

# BOOK REVIEWS

## REFERENCE

**Taking the Leap: Building a Career as a Visual Artist** by Cay Lang (San Francisco, Chronicle Books, 1998, \$16.95) is based on seventeen years of experience of making a career as a fine art photographer and teacher. By trial and error, she learned over time the intricacies of the art world, building an active exhibition career as well as teaching photography at the university level. To guide her students, she founded the prestigious and popular Taking the Leap program for aspiring artists and writers. This book lays out the fundamentals as well as her philosophy of being committed without "selling out" resulting in a successful program that transforms students into working artists and gives them the tools they need to succeed.

Besides using quotes from artists, writers and philosophers on each page, Lang's own easy advice is do your homework and get organized. She advises artists to learn everything you can about the business of art: the decision-makers, their backgrounds, their preferences, what institutions and galleries are receptive to artists, and how to approach them. She provides step-by-step checklists, sample cover letters, and inventory charts to get organized and stay organized. In this way, she provides manageable ways to approach how to become a successful, exhibiting artist. And have fun doing it!

**Peepshows: A Visual History** by Richard Balzer (New York, Abrams, 1998, \$45) is a delicious invitation to look through your keyhole and see how your room changes. This manipulation of space, and the allure of entering a secret world from a single vantage point, explains the long fascination with peepshows. Luckily, Richard Balzer has an investigative streak, as a collector, and has researched the bits and pieces of the objects and images displayed in this book.

Unlike the Japanese rock garden, which was a means of self-discovery through internal meditation, the European peepshow was a means of expanding vistas and peoples' lives, expanding their world view. Balzer organizes this book chronologically showing how the peepshow was firmly established in the 18th century from Japan and China to the United States. And the fairs in Europe and elsewhere were the basic milieu for peepshows. Peepshowmen trundled their boxes far and wide to earn a living, and competed with other itinerant street entertainers for the attention of a crowd, until movies displace the peepshow at the turn of the 20th century.

With 186 illustrations, 111 in full color, you can imagine what a knockout this book is! If you want to know about tunnel books, pop up books, and their

origins, the peepshow certainly was an amazing form of entertainment. Includes bibliography.

**The Basilica of St. Francis of Assisi: Glory and Destruction** by Ghigo Roli (New York, Abrams, 1998, \$24.95 paper) is indeed a reference book, after the earthquake in September 1997. Luckily, Roli had just completed photographing the glorious frescoes by Giotto and Cimabue that adorned the Upper Basilica for centuries and have been one of the world's great art treasures. This book now serves with its outstanding images as the last photographs of the Basilica's intact vault. Instead of just serving as a celebration of the Basilica, this book now serves as evidence and invaluable documentation for the long, painstaking restoration that lies ahead. In addition, the book includes a series of images taken immediately after the destructive earthquake as well as an introduction by art historian Giorgio Bonsanti who describes the vault and its frescoes in detail. A must for all who care, for all who remember, for all who will attempt to reconstruct a lost treasure! Contributions are being urged for the World Monuments Fund/Assisi, 949 Park Ave., New York, NY 10028.

**PhotoSPEAK**, a guide to the ideas, movements, and techniques of photography, 1839 to the present by Gilles Mora (New York, Abbeville Press, 1998, \$19.95 paper) is a reference work A - W, a guide to anything you ever wanted to know about photography in succinct, direct definitions and short chapters. Organized by Gilles Mora, a French writer and editor, he now oversees the photographic program for the book publisher Editions de Seuil. There is a wonderful photographic time-line year by year through 1997. A must!

**The Citizen Artist: 20 Years of Art in the Public Arena, An Anthology from High Performance Magazine 1978-1998**, edited by Linda Frye Burnham and Steven Durland (Gardiner, NY, Critical Press/The Gunk Foundation or D.A.P., 1998, \$18.00) is a compendium of articles from *High Performance*, generating the voices of the artists that formed the foundation of the debates on concepts of the "public", of the "responsibility of the artist", and of the "purpose" and "meaning" of art. This book runs the gamut from Happenings through community-based art which we are witnessing today. This is a crucial sourcebook and teaching tool for all issues pertaining to public art. When art leaves the walls of the museum and gallery and enters the basketball court, the bathroom stall and the cement wall, there must be rethinking of what is art, who is the audience, and who is the artist, let alone the message.

