

ARTIST BOOKS

NEWS

Article in the New York Times about the making of Louise Bourgeois' Fabric book, "Ode a l'Oubli" in Arts & Leisure, 17 October. 2004.

•Educator Buzz Spector on The University of Alabama's MFA in the Book Arts Program website. See <http://www.bookarts.ua.edu>

•The staff of the Flaxman Library announce with regret the sudden passing of our dear colleague, Fred Hillbruner, on November 15th. Fred was a remarkably intelligent, creative, and gentle soul who was Head of Technical Services at School's John M. Flaxman Library for 26 years.

Fred was in charge of library systems, cataloging, acquisitions, and good cheer. Patience, professionalism, and a droll sense of humor were his trademarks. He mentored many new librarians, and helped to guide many SAIC student workers into library- or book-arts-related skills. During his time at the School he led us from a card catalog to an online telnet catalog, and through three successive versions of web-accessible online catalogs. His foresight led to the Flaxman Library's early membership in a number of state and national library consortia, through which we are able to offer our students an array of sophisticated resources -- including free interlibrary loans and the use of over fifty licensed databases. Fred also pioneered the cataloging of artists' books, and was recognized internationally as a "go-to" person for this area of specialty. He was invited to speak at the upcoming, spring 2005, Symposium on Artists' Books at the J. Paul Getty Museum in Los Angeles. He was an active member of the Art Libraries Society of North America (ARLIS/NA).

Of all his many accomplishments, Fred was most proud of his family. Those of you who knew and loved Fred may send your condolences to his wife, Barbara Giloth, and their children, Christopher and Elizabeth, at 1727 W. Chase, Chicago, IL 60626.

Never Die Books is a new small publishing house launched by Adam Marnie, a New York City-based artist who is specializing in books created by contemporary visual artists that focus on personal stories. They are interested in books on the visual

language of artists--those who have stories to tell, such as photographers, installation artists, performance artists and others who explore the theme of place--which is the Volume One: Strange Place, edited by Marnie, which is the first to be released. It should be interesting to watch, including Marnie's own book, *To Live is to Live*, an account in pictures and prose of his travels across the U.S.

RESOURCES

A new archive of out-of-print artist books is at www.wsworkshop.org/artistsbooks.html. Students scholars, collectors, and others can now view and study the more than 150 unique books published by the **Women's Studio Workshop**. The archive will include every page of the out-of-print editions and selected pages of the in-print editions.

Bookbinding database: A new bookbinding visual database from the British Library can be viewed at <http://prodigi.bl.uk/bindings/index.asp>

Book History Online (BHO), designed, managed, maintained, and published by the Koninklijke Bibliotheek, National Library of the Netherlands, in cooperation with national committees in more than 30 countries, is a bibliographical database on the history of the printed book and libraries. The databases include bibliographical information on the history of printing and publishing, papermaking, bookbinding, book illustration, type design, and type founding, bibliophilism and book collecting, libraries, and scholars. Visit <http://www.kb.nl/bho>

•**The Pure Products of America: 3 new multiples by Ligorano/Reese** can be seen at www.pureproductsusa.com

•**Line Up** is a series of seven political postcards, which show mugshots of political figures responsible for the Patriot Act and other political crimes. Produced by Pure Products of America, these black and white dual mugshots of Bush, Cheney, Rice, Rumsfeld, Powell, Ashcroft and Rove are bound as a fold-out book, and perforated on the edges, so that the postcards fan out in a long line-up. They are printed in New York City

(site of the Republican 2004 convention) on high-quality coated stock. This is a perfect keepsake in book form, or send those extra sets to your pals as postcards. All they need is a stamp, and they're ready to send. \$6.95 + \$1.00 for shipping and handling. To order, www.pureproductsusa.com

•**Robbin Ami Silverberg** has issued two catalogs: *Dobbin Books: Soloworks* and *Dobbin Books: Selected Collaborations*, which gives a good picture of her production over these recent years. 50-52 Dobbin St., Brooklyn, NY 11222.

Beata Wehr: Books in Editions catalog is available from the artist at 5155 N. Avbenida Primera, Tucson, AZ 85704. Beatawehr@aol.com

•Exhibition Catalogs available from Urawa Art Museum in Japan: **Viewing Book** ed. By Mami Yoshimoto (Urawa Art Museum, Tokyo, 2003. Bilingual catalog (combined with catalog of *Reading Landscape*). And "Selected Bookworks in the 20th Century" in *SD (Space Design)*, a special feature in August 2000 issue of this monthly journal of art and architecture. 2300 yen from <http://www.kajima.co.jp/group/publish/index.htm> or 6-5-13 Akasaka, Minato-ku, Tokyo 107-8345, Japan.

Bookworks has a catalog to celebrate its 20th anniversary with forthcoming, new and recent publications. Contact Book Works, 19 Holywell Row, London EC2A 4JB, United Kingdom. The Foreword is written by Stephen Bury and the Introduction by Paul Claydon.

EXHIBITIONS

Women of the Book: Jewish Artists, Jewish Themes at the Dave and Mary Alper Jewish Community Center, Miami, FL. From 6 February - 13 March.

Stand & Deliver, curated by Ed Hutchins, at the Jaffe Atrium Book Arts Gallery, FAU, Boca Raton, FL from 10 January - 28 March 2005.

Anne Deguelle: X/Beuys & Publications Joseph Beuys at Neues Museum Weserburg, Bremen through 9 January 2005.

The Book as Object and Performance, curated by Sara Reisman, 19 November - 22 January 2005 at

Gigantic Art Space, 59 Franklin St., New York. Includes broad implications of technological advances. Catalog. www.giganticartspace.com

Reductive Readings by Doug Beube at Grand Army Plaza-Central Library, Brooklyn, NY from 30 November - 30 January 2005. Balcony Cases, 2nd flr.

The C Series: Artists' Books and Collective Action, 11 November - 14 January 2005 at the Nathan Cummings Foundation, 475 Tenth Ave (between 36th & 37th Sts.) 14th flr., New York City. For private viewing, contact Karen Garrett at (212) 787-7300 x 206.

Turning Pages: A Collection of Artists' Books in The Living Room of the Wichita Art Museum, where 12 book artists have been commissioned to do work which will be on exhibit through April 2005. Catalog available for \$8.00 donation from the Jaffe Book Arts collection, FAU, 777 Glades Rd., P.O. Box 3092, Boca Raton, FL 33431-0997.

Pursuit of Reading: Private People, Private Presses, 26 November - 7 January at the University of Utah Library. www.lib.utah.edu/rare

Painted Prayers: Books of Hours from the Morgan Library, at St. Louis Art Museum, 8 October 2004 - 9 January 2005. <http://www.slam.org>

San Francisco Museum of Modern Art showcases **Experimental Type Play in Belles Lettres: The Art of Typography**, opening 30 October 2004 to 17 April 2005. 26 design visionaries from around the world will be featured from their collection, including Saul Bass, Rebeca Mendez, Makoto Saito, Martin Venezky and others

Bookworks by Lise Melhorn-Boe *Stories from Memory*: Glenhyrst Art Gallery of Brant, Brantford, Ontario, Canada from 8 January - 20 February. *Fairy Tales & Family Fables*, Macintosh Gallery, University of Western Ontario, London: 3 March - 10 April.

