

Book Arts in the Pioneer Valley to inaugurate the Center for Books at Hampshire college, Amherst, MA at the Film & Photography Gallery through 31 March. Included a symposium.

Book Explorations '99 opened 5 March - 14 March including second juried exhibit of unique handmade artists' books, held in the 1908 Yankee Barn 35 miles south of Boston in Kingston, MA.

ARTIST BOOK REVIEWS

Most of these books can be ordered directly from Printed Matter, 77 Wooster St., New York, NY 10012.

REFERENCE

Figuring the Word: Essays on Books, Writing, and Visual Poetics by Johanna Drucker (New York, Granary Books, 1998, \$24.95 paper) is an anthology of Drucker's diverse writings previously published in literary and scholarly journals. The book reflects the fascinating coalescence of the practitioner-critic which gives a new slant not only on Writing and the Word, Visual Poetics and Artists' Books, but also on the mind of this extraordinary thinker. Not only a printer, a critic, an artist, a poet, a novelist and an essayist, this professor at the State University of New York at Purchase has driven the literature machine which has enhanced the bibliography and visual poetry to new standards and new heights.

Students and teachers alike will grasp onto new ideas of thinking about typography, about concrete poetry, about the alphabet and the use of language in the landscape, but now she adds a new take on the use of language in the new electronic frontier of cyberspace. This is essential reading, by far the best to inform the reader about what has gone on in the past and what is going forward into the new millennium. A wonderful anecdotal checklist of Drucker's artist books completes this important book, which has an incisive foreword by poet Charles Bernstein. Must reading.

Speaking of Book Art: Interviews with British and American Book Artists by Cathy Courtney (Los Altos Hills, CA, Anderson-Lovelace, 1999, \$29.95 paper) is the result of Courtney's position as Research Assistant for the Project in Book Art, 1995-97, "The Art of the Book 1960 to the Present" at Camberwell College of Arts in London. Interviewed are Ron King, Ian Tyson, Joan Lyons, Betsy Davids, Sas Colby, Telfer Stokes, Kathy Walkup, Susan King, Helen Douglas, Johanna Drucker, Paul Coldwell, Susan Johanknecht, Alisa Golden, Julie Chen and Karen Bleitz. All these artists represent presses, institutions, or workshops/programs to teach artist books or book arts.

Courtney, who has spent the past 15 years, writing distinguished essays about book arts and artist books in *Art Monthly*, catalog essays, as well as a recent book on The Circle Press, has been intimately involved in the growth and evolution of the book arts from the 1970s to the 1990s. She

feels that trying to find a definition for "artist's book" has avoided deeper issues which are more relevant. The interviews of British artists are included in "Artists' Lives" recordings which are part of the National Life Story Collection housed at the British Library National Sound Archive in London.

These interviews are part of the warp and woof of the field of artists who make books. Insightful and subtle, Courtney gets information from her artists in a fascinating manner. A must! (Order from Anderson-Lovelace, 13040 Alta Tierra Rd., Los Altos Hills, CA 94022 or from your local book dealer.)

do it is the exhibition catalog of an exhibition curated by Hans-Ulrich Obrist, circulated by Independent Curators Inc. Included are pages of performance scores by Christian Boltanski, Joan Brossa, Critical Art Ensemble, Jimmie Durham, Hans-Peter Feldmann, Ilya Kabokov, Mike Kelley, Alison Knowles, Chris Marker, Yoko Ono, Jason Rhoades, Rirkrit Tiravanija, Lawrence Weiner, Marina Abramovic, John Baldessari, Dan Graham, Allan Kaprow, Jiri Kolar, Annette Messenger, Nancy Spero and Franz West, among many others. Essay by Bruce Altshuler. \$12.00

John Cage (ex)plain(ed) by Richard Kostelanetz (New York, Schirmer Books/Simon & Schuster, 1996, \$18) is divided into The Man, The Works, The Legacy. This is a tribute to a man whose defense has been the lifework of Richard Kostelanetz, who has been writing about Cage since 1964. Perhaps misunderstood by many, Cage has found his Boswell, one who listened, learned, explored, explained and expounded. Here we have Cage for the neophyte as well as Cage for the seasoned listener, reader, follower. Compact, but wide-ranging, **John Cage** is indeed plainly explained with the enthusiasm and the personal engagement that is so much part of being John Cage. Kosty has it right. With a CageChrono, a Bibliography-Discography and an index, this is essential Cage for all artists, readers, philosophers, musicians, poets, avantgardists, and lovers of life. Is there anyone else?