This book is important as a discussion point for all of this. Bibliography.

### MONOGRAPHS

**Robert Wilson: Steel Velvet** by Jo-Anne Birnie Danzker (Munich, New York, Prestel, 1998, \$29.95 paper) is a stunning documentation of the exhibition of Robert Wilson on the centennial of the Villa Stuck in Munich from 25 November 1997 - 8 February 1998. Birnie Danzker not only elucidates this series of Tableaux and Installations, but also puts Robert Wilson historically into context and discusses his other projects. But most of the plates in this book are set against black backgrounds which highlight and emphasize the dramatic quality of all Wilson's work. In addition, there is a list of works in the show, an interview with Robert Wilson, the Watermill Ideas, a chronology of exhibitions and environments, and selected group exhibitions.

**From the Faraway Nearby: Georgia O'Keeffe as Icon**, edited by Christopher Merrill and Ellen Bradbury (Albuquerque, University of New Mexico Press, 1998, \$19.95 paper) is a composite biography consisting of critical essays, memoirs, and poetry, first published in 1992 and now available from the UNM Press.

The book is divided into The Work and The Woman, including notes, a select bibliography, and a description of all the contributors.

**The Heart of the Question: The Writings and Paintings of Howardena Pindell** (New York, Midmarch Arts Press, 1997, \$14.00 paper) is an anthology of writings by this dynamic woman artist who feels that she and others like her—blacks, women, artists—find and express their voice, assert their presence and command respect in the world arena. So, in this book, she has many voices: first, as an activist, then as a diarist with pages from her journals as an African American woman and artist traveling abroad; a memoirist; a social and artistic commentator; and as an art historian. For readers of *Umbrella*, it is important to cite the chapter on *Artists' Periodicals as Alternative Spaces*, originally prepared for **The Print Collector's Newsletter** (1900-1977) but now revised to include some more recent publications, but not many. This is an important contribution and can be ordered from the publisher at 300 Riverside Dr, New York, NY 10025-5239, if you cannot find it in your local bookstore.

### PHOTOGRAPHY

**Vineyard Summer: Photographs by Alison Shaw** (Boston, Little, Brown, 1998, \$18.95 paper) is a stunning book of full-color photographs offering an intimate glimpse of Martha's Vineyard where thousands flock

every summer. Shaw gives us special glimpses of the stripes of a bright beach umbrella, a red buoy in a blue chair, an ornate stained glass window, a field of blowing wildflowers, even the candlelight on Illumination Night in the old Oak Bluffs Camp Grounds. She has a great affinity for the light on the Island and now having discovered the energy of color photography, she communicates that energy to the viewers. A beautiful book!

**Legends: The Century's Most Unforgettable Faces** (New York, Life Books dist. by Bulfinch Press/Little, Brown, 1998, \$27.95) documents those people, notorious, glamorous, unforgettable, whose 15 minutes will never be up. It is also a tribute to computerized typography and design that this volume is a stunning design, perhaps moreso than any other *Life* issue in which these magnificent photographs appeared. Using red, black and white with only 30 color photographs included, this reminiscence nostalgically documents everyone from Judy Garland and Marlene Dietrich to Fidel Castro and Truman Capote, from Jackie Kennedy to the Beatles, and so many more. Playing with typography, the captions are in black and red, accompany each photo and add weight to each photograph. An amazing album.

**Generations of Women In Their Own Words: Photographs by Mariana Cook** (San Francisco, Chronicle Books, 1998, \$27.50) is an honest, straightforward and inspiring record of women's lives, in which the photographer has posed the female members of each family, and one can see the body language, the similarity of their physical characteristics, and the ties that bind.

Among these are a few well known women such as Whoopie Goldberg, Jamaica Kincaid, Mary Travers and Alice Water. But the other women are as important, some mavericks and feminists, some poets and chefs, engineers, politicians, schoolteachers, etc. The statements from interviews with these women are revealing and significant. But it is the introduction by Jamaica Kincaid about her relationship with her mother, her grandmother and her daughter that makes this book come together and become a tribute to women everywhere.

