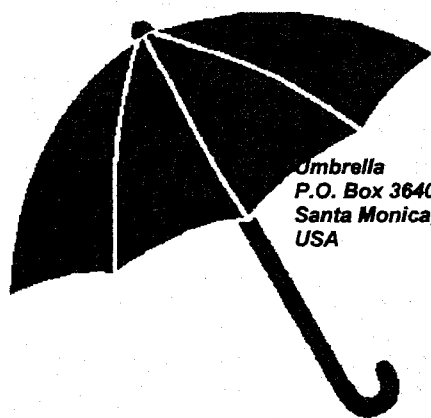


Competition—and is launched skyward on an adventure of truly intergalactic proportions. The characters in this tale are amazingly inventive with the Eldest One, Musical Inquisitor, the Breather, the Stickman, the Skot, the ButtonPusher, and Prodmens, among others. You will learn to love Sprocc for his creativity and for the great competition he enters, which will probably change your idea about Rock concerts. For Sprocc and his band combine the Ancient traditions with the new wave inspiration to make songs such as the Worst Band in the Universe, Let's Go! (Back to the Big Bang), Planetfall, 90 Light-Years from the Sun, and W.Y.S.I.W.Y.G. all recorded on the CD for this intermedial experience. In act, the recording has been "sonically translated for consumption by Earth-based life forms. These 48 pages in full color defy description. It takes you to Blipp and Gamma and lots of new places in a totally cosmic musical adventure!

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EXHIBITION CATALOGS

Breaking Type: The Art of Karl Kasten (San Francisco, San Francisco Center for the Book, 1999, \$15 softcover, \$25 hardcover) documents an exhibition of UC Berkeley Professor and printmaker Karl Kasten who has revived a long-lost monoprint technique developed by Gauguin at the turn of the century. This technique combines the immediacy of a drawing with the texture of a monoprint, giving it a unique accessibility and adaptability.

The exhibition of Kasten's book production as well as his printmaking was shown both at the Center for the Book and the California Heritage Gallery in San Francisco. Curated by Susan Landauer, Chief Curator of the San Jose Museum and the Center's founding curator, the exhibition's catalog has 64 pages, many four-color plates and duotones, as well as an introduction by Robert Flynn Johnson, curator of the Achenbach Foundation. Included is an interview with the artist, chronology, bibliography, and the curator's essay. Order from the San Francisco Center for the Book, 300 de Haro, San Francisco, CA 94103.

Dupuy Chez Conz documents the editions created by Jean Dupuy with Francesco Conz between 1989 and 1991, which have been given to the FRAC Bourgogne (fonds regional d'art contemporain, Burgundy, France). The cover consists of photographs of all the Fluxus artists photographed by Francesco Conz of Verona, Italy, whose Editions Conz are world-renowned. Dupuy is known for his use of his own handwriting to accompany his work, usually using colored pens of all shades. But in this volume, Dupuy writes the text, a kind of memory track of his collaboration with Francesco Conz. This is a French/English edition with 80 pages and color and black and white illustrations. 100 FF from Editions du Fonds Regional d'art Contemporain de Bourgogne, 49 rue de Longvie, 21000 Dijon, France.

Off Limits: Rutgers University and the Avant-Garde, 1957-1963, edited by Joan Marter (Newark, Newark Museum, 1999, \$60 hardcover, \$30 paper) reveals the beginnings of Pop Art and the avant-garde movement of the sixties, centered around a group of Rutgers artists who came together on the campus of the university during the 1950s who revolutionized art practices and pedagogy. With more than 140 illustrations as well as interviews with Allan Kaprow, Roy Lichtenstein, Lucas Samaras, George Segal, Robert Whitman, and Geoffrey Hendricks, this catalog also contains essays by Simon Anderson, Joseph Jacobs, Jackson Lears, Joan Marter, and Kristine Stiles. This very significant exhibition also documents for the first time "Project in Multiple Dimensions," a previously unpublished statement by Kaprow, Robert Watts, and George Brecht about their

commitment to art and technology, and an uncanny prediction about the future of art.

Since Rutgers was the place to be during the late 1950s and early 1960s, this exhibition and its documentation of Allan Kaprow's first Happening, Roy Lichtenstein's first Pop paintings, George Segal's earliest figurative tableaux, and proto-Fluxus events and Conceptual Art by Robert Watts and George Brecht were all made or took place on or near the Rutgers campus. And the rest of them attended or dropped into John Cage's experimental composition classes at the New School in Manhattan between 1956 and 1960. The chasm between art and life is obliterated by these artists, who use real objects, real space and time, and actual living human beings. This monumental exhibition reflects the importance of a moment long overlooked and now resurrected by new scholars and historians who are filling in the gaps. Chronology, bibliographies, index. A must!

