Baldwin's Landscape: Curve in three parts** was made of fabric, grommets, plywood, and acrylic paint, while Liz Lerner's Faye Standish was made of paper-maché, aluminum and transparent color. Published by Verlag Pakesch & Schlebrugge, 1996, \$18.00

like cardboard by Johnston John (1996, \$60) is housed in its own box, which becomes its binding. The architect has included three projects: **Current Reading** (which is all visuals); **Either a Thing is or It is Not** (meditations on readings by various authors such as Wittgenstein, or Parmenides or Virginia Woolf); and **3houses** (Gertrude Stein, Virginia Woolf and Christopher Isherwood). A fascinating construction, meditation and reading all in one by an astounding architect.

ART METROPOLE SERIES

Art Metropole in Toronto, Canada has published a series called **Little Cockroach Press** and the following are in print:

- 1) **Television Talk** by Stan Douglas discusses the role of television in North American culture, its advertising, its Nielsen ratings and the history of A.C. Neilson. Silver print on black. Douglas equates marketing with politicking and makes a good case for this.
- 2) **Magazine** by Matthias Herrmann is a series of male photographs that are graphic and camera-aware.
- 3) **I Hear the Strain of a Strutting Chanticleer** by Stephen Clayton Ellwood is page after page of gorgeous turquoise blue and then a scenario of a meeting between a boy and a man after describing the room, the players, and activities, travelling, the action to be entered, to be exited, to be walked around.
- 4) **Yankees** by Roderick Buchanan is a portfolio of photographic portraits of men found in the Paris Metro, in Amsterdam, in Kreuzberg, Berlin, showing how many people wear Yankee baseball caps wherever you go. There is the World Series in New York photographed in a grocery in Manhattan.

CENTER FOR EDITIONS, PURCHASE COLLEGE

Continuum by Champe Smith (Purchase, 1996, \$125) is a limited edition (100) tour de force, a book so intensely an intermedial experience that one would think that this book is a performance. Included is music by Mark Feldman, songs by anonymous, mathematics from 1992 Siam Journals, calendars from the 1950s, and assorted ephemeral images printed by Phil Zimmermann. Golf scores, maps, calendars, steel engravings, watchparts, and so much more. These pages (about 9 1/4" high) are all bound around a central core, which makes this book a circular carousel, an endless visual treat, a non-stop pleasure. Housed in a tube which serves as colophon and title page— the top of the tube is its title page and the bottom of the tube its colophon— this outstanding work of art could only have been printed by Phil Zimmermann with its intricacies, its diagonal delights and its precision.

What is going on at Purchase is not a big secret anymore. Those bookworks which you can purchase at Printed Matter allow one to know that something wonderful is happening at Purchase, and those students who have learned wisely and well will go on to make bookworks for a very long time, instilled with the techniques and the philosophy that their mentors have acquired over the years. There is something going on at Purchase, and we should all admire the bookworks that are being produced there, and buy them.

POPULAR CULTURE

Crooning, the Golden Years by Munro R. Galloway (n.p., Chairman Editions, 1996, \$3.00) is bound in gold and has small drawings of Frank Sinatra in various guises, or facsimiles thereof.

Sinatriceon by Munro Galloway with Lyrics by Matt Smith (n.p. Sinatriceon Editions, 1996, \$3.00) is an illustrated story of Dolly and why the narrator wants to return to her. Feels like a fotonovela, or at least stills from a film.

Daily News for Friday, June 27, 1969 by Mathew Jones is a labor of love in which the Australian artist copied by hand from microfilm records the *New York Daily News* on the day that became the Stonewall Riot. There is the funeral of Judy Garland which is on the front page, the Vietnam War, Westbrook Pegler's funeral the next day, advertisements, comics, the full 100 pages. An amazingly historic document lovingly copied by hand and then printed on newsprint. An amazing document for \$8.00.