Stars Don't Stand Still in the Sky: Music and Myth, edited by Karen Kelly and Evelyn McDonnell with an introduction by Greil Marcus (New York, New York University Press, 1999, \$19.95) is the first multidisciplinary book to discuss both popular music and the process by which it has been mythologized by its audience, its chroniclers, and its analysts. Included are essays by Anthony DeCurtis, Paul Gilroy, Lawrence Grossberg, Jessica Hagedorn, Dave Hickey, Greil Marcus, Paul D. Miller (aka DJ Spooky), Toshi Reagon, Ralph Rugoff, Jon Savage, Denna Weinstein and Ellen Willis, among others. Published in collaboration with Dia Center for the Arts, New York. Includes bibliography.

White Studies by Richard Hoeck and John Miller is a catalog/artist book created by the artists as the result of five glazed display cases at the Kunsthalle Wien at Karlsplatz, first discovered and utilized by Peter Fischli/David Weiss for an exhibition in 1993. Subsequently, they formed a temporary space for largely young Austrian and international artists within full view of passers by. The two artists decided to create *Outside Art* to gain a clearly recognizable profile and stronger resonance from 1999 onwards with two contributions a year conceived by specially invited curators. This is the result.

White Studies are devoted to the archeology of Northern America's (post)industrial to contemporary everyday culture. Herein are sober facts of White civilization, the image of "White Folk" in Western culture, bringing us back to the realities of everyday culture such as monster trucks, soap operas, pulp novels and canned beer. Various texts are illustrated including the cover and an opening. Essay is by Andreas Spiegl. The illustrations are a full accordion-folded illustration of the site in full color bound into the covers. Bibliography. (Vienna, Kunsthalle Wien, 1998, \$15.00)

MAPS

La ville d'à coté (Unmentionable neighborhood) by Penny Yassour uses the backdrop of the City of Marseille in France as a map, but includes text in both French and English with color images which tell the story of the remains of constructions built by the Germans in occupation, some bunkers serving as a discotheque during the 1980s, but also used by squatters, many of whom the author befriended. The artist also shows her own studio placed under the silo in Ein Harod Ihud, among other color images of life in this area of Marseille. A beautiful concept, beautifully produced. \$20.00 (bilingual text)

Hybrid Cartographies: Seoul's Consuming Spaces by Jeannie Meejin Yoon with text, photographs, concept and design by the architect-artist who has a practice in New York City. Born in Korea but raised in the United States, Yoon received her architecture degree from Cornell University and received a master's of Architecture in Urban Design from Harvard in 1997. With a Fulbright for research, she went to Seoul to pursue an independent research project that resulted in this little book of **Hybrid Cartographies**.

This bookwork shows the author's interests from cities to architecture to even book design. The concept for the layout of the book comes from a desire to represent the case studied sites in juxtaposition to one another yet not in a linear sense. She wanted the book to operate like a map, in fact like multiple maps, but still to be a detour and actually encourage drifting, browsing, even getting lost. Like the city, the book is about prescribed paths and open trajectories. Although as a book, there must be the finite but she wanted the book to turn in on itself so she used the concept of the Moebius strip which has no beginning and no end.

Printed on one sheet of paper that is 60 cm.x 60 cm. and broken down into a 25 square grid, the sheet is cut spiraling inwards along the grid and folded in such a way as to connect the center with the end module. The module is determined by the size to fit in a CD-ROM case (12 x 12). It is a very successful map, bookwork and concept. It also represents a city that has all the problems of the end of the 20th century with multilayers of problems and fewer solutions than most cities. You will learn about the city, about culture, about design and about the many problems of urban life in Korea. (\$18.48)

Soul & Psyche by Barbara Rosenthal (New York, 1998, \$15 paper) includes 150 surreal photographs which are resequenced in journal form with texts from 1985 - 90. Working at the Visual Studies Workshop Press, Rosenthal realized that the best way to deal with the text is to cut the words to essential understanding using those letters and symbols absolutely necessary for comprehension. With deep insights into High Art, Rosenthal's "Lumpy Potato Theory of the university," socio-political commentary and original 35mm black and white photos allows Rosenthal to continue her uphill struggle to find a place in this tiny, distorted universe.