Stenberg Brothers: Constructing a Revolution in Soviet Design by Christopher Mount with an essay by Peter Kenez (New York, Museum of Modern Art, 1999, \$19.95) is a stunning documentation of a remarkable exhibition of two brothers, Vladimir and Georgii, who shook the world with stunning design. From set designs to film posters, costumes and early Constructivist paintings, drawings and sculptures, from book and journal covers to inventive engineering techniques to make theater design work for them, the brothers were amazing—and until the death of Georgii in 1933 in a motorcycle accident, the two brothers changed the face of design in the USSR and beyond. With the idealization of the machine, the brothers took off and Bolshevik ideas were corroborated with their integration of machine elements in their many posters. This is a stunning catalog with 65 color and 12 black and white illustrations.

Defining Eye: Women Photographers of the 20th Century: Selections from the Helen Kornblum Collection by Olivia Lahn-Gonzales, Lucy Lippard with an introduction by Martha A. Sandweiss (St. Louis Art Museum, 1997, dist. by D.A.P., \$35 paper) shows the work of an international array of more than 80 women photographers drawn from a private collection. Most of the works in the exhibition are vintage prints, and many are published for the first time in the catalog. Among the photographers included are Berenice Abbott, Diane Arbus, Flor Garduno, Nan Goldin, Gertrude Kasebier, Dorothea Lange, Tina Modotti, Ruth Orkin, Cindy Sherman, Carrie Mae Weems and Hannah Wilke, all of whom have contributed to the history of art and of photography. The 158-page catalog is fully illustrated with a foreword by the collector herself. This is a stunning catalog, with bio-bibliography for each artist and truly stunning images.

Chromaform: Color in Sculpture by Frances Colpitt (UTSA Art Gallery, University of Texas at San Antonio, dist. by Univ. of Washington Press, 1998, \$20 paper) is a wonderful exhibition catalog of 56 pages, exploring the work of everyone from Chris Finley and Caren Furbeyre to John McCracken and Jessica Stockholder, with each artist written about by a different writer. As a result, it is a rich and diverse mix with full-color full-page plates for each work. There are bio-bibliographies for each artist. This show is traveling through June 2000 to Las Vegas, Las Cruces, NM, Rohnert Park, CA, Wichita, KS and ending at South Hadley, MA in Mt. Holyoke.

A Painter's Poet: Stéphane Mallarmé and His Impressionist Circle, curated by Jane Mayo Roos with many assistants, was held at the Leubsdorf Art Gallery of Hunter College of the City Univ. of New York in February and March 1999. The first part is an homage to Mallarmé by such scholars as Mary Ann Caws, Yves Bonnefoy, and Carter Ratcliff. There are passages by the poet on Manet, Whistler and Morisot. Then there are many papers on various aspects of Mallarmé with chronology, bibliography, and index. This is an important contribution to the growing literature developing around this important poet and philosopher, whose influence on all the arts is being recognized by all generations of scholars.

Jim Pomeroy: A Retrospective commemorates a life full of art of a dynamic, energetic, truly original artist, who lived each day full of art and curiosity. Born in 1945, he made a mark on many lives and did memorable installations and performances throughout the U.S. As a "maverick survivalist", he took political stances but always meshed with humor. His tongue-in-cheek sometimes stuck out at the ridiculous political situation, at the outrageous kinds of activities humans get into, at the art which seems so superficial except when Jim went to work and using his 3-D glasses, he made us interact with him and work to enjoy those multimedia performances well before there were computers and hardware to make it all so very easy. Jim explored and invented all the time, so it is not strange to find him as a the "mad professor" with his 4-eyeglasses, wig and his Nimslo camera. This catalog, in fact, is equipped with a pair of 3-D glasses.

Pomeroy was a fixture in San Francisco, when he helped found Langton Arts, an alternative space that was so active that it was hard to avoid the performances, installations, and exhibitions over the years. And he believed in artist publications, so that there was a publishing program as well at Langton Arts. But he was more than a performer, because he was a scientist, writer, instrument maker, social critic, teacher, activist, iconoclast nutty professor, punster,

bachelor, *bricoleur*, proverbial skeptic, pundit, standup comic, scared clown, one-man-band, jack-of-all-trades, basement inventor, avenger of the avant-garde...and so much more! And he was the co-founder of Langton Arts, now known as New Langton Arts. Then he left to teach New Media in Arlington, Texas at the University of Texas in 1987. He died because of an accident in 1992.