"**Oh, James.**" by C. Telford is a "dreambook" in the sense that the author always wanted to be one of James Bond's girlfriends—and she writes that on the title page in her own hand. Enclosed are captioned black and white full-page images of women whose names are in the caption with a statement by the fictitious woman. It is terrifically funny, yet quite in keeping with the James Bond character in countless movies. Entertain your fantasies and enjoy. \$6.00

Sacred into Science by Sandra Menefee Taylor, Linda Gammell, Michal M. McCall (Minneapolis, Minnesota, 1995, \$5.00) is a leporello (accordion book) taken from a project "Farmers' Daughters: In Her Own Image", with the Minneosta Food Association as a sponsor. Included are comments by those who miss their cows, after they were sold, cave paintings from Lascaux, Celtic markings, the Egyptian deity Nut, photo stereocads, newspaper articles, promo packages for bovine growth hormone and women's comments about how to deal with cows. A reminiscence, an attachment, a bit of America.

BARK Postcards contains 2 copies each of 6 cards by 5 artists. These artists use the tools of the media to explore and express a personal (rather than a commercial) viewpoint. In living color, these postcards are available from BARK Productions, P.O. Box 6571, Ithaca, NY 14851-6571.

SATIRES

Foreign Exchange by Charlie Holmes (Newcastle, England, Sunderland Museum & Art Gallery, 1996, \$5.00) is a one page document bound in red cover stock with one statement in bold Helvetica Italics printed across one page: "All countries or states would change their names to that of another country or state in doing so they would adopt the language currency and culture of their adoptive nation." A kind of national musical chairs, this exercise must have been demonstrated in the Sunderland Museum & Art Gallery to an audience that either believes in or dislikes the European Economic Union. An official looking document.

Framens sur les Institutions Republicaines IV (Panels 1-48) by Shane Cullen (vol. 1, no. 1, Friday, 7 June 1996) is a very official looking government document published by the Tyneside Irish Centre in Newcastle upon Tyne. Written in both Gaelic and in English, this exhibition catalog documents an exhibition of 88 panels, each handlettered, telling the story of 10 prisoners and their hunger strike due to their inability to get political status. These prisoners sent messages out to the leadership of the IRA describing their everyday thoughts and conditions on cigarette papers. The artist, Shane Cullen, assisted by Jessica Callan, systematically transcribed these communications onto the panels, creating "images for reading."

Cullen's insistence on the fact that art is neither created nor chosen makes his work in the tradition of an historian, defying anything called "originality" which he considers a 19th century concept. This is a travelling show which has been seen in Budapest, Belfast, Paris, and Vassiviere. The 88 completed panels will debut at the Center of Contemporary Art in Vassiviere in 1997.

Published by Locus+, the catalog is a long discussion of the problems of the Irish and the 10 dead Irishmen who starved to death after 50 odd days of defiance.

Ultra by Daniele Buetti (Berlin, Museumsakademie Berlin, 1997, \$22.50) is part of an installation called Instant World by Daniele Buetti which was held in Berlin 7 September - 9

November 1996. This take-off on Vogue or any Style magazine has a full cover, glossy cover with a tattooed rose on someone's chest, drawings made over advertisements seemingly placed in a Vogue magazine, using the names of Estee Lauder, Sony, Sanyo, Goodyear, JVC. Models have large interlooped patches on their cheeks with sometimes comments on double pages such as "Effekt Pleasure". Embossed tattoos and words such as General Electric embossed on one's skin, pages of names of models and movie stars, all making comment on how we are more apt to wear names on our bums and buy name brands than become names for ourselves.

Immigrant Basic Essentials by Cees K. (Holland, 1996, \$15.00) is a portfolio housed in a glossy white embossed portfolio cover which discreetly shows proper toilet positions. Included on the sheets are indications as to what a toilet looks like, toilet paper essentials, an installation at Schipol Airport of four toilet stalls to explain to the newly arrived immigrant, refugee or asylum-seeker how to fit into Dutch society, with the help of instructions, pictograms and hints. This brochure and the installation inform people about the way an artist can comment on communication rituals that the Dutch have with strangers—a kind of satirical conceit. Included is a color postcard showing a "Dog sharing toilet with immigrant."

VISUAL POETRY

earn by Christy Caravaglio (n.p. 1996, \$3.00) is a book of two-word phrases including earn and ... such as "earn friendship. earn vacation. earn right. earn dessert...".