Run Collection by Susan Ciancolo (New York, Alleged Press, 1998 (\$20) is a sketchbook of this artist-designer's fashion photos, sketches, ideas in Paris and New York which includes photos by a number of artists such as Aaron Rose and Anders Edstrom, as well as drawings by Francesco Clemente, Chris Johnson, Rita Ackermann, as well as Ciancolo and others. "This is about prayer, about life. This is not about clothing" writes Aaron Rose. Ciancolo is a hot designer, who has now as an artist been picked up by major stores. Certainly, something beyond fashion. A must!

analemmic: an equation of time by Leslie Bellavance (Atlanta, Nexus Press, 1997, \$22.00) is a small hard-bound bookwork in which the burnt orange pages show landscape and a folded down one side of a female face and another folded down side of a female face on the other margin. Texts included are small strips hidden under the fold with "If only I had worn a color that complimented the color of my eyes. If only I had kept my opinions to myself. If only I had won...." The text is also hidden on some of the pages. The text is a confessional against the background of a classic garden. A most beautiful, nostalgic confessional, a kind of interactive voyeur-type of bookwork that enters the life of two people, one of whom is not present. But you are!

Log Rhythms by Charles Bernstein and Susan Bee (New York, Granary Books, 1998, \$35 paper) is the collaboration between Susan Bee who illustrates the long serial poem by Charles Bernstein, a perfect collaboration because the illustrations and the setting of the type reflects the acrobatics of the text. There are fractured and re-sung nursery rhymes

as well as lists of "Bob's" businesses. The emotions elicited are dark and somber to wildly comic and even cuttingly political, as well as whimsical. The collaboration goes even further with Brad Freeman printing the drawings combined with text offset.

Sex Symbol for the Insane by Reverend Jen (New York, 1998, \$10) is definitely a self-published, handmade bookwork by avant-garde rocker, self-proclaimed "artist", poet, writer, and "activist" who disguises a neo-Marxist attack on the corporate state by writing letters to famous people, writing essays, hate mail, poetry, love letters, and monologues, besides biblical passages. Bound with duck tape, covers with phony fur and the spine covered with fabric as well, this bookwork certainly is an "eccentric" book by an "eccentric artist". And those famous Teletubbies are idolized. You either will believe all of these writings, or you will not, but at least give them a chance. I think the smiles, laughs and howls will make your day.

Twenty-Five Years Ago by Joan Lyons tells the story of a lost wallet, its contents mostly intact, retrieved 25 years later with some very old memories made new again. Edition of 250 copies printed on a digital copier with 24 pages. Miracles do happen! \$10.00 plus \$2.00 shipping from Joan Lyons, 176 Rutgers St., Rochester, NY 14607.

Book of Heads by Jin Lee is a work including white silhouettes of women in profile against black pages which deny the reader/viewer the easy, voyeuristic access of images of female faces and bodies that is common in contemporary media culture. Instead, we are presented with only an outline of female identity—no skin color, facial expressions, body language, hair and clothing styles. But enough clues are present to allow us to speculate on race, class, and self-image of her subjects. Of course, we rely on a lifetime database of stereotypes and opinions. It certainly reflects our prejudices and preconceived ideas about people. A remarkable work. \$10.00

MORNING STAR BOOKS

Bocktok I by Hans Waanders (Edinburgh, Scotland, Morning Star Publications, 1998, \$10) is a poetic tribute to the Russian Space program by using cigar box labels, rubberstamps, maps, an image of a bird, a postage stamp. The rubberstamps were cut by this prolific Dutch artist, whose bookworks on the Kingfisher (bird) are renowned.

Windhosen by Zoë Irvine and David Shrigley (Edinburgh, 1998, \$16) is a series of drawings and multilingual labels that have to do with clothes and wind, including sleeves, pants, windsacks, etc. A little book with much to convey.