**Vile Bodies: Photography and the Crisis of Looking** by Chris Townsend (Munich, New York, Prestel in association with Channel Four, 1998, \$39.95) is an important exposé of how certain photographers work, and how their images are embedded in our culture and its visual traditions. But it is also an important essay concerning the ways the viewer, meaning all of us,

collectively as a culture and as individuals, use photographs and produce meaning from them. So taboos are explored, from the point of view of Joel-Peter Witkin, John Coplans, Jenny Saville and Glenn Lucford, Wendy Ewald, Sally Mann, Jouko Lehtola, Melanie Manchot, Nan Goldin and many more. Kids, Damaged Bodies, Ageing, Inside/Out and Death are explored through these photographers. I think this book is very important to understand one direction photography has taken in order to make us "squeamish" as viewers, or even "uncomfortable." The reader will better understand the past decade in clear and direct prose, enough to want to see the Video programs that went with this book. It is an important series, I am sure.

**Bordertown** with text and drawings by Barry Gifford and photographs by David Perry (San Francisco, Chronicle Books, 1998, \$29.95 hardcover) is definitely a contemporary *livre d'artiste* without the high price. It is a beautiful book, one which is created with consummate artistry, skill, ingenuity, and taste. There seems to be a symbiotic relationship between writer Barry Gifford and photographer David Perry, who in their trip along the US-Mexico border found the dark secrets and stark beauties of this chaotic region laid bare. From neon-lit bars to seedy hotels, from brothels to paralyzing poverty, *Bordertown* reveals a place where dreams and destitution live side-by-side, sometimes appearing even as one.

The embossed cardboard hardcover is enough to lure the eye and the mind inside with the stars, the destitution and the faith all available before even opening the book. The stories are both fictional and non; there are drawings, news clippings, poems, ephemera and that edgy mix of photos that seems to serve as the adhesive to it all. But the third name on this book has to be Martin Venezky, whose design makes this book thrilling. This is more than a published book, this is an artist's book, a true work of art, thanks to Martin Venezky. He is the glue that gives this book guts, nerve, heart and veins. Three cheers to a work of art created by an artist, and two others too! A treasure that should be in all collections!

**Mothers & Daughters in their own light, in their own words** by Catherine Koemptgen (Duluth, MN, Pfeifer-Hamilton Publishers, 1998, \$22.95) is an exploration of the relationship or the bond between mothers and daughters, at once mysterious, deep and highly charged. But these are not "famous" mothers and daughters, but rather unposed vital photographs of every-day women. There are vital statements from both mothers and daughters, and mementos and recollections. It is a deeply felt book, for the photographer has had the

confidence of her sitters. And they, of course, have confided their relationships with their faces, their expressions, and their eyes. The book is revelatory and profound. More an artist book than a trade book, this is a must for women, for photographers and for feminists! Pfeifer-Hamilton Publishers, 10 West Michigan, Duluth, MN 55802. (218)727-0500.

**A propos de Paris** by Henri Cartier-Bresson is a stunning collection of Cartier-Bresson's personal selection of 131 duotone reproductions of his best photographs of Paris, taken over 50 years. There are texts by Vera Feyder and André Pieyre de Mandiargues, who discuss the history of Cartier's Bresson's engagement with the city and its place in his achievement. (Boston, Bulfinch Press/Little,Brown, 1998, \$29.95 paper).

**The Europeans** by Henri Cartier-Bresson ( Boston, Bulfinch Press/Little,Brown, 1998, \$60.00 cloth) is a stunning collection of images spanning a period from the late 1920s to the 1970s. Not to be confused with a photographic collection entitled *The Europeans*, published in 1955, which was a portrait of postwar Europe whose occupants lived among ruins and still bore the mark of hunger, this collection includes a Europe where boundaries between individual countries appeared to be breaking down, and where the Cartier-Bresson traveled from the Scandinavian shield to the Yugoslavian *karst*, from the Breton granite to the Irish bogs, denying borders and customs, finding fragments of a great identity that defies the sometimes dangerous pursuit of nationalism. This is a recorder of little details which make humans participants in life and living, capturing the fragile reality of European "being".

## GENERAL

**Designage: The Art of the Decorative Sign** by Arnold Schwartzman (San Francisco, Chronicle Books, 1998, \$18.95) is the first book to examine storefront signs as a cultural phenomenon. In over 300 photographs of signs, Schwartzman focuses on Victorian, Art Nouveau, and Art Deco styles and periods from Paris to Sydney.