This catalog of 70 pages contains homages to Jim by Paul DeMarinis, Jim Melchert, Constance Penley and Tim Druckery. It also documents the life and work of Pomeroy, including color and black and white reproductions of Jim's photography, performance, video and installation works. The cost is \$25.00 plus \$3.00 postage and handling from New Langton Arts, 1246 Folsom St., San Francisco, CA 94103-3817.

Eleanor Antin by Howard N. Fox, with an essay by Lisa E. Bloom (Los Angeles, Fellows of Contemporary Art/Los Angeles County Museum of Art, 1999, \$24.95 paper, dist. by D.A.P.) documents the more than 30 years of art practice that Antin has accomplished with wit, inventiveness, and poignancy. In this catalog, there is an exhibition history, a performance history, a film and video history, selected bibliography, as well as a checklist of the exhibition. In addition, there is a dialogue with Eleanor

Antin with Howard Fox. Beautifully designed and printed with many color illustrations, as well as black and white, this catalog captures somewhat the many aspects of Eleanor Antin's energetic and dynamic art. Her humanity shines forth even in the documentation, so we only wish that Antin dances into our lives for decades to come.

The Complete Works of Roland Barthes by Sam Erenberg, an installation which appeared at Sandroni Rey Gallery in Venice, California from 12 June - 10 July 1999 is documented in a beautiful catalog, with an essay by Rosanna Albertini. The installation consists of a table holding the books of Roland Barthes, each bound in a different color cloth. The wall pieces are color photos of friends and artists who each are holding one volume of the Complete Works. If you are interested in books, in Barthes, in conceptual artist Sam Erenberg, this is an essential catalog. \$15.00 from Sam Erenberg, 947 25th St, Santa Monica, CA 90403.

RESOURCES

As an alternative source of information about the **Alternative Traditions in the Contemporary Arts**, go to <http://www.hamfa.berkeley.edu/ciao/> This collaborative site links ATCA to Berkeley, the Electronic Café, Franklin Furnace, the Getty, the Hood Museum, the national Gallery of Canada, the Tate, and the Walker.

•**Art in the Public Interest** and Virginia Tech have announced the creation of the Community Arts Network (CAN), a new information network serving the field of community-based art. CAN is developing a searchable Internet database on the history and current activities in the field; information services and communications; online learning and a training directory on the Web; as well as a physical archive at Virginia Tech.

The first phase of the initiative is APINEWS, a regular newsletter, now available by e-mail and on the Web at <http://www.communityarts.net> Edited by Linda Frye Burnham and Steven Durland of API and hosted by Virginia Tech, *APInews #1*, is available on the site including Hillary Clinton speaking on successful arts-ed programs at New York's Community School District #1, the first conference and festival of the Network of Ensemble Theatre, the Boa-Friere conference and festival of the Network of Ensemble Theatre, and an account of how Jaime Permith's photograph of a rose at dusk helped save more than 100 community gardens in New York when the photograph appeared on billboards around the city.

John Cage Discussion List is at <http://www.realtime.net/~jdt/Cage> for discussions of music, philosophies, writings, art, life, influences, and the influence of the late John Cage. Links to other Cage resources including "John Cage at the Mattress Factory", "The NewMusNet File Library", New Albion's page on John Cage, and photographs of John Cage in 1978 by the Italian photographer Corinto.

Art for your Page is available from Bill Gates' Corbis Corporation (www.corbis.com) for a one-time use only costing \$3.00 an image. Well, you have 400,000 images from which to choose. The images may be used for Web sites, personal newsletters, classroom reports, computer wallpaper and screen savers.

Online resources: The Grove Dictionary of Art (www.groveart.com) through subscriptions. Your local library (art, that is) probably has subscribed. You won't believe it!

Other art resources are Betye Saar: **Digital Griot** (LT1-Voyager, \$29.95 for Windows 3.1 and later and Macintosh 7.0 and later) reviewed in the NY Times on 13 May 1999. Another is **Powers of Ten Interactive**, dedicated to expanding on the ideas of the husband-wife design team of Charles and Ray Eames, which can be purchased online at www.eamesoffice.com and www.powersoften.com (\$79.95 from Pyramid Media, for Windows 95 and 98 and Macintosh 7.1 and later).