Il Sole d'Inchiostro (Tarot Cards) by Linda Zanier (Rome, 1998, #25.00) is a set of original illustrations for Tarot Cards in an edition of 500. 22 full-size cards with fanciful

surreal illustrations in black and white with maroon and white card designs on the other side. The whole set comes in a velvet pouch. A wonderful gift for Tarot lovers and all others. Order from Linda Zanier, Via Felice Anerio, 29, 00100 Roma, Italy.

You Can't Read This by Chris George (\$35) is an artist's notebook reprinted for "public" consumption with the proviso that "This is my life. I'll carry it around with me for afterhours or longer folded and soiled...I fill my empty days with thoughts of you...The art of fastening sheets of paper (vellum, cloth, paper, etc.) together..to make into portable form a written or printed treatise...A headline from the NY Times: Given tools, they work the language", and the reader must really work to "decode" the handwriting. It is not the writing that stands in the way of these meanderings and thoughts, but the calligraphy is definitely a detriment. The bookwork is full of handwritten notes, thoughts, sentiments and reactive phrases, but the artist is definitely in control of not allowing the "reader" to penetrate these personal thoughts. Even with a fold-out and five adhesive-backed pages, one waits to have the time to "read" the book sitll again. But back cover tells us "You will Read this." And I guess I tried as you will too. Do we penetrate an artist's personal thoughts. And why would he or she allow us to do this? Or why do people keep journals? For themselves or for others to read? So many questions, not enough answers.

The Left-Handed Coconut by David Aron (New York, Alleged Press, 1998, \$20) is a story by painter and poet, David Aron, who writes poetically about two brothers who lived in a tree and then transitions to the Aborigines on an island, and an array of allusions to their art and to David Aron's art. The brother is found. A finely made bookwork by a multi-faceted artist.

Not quite seven inches by Rebecca Rothfus (Chicago, printed at S.A.I.C., 1998, \$6.00) is a nostalgic book about those toys that are saved, those that are lost, not being able to reach the floor, a xylophone.

Still not seven inches by Rebecca Rothfus (Chicago, printed at S.A.I.C., 1998, \$6.00) is a bookwork in a record sleeve set in a portfolio cover. It has child-like drawings of familiar things like a rocking chair, a children's blackboard, etc.

100 things you should do before you are 20 by Jonas Ekeberg (Oslo, Berlin, 1998, \$22.00) is a collection of photographs in black and white taken by Ekeberg from Oslo to Berlin to London, Barcelona, New York, Sweden and Denmark and a broad survey of a life. The centerfold is a palm tree printed across the two pages—the life is "ordinary" but not very common for anyone from the U.S. But definitely a young man's view of the world. A wonderful survey, a common touch to an artist book. Paperback, color glossy cover.

Duel Duty T3 by Pamela Flynn (Freehold, NJ, 1998, \$15) is a lovely little book on archival paper with two black threads playing against the white field. Each page has two black threads in various configurations. The binding has white threads. The threads seem indeed to be dueling, fencing, fighting and with no text needed. A hand-made bookwork in an open edition!

Cold Hard Facts is based on a "Dear John" letter from the woman to "John" about finding someone else. The letter is presented in facsimile and then images of the stock reports in the newspaper, or a sink, or a bust with the skull sectioned off, or a section of the Bible (St. Matthew) with "Fear them no therefore: For there is nothing covered that shall not be revealed; and hid, that shall not be known. Then there is a picture of a clock, the springs of a mattress, and the only words in the book are "cold hard facts" in all its manifestations. The artist is M.G. Schermerhorn, ed. 200, printed in Rochester, New York, spiral-bound, signed by the artist.

"Here's a song that we was all brainwashed with....Remember this "oldies but goodies"?" by Sheldon is entitled with the quote by Jimi Hendrix as he begins to play *The Star-Spangled Banner* at the Los Angeles Forum in April 1969. The pages of this bookwork are the actual parts of the American Flag with boards in-between each part of the flag. Two pages with red and white stripes, one page with white stars on the blue ground. Have we really changed?