Threatened & Endangered: Artist's Books created by Rebecca Goodale at Blum Gallery, College of the Atlantic, Bar Harbor, ME 04609 from January - March 2005; May - July 2005 at Atrium Gallery, Lewiston-Auburn College, University of Southern Maine, Lewiston, ME. Catalog available from the artist, 547A Congress St. #44, Portland, ME 04101. Cong547a44@juno.com

Why I Love Books: The Artworks of Charles Hobson at SuzzAllo/Allen Library at the University of Washington through 25 February 2005.

COURSES

San Francisco Center for the Book An amazing array of courses from theory to practice of all kinds, with stellar faculty members. www.sfcfb.org

CBA: The Center for Book Arts in New York City has a new catalog for Spring 2004. www.centerforbookarts.org Or e-mail: info@centerforbookarts.org There is a tuition-free seminar for emerging writers on letterpress printing and fine press publishing in 2005, a 2005 Workspace Grant for NY Emerging Artists.

2005 Schedule of Workshops/Garage Annex School www.GarageAnnexSchool You may easily register online using a charge card, or you may download a PDF of the registration form and mail it with your check.

Minnesota Center for Book Arts announces its new Spring 2005 set of courses. <http://www.mnbookarts.org>

EXHIBITIONS JUST PAST

SVA Photobookworks- A Selection, 2002-2004 at School of Visual Arts Chelsea Galleries New York City, November 12 - 27. Curated by Ellen Wallenstein, SVA Photo faculty, the exhibition highlighted works made by students since the inception of a bookworks class within the photography curriculum.

An Open Book art exhibit at Cuyahoga Community College /Western Campus is making available a CD which includes multiple images of the artist books in the exhibit (over 90 bookworks), prize winners, etc. Cost is \$10.00 each (includes shipping and handling). Send your name, address and phone number to the Cuyahoga Community College, Gallery West-Audrey Stoessner B-242, 11000 West Pleasant Valley Rd., Parma, OH 44130.

OPPORTUNITIES

Artist Book Exhibition at Hunterdon Art Museum, Clinton New Jersey from 14 August - 16 October 2005. Science, art and philosophy intermingle in the quest to discern the origin of our world and our inner selves. The ancient western belief was that four elements - earth, water, fire and air - work in concert to create balance out of chaos. This was a way of beginning to understand relationships in many aspects of the natural world. In eastern tradition, there are five forms of energy, or forces of nature, that interact with our whole physical, psychological and emotional balance, and are constantly being transformed from one to another. As alchemists believed they could create new substances,

so do artists create and transform. This exhibition will be an exploration of this theme. Guest curator is Maria G. Pisano, Director of MGP Studio Arts. Go to HunterdonArtMuseum.org and download the entry form.

Bookville is a new artists' publications venture in Newcastle upon Tyne in the UK. Grahame Walker is asking artists to supply sale-or return stock of artist books, zines, publications and multiples to sell when Bookville opens on 1 February 2005. The initial bookshop will be situated in Waygood Gallery, Newcastle upon Tyne until 31 May, during their major renovation. Then Bookville hopes to move to more permanent premises. If you would like to submit works for sale during February - May 2005, send them soon. 40% commission on all sales. Please include your name and contact details, prices, plus a display and sale copy where possible. Send all items to Grahame Walker, Bookville Stockroom, 2nd fl., 39 HighBridge, Newcastle upon Tyne, NE1 1EW. Website will be www.bookville.co.uk

Meeting in the Middle. "Open" exhibition co-curated by two design book artists. Any type of handmade books can be entered, so long as they fit the theme (loosely) and size requirements. Any type of book design including altered books/artist books/3D books. See website: http://homepage.mac.com/emma_powell/bookexhibition Size: 15cm x 21cm (6 inches x 8 inches approx.) or smaller. Media: Any. **Deadline: 31 March 2005.** Organizes: Emma Powell and Melanie Bush. Send in address and venue: University College Northampton Gallery, St. George's Ave., Northampton, NN2 6JD, United Kingdom. Exhibition dates: 3 May - 19 May 2005. Private view: to be announced via e-mail. All entries must be specified size or smaller, all entries are to be based on the theme-Meeting in the Middle. All entrants will be contacted by e-mail so please make sure we have your current e-mail address. Entries will be recorded digitally and displayed at http://homepage.mac.com/emma_powell/bookexhibition/ Submission of work entitles the organizers to use images of the work in publicity and related research. This is a "not to profit" exhibition with no funding, run by two bookmakers from 2 academic institutions in the UK. All entries will be archived and held at the UCN unless clearly labelled and accompanied by a stamped addressed envelope with sufficient return postage. All entries are submitted at the artist's own risk, while all due care will be taken with the work, the organizers are not responsible for any losses due to the

postal service. Please email the organisers if you have any queries

emma@rejectionta.com

melanie.bush@northampton.ac.uk

Alternate email address:

emma.powell@northampton.ac.uk

website <http://www.rejectionta.com/>

If you make books please enter this upcoming exhibition
http://homepage.mac.com/emma_powell/bookexhibition/

ARTIST BOOK DEALERS (selection)

Art Metropole, 788 King St. West, Toronto, Ont. M5V 1N6, Canada <http://www.artmetropole.com>

Artimo A - Z at Elandsgracht 8 in Amsterdam. www.artimo.net or bookshop@artimo.net

Paule Leon Bisson-Millet has a new address at Edelmannsweg 4, 71717 Beilstein, Germany. Tel: (49)07062-978548 or fax: ((49)07062-978549.

Bookartbookshop, 17 Pitfield St., London N1 6HB, England.

Bookstorming, 24 rue de Penthièvre (angle av. Matignon) 75008 Paris, France. Tel: (331)4225 1558, fax: (331)4225 1072. Métro: Champs Elysées Clémenceau/Miromesnil www.bookstorming.com

Boekie Woekie, books by artists, Berenstraat 16, NL 1016 GH Amsterdam, The Netherlands
boewoe@xs4all.nl, internet catalogue:
<http://www.boekiewoekie.com>

Juan Agius, Books & Multiples, features art zines, alternative publications, art magazines, mail art, ephemera, available online at agius.books!@netsurfer.ch or P.O. Box 5243, CH 1211 Geneva, Switzerland.

Julia Diamond, Book & Livre, 2230 Camino del Rosario, Montecito, CA 93108. (805)565-1904. Bookandlivre@cox.net 20th c. decorative arts, fashion, architecture and photography

Paul Robertson is known as Heart Fine Art and can be reached for amazing catalogs at mail@heartfineart.com

Ink Tree, Seestrasse 21, CH-8700, Kusnacht, Switzerland www.inktree.ch

Hotel des Bains Editions, 28 rue du Pont percé, 27130 Verneuil sur Avre, France

AaZbooks.com - BP N°1 - La grande Bruyère - F72320 St-Maixent, France www.aazbooks.com

Malcolm Campbell, 43 Holland St., London SE1 9JR
lab@marcuscampbell.co.uk

Nexus Press. www.nexuspress.org

PABA Gallery, 33 Whitney Ave., 2nd flr. New Haven, CT 06510. Pabagallery.com

Printed Matter has a Winter 2003 Catalog full of Products as the New Art, multiples for purchase and gift-giving. Write to 535 W. 22nd St., New York City, 10011 or www.printedmatter.org

Editions & Artists' Books Johan Deumens
<http://www.artistsbooks.com> or Dr. N.G. Piersonstraat 1, 2104 VG Heemstede, Netherlands.