Carrying Water: Space Poetry by Finn Thybo Andersen (n.p., Logstor Bogtryk & Offset, Space Poetry, 1995, \$10) is a spiral-bound is described with text in a Scandinavian language and in English with simple drawings in blue ink that indicate the instructions such as Carrying Water (Two Times), and you can follow the small figure filling a pail with water and emptying it twice, etc. A kind of Fluxus performance in print.

Guilt & Salvation by Dave Hornor (Brooklyn, 246 Press, 1996, \$10.00) includes poems, short vignettes, performance pieces, as well as photographs, collages, typographical experiments. This is a haunting book, as the title haunts most human beings as well. The book is a visual experience that blends well with the theme. Hornor knows what he is doing and shares the burdens with us all.

NARRATIVES

Victoria in the Woods by Eileen Arnow-Levine (n.p., 1995, \$3.00) tells a story of Victoria and her friend Alexander, a kind of **Sling Blade** in very few pages. It would be unfair to tell you more. It moves so fast that you won't believe your eyes!

Damage Control by Guttorm Andreas Nordo and Tore Honoré Boe (Oslo, Norway, KomKol Autoprod., 1996,

\$21.00) is subtitled "The Oslo Agreement pt 2, co-written through realmail 1994-95" is definitely a mail art interchange of discussions about weighty international agreements, but seemingly a kind of Exquisite Corpse writing, with imagery defined in four languages and schematically illustrated from metronomes to umbrellas to ladders to chair, harp, raincoat et al. The covers are spatterpainted, rubberstamped with the title, bound in tape. The text sounds more like a writing machine, than a human being, or one who is being forced to write like an automaton. The book reads well, but one wonders what one reads, and yet it means, it really means something. The returning to the trivial, the returning to the symbolic, the returning to dream sequences that seem real. A most enjoyable treatment.

CARTOONS

School Problems with Pete by Jovan Ruzic, 11 years old, is a book made in 1985 and discovered in 1995 and published by Skart, translated by Duska Anastasijevic (Belgrade, Closed Library, 1995, \$2.50) is another kind of film-like story that is not very pleasant to read, but perhaps tells you more about the economic and social mores of a culture in 1985 under Communism that you might ever know otherwise.

Maggots Book Two: Doggy Paddler (Providence, RI, 1996, \$1.50) is a small booklet of a "continuing saga" with color covers and black and white gridded pages. Add this to any collection.

Onehundredshortfilms by Klega (St. Gallen, Switzerland, Vexer, 1995, \$12.00) is a series of silent animations in simple line drawings, one to a gridded page that involves plane crashes, running faucets, zippers, matchbooks, architecture and so much more. The punchlines are hilarious and the price is right, since you can go back to the 100 films anytime you want for free!

LITTLE BOOKS

Stefan Eberstadt and Stephan Fritsch in Munich, Germany have published small booklets which are generated from quotes of famous art personages.

explanation comes from a quote of Ad Reinhardt's ("in art is not explanation" where a series of photographs of both art and architecture in rectangular grids brings out the need of no explanation. \$5.00

Do you take this! comes from a quote of Reyner Banham from an essay for an exhibition in 1956 called "Marriage of Two Minds" in which architectural models and found architecture are blended into one series of photographs. \$5.00

...and that Fritz Lang (Number Six) (New York, 1996, \$3.00) is a little zine that incorporates in its black and white pages a great deal of meditative pieces including collages,

photographs, designs, fictitious narratives, imagined histories of type, etc.

Apollo's Stage by Amanda Barrow (Groton, MA, Quick Brown Fox & Grigg, 1996, \$25.00) is a remarkable bookwork, because it has a sewn binding and each page is cut by hand and is manipulated. This book, therefore, is handmade but a bargain at any price, but especially this one. Printed black on buff paper, the illustrations, sometimes direct, sometimes abstract, become interlaced playing one upon the other. A treasure.