Numbers Made Visible, by Paul Panhuysen, (Eindhoven, Het Apollohuis, 1997, ed. 4000, 100 numbered copies signed by artist, \$30) With texts by Paul Panhuysen, Remko J.H. Scha and Eric de Visscher, this is a beautiful boxed book that has a cover with 64 perforated holes, including a large black elastic rubber band and a cardboard square with 64 printed numbers that appear to be randomly placed but are actually in a sequence that allows them, if added together in any direction horizontally, vertically or diagonally to total 260. The card with the 64 numbers fits under the perforations on the cover. The book facilitates the story of the magic square of 8 by Benjamin Franklin first published in 1769 (London, England).

Panhuysen considered Franklin's magical squares as masterpieces of mathematical art and compares them to the Fibonacci Series and the golden section. He states that, "I like to include ideas of other artists and scientists in my work. These supply it with context and tradition. If things are around which already express what I have to tell, I'll employ and include these in my work...I don't focus on my person— although I do leave traces of myself in it—or on my position in art..It deals with the world and the society in which I live; with the question what man is and why he is here...The poetry of art does not derive from man being so extraordinary—he is not".

Each page in the book shows the sequential pattern that can be woven on the book cover with the elastic band when counting by ones, two's three's all the way to 64 pages. There are two articles at the conclusion of the book on the role of mathematics in the work of Paul Panhuysen. The first article, "Like a Salmon, Paul Panhuysen's Poiesis," by Eric de Visscher, is a wonderful discussion about, "the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful."

"Visual Patterns According to Formal Procedures," by Remko J.H. Scha, is an introduction of Panhuysen's use of simple mathematical formulas to create linear patterns, much like the search done in constructivism, neoplasticism and the Bauhaus. With a history of mathematical manipulations and formula as it was used in the music of Arnold Schonberg when he developed his twelve-tone method, Anton Webern's revival of the Dutch polyphonists and Oliver Messiaen's lessons in composition to his students who developed sophisticated serial music. This scholarly discussion is accompanied by diagrams, drawings and references.

This book is a creative and exciting exploration of numbers. In the broadest sense, it is an integrated expression of form and content into a whole concept: content expressing form and form expressing content. I am going to enjoy owning and spending time studying the writings in "Numbers Made Visible." It is a welcome addition to my library.

—Channa Horwitz

For European clients, order the book from Het Apollohuis in Eindhoven, The Netherlands.

StairMaster Anthology by Jonathan Horowitz (1997 \$25.00) documents the period between July 13, 1996 and November 25, 1996 when Jonathan Horowitz charted his 15-minute exercise routine on the StairMaster. In those 136 days he exercised for 60 of those days, each day is represented with one page of black and white dots showing the level of resistance the machine is providing. Printed on card stock, the book is spiral bound.. This book is representational documentation in book form, no more, no less.

—Channa Horwitz

The Teratologists by Marc Atkins (London, Panoptika, 1998, £5.00) is a two-color artist book of photographs and text in which the artist has captured an atmosphere, a feeling for a space, a room, a moment, and then a figure is drawn and caught by light. A figure has occupied the room, and then the figure takes over the space. Cinematic, palpable, emotive space. The artist has been an active photographer in Europe and in North America and is now based in London. Write to Panoptika, 10 Westgate St.,

London E8 3RN, England. This is a silent performance of lives.

CONCEPT ART

Ben Kinmont teaches a student workshop at Cranbrook called "Bring with You", which is an experiment in curatorial and art practices. Indebted to the earlier work of artist-curators and curator-artists such as Mel Bochner, Seth Siegelaub, and Lucy Lippard, the project investigates the possibilities of the publication as exhibition and the reasonableness of its temporary and financial economy. (Read "cheap") What occurred was the graduate students were provided with the following instruction: "Bring with You the description of an idea, activity, or object which you do not consider to be art, remembering its authorship and from whence its value emerges." The following pages are the result of the students meeting in a room with Ben Kinmont, producing the catalog exhibition, and then distributing it in a period of two hours! The distribution was the mailing list of the Antinomian Press and to the students themselves. For more information, contact Antinomian Press, 83 Murray St., 4th fl., New York, NY 10007.