Mystical Places Press has a new Artist Books Catalog (non-miniatures) and a Miniature Book Catalog. www.mysticalplaces.com

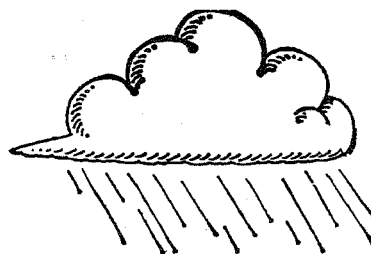
Paul Léon Bisson-Millet, Edelmannsweg 4, D-71717 Beilstein, Germany. Fax: (49)7062-978549

Revolver, Archiv für aktuelle Kunst, Christoph Keller, Jacobystraße 28, D - 60385 Frankfurt am Main, Germany

Edition Hundertmark, Av. Touroperador Finnmantkat 10, Tinguaro #21, E-35100 Maspalomas Gran Canaria, Espana.

Vamps & Tramps LLC +CalifiaBooks 1951 Hoover Court, Suite 105, Birmingham, Alabama 35226-3606

Volume, 530 West 24th Street, New York, NY 10011.
volumegallery@yahoo.com



Reversing Vandalism: A Special Librarian's Role as Inspiration for a Phoenix from Hate-crime Ashes

Jim van Buskirk, Director of the Hormel Gay and Lesbian Center within the San Francisco Public Library (SFPL), journey in responding to hate and censorship campaigns began in early 2001 when an anonymous SFPL patron started a campaign of slashing titles related to lesbian, gay, bisexual and transgendered (LGBT) issues as well as women's and HIV-related materials. The perpetrator also stuffed religious pamphlets and images of heterosexual couples amidst the pages of such titles, finding his paper victims through the library's catalog or happenstance: books by authors Gay Talese and John Gay, about the Enola Gay (the World-War II plane that dropped the atomic bomb over Hiroshima), or simply with the word "gay" in the title were also destroyed.

Van Buskirk described that homophobic vandalism is nothing new to SFPL—one week after opening its new Main Library, SFPL staff found words like "fag" and HIV carved into library mirrors and tables. The Hormel Center—with its specialization in LGBT titles and resources—has also witnessed the deliberate slicing of bar codes from LGBT titles in order to prevent circulation of such items. But what began with an initial report of three slashed LGBT books at SFPL's Chinatown branch ultimately resulted in the discovery of hundreds of sliced tomes hidden under shelves in SFPL's Main Library, where the Hormel Center is located.

As growing numbers of mangled books crossed his desk, van Buskirk and SFPL staff began recognizing appalling similarities in the slashed covers: those depicting human faces had literally been *defaced*, the eyes, mouths and noses of the face carved out in distinct almond-shaped holes. "It isn't too much of a leap to look at a cover with a mutilated face and think about the [perpetrator] going from cutting books to cutting people," van Buskirk shivers. "I honestly did not want to confront this person while I was out amidst our stacks."

Thankfully, he didn't have to. The perpetrator, John Perkyns—a 46-year-old apartment security guard—was identified by a colleague of van Buskirk's who used her day off to stake out the shelving units under which Perkyns stuffed the meticulously-cut books. With intervention by San Francisco Police Department (SFPD) Hate Crimes inspectors, Perkyns was arrested and sentenced to pay a \$9,600 fine, to

serve a 5-year probation, and to attend counseling. He was not incarcerated.

Ultimately, 25 boxes of irrevocably vandalized titles were submitted as evidence to SFPD—a total of over 600 volumes worth over \$25,000. Unbeknownst to van Buskirk or any other SFPL staffers, the end of the prosecution was only the beginning of the library's most evocative work with the gutted books. "Once we got the books back from the police and began photographing the damage, it just got more horrific and creepier and painful," Van Buskirk remembers of the documentation of each destroyed book.

"With 25 boxes of 600 destroyed volumes gathered together for processing, the negative energy of hate became more and more palpable," he recalls. But this sheer number was not any greater than the sum of its evocative parts: for instance, seeing *Gay by the Bay*—the product of van Buskirk's own labor with co-author Susan Stryker—shredded to pieces was particularly distressing and heartrending for the library director.

The weight of such disturbing and personally devastating work began going home with Van Buskirk: reaching out to friends for support and consolation, several of them—artists—asked him for a few copies of the destroyed books in order, perhaps, to create something new from them. Such was the genesis of "Reversing Vandalism"—a small call to artists to apply to the Hormel Center for the chance to transform one book destroyed by hate into art.

While the call began locally, the Internet ensured that it ended internationally. "We were absolutely unprepared for the response," van Buskirk recounts. "Inadvertently, we had hit a core."

That core began voicing itself with the receipt of over 200 works of art created from destroyed books. Some pieces, van Buskirk notes, respond directly to the perpetrator: "*What were you afraid we would learn?*" asks text magnified by a glass gem that rests in the palm of an outstretched mannequin hand. The inanimate hand is papier-mâché with similar strips of text, illegible as they layer upon each other, wrap around the curves of fingers and wrist, and fall outside the magnification of the single gem.

While some artists used the opportunity to confront the perpetrator—and hence a larger homophobic population, others used the "Reversing Vandalism" project to mourn the loss of words and documents that celebrate diversity and encourage the heroism to be whoever one is. For example, a plastic cylinder—molded from the protective sleeve for a

book—holds within it the ashes of its book's burned pages... an urn for the dead.

Centered in a shadow box lined in blood-red velvet, the pages of a book are folded into the shape of a white triangle. But this paper triangle is no ordinary work of origami: with almond-shaped eyes like those the perpetrator carved out of Queer covers, this white triangle embodies the hood of a Ku Klux Klan member.

"It feels like direct and indirect activism," van Buskirk reflects. "More powerful than the works of art are the personal statements of the artists. They truly reflect that there is no divide—straight people faced these books wondering why they had responded to our call, only to realize through transforming these books into art how much they, too, needed to express outrage and pain around hate and prejudice."

Although roughly 400 books did not return to van Buskirk as art, he remains satisfied that the 200 entries in the "Reversing Vandalism" exhibit achieved their purpose. "At first I was disappointed," he admits, "because we ended up turning away over double that amount [400] of artists who responded to our call once the 600 books had been distributed."

At the January 31st, 2004, opening of *Reversing Vandalism*, however, one artist confessed to van Buskirk that she was attending the exhibit even though her book sat at home, untouched since she received it in the mail. "It was simply too painful," she confessed to van Buskirk, "to open up all of those old wounds and face that hate... I couldn't do it, but I wanted to see how others did."

"What's important," van Buskirk concludes of the exhibit, "is that the project brought people to their next step—that next plateau from a place of pain around their response to the call—even if they couldn't finish their individual project."

He also identifies the importance of SFPL's institutional response to the vandalism and the exhibition. "I've had several staffers approach me on the sly to say things like, 'This is the first time I'm proud to work at San Francisco Public Library.' I, myself, am proud SFPL for devoting the time to it like they did—they could just as well have been embarrassed by the vandalism and tried to keep it quiet that a patron could get away with this. But they didn't. Instead, they allowed this act of violence to be transformed into a healing experience."