La dernière cène by Gray Fraser (Montreal, Production Gray, 1996, 2d ed., \$20.00) is bound in leather with a grommet holding the pages together so that the whole book can turn from that focal point. The book is generated from Adobe Photoshop and Adobe Illustrator. Fraser tells that even if Art with a big A was mentioned in conversation. There was great political discourse, wine, food and friends were completely compatible, but the big excitement came after dinner when new-age music began. Nietzsche and Sartre were joined by three existentialists in discourse and then applaud, and then a toast was requested from all by bringing one's glass to one's lips, drinking to communism and anarchy. One preferred German wine, while the other preferred American. There is a lot more about food. This last supper is something else--and only you can understand if you read it either in French, or in English translation at the back. A wonderful tale, beautifully designed and executed on the computer. Tongue in cheek, or did it really happen? Ed. of 101.

The Perplexities of Waiting: Crash Subjectivity 1993-95 by Lloyd Gibson (Newcastle upon Tyne, Locus+, 1995, \$12) is a booklet which accompanied the installation of a fiberglass figure of *Crash Subjectivity* in two deconsecrated churches and finally at the secular Irish Institute of Technology. This sculpture falls into a category of old classical public art in certain venues, which slips into oblivion, instead of making a statement, one which feels at home in corporate homes because it fails to engage, whereas new public art does engage and collaborates with the viewers, to make discourse a necessary part of the piece. A most "engaging" description of this sexually ambiguous sculpture in various venues.

Mitchell by Stephen Clayton Ellwood (Halifax, Nova Scotia College of Art & Design, 1995, \$1.00) is a conversation between the author and Mitchell about the house in which they live being haunted, how the animals (cats) react to that, and how his typing is a form of narrative dealing with his paintings. A Xeroxed portrait of Mitchell appears on the back cover.

Anonymous Love Stories by Stephen Clayton Ellwood (Halifax, NSCAD, 1995, \$20.00) is a series of love letters in a series of envelopes joined by a wrapper strip. As you open each letter, you feel like a voyeur, someone peaking into the lives of others. The love letters seem tender, then angry, and then full of passion and understanding. This is a beautiful

presentation, when even the text done in typewriter shows the mistakes, cross-outs, and thoughts of the writer.

In Three Parts by Stephen Clayton Ellwood (Halifax, Nova Scotia College of Art & Design, 1996, \$10.00) is a small booklet which has text printed in red. There are prescriptions, sections of the book marked off, statements in the abstract which combined with subsequent pages makes for a kind of "script" or "score" for action and interaction. Blank pages allow for pauses—pregnant or otherwise—and then there are exercises of breathing to be done. The chapter titles also allow one to digress a bit, but understand that the third part is "How to create an Economy." At any rate, this conceptual book reminds one of a performance piece in red.

Nasubi Gallery: The smallest gallery in the world, 1993-1995 is a very small box which has become the venue for a countless number of exhibitions in the Ginza, Tokyo. This milk-box type mobile gallery began in April 1993 in front of Nabis Gallery, a long established gallery in Tokyo. First exhibited as a part of a guerrilla open-air exhibition, it continued its activity featuring young artists. First critical of the "gallery for hire" system, it developed into a minimalist gallery and to interest as many people as possible in this project. Being portable, it continued its life in the shelf of a bookstore, in the corner of a record shop, in a movie theater, in a shop which sells freshly used clothing of teenage girls, etc. as well as in other cities such as Fukuoka and Nagoya. **Nasubi Shimbun** is a periodical issued concurrently with the exhibition, reaching 250 people at one time. The artist Tsuyoshi Ozawa has created this exhibition space as a gallery and at the same time for his own work. It has been a unique experience for nonprofitability, portability, and that it is an artist-produced gallery in Japan, only lasting two years, but an experience in itself. This is its documentation in full color.

CUBAN BOOKWORKS

These bookworks are inexpensive and amazing, all printed on the same brownish paper, all amazingly cheap, all works of art by artists in a country which does not nurture these creative people. These artists should be supported!