LERY by Eva Maria Weinmayr (Munich, 1998, ed. 1000, \$10) tells the story of a visit to Bergamot Station in Santa Monica, California by the artist/author who visited Rosamund Felsen Gallery and asked the gallery about an etching series done by Bruce Naumann called "Fingers and Holes". Since the artist thought about the consideration of purchase after returning to Germany, she faxed the gallery to see if it would be possible to have a fax copy of the etchings. The gallery, in turn, faxed the images to Weinmayr. The dilemma that Weinmayr had is that she appreciated the faxed copies of the etchings as much as the originals. She then confronted Felsen with the idea that perhaps collecting the faxes was as important as getting the original etchings. So she was willing to pay for the fax copies. In turn, it created a dilemma for the gallery dealer, who felt that it would be counter to copyright law to charge for the faxes, since Gemini G.E.L. holds the copyright for the etched images.

As a response, Weinmayr sent Rosamund Felsen Gallery 500 copies of the edition, corresponding to one half of the total, as Felsen's share in the project. At least, offset lasts a longer time than faxed copies.

LUNA BISONTE PRODS

These booklets and books can be ordered from Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214 USA or from Whitewall of Sound Publication, Jim Clinefelter, 411 NE 22nd #29, Portland, OR 97232.

A Throw of the Snore Will Surge the Potatoes: John M. Bennett meets Stéphane Mallarmé by Jim Clinefelter (Columbus, OH, 1998) is a perfect marriage of Bennett's hilarious word poems intermingled with found illustrations. You may think that Mallarmé has arisen from his grave!

Zwirn 4/ (Winter 97/98) is A Rorschach Alphabet superimposed on pages of a motor parts catalog. The images mesh beautifully and reflect Burroughs' comment on the title page that "Language is a Virus." Published by Whitewall of Sound (Jim Clinefelter) in Portland, Oregon.

Bare Moon by John M. Bennett (Portland, OR, Whitewall of Sound, 1997) is **Zwirn 3**, a small booklet with silver ink superimposed on sepia-toned images of monuments in Prague.

Every Mail Artist is a Vorticist by John Bennett and Fernando Garcia Delgado is a small booklet with variations on a circular statement of the title over and over yet different each time printed on bright red paper.

Sample Example: Visual Lyrics by Jim Leftwich (Columbus, OH, 1998) are a series of typographical exercises on already printed pages that play one against the other to create visual designs, some quite legible, others not. The cover reads: "Do something that I can think of as art" on the front and "Do something that I cannot think of as art" on the back cover.

A LAXSON MASTERPIECE

Muse Measures by Ruth Laxson (Atlanta, 1999, ed. 150) is a masterpiece of thought, philosophy and layout. This visual poem about what's on "her" mind lets us know that it's on "our" minds too. One page says "We dwell in a matrix of boundaries." There are atoms, molecules and DNA. But is there only action or also reaction? And if so, do we go on in the midst of chaos? So many questions, so little time. The second art deals with Figments, small drawings that seem so powerful with pathos, seeking the soul in the middle of our five senses. Many of these drawings on vellum have paint applied by hand by the artist. And Part 3 is perhaps the most autobiographical and personal in any of Laxson's previous books, called "Aging and the Muse" and this reviewer can well understand all of this. This beautiful tract speaks of an aging woman artist who has her muse by her side at all times. When asked when she would retire, she responds, "When I can quiet my muse..." May she never quiet her muse, may she always "live in the language" in order to speak, to make things, and to react! This is a must for anyone who feels, thinks and sees! Ruth Laxson is a national treasure. (Order from the artist, 2298 Drew Valley Rd., Atlanta, GA 30319).

MAIL ART

The E-Mail Interview with Guy Bleus: Mail Art from Surface Mail to Cyberspace by Ruud Janssen (New York, Ragged Edge Press, 1998, \$5.00) is a gift by Joel Cohen of Ragged Edge Press in New York to Guy Bleus of Wellen, Belgium interviewed by Ruud Janssen of Tilburg, Holland who has been doing many interviews with mail artists throughout the world. This interview includes portrait of the

artist, a centerfold in color of Bleus' e-mail zine, envelopes sent to Ruud Janssen by Bleus.