Most certainly, our *Reversing Vandalism* event moved all those in attendance in its recognition that the human spirit, like a phoenix, will rise from the ashes of hate and that librarians can, do and will stand

bravely at the forefront of such activism.

After the exhibition closed, it went on to the Santa Fe Center for Contemporary Arts from 4 June - 5 July and a 96-page full-color catalog is now available from CCA, 1050 Old Pecos Trail, Santa Fe, NJ 87505.

—Candace Lewis

For more information on the *Reversing Vandalism* exhibit, visit SFPL's webpage about the exhibit <http://sfpl.lib.ca.us/news/revvandalism.htm> or <http://alteredbookartists.com/abnews/04-reversingvandalism.html>

<http://slate.msn.com/id/2098846/>

HYPERLINK "http://members.tripod.com/~homeo/reversing_vandalism.html" http://members.tripod.com/~homeo/reversing_vandalism.html



ARTIST BOOKS

Most of the books reviewed here are available at Printed Matter, 535 West 22nd St., New York City, unless otherwise indicated.

REFERENCE

By Chance: Serendipity and Randomness in Contemporary Artists' Books by Robin Price and Jae Jennifer Rossman (New Haven, Jenny-press, 2004, \$10.00 softcover) is the first of a series of annual publications of the Book Arts Essay by the jenny-press, the proprietor of which is Jae Jennifer Rossman, who is also the Special Collections Librarian for the Arts Library, Yale University Library. This is an exceptional contribution, not only because of the in-depth research done by both authors/artists, but also because the information included is so pithy, so sound, and so important to affect not only bookworks, but also other alternative forms of art, such as performance, Fluxus and even music. Randomness and unpredictability are not new to works of art, but the variety of approaches in contemporary art led the two to delve deeper, which led to an exhibition in 2002.

The groupings in their research led to: Blind Collaboration, Calculated Chance Operations, Chance Developments from Purposeful Spontaneity, Documentation of a Chance Moment, Found Materials as Instigators for Creation, and Randomness Determined by Reader Interaction. The fascinating essay is completed with a checklist of the exhibition, which enlightens and serves as further research. This wonderful contribution is available from the jenny-press, 88 Bishop St., New Haven CT 06511. Questions to thejennypress@yahoo.com

The Century of Artists' Books by Johanna Drucker (New York, Granary Books, 2004, \$29.95 paper, dist. by d.a.p., 2nd edition) is a new reprint of long out-of-print seminal full-length study of the development of artists' books as a 20th-century art form. There is a new preface by the author, a new introduction by Holland Cotter and a new cover designed by Emily McVarish. This is a must not only for those readers who have not read this book as yet, but for all those who teach 20th century contemporary art, for the author situates artists' books within the context of mainstream developments in the visual arts. Required reading.

Forum Book Art 2004-2005 (22nd ed.), ed. by Heinz

Stefan Batkowiak (Hamburg, 2004, \$62+shipping) in its new edition of 635 pages, a cover designed by Gianfranco Schialvino, has a special edition with 10 original prints from ten artists. The regular edition has contributions by Inge Brügemann from Portland, Oregon, a colored linoleum print by H.D. Golzenleuchter of Bochum, and a woodcut by Hanif Lehmann near Dresden. This remarkable publication of book arts in all its manifestations has essays by the editor about 15 years of this publication, essays on Edible Books and the Written Word, an essay by Dr. Ernst Fischer on "From the End of Gutenberg to the Self-Printing Book"; Sarah Bodman's Book Arts at the Centre for Fine Print Research in the UK and so much more from Poland, Japan, as well as Jubilees, Fairs and Exhibitions, Competitions, Workshops are all documented, including listings of Presses and Editions A - Z with illustrations. Indexes for Symbols, Addresses, Artists, Authors, Printers, Typographers, Bookbinders, Paper and Advertisers. This is the first year that all five continents are represented. Order from Forum Book Art, Heinz Stefan Bartkowiak, Körnerstrasse 24, 22301 Hamburg, Germany. E-mail: forumbookart.bartkowiak@t-online.de, www.forumbookart.com. You can order the book in the US and for South America from Joan Cotter, 501 W. Main St., Barnesville, OH 43713, e-mail: cotters@1st.net

General Idea: Editions 1967-1995 (Mississauga, Canada, Blackwood Gallery, 2003, \$30.00 paper) written by General Idea, Barbara Fischer, AA Bronson, Fern Bayer, Jean-Christophe Ammann, Lionel Bovier, Cathy Busby, Christophe Cherix, Joshua Decter, Diedrich Diederichsen, Mike Kelley, John Miller, Philip Monk, Stephan Trescher accompanied a major retrospective exhibition organized at the University of Toronto at Mississauga during the course of General Idea's historic twenty-five year collaboration from 1967 (two years prior to the official formation of the group in 1969) until 1994, the year in which Felix Partz and Jorge Zontal died from AIDS-related causes. The visual documentation concludes with *XXX Voto (for the Spirit of Miss General Idea)*, published posthumously by the group's only surviving member, AA Bronson, in 1995.

Researched by Fern Bayer, the catalogue raisonné includes a list of ephemera, film and video works, a biography, bibliography, and index to the editions. The

introduction is by exhibition curator Barbara Fischer, followed by an essay by AA Bronson, excerpts from a conversation between AA Bronson and Mike Kelley, and commentaries by a host of internationally respected artists. This is a must for any collection on 20th century art, artist publications, performance art.

SMALL BOOKWORKS

Picturing Ed: Jerry McMillan's Photographs of Ed Ruscha 1958-1972 (Santa Monica, Craig Krull Gallery/Smart Art Press, 2004, \$20.00 paperback)

This is a limited edition volume of early photographs of the now famous Ed Ruscha as a young artist and friend of Jerry McMillan, who was close enough to Ed to use him as a model at times and in turn do favors for Ed. There are photographs of Ed with his new artist books balanced on his head (the cover photo), in his navy reserve uniform, with two women in a bed as a wedding gift to his wife, with friend Mason Williams, as a cowboy, with friend Joe Goode on horseback, working on his cover for *Artforum*, and so much more that is historic for anyone interested in Ed Ruscha as an artist, a person, a celebrity in the artistic universe!

Included is an essay by McMillan, a close friend of Ruscha's who came from Oklahoma City with him to go to Chouinard Art School, as well as sharing a house, a venue for their studios, and a deep friendship until this day. The black and white photos are now vintage and document a shy but ever-ready artist who is willing to pose for his photographer friend, Jerry McMillan. A slice of history not to miss! This book will not be reprinted. The edition is 1200 and is recommended for all contemporary art collections, especially those involved with artist books.

The June 30th Manifesto, compiled by John M. Bennett and Scott Helmes (Columbus, OH, Luna Bisonte Prods; St. Paul, StamPad Press, 2004) an assemblage of one-page works by such artists as Musicmaster, Reed Altemus, K.S. Ernst, C. Mehrl Bennett, Jan Voss, Geof Huth, Blaster Al Ackerman, Gianni Simone, and Lawrence Upton, among others. Political and social themes dominate, but others are homages to those who have passed such as Altemus' to Guillermo Deisler or strong statements against Ashcroft or Chalabi, among others. Available from Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214.