Divided into chapters organized by materials used to make the signs (mosaic, metal, tile and brick, glass and neon, paint and wood, stone and brick), Schwartzman first places the material into historical context, then features notable examples of each. Bronze lettering at Harrod's is featured, the art and brick facade of an antique pharmacy in Barcelona, and the neon signs of Miami Beach hotels are included. **Designage** serves not only as a historical survey mingled with nostalgia for signmaking, which is almost a lost art; it is also a

sourcebook for graphic designers and architects, travelers, preservationists, and nostalgia buffs.

**Design in the Fifties: When Everyone Went Modern** by George H. Marcus (New York, Prestel, 1998, \$29.95 paper) documents the decade of Eames, Mies van der Rohe, Levitt, Saarinen, Buckminster Fuller and Noguchi, Wegner and so much more. Marcus examines what it meant to be Modern in an optimistic, consumerist, postwar decade. Drawing on architecture, furniture and appliance design, as well as tableware, textiles, engineering, dime-store novelties, Marcus defines the style, taste, and even the hopes of a country emerging after the war years. With over 120 black and white illustrations, in addition to a 16-page color insert, this book serves to reassess a period which has been disdained at worst, or treated lightly at best, but which is now gaining popular appeal.

**British Modern: Graphic Design between the Wars** by Steven Heller and Louise Fili (San Francisco, Chronicle Books, 1998, \$18.95 paper) shows a combination of Cubism, Futurism and Vorticism which dominated the fresh and exciting images of a society in motion. Exhibiting posters, magazine covers, packages, advertisements, typography and other design ephemera, this engaging portrait of the time and place in which they were created. The 1927 Advertising Exhibition radicalized British modern design which affected the worlds of culture, fashion, travel, typography and industry. This book reflects the fine design that was inculcated during the period between the wars. Louise Fili and Mary Jane Callister outdid themselves, especially with the typography!

**Shelf Space: Modern Package Design 1945-1965** by Jerry Jankowski explores packaging for new aerosol sprays, TV dinners, canned beer, and molded plastics. There are designers for Salvador Dali's surrealist perfume bottle, or the Bing Crosby ice cream carton, but also Brillo soap pads and the Rice Krispies box, record covers (78s), children's games and toys, and so much more. Most of the material comes from the author's personal collection which he has collated over the past 15 years. From darning needles to soft drinks, this is a trip through nostalgia and consumerism! San Francisco, Chronicle Books, 1998, \$17.95 paper

**Going, Going, Gone: Vanishing Americana** by Susan Jonas & Marilyn Nissenson (San Francisco, Chronicle Books, 1998, \$19.95 paper) is an update of the original publication done four years ago, which shows that American social mores are changing as rapidly as the technology. The authors celebrate and eulogize the

essential stuff of mid-20th century life which have humbly and discreetly disappeared such as carbon paper, girdles, the milkman, the card catalog, suntans, the draft, and much much more. Of course, as we see what has been lost, we can anticipate what more will be disappearing. There are lots of black and white photographs to make anyone older than 30 reminisce, and even those younger will know what they never will have. Alas!

**The Situationist City** by Simon Sadler (Cambridge, MIT Press, 1998, \$35 cloth) is an important contribution to the widening literature of the Situationniste Internationale. Sadler, a Tutor in the Dept. of Art History at the Open University, investigates the artistic, architectural and cultural theories that were once the foundations of situationist thought, but applied directly to the form of the modern city.

In wading through the detritus of tracts, manifestos, and works of art that the SI left behind, Sadler locates the movement within European postwar culture, defining the unitary urbanism of the initial phase of SI, and relates the Urban philosophy to Archigram, Le Corbusier, discussing the situationist principles for the new city, and then showing plans for a new urban environment. Extensive notes, bibliography, index.

**Delivering Views: Distant Cultures in Early Postcards**, edited by Christraud M. Geary and Virginia-Lee Webb (Washington, Smithsonian Institution Press, 1998, \$55.00 cloth) reflects the heyday of postcard production when Americans and Europeans were traveling all over the world, expanding their control, and also taking home images of distant peoples in the form of postcards.