Art/life (vol. 19, no. 2, Issue #200!) is a celebration in itself, having reached their 200th issue! I do not remember any artist publication reaching that issue number and demonstrating it! At any rate, three cheers to a magnificent work of art, one which is an assembling of artists from all over the world. Advertised as the "original and longest continually published artists' periodical of the 20th century", **Art/life**, the creation of Joe Cardella, lives up to its reputation in this anniversary issue with contributions from over the U.S., Canada, Germany and Spain. The cover is a construction by Mel Zaid, a contributor since 1981 which is a typographical construction about 200 issues! In fact, Zaid describes in the early pages how he created this three-dimensional cover.

Thomas Larson writes a wonderful essay on **Art/life** and its importance. The pages really shimmer, for each one of them has dimensionality and intention, a creative vitality that emanates throughout this issue. This periodical really finds its way into the hands of collectors, into the hands of the artists who contribute to it (since there is no payment involved) and eventually to those who are curious enough to buy it, take it home, and perhaps get hooked into subscribing. Joe has always considered this a means of collecting art, so that the \$250.00 for 6 months and the \$450.00 for a year allow the collectors to accumulate a museum without walls, a collection without regard to high priced insurance. It is a demonstration of the wide-ranging talents of so many artists who give of their own creativity to a distribution system that works! With an edition of 150, find it at Rizzoli and other outlets or write to Art/Life, P.O. Box 23020, Ventura, CA 93002.

Netmail Yearbook 1998: Lyrik, Kunst, Grafik, Dada (Minden, Germany, Mail Art Mekka, 1998, \$100) is an amazing anthology of the activities of Peter and Angel Netmail, their activities and their outreach in the world of alternative media including mail art. This is a rich collection of contemporary artist portraits, surrealist drawings and color images as well as artist postcards and new media such as faxart, as well as poetry, social satire, and many color pages. There are original artistamps and stempelkunst in true Dada style.

This is the documentation of one year's local/global networking creativity, linked to international project based at Culture Centre BUZ, and centered around the 1200th anniversary of Minden, Germany; the Open Air Gallery with international art on public billboards, the collective film with 200 contributions for the jubilee from all over the world, and the "Minden meets Minden Project" including the portraits of 8 Mindentowns from Malaysia to Nebraska and from Luxembourg to Canada. The 8½ x 11" anthology is a remarkable tribute to two people who care about networking,

who do outreach beyond the call of any two people in the Mail Art world and who use video, audio, rubberstamps, mail art, artistamps and so much more to create a picture of a small German town that they have put on the map! Order from A & P Netmail, P.O. Box 2644, 32383 Minden, Germany.

JOURNALS

PetitGlam #3 (style, culture, fashion) comes out of Japan (Tokyo, Petit Grand Publishing, 1998, \$20) is Paradise in Pictograms issue with Dick Bruna, Geometric Toys, Picture Books, Designer's Pictograms and a separate White Book by Tam Ochiai inserted in the plastic jacket. This is a wild and wonderful take-off on style from a Japanese-Italian point of view. Artist books by the late Bruno Munari and Lela Mari, books by Leo Lionni, as well as Josef Muler Brockman and Alan Fletcher, Shel Silverstein and Paul Rand, design by Saul Bass and Henry Wolf and so much more. All in living color.

Public Issue 17, edited by Christina Ritchie & Jacob Wren, is devoted to **Talk** and includes work by Hans-Peter Feldman, an interview with E.M. Cioran & Jason Weiss, a conversation between Henrik Hakansson & Terry R. Myers, an interview with David Hickey, an address by William H. Gass on talking, an interview with Tom Folland, drawings by David Shrigley, and many more. This journal, published in Canada and edited by Ritchie & Wren, is fascinating and of course, this one lacks a Talk by David Antin, but what can you do when you live in Canada and want the whole world "talking" for you.