The Shapes and S.P.A.C.I.N.G of the Letters: Verbo-Visual Non-Fiction by M. Kasper (Hollywood, highmoonoon, 2004, \$15.00 paper) is another ina-

series by M. Kasper, with fourteen scattered essays on writing and art, writing with art, obscure moments in modernist art and writing history, collage, translation, library research, etc. including a trio about Indo-Anglian cultural contacts, frequently funny, politically-engaged, each lavishly illustrated with computer-manipulated images. All the chapter titles are two words hyphenated such as Non-Fictional, Agit-Prop, Re-Search, Laughing-Stock.

This is Kasper's best book with essays developed into a symphony of verbal and visual, where essays are developed and fleshed out, where subjects are so varied and illustrations so exotic that the book has a feeling of new discoveries on the part of the reader as well as the "writer-artist". Although the essays are "short", the resonance is long.

Four Hands Examining the Color of a Thought: Collaborations with Brian Buczak by Geoffrey Hendricks (New York, Money for Food Press, 2003, \$30 softbound) documents a series of collaged boxes which Hendricks and his partner, Buczak, made for collector Francesco Conz in 1977. Ten years later, after Buczak's passing, there still was no decision about where the boxes should go. Eventually, they have returned to the patron, Francesco Conz except for one, and Hendricks created these boxes as a memorial to Brian, a memory and a dream, a kind of myth-like container for memories and dreams, shared experiences and universal themes. An introduction called "Absence and Memory" by Clive Phillpot sets the moment of creation of such boxes. Hendricks adds two dreams told to him by Joe Jones which also sets the scene for observing these boxes.

With documentary photographs showing the two artists working on boxes, memory photos, and notes on the collaborative boxes, as well as a chronology of collaborations. The catalog was published in conjunction with the exhibition at the Emily Harvey Gallery from 9 October - 15 November 2003, the last exhibition at the Emily Harvey Gallery in New York City. The catalog is more than documentation of an exhibition, for it is the documentation of a relationship, a collaboration of two souls joined in the act of creation, finding the color of thoughts and of memories. A poignant volume. Order from Money for Food Press, 486 Greenwich St., New York, NY 10013 with checks made out to Geoffrey Hendricks.

The Seven Reviews of Monkeys and Shit by Nicolas Guagnini (New York, Union Gaucha Productions, 2004, \$7.00 paper) originates from the artist's project as artist

and art critic. Hired to write art reviews for *Time Out* magazine, Guagnini devised a set of personal parameters for his writing that he faithfully followed for every review. These rules also set the stage for his own project: He would not write about young artists; he would not write about figures central to the New York art scene, and in every review he would make some reference to either monkeys or shit. Thus, he included this serialized subtext in his *Time Out* articles, meant to be read, ultimately, divorced from its original magazine context. Accompanying critical essays by John Miller and Dan Graham illuminate the motivations and intentions of the artist, which is to make this book to be sold in museum stores and bookstores.

A Brief History of Outrage by Think Again (Los Angeles, Politicizing Pictures Press, 2003, \$25.00 paper) is another publication by this duo who produce public art interventions that recruit artmaking in the service of political action. This is a visual argument against political indifference, addressing a broad range of contemporary issues from the economic inequities of the Clinton years to Bush's assault on civil liberties. Done in a totally in-your-face visual assault on your feelings and your vision, gorgeously printed, this volume showcases Protest graphics, Economic Boom for Whom?, and Queer Essentials. Using high-tension photo collages which combine popular media imagery with documentary photographs of contested public sites from Boston, New York, San Francisco and Los Angeles. Think Again is David John Attyah and S.A. Bachman who challenge indifference with pounding images on postcards, billboards and posters on the streets and in our communities. Important!

La Flor del Paraiso by Beverly Semmes (Odense, Denmark: Kunsthallen Grandts Klaedefabrik, 2004, \$25.00 hardcover) is named for the piece Semmes created for her 2004 exhibition at the Gallery in Odense in which luminous, organ organza flows like a phosphorescent lake across the floor of the gallery. Large glass pots melt into this lake and hot pink birds perched upside down on the ceiling. The glowing fabric and the glass vessels evoke, like many of the artist's sculptural installations, an absent female body. The theme of absence, which runs through her work, is discussed in an essay by Luis Perez Oramas, curator at the Museum of Modern Art, New York. The other essay by Lene Burkard, "On Vessels, Urns, Pots, Jars", focuses on the significance of the vessels made of clay, glass and other materials that have populated her recent installations.

The book is designed and edited by Semmes and Burkard, providing a colorful tour through the artist's larger than life-size installations. Photos are joined by images of earlier sculptures, installations, photographs and videos. A biography and exhibition history round out this illuminating view into Semmes' multifaceted work. Signed by the artist.

A Joyful Confusion by Victor Boulet (London, Lauren Monchar, 2003, \$25.00 paper) presents eight unrelated series of photographs from Norwegian photographer Boulet gathered together around an essays "In Absurdum" by Robert Meyer. From a neon sign repeated and repeated "Be a Jew" to horses on their backs in "Oblivion", the absurdities finally pack a punch leading to a final logic.

Frederic Amat (Valencia, Galeria Charpa, 2001, \$20.00 hardback) combined the work of this famous Spanish artist as well as his method of production. Images of the artist's paintings (full page) are collaged with photographs of the tools, structures and sketches in his studio creating a field of continuous marks where the two-dimensional is indistinguishable from the three-dimensional. A small book with a big impact!

Forbidden by Caitlin E. Perkins (Philadelphia, 2003, \$30 softcover) is an exquisite contemporary fable set in a paper that looks like brocade, containing eight duotone photographic images of Forbidden Drive which snakes through the Wissahickon Park of Philadelphia. In a limited edition of 100, this small book has fold-outs, sewn binding, and texts which haunt the walker through the park, emulating childhood fables and adult myths with reality rearing its ugly head even in such bucolic settings. Dedicated to women who encountered terrible attacks in this setting.

Penser/Classer (To Think/To Classify) by Mariana Castillo Deball (Maastricht, Jan van Eyck Academie, 2002, \$25.00) is a small paperback containing an archive of photographs of a workspace: drafting tables, diagrams, drawings, books, tools, models, puzzle pieces, pencils, and papers bound together with a strategic plan to do so, arranged in a specific manner. The items are added to the arrangement because of the ramifications they imply and "the elements are studied not for themselves but for their capability of belonging to a series...the main interest is to discover the maps, the routes that lead us to long term projects." The working process is frozen in photographs, as one strategy among many more.

Ésta es mi playa by Francesc Ruiz (Valence, France, Art 3, 2003, \$23 paper with sewn binding) is the result of a residence that Ruiz spent in Valence as part of an

exchange program for artists in Catalonia, Spain and the Rhône-Alpes region of France. Consisting of 124 black-and-white drawings sewn into eight signatures all of which are bound together. It can be taken apart and re-assembled into one large drawing or read in book form as a wordless narrative, a graphic novel. Whichever way you choose to approach it, you will experience the group of figures that populate the strange garbage-strewn landscape of the beach running after each other, romping, frolicking, fighting, drinking, swimming and staring out to sea in an allegorical and all-too-human world. A striking book!

