

583 or fax: 36-22-311-734. Or Erzsebet Szucs, art historian and director of the City Gallery - Deak Collection, tel: 36-22-329-431.

The work should be accompanied by a form citing name, address, title of work, medium, size and a request to send the contribution back after the show or donate the work to the King St. Stephen Museum. Please register your mail to ensure delivery.

Seeking book artists: The Temple Judea Museum is planning an exhibition of handmade books which present and explore Jewish themes, or religious, political and historical content, as well as holiday, synagogue and cultural issues. Planned opening is for Fall 2000. Interested artists should contact Rita Rosen Poley, Director, Temple Judea Museum, 8339 Old York Rd., Elkins Park, PA 19027-1597. Please send a few slides, or other visuals, along with an artist's statement

ARTIST BOOK REVIEWS

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

REFERENCE

Alternative Traditions in the Contemporary Arts: Subjugated knowledges and the Balance of Power by Estera Milman (Iowa City, University of Iowa Museum of Art, 1999) with contributions by Ken Friedman, Stephen Perkins, and Owen Smith marks the 20th anniversary of the University of Iowa's Alternative Traditions in the Contemporary Arts project and accompanies four exhibitions of works drawn from the ATCA collection: Alice Hutchins: Arenas for Happenings in 1998, Artifacts of the Eternal Network in 1997, Ken Friedman: Art{net}worker Extra-Ordinaire from 9 September - 26 November 2000; and Latin American Realities/.International Solutions in 1999. This also marks the founding of the Conceptual and Intermedia Arts