Trans #5 (with CD included of The Poetics Project by Mike Kelley and Tony Oursler with many musicians) includes artist pages by José Antonio Hernandez Diez, and Matthew Ritchie and Roberto Obregon, as well as project sites, a telesymposium about the Representations of Violence continued from Number 4, and reviews by Luis Camniter, Dan Cameron, Maureen Sherlock, Noah Chasin and much more. This is an award-winning periodical for its high quality of articles and its serious criticism. It covers Colombia, Argentina, Peru, Mexico, Chile, Brazil and the Americas. \$15.00 for The Americas, \$17.00 for Europe.

Zingmagazine, a curatorial crossing (Vol. 2, Winter 99) has several curated projects by Klaus Biesenbach, John Connelley, Luis Macias, orfi, Gavin Wade, Brandon Ballengée, Elizabeth Cohen and Thomas Rayfiel as well as a long list of reviews as assemblings. \$10.00 and that is a bargain. If you know what's going on in New York, this is far more demonstrative than the slick art magazines. There is energy in these pages!

Tabellae Ansata: Artists' Books, Bookbindings, Books for Kids is a new periodical, taking its name from the lesson tablets in ancient Rome that school children used. These

tablets were square or rectangular with one or two handles. Usually made out of wood, they could also be ceramic, metal, bone or whatever material was available. Frankly, I feel the title is "esoteric", almost too much so, which immediately delimits the audience. But let's go on.

Totally in black and white except for the cover, the majority of the articles are "how to" and technique. The journal opens with a two-page spread on Peter and Donna Thomas and their accomplished book art. A how-to on tape bindings is followed by a featured article on Elaine Benjamin's bookworks. Then, there is an article on Suminagashi, then how to make pulp paper with children, then Iris Printing, the title design of the magazine by the designer, envelope art, how to create secret slipcases, teaching children how to make books, followed by exhibition reviews, book reviews and listings. This is a fine beginning. Send for subscriptions to Tabellae Ansata, P.O. Box 9889, Birmingham, AL 35220-0889 and pay \$25.00 for U.S., \$27.50 for Canada and Mexico, and \$30.00 for all other countries. Tel: (800)750-2199 and website at <http://tabellaeansata.com>

FEATURED ARTIST

Stephanie Ognar of Champaign, Illinois is involved in text-based work as well as installation. An extension of this work is video in which she uses video in order to make bookworks such as nickelodeon books (or photo flipbooks). "In order to address the audience, you have to know how to relate", says Ognar. To be an artist, you try to seduce an audience. As a cartoonist worked to make a nickelodeon book work, so Ognar uses the video camera in order to make photo flipbooks, so that the locus of action is in the hands of the viewer. Using herself as a subject, she has digitized video stills with software such as Qucktime video program and the flipbook program. It sounds easy, but it is really labor intensive. She has a series of 15 bookworks planned, of which 10 are completed. She is also blessed with natural beauty, looking like a refined double of Hillary Clinton.

The perennial **Wink** has a twist, where she pushes her hair away from her eye so you can really see her wink. In **Flash**, she seemingly knows the camera is in front of her and she opens her eyes wide and looks into the camera. In **Kiss** she throws a quiet kiss and then closes her eyes, opening them later to see what the reaction may be. In **Glance** the camera finds her face turned away and then she turns around, glances, shyly looks down, and turns away from the camera again. In **Bed** she turns over to find the camera in her waking eyes, and gazes at the camera, not too happy about the voyeur approach of the camera. In **Berry**, she smiles, takes a strawberry into her mouth, pulls it out and smiles still holding the berry. In **Bath**, she is under water, blows bubbles, picks her head above the water and looks into your eyes as if to say, what are you doing looking at me enjoying my bath? In **Coat**, she has a ski jacket on with a hood which is fur edged, and she literally twists out of her hood, pulls the zipper down, twists out of her jacket and comes forward into the camera! In **Stare**, a tour de force, she sternly stares into the camera and blinks when everyone else blinks so that the realism is amazing. And you know what **Yawn** must be like, and it is better than you can imagine. Thus, Ognar tries to get a balance between recapturing daily actions and chance, yet performing 5 - 10 takes in order to feel natural, thus faking to be truthful. There are similarities to flipbooks you have seen, but this time there is magic! Your own personal movie—and very engaging. \$12.00 each from Stephanie J. Ognar, 316 S. State St., Champaign, IL 61820.