Visiting Artist by Amy Sillman (New York, Regency Arts Press, 2004, \$20) is a diaristic reminiscence of a period of being a visiting artist, where problems loom rather than solutions, full of woe and anguish. It may seem familiar to some artists who have had difficult times by being a visiting artist.

The Guerrilla Girls' Art Museum Activity Book (New York, Printed Matter, 2004, \$10 paper) is a comic-book style call to action, and a parody of those cutesy books museums produce to teach children to respect High Culture. After sleuthing around in the galleries, board-rooms and financial portfolios of the Met, the Brooklyn Museum, the Whitney, the Guggenheim and the Museum of Modern Art, the G.G. present seven fun and funny activities designed to encourage readers to fight discrimination, unethical behavior and conflicts of interest in museums everywhere. Included are quizzes, a connect-the-dots museum floor plan, and a do-it-yourself museum store complete with arty sex toys and t-shirts with slogans the museums don't want you to see.

Docteurs-Pêcheurs et Partis du Bonheur Général by Yuri Leiderman (Valence, France, art 3, 2001, \$30 paper) is an amusing bookwork featuring fishing hooks, nets, flies, and reels paired with politically inflected adjectives such as liberal, conservative, patriotic, bourgeois, Communist, etc. The book is a graphic wonder using simple images to make design patterns of a linear format such as ornaments in printing, accompanied and animated by phrases describing political groups and movements. The pairings seem incongruous, but they really reflect the captions to a tee—pointed and comical at the same time. In French, but any Anglophile can make out the names of the parties—this is a typographical wonder and a political commentary as well.

Englishpublishing: Writing and Readings 1991-2002 by Colin Sackett (Ireland, Coracle; Sixtus/France;

Spacex, England, 2004, \$14 paper) is an anthology of writings of this book artist, designer and printer based in Axminster, England, who has been active since the 1980s. What he does is take peripheral information as source material and creates a way to energize the material into something new and inventive. Using book indexes, survey maps, radio commentaries, or even specimen sheets of type fonts, Sackett rearranges, edits and sifts through the material making language arise from the remnants into new, raw and untarnished art. The work is indeed typographical, but in a very special manner. Some of it seems like visual poetry, other pages seem like design. He has collated his essays, commentaries and unpublished pieces into a single volume in seemingly standardized form.

In anthologizing himself, he now allows the reader/viewer to concentrate on content rather than the process, so that outrageous intention and humor comes through this seemingly unconnected conglomeration of source material. Unrelated words, strikeouts make a kind of counterpoint on the page, creating a body of work that seems coherent, like a fugue of Bach or a symphony of Beethoven.

Light Bound: A Love Affair between Books and Light by Christian A. Peterson and Simon Anderson (Chicago, Sara Ranchouse, 2004, \$10.00 paper) is an artist book posing as a catalog for the exhibition by the same name, *Light Bound*, curated by Christian A. Peterson for the Minneapolis Institute of Art, a perfect fit with the Sara Ranchouse Romance Series. The back cover leads the reader to think this is another steamy romance, instead the romance is between photographers and books, especially those chosen for the exhibition including Sally Alatalo, Peter Hill Beard, James Henkel, Doug Keyes, Abelardo Morell, Alison Rossiter, and JoAnn Werburg who offer images that await the viewer's reading.

Simon Anderson's essay, *Ménage à Multiple*, is a musing on the ever-changing reputation of artist books and shows the relationship between photography, artist books and conceptual art. It is well written, wondrously clear, and revelatory as to sources (some of which even I didn't know) and with an emphasis on the importance of different kinds of photography and the artist book. It should be required reading for all book artists, students of book art, and those who think they know all about artist books. With the introduction of Fluxus into the discourse, the discussion changes radically into that very thesis—that artist books are radical and should be discussed as such. A very necessary item in your library!

Newspapers by Siemon Allen (Des Moines, IA, Drake University, 2004, \$20 paper) is a project by South African artist, Siemon Allen, investigating the image of South Africa in the U.S. press. The artist collected newspapers from several U.S. cities and highlighted every article that mentioned South Africa. The full-color catalog includes images from installations of the project using newspaper collections in Washington, DC and St. Louis. Essays by Cira Pascual Marquina, Lauri Firstenberg and the artist himself are accompanied by excerpts from a panel discussion, "U.S. Coverage of South Africa and the World," held in Washington, DC with panelists Adam Clayton Powell Jr., John Pepper, Roger Streifmutter, and Larry Kirkman. There is bio-chronology and selected bibliography. A fascinating study. Archiving the contemporary is an issue that needs to be discussed for many disciplines.

The Bird by Matt Singer (New York, Jack Spade Books & J & L Books, 2004, \$25 paper) is a series of color photographs captured by the artist in which people flipping the bird (making a gesture with their finger) seem to be doing it with gusto and humor usually used for less aggressive behavior. The smiles on each person's face as he raises high his middle finger give the impression that the photographer was exchanging the same gesture as he captured these exceptional highway moments on film. Embossed red cover.

Jokes by Lutz Bacher (Berkeley, 1987/2004, \$10.00 paper) pairs newspaper and T.V. images of politicians and entertainers with rude captions from a 1970's joke book. From Johnny Carson to Michael Caine, the cutting humor feels utterly contemporary. An interesting conceit.

Crimson & Clover (Over & Over) by Lutz Bacher (Berkeley, 2004, \$10.00 paper) is a color photographic documentation of the band Angelblood on stage during a performance in October 2003. The abstract images are beautiful and eye candy.

Urban Fauna Information Station by Bill Burns, Trevor Gould, and Mark Vatnsdal (Montreal, Toronto, Flock Gaggle Herd and Mercer Union, 2003, \$15.00 paper) tracks the itineraries of this swinging trio of artists who observe and log all manner of metropolitan animal life, from the goose lamp illuminating an apartment window to a butterfly collection at a nature lab and a person dressed in a gorilla suit. With photographs and no text, the Information Station's sojourn in Montreal and Toronto in the summer of

2002 shows images of ceramic cats, dioramas of deer in the natural history museum, painted puppies, bottled specimens, stuffed tigers and a snake or two all complemented by watercolors and photographs depicting scientific activities of this collaborative team.

Untitled (The Bird Book) by BB & PPInc (Robbie Guertin and Dasha Shishkin) (Brooklyn, 2004, \$20.00 softbound) tells the visual story of Baby Bear and Pezya who come across some unruly birds in delightful pages of whimsy and humor in full color. The cover itself is a handprinted linocut tells us the story of the birds flying all around the two friends surrounding them. At the end, there is a detachable postcard, and paper puppets for the reader to cut out. The artists have had a hands-on process for each of these little works of art. A must for every collection! One of the best of the year.

The Rape of Creativity by Jake & Dinos Chapman (Oxford, Museum of Modern Art, 2003, \$26.00 hardcover) focus on authenticity and the creative act as central themes. Bad boys of British art, the Chapman Brothers are known as much for their aesthetic of shock and provocation as for their skill as draughtsmen and object makers. From sculptures and drawings inspired by Goya, to their sexually reconfigured mannequins sporting Nike trainers and the epic sculptural work *Hell*, the artists create works of weird beauty, horror and excess.