As a result, thanks to the contributions of six scholars, we discover how images of Plains Indians, World's Fair cards, and portraits from New Zealand, Australia, Japan, the Pacific Islands and Africa not only documented these distant cultures but prolonged the vast cultural differences between viewers and subjects. The authors show the differences between original photographs and their postcard equivalents, showing how many of the photographs were set-up with backdrops, costumes and props, colorization and patronizing captions, that perpetuated racist, sexist, and romantic stereotypes. Moreover, the postcard is discussed as souvenir, collectible and popular art form. Bibliography, photographic sources, index.

**Altars & Icons: Sacred Spaces in Everyday Life** by Jean McMann (San Francisco, Chronicle Books, 1998, \$16.95 cloth) is divided into Remembering and Forgetting, Celebrating Hearth & Home, Away from

Home, Planted Outdoors, Personal Icons and Meditating. This is a photographic celebration of these sacred places with 50 full color photographs, in which each altar is a unique personal expression, with stories that combine the human experience and from many different cultures and nationalities. Sacred places are exhibited in homes, workplace, outdoors, and even in cars.

**A Hut of One's Own: Life Outside the Circle of Architecture** by Ann Cline deals with everything from primitive huts to shacks, teahouses, follies, *casitas*, and diners, as well as autobiography and historical research. It is more a meditation than a historical document, dealing with personal philosophy on the importance of the hut in contemporary society. This is architecture with an edge, meditation with attitude. A completely original approach to rethinking architecture. Cambridge, MIT Press, 1998, \$17.50 paper.

**Conversations at the Castle: Changing Audiences and Contemporary Art**, edited by Mary Jane Jacob with Michael Brenson (Cambridge, MIT Press, 1998, \$25.00) is part of the Arts Festival of Atlanta in 1996. The book is beautifully designed, interlaced with color plates, footnotes on each page in the margins. The exhibition was not about public art, but it was about public issues in art. The question was: In American culture today, are contemporary art and the general public opponents or on the same side? Among the artists are Yukinori Yanagi, Regina Frank, Irwin, Ery Camara, Mauricio Dias and Walter Riedweg, Maurice O'Connell, Artway of Thinking. Each session is reported with menu, participants, discussion leaders, etc. This book is essential reading for anyone interested in public art, contemporary art, the dialogue between contemporary art and audience. Beautifully designed, this is a must!

**Louise Bourgeois: Destruction of the Father, Reconstruction of the Father: Writings & Interviews 1923-1997**, edited by Marie-Laure Bernadac and Hans-Ulrich Obrist (Cambridge, MIT Press, 1998, \$30 paper) is the culmination of more than 60 years of first writing a journal, and then notes and reflections. This book, whose title refers to a sculpture Bourgeois did following the death of her husband in 1973, collects both formal texts and what the artist calls "pen-thoughts": drawing-texts often connected to her drawings and sculptures, with stories or poems inscribed alongside the images. It also contains letters, interviews, journal entries, and fascinating asides on Duchamp, Miro, Mapplethorpe and other artists Bourgeois has known, as well as revealing autobiographical and emotional sources of her own work.

Her writing is compulsive and intense, particularly when she cannot sleep. Yet more than often, the writing is direct and strikingly clear. She is a cultured woman and knows art history, literature, and a sense of literary form. Her countless interviews have allowed her to comment on her own works as connected to the traumas of her childhood. And these writings also reflect the deep connection her work has with her biography. Liberally illustrated with 120 black and white photographs and illustrations, this is required reading for any and all artists. "Be ready to pay for your gifts in art. Be ready to pay for your debts in art. You are sacrificing your freedom for art."

#### **POETRY FOR ARTISTS AND THE WORLD**

Well, if you thought the first volume was great, welcome to a delightful menu for the Millennium: **Volume II of Poems for the Millennium (From Postwar to Millennium)** edited by Jerome Rothenberg and Pierre Joris (Berkeley, University of California Press, 1998, \$65.00 cloth, \$24.95 paper) is 902 pages packed full of the work of H.D., Celan, Gertrude Stein to John Cage, Jackson Mac Low, David Antin, the Fluxus poets, the Language Poets, Cobra, Ian Hamilton Finlay and more and more. And guess who is on the cover--none other than Tom Phillips' *A Humument!* If I were on a desert island, I'd take the two volumes and be forever pleased with myself and with Rothenberg and Joris, and all the poets too!