Libro Arte Promocional, volumen II (Havana, Banco de Ideas Z, 1994, \$3.00) is a large portable exhibition of 21 artists who have drawn pages for this large-size volume. Dreams, drawings, body art, cartoons, Surrealism, woodcuts, collage, and many more techniques are used to create a portable museum of visual ideas. A bargain!

Trabajo 107 by Edson Fernandez Sanchez (Havana, Banco de Ideas Z, 1995, \$1.00) is a small booklet of 7 graceful, fantastic interlacings of people with trees. A bargain!

Imagenes II (Trabajo 104) by Edson Fernandez Sanchez (Havana, Banco de Ideas Z, 1995, \$3.00) is a large book of intricately intertwined black and white illustrations on buff paper which tell stories without words. Fernandez Sanchez is known for being an illustrator, printmaker and painter.

Ludo Vico by Ludo Vicario (Havana, Banco de Ideas Z, 1995, \$3.00) is a portfolio of amazingly bold illustrations

which include words, Cuban imagery (Indian), playful graphics, fantasies, and much more. Includes a bio-bibliography.

Dopico by Pedro Hernandez Dopico (Havana, Banco de Ideas Z, 1995, \$3.00) is another in the Cuban series of artist books where all are printed on this brownish paper, but the imagery is all different. Largely known as an illustrator, his graphic style is very elaborate with much use of the pen for structure and shading. Most of these figures are vertical with great detail in telling a story or illustrating a missing text. He is a great draughtsman.

Thief L by Jim Johnson (Denver, 1997, \$10.00) is a set of eight cards which were elements of a 1992 installation. The six letterform sculptures represent those letters which could be constructed with bricks in only horizontal and vertical forms. These wood and acrylic sculptures were installed with a six foot chair and a laserprint poster at several galleries from 1991 - 93. These cards printed in 1997 consist of 10 laserprints with a title card and a colophon card all in black and white. Available from The Print Center and Gallery Store, 1614 Latimer St., Philadelphia, PA 19103-6398 or from the artist at 3617 Osage St., Denver, CO 80211.

MEN'S THEMES

The Terror is in the Child is a poetic performance piece with the male in white mask. The man, erotically stirred, awakens, applies a bit of S & M, is aroused by the memory of the partner not there, the heat of desire subsides, and the terror is in the child. Available from DEP Studio, 4033 Greenmount Ave., Baltimore, MD 21218. No price given.

Empire Postcards: My Colonial Fathers (Eugene, OR, Long Bell Press, 1997) is another in a series, this one Cape Town to Cairo, published by Leon Johnson, with beautiful male nudes divided by old papers found obviously in a family archive. There is a haunting quality to these papers, framed as one would say by male bodies, but there is memory, personal and familial; there is the stirring of years gone by and a hint of something in Leipzig. Triggered by those words and those papers, the viewer feels part voyeur, partially participant in the memory track. Exquisite. For more information, contact Leon Johnson, 950 W. 11th Ave., Eugene, OR 97402.

KENNETH GOLDSMITH'S WORDS

No. 111 2.7.93-10.20.96 is the long awaited 606-page book of conceptually uncategorizable brilliance by one of New York's most unpredictable young artists. Made up of literally thousands of short phrases and hundreds of long phrases, carefully crafted full sentences of great eloquence as well as typographical rant of total gibberish, Goldsmith's book is a trove of found and formally fudged language. Ordered by syllable, count and alphabetic rigor, as well as by sound, the material in **No. 111** invites the reader to browse, scan, read aloud, howl, goof and wonder at the

impossible juxtapositions of diction, reference and attitude.

What he has done is organize this "encyclopedic reference book" as a collection of phrases collected between 7 February 1993 and 20 October 1996 in which all sections end in sounds related to the sound "R" and organized alphabetically by syllable-count beginning with one syllable and ending with a 7,228 syllable phenomenon of overwhelming proportions. Most of the time you want to recite the pages, sometimes the thoughts move you deeply, and sometimes there are just sounds. But such sounds and such words and such rhythms. The sound of words, the mixture of words, the thoughts that tumble out of this fertile mind into a book that looks like Gertrude Stein's **How to Write**, but it is more like verbal sampling. For only \$17.50, you have the results of four years of an artist's language music meeting the Millennium. A must! Available from The Figures, 5 Castle Hill Ave., Great Barrington, MA 01230. For more information: info@ubuweb.com

PERIODICALS

Control Issue Fifteen brings together artists from different geographical and ideological backgrounds. They all, however, are engaged in the interactive communication system. In addition, they are all involved with the idea of a future art and its society.