This artists' publication features full color snapshots of the brothers' 2003 exhibition at Modern Art Oxford and essays on their work by artist and writer Neal Brown and curator Suzanne Cotter, which are ingeniously tipped into the back boards.

Illustrated History - No. 13 by Mariona Barkus (Los Angeles, Litkus Press, 2004, \$10.00) is the most recent in a series that chronicles contemporary social and political issues. Using actual newspaper texts, each postcard of eight presents a collaged image which is wryly humorous and sometimes cutting to go along with the true stories which appear in the newspaper. For instance, in this series there is the U.S. Patriot Act; Registered Frequent Flyers Avoid Security Lines; Power Napping; More Workers Without Health Insurance; Pre-emptive War; Nuclear Dump Tourism; Genetically Engineered Trees; Gluttony and Excess Materialism as Public Health Threat. What the artist always does is use the images to dig at the truth, show it for what the "real" news actually is—almost too much to take. So she sets up the reader to begin "smiling" at least, if not laughing out loud at the absurdity of it all. For instance,

Nuclear Tourism which was touted in Weldon Springs, MO has an illustrated that allows us to visit over 130 Nuclear Weapons at Sites in 31 States. Now isn't that "visiting America" the right way! To order this portfolio, send \$10.00 for single copy, \$18 for two to Mariona Barkus/Litkus Press, P.O. Box 34785, Los Angeles, CA 90034. Makes a hilarious gift to the right open-minded friends!

SPANISH ARTIST PUBLICATIONS

Exit Express is a 48-page tabloid newspaper that covers the arts of Europe for a Spanish-language audience. Published in Madrid, this art newspaper is in full color, covers more than Europe, and is totally dedicated to contemporary art throughout the world. The November issue included an interview with Juliao Sarmiento, the famous Portuguese contemporary artist. There is also an interview with Gerald Grunberg, the director of the library of Centre Pompidou. This appears 8 times a year in Spanish.

The publishing house, Exit Media, also issues a semi-annual type of annual "book", which covers one theme, called **Exit Book**. The 2004 issue is dedicated to Art & Feminism, with reviews of books by such writers as Hans-Ulrich Obrist, Francis Picabia, Gordon Matta-Clark and many more. The journal covers literature and visual arts from the Western world, with essays in Spanish.

The journal **Exit** appears 4 times a year covering Image & Culture, and #16 is dedicated to "Writing Pictures": Text as Image in Contemporary Photography And Art. Alluding to Henri Michaux, Antoni Tapies, Jean-Michel Basquiat and Ed Ruscha who have used text as a plastic element, they now turn to work by Jenny Holzer, Lawrence Weiner and Christopher Wool, where text becomes clear and direct content. With its focus on contemporary art photography, "Writing Pictures" is in that area of visual poetics. Included in this issue is an editorial by Rosa Olivares, titled "Words" followed by an essay "Between Language and Perception" by Rod Slemmons, Director of the Museum of Contemporary Photography, Columbia College, Chicago. Other essays deal with Walker Evans to Barbara Kruger and Shirin Neshat. There are five portfolios of individual artists: Victor Burgin, Jochen Gerz, Rogelio Lopez Cuenca and Canadian Ken Lum; and the American Matt Siber, interested in digital imaging and textual elements within the urban environment. There are images from countless other international artists from Sophie Calle to Gillian Wearing, among others. For

more information, e-mail to exit@exitmedia.net or go to www.exitmedia.net. The next issue of Exit will be dedicated to "Cities". This is a beautifully printed, amazingly interesting journal, designed with skill and clarity. The publishing house is Exit Express, San Marcelo 30, 28017 Madrid, Spain. **Exit Express**: 8 issues a year for 60 Euros (Europe) or 70 Euros (US and the rest of the world). **Exit Book**: 15 Euros for Europe or 20 Euros for U.S. and rest of world. **Exit Subscription** for 100 Euros (Europe) or 140 Euros (U.S. and rest of world.)

ELECTRONIC EDITIONS

Hypnerotomachia Poliphili by Francesco Colonna, the masterpiece of Aldus Manutius, the finest printer of the Italian Renaissance, has puzzled scholars for more than 500 years ever since its first appearance in 1499. Written in densely allusive, hermetic prose and illustrated with magnificently graceful yet profoundly enigmatic woodcuts, it has guarded its secrets up to this very day. Long treasured by bibliophiles, it has only recently received its first full English translation by Joscelyn Godwin, and come under popular scrutiny as the subject of the novel, *The Rule of Four*.

Widely considered the most elegant book of the Italian Renaissance, the unmatched original edition has not been available for close scrutiny and handling until now with Octavo Editions, which has used magnifications of up to 300% of original size at full resolution. Using a particularly wide-margined copy from the Lessing J. Rosenwald Collection at the Library of Congress, there is an introductory commentary by book historian Nicolas Barker as well as full bibliographical details and a supplementary essay. It is presented in Adobe PDF format on CD-ROM and is full compatible with Windows, Macintosh and UNIX operating systems. And the price is only \$30.00.

For the first time, its puzzling text and illustrations can now be examined as components of an integrated and purposeful artistic production, a kind of artist book. You can access Octavo Editions at www.octavo.com and see their other titles or call (800)754-1596.

Artist Magazines

Esopus magazine is a strange and wondrous magazine, eccentric, more stared at than flipped through, creating an artifact rather than an art magazine. It really doesn't look like any other magazine you read because it is visually soaring above those "regular" magazines, a team effort of first-rate designers, thinkers and editors working with money (high budgets), yet it has no

advertisements. I kind of read "Suppose" with only one "p" as its title backwards but it really is a stream in the Catskill Mountains, and suppose you had enough money to design a magazine, would it look like *Esopus*? But when you open the magazine, you find the name Tod Lippy, designer, editor, magician. And because he can make the kind of magazine he wants asking for \$10 a throw for each issue, I guess he can make another one on a twice-a-year schedule with a circulation of 5,000—well, it is not a magazine for information, but merely for delight, for eclectic devices and coffee-table performance.

#1 had a mission statement of a sort showing that its goal is to allow thoughtful creative people to reach a receptive public with the purest possible form of their expression. Beth Campbell's artist's project was about doing the artist's project and it is a beautiful handwritten fold-out; Don Bachardy shows portraits of the actresses from *The Stepford Wives*; Richard Tuttle interacts with a found object provided by *Esopus*; and much, much more including a CD of public-domain songs, where musicians were asked to create a song based directly or not on public-domain material. Eclectic results range from sound collages to deeply personal arrangements of familiar folk songs. And there is much, much more.

#2 (Spring 2004) includes a meditation on Kurt Cobain's poetry and anguish by Pamela Ivinski; 100 frames of Chantal Akerman's *La Captive*; Artist's Projects by David Scher, William Christenberry and Hilary Lloyd; another Found Objects piece, this time by John Brewton, and CD #2 where musician-couples were asked to use a "Missed Connection" listing as inspiration for a song..

Now you are asking how much hand-work can be done for a journal which costs only \$10. Well, his Canadian printer suggested a group of Hutterites, a religious sect much like the Amish, who do most of the work at affordable rates.