#### **CD-ROMS**

**Paul Klee: Dreaming Pictures** (CD-Rom) is the latest in a series called Adventures in Art by Prestel (Munich, New York, 1998, \$14.95, DM 19.80, £9.95, although geared toward children, has a delightful intermedial feeling with music, sounds, puzzle, and 14 of Klee's works examined through the eyes of children. 32 pages and full-color illustrations accompany the CD-Rom. A real joy, and you learn enough to make you read about Klee as well.

**Gilbert & George: The Fundamental Pictures 1996** is a great reason for the CD-Rom concept, where the two artists realize that all the shit, piss, blood, spunk, spit and tears pictures from the 1996 exhibition intercut with short video quotes taken from their South Bank Show. And G & G really prove that art can be good TV entertainment. They announce each work as if you were taking a tour of the show with them, and they use their wicked deadpan humor and their contemporary angle on this new technology. They really lend themselves to this new medium. For more information, visit their website, <http://www.gilbertandgeorge.co.uk> (AM)

## REPRINTS

### BIOGRAPHY & AUTOBIOGRAPHY

**Somehow a Past: The Autobiography of Marsden Hartley** (Cambridge, MIT Press, 1998, \$15.00) is now available in paperback during a renaissance of Hartley's art, a retrospective circulating throughout the country. The title is too elusive, since this autobiography is exciting, energetic and sheer pleasure, for Hartley was a witness to an age, a painter turned writer, giving us a visual record of a time he called a "cross 'tween a circus and a sacred affair" when everything was possible, and the artist's goal was simple to remake the world."

This edition is transcribed from Hartley's own handwritten manuscripts, accompanied by photographs (some never before published), notes, and an introduction discussing Hartley's fascination with autobiography in the context of his struggle with notions of self-representation in art. Edited with the introduction by Susan Elizabeth Ryan, this book is gossipy, discursive and self-distanced, and Ryan shows how this original version differs from two later ones in the Beinecke Library. A name dropper, Hartley really knew Alfred Stieglitz, Vasily Kandinsky, Gertrude Stein, Mabel Dodge, Eugene O'Neill, Robert McAlmon, and Charles Demuth, among others. Chronology, notes, index.

**Mark Rothko: A Biography** by James E.B. Breslin (Chicago, Univ. of Chicago Press, 1998, \$27.50 paper) is the first full-length biography of a fascinating, difficult and compelling artist of the 20th century, now available in paperback. Rothko comes to life, not as a depressed artist obsessed with private demons, but as an artist dealing with his inner drama and thus making his paintings much more accessible. Highly prized and praised, this biography is for all those interested in the 20th century, its art and the New York School.



## ARTREADER

The *New York Times* for 8 April has a fascinating article on "Creating a "Last Book" to hold all the others", which represents a project they are working on in the Media Laboratory at the Massachusetts Institute of Technology called "the last book". The book of the future described herein is really a book with a binding that could be made of leather, and hundreds of pages you can turn one at a time. You can even carry it around to bed or to beach, or even to the bathroom. Using E-ink (electronic ink), which can be applied to the page from within instead of by a press. If this sounds like a book from Mars, it isn't. It's the future--and whole libraries will be installed if all goes well. You will be able to animate illustrations, receive broadcasts that typeset themselves to create instant newspapers, yet you could unplug its power and carry it anywhere. There are a lot of implications, such as books will no longer furnish a room. All books can be collected, but they will be "old fashioned". Watch out, Gutenberg is watching!

*art journal* for Spring 1998 is dedicated to The Reception of Christian Devotional Art, guest edited by Pamela M. Jones.

*afterimage* celebrates its 25th anniversary by reprinting 17 news articles published between 1972 and 1994, reprinted in their original form with their original titles. The subjects are academic symposia, association conferences, film and video festivals, trade shows and other formal gatherings in the U.S. and Canada. Historically written by the editors of *afterimage*, this selection recognizes the mission to publish "news of current events in the field" and shows the writing talents and journalistic acumen of the journal's staff.

In its vol. 26, no. 1, there is a long article on *Early Video at the LA Women's Building* by Cecelia Dougherty; an article entitled *Artists, Books, Zines* by Janet Zweig with her take on artist books, including the founding of JAB, Granary's publications and some of her "favorite" recent bookworks, as well the zines she has selected which have "freshness and their strong individualized voices." In addition, there are articles on film, writing video art, etc.