Les Levine deals with Sex and Violence and society's increasing appetite for them in all forms of culture and entertainment. Jeremy Deller & Alan Kane have created 41 handy cut out and try unisex chat-up cards. Denise Hawrysiw gave 120 handmade books—half of them red, half of them blue—to prisoners in the medium security state prison in Dendermonde, Belgium. She instructed the inmates to use the books in whatever manner they chose for a period of one month, and later the books would form part of an installation in the "Papierbiennale" in the nearby city of Aalst. Alan Murray creates a "Manual in the Box" with video stills, and explains why an artist who designs instruction manuals is an artist and not a designer. Barbara Schenk and Oliver Cieslik speak of the social parameters and consequences of computer networks and mass media. Stephen Willats speaks of his presentation of the work "Private Journeys" and illustrates a model of practice that has many important implications concerning the intervention of art in the emerging communication rooted culture. Katie Bowden and Helen Eger let photos on the same buses at the same time of days as they were taken, five days later, and called it "Bus-catcher." Matthew Higgs does a double page of "Local News". There is more. Fascinating issue available for \$12.80.

Tijdschrift 3 in its own description is a bundle of ideas in printed matter, is a container of works by 26 architects, artists and authors, and is a source for its next issue to take shape. Featured in this issue besides wonderful literary works is David Medalla & Adam Nankervis who form the Mondrian Fan Club, collaborating in performances around the world in locations ranging from bookshops to beaches.

Smoke Architecture by Joost Meuwissen, architect and theorist, in which his text is cut into two by two collages: Body Talk and Guns & Roses by Lidy Jacobs from Rotterdam. Dennis Cooper (Los Angeles) has the core-chapter of his novel "Closer" (1989) included. Guillaume Paris (Paris) discusses a Global People's Museum with a "new perishable gallery". Photographs (color), poems, essays and short stories are all included in this beautifully printed journal out of Rotterdam. \$10.00

make, the magazine of women's art (February - March 1997) is a London-based magazine with various themes assigned to each issue. This particular issue is devoted to "Kissing, Flirting and Love." The articles include one on Ana Mendieta, one on being an artist in New York; the question: How does love affect your practice? was answered by 9 women. There are discussions of installations, a review of Vija Celmins' exhibition at the ICA in London. In addition, there is news that the Women's Art Library has received a generous contribution of 270 catalogs of group shows as well as 270 monographs dating from the 1930s onwards. In addition, they have received a generous donation of catalogs of women's work from Ikon Gallery in Birmingham. In addition, Joan Lyons of Visual Studios Workshop has donated a small collection of women's book art. If anyone wishes to donate to the Women's Art Library, Fulham Palace, Bishops Ave., London SW6 6EA, England, donations are welcome.

The Women's Art Library is the publisher of **make**, which is published 6 times a year. Annual subscriptions for Europe are £23, the Rest of world £28. Institutions should pay £43 for Europe and the rest of the world. The library contains 141,000 slides representing the work of over 5,000 contemporary artists with another 5,500 individuals featured in the press cuttings archive. There is a large public reference facility made up of books and catalogs, plus numerous periodicals, unpublished theses and dissertations. For more information, contact: womansart.lib@ukonline.co.uk

ANONYMOUS & UNTITLED

Someone keeps coming into Printed Matter dropping off booklets that have no title, no imprint, no date, but seemingly sell well to those who have become "collectors" and "afficionados". These books are made up of symbols, beautifully copied on a machine to create pages of geometric signs as a theme and variation. Each one must be different although they sell so fast there are few to see in retrospect. If you are ever in New York City and pass by 77 Wooster Street, ask Beth or Max about Anonymous and Untitled books. They'll help you build a collection for which you have to pay only \$2.00 a piece.