#3 (Fall 2004) has a CD titled "Product Displacement" with advertising slogans embedded in the lyrics, from the Baptist generals to the New Black. It contains compelling portraits of prominent artists by Marvin Lazarus, a nearly forgotten photographer with journal excerpts; an interview with the Wrens; Artist project by Jenny Holzer; 100 Frames of Bruce Conner's *Breakaway* and much, much more. Included is a small memo book of 1957 once belonging to Rudy Vallee recovered from a Santa Monica yard sale, contributed by Michael Rohatyn.

Lippy has subscribers in 40 states and wants to remain non-profit something that is between a book and a magazine named after a creek that runs clear and clean and enters a reservoir.

Topic, a New York-based journal, has as its fifth issue one based on Prison. They select one topic at a time and then publish only non-fiction responses to it with a young sensibility brought to the journal. But these are issues, rather than topics. This one exhibits policy arguments, sociological explorations and political tirdades from Guantanamo to prisoners in for life, from Brazil's Big House to a childhood of visiting hours to both parents; from tattoos to breaking out of Folsom prison 100 years ago. Nicely printed, fascinating variety. David Haskell is editor. \$10.00

Daylight Magazine #2 (Chapel Hill, NC, \$10.00) covers photographs by those who have gone to Iraq such as Susan Meiselas, Sean Hemmerle, Roger Hutchings, Bruno Stevens, Sheryl Mendez, Samantha Appleton, Daniel Pepper and Amir Hassanpour. These photographers present us with individual perspectives reflecting a personal interest or desire to share a very specific view or moment which has universal resonance to those who read the book after the news events. Photo journalism at its best showing Iraqi civilians as well as war-torn buildings, interiors as well as exteriors. Mind-blowing! Edited by Michael Itkoff and Taj Forer.

Carfire by John Ayala and John Furgason (New York, Field Office Resarch, 2003, \$40.00 paper, ed. 100) is a handbook of twenty-nine burned cars, documented in color, indexed with location, make/model, color and year (when identifiable), and situated on bird's eye photo maps. This is a deadpan pan across the gnarled and ransacked remains of New York City car fires. Comes with Tom Sachs Seal of Approval for the Printed Matter 2003 Holiday exhibition and catalog. The book is the result of a film by the same name.

BOOKWORKS BY Tom Sowden

A current MA graduate of Camberwell College of Arts, UK, Tom Sowden has explored the Non-place in artist books and digital media. In searching for the non-place, he means environments such as air, freeways and rail routes, mobile cabins, the airport, the railway station, the supermarket, hotel chains, leisure parks and large retail outlets. He has concentrated on two of these "non-places" which have the greatest impact on his life, i.e. the freeway and the supermarket.

He observes the users, the people and the surroundings through documentation and commentary. He rigorously records and photographs all the coach

seats that he occupies, isolating each seat from surroundings which become devoid of human presence. This has turned into a book, **Fortynine Coach Seats**, a handsomely bound softcover bookwork that simulates Ed Ruscha's famous bookworks, even to the leaving of black sheets at the end (see **Colored People** by Ruscha). Each seat is isolated on the page, but we know that it has been occupied many times by a social structure linked through the act of traveling in this same location. So in contemplating the space, we turn it into "place".

He is also frequently confronted with shopping carts in the local supermarkets. He also vigorously documents these shopping carts taking them out of context and into isolation again on the page, but this time the format is larger, the full title is **FiftyTwo Shopping Trolleys in Parking Lots** and he prints the isolated photographs oftentimes on the verso as well as on the recto, and playfully places the images on the page, so that the shopping carts change into their own characters: the shy, the bold, the sporty, or the lazy. He also retains the view through the trolley itself, allowing the viewer to see a glimpse of the gray, drab parking lot. The carts are waiting for the next customer to fill them and then empty them again.

Homeless People is a large format bookwork simulating a smaller book of Ruscha's, but this time the photos, still devoid of a human presence, are full photos of shopping carts in full context of parking lots, turned over on a street, outside the door of an office building, beside a tree, in a lumberyard, turned over by a tree, etc. The cart serves to represent the homeless person absent from the photo, but the human presence is ever-present.

10 Trips by Sowden is reminiscent of Laurence Weiner's work. This bilingual small bookwork (French and English) has the French phrases on the verso and English on the recto and "search and find" and "watch and wait" are at the top of each page. One journeys through the pages as the artist has journeyed for those 10 trips.

Sowden's enthusiasm for the bookwork and for his search for the "non-place" makes him one of the new generation of book artists who has found his medium in conceptual art by using the bookwork as his vehicle. It will be interesting to see how he finds his own voice in the midst of this new century's budding generation of book artists.

For more information:

Fortynine Coach Seats Travelling Along the M4 (London, Tom Sowden, 2003, ed. 49, £25)

Fiftytwo Shopping Trolleys in Parking Lots (London, Tom Sowden, 2004, ed. 15, £40)

Homeless People (London, Tom Sowden, 2004, ed. 15, £50)

10 Trips (Bristol, Sophie Tallis Editeur, 2004, ed. 25, £15)

Send orders to Tom Sowden, Centre for Fine Print Research, UWE Bristol, Faculty of Art, Media and Design, Kennel Lodge Road, Bristol BS3 2JT, United Kingdom. For more information, e-mail to Tom.Sowden@uwe.ac.uk

A MISCELLANY OF WONDERS

E.n.t.r.a.n.c.e.d by Maria Damon & Miekal and (West Lima, Wisconsin, Xexoial Editions, 2004, \$4.00 plus postage) is an interwriting of these two talented people in 2000 writing back and forth by e-mail, interjecting, adding to, and rearranging their own and each other's contributions as they expended the piece. By the time they finished, it was snowing regularly, and "descent into this flurry of omniscience" referred to the seasonal wisdom that comes with hibernation. Some months later, Maria Damon was given the task of laying out the text typographically. The visual poetry that she has created seems like letters enveloped by snowflakes and ice crystals, organizing the space using natural elements as decorating/organizing principles as well as materials. It is a wondrous world the reader enters. Write to Xexoial Editions, 10375 Cty Hwy A, LaFarge, WI 54639. Or <http://www.xexoial.org>

FO A RM, a magazine unique in that each issue is curated as an autonomous entity with much attention paid to the object of the book itself, rather than a simple review or "recent harvest" format. Issued twice yearly, #2, for instance is dedicated to dis/embodiment, while the first issue was dedicated to "Utility". An all-sound issue with CD is planned for 2005. The writers are anthropologists, inventors, poets, clergy, dancers, film theorists, Shanghai high school students, composers, researchers, and political activists in their pages. There is visual poetry, fiction, essays and everything else to delight the mind and the eye. \$7.00 from 122 Gates Ave., Brooklyn, NY 11238 or fo_a_rm@yahoo.com

Cornceptual Popstraction is an artist book created by five UCLA graduate students from five different backgrounds, with an introduction by their mentor and professor John Baldessari. This full-color 64-page book includes 10 pages by each artist separated by collages of photographs, drawings and memorabilia that form the guiding principal behind their self-generated title. Park yearbook, art piece and object, this is a visual romp through the complicated and beautiful world of five young, determined artists who became vital friends. Available from cherrydelosreyes gallery, 12611 Venice Blvd., Los Angeles, CA 90066-3703. E-mail: cherrydelosreyes.com