*AARP Bulletin* for June 1998 has an article on Miriam Schapiro called "Miriam in Wonderland" by Kate Mulligan.

The *New Yorker* for 8 June has a feature on Dominique de Menil and how she transformed Houston into a world class art center.

**Art Newspaper** for June 1998 features an interview with Andres Serrano, whose show is at the Photography Gallery in London until 17 July.

**Smithsonian Magazine** for May 1998 has an article by Avis Berman on Ursula von Rydingsvard's wooden sculpture, featuring her commissioned outdoor sculpture for Microsoft's corporate headquarters. In addition, excerpts from the archive of AP are also included as part of our photographic journalistic history.

**Artlink** for June-August 1998 (vol. 18, #2) is dedicated to Public Art and covers Victoria, Queensland, New South Wales, South Australia, Western Australia and Tasmania, as well as some general articles about Public Art in regional areas, as well as in Europe and the US. Write to Artlink Australia, 363 Esplanade, Henley Beach, South Australia 5022.

**Art Papers** for May/June 1998 features *New Trends in Contemporary Art* with an interview with Sarah Charlesworth, Digital Imaging for Beginners, and hot new trends for the 90s. PO. Box 5748, Atlanta, GA 31107-5748.

The July/August 1998 issue is the *3rd Annual Artists' Survival Guide: Focus on Education in the Arts* which includes an article by Kim Wheetley, Director of the Southeaster Center for Arts Education in Chattanooga, Tennessee, advocating an emotionally and physically fulfilling path of arts-integrated education that reaches beyond classroom walls. Also, Sue Spaid has a playful defense of a fine arts education in the cyber era, while James Nestor has a timely look at the uneasy state of college-level art education. Helpful hints include Building a Web Site by Robert Ramsey, especially for Artists, as well as Nicholas Drake's lively interview with William Mitchell, a Massachusetts Institute of Technology thinker whose revelatory image of the future of the classroom endorses increased human involvement alongside new technologies. The change face of museum education is also discussed.

**pARTs Journal** for Summer 1998 is a fugue and variation on Minor White, generated by Vince Leo with other photographers and artists in the Minneapolis/St. Paul community reacting to it. Leo's reaction to the spirituality of photography is timely, current, and accessible. This journal is important and is available through membership. To communicate, phone: (612)824-5500; fax: 824-5511; [parts@bitstream.net](mailto:parts@bitstream.net)

**Front**, the publication of Western Front, 303 East 8th Ave., Vancouver, BC Canada V5T 1S1, contains an

article about Intermedia and Fluxus by Sharla Sava called *As if the Oceans were Lemonade*.

**Artbyte** is a new magazine of Digital Arts, and in the first issue, vol. 1, no. 1 (April/May 1998), Thomas McEvilley, renowned writer on art and a philologist, has written an article on "The Book: From Bone to Byte", which is in fact apt for such a new magazine.

**Eye** for June/July 1998 is filled with news about the Church of the Subgenius, Rev. Ivan Stang's interview with Sam Gaines, the retro cartoon *Kimba* and its influence on *The Lion King*, plus a great article on Kitsch on Weight-loss and Exercise fads, as well as reviews of books, magazines, zines, catalogs, video, games, freebies, the web and gimmicks. You cannot find another zine like this one! It's big, boisterous and weird! Send for it from Eye, 30' S. Elm St., Suite 405, Greensboro, NC 27401-2636.

**Small Magazine Review** (March-April 1998) includes a review by Bob Grumman of two internet sites: the UB Poetics Discussion Group at SUNY, Buffalo, which is hosted by Charles Bernstein. See [www.poetics@listserve-acsu.buffalo.edu](mailto:www.poetics@listserve-acsu.buffalo.edu) as well as Darren Wershler-Henry's Nicholodeon at [www.chbooks.com/online-books/dwh/index.html](http://www.chbooks.com/online-books/dwh/index.html) SMR is at Dustbooks, P.O. Box 100, Paradise, CA 95967. (It's part of **Small Press Review** at the same address).

**The Ampersand**, the publication of the Pacific Center for the Book Arts, has in its Fall 1997 issue (vol. 16, no. 4) a review of the Women in Printing & Publishing in California, 1850-1940 exhibition at the California Historical Society, as well as a very long article which documents the panel discussion on "What is an Artist's Book?" with curator Steve Woodall, Mills College Special Collections Librarian Janice Braun, and Artist/Teacher Frances Butler. Must reading! From PCBA, P.O. Box 42-443 1, San Francisco, CA 94142-4431.

**an** for May 1998 features Artists' collaborations. **an** for June 1998 features reviews of artist's books by Jane Czyzselksa. P.O. Box 23, Sunderland SR4 6DG, United Kingdom.

**Brooklyn Bridge magazine**, May issue: "Bound to be Discovered, Robbin Silverberg's one-of-a-kind books are meant to be read".

**The New York Times Op -Ed page** for 6 July had an article called "We Can't Save Everything" by Deanne B.

Marcum about what do we preserve, how do we preserve and at what cost? Preservation in general to called in question, as well as electronic storage. It has elicited a long thread on the Ex Libris List-serv, among others. Fascinating reading for librarians, archivists, historians and you too.

**n. paradoxa** is n international feminist art journal, which is semiannual. The title is a play on the discussion of a parasite which lives in the gut of a termite in South Australia called *Mixotricha paradoxa*. This parasite ha paradoxical and unexpected habits of survival and reproduction. This journal is indeed "para" or beyond, and doxa , or accepted opinion. Edited vby Katy Deepwell, this issue examined includes an article by Faith Wilding on "Where is the Feminism in Cyberfeminism?" as well as artits' pages, article on Pregnancy as a Philosophical Problem, an interview with Sara Diamond, Women Artists at ZKM., Karlsruhe, lots of reviews, as well as book reviews, online websites of women, as well as a list of worldwide film festivals for women. This is a beautifully designed, finely honed feminist journal out of England, published by KT Press. Volume 3 will include Body, Space & Memory, while Volume 4 will deal with sculpture and installation. Order from KT Press, 38 Bellot St., London SE10 )AQ, United Kindom. For UK & Europe, the cost is £18, or \$18.00 for US/Canada and the rest of the world. (Each issue is called a volume). You can pay by VISA, Mastercard too.



#### **UMBRELLA MUSEUM contributors**

Kathi Martin, Genie Shenk, Sue Ann Robinson, Buster Cleveland, Katherine Ng, Caroline & Gary Kent, Peter Smith, Elzas-Bellin Family, Maritta Tupanainen, Channa Horwitz, Sherman Clarke, Robert Allen, Marilyn Dammann, Johan Van Geluwe, Elise Watanabe, Beth Thielen

#### **UMBRELLA NEWS**

•Maureen O'Sullivan, mother of Mia Farrow and famed for her role as Jane to Johnny Weismuller's Tarzan, wrote a short story called "The Umbrella". It previously appeared in the *Ladies Home Journal*.

•*Umbrella Man Under Siege in New York City*, since the city of New York wants to ban street vendors or delimit their operations.

•If you didn't know what an "*umbrella municipality*" is, Netanyahu, the Israeli Prime Minister, has taught the world. With the extension of Jerusalem beyond the borders assumed by both Arabs and Jews, this "nomer" of the extension has entered the Umbrella Museum's archives.

#### **FUTURE EVENTS TO WATCH FOR**

**26 September - 3 January 1999: Contemporary Art from Cuba: Irony and Survival on the Utopian Island** at Arizona State University Art Museum, curated by Marilyn A. Zeitlin with work of 19 artists who are working in Cuba today, including Belkis Ayon, Los Carpinteros, Carlos Estevez, Luis Gomez, KCHO, Armando Marino, TONEL (Antono Eligio Fernandez), and Osvaldo Yero, among others.  
<http://asuam.fa.asu.edu/cuba/main.htm>

**16 September - 14 November 1998: One Text, Two Results: Printing on Paper & Vellum from the Bridwell Library, Grolier Club, New York City.**

**9 December - 6 February 1999: A Treasure-House of Books: The Library of Duke August of Brunswick/Wolfenbittel.**

**From Memling to Pourbus in Bruges, Belgium from 15 August - 6 December 1998.**

**Felicien Rops Exhibition in Namur, Belgium from 12 September - 11 October.**

**Frankfurt Book Fair. 7 - 12 October.**

**College Art Association 87th Annual Conference, Los Angeles, 10 - 13 February 1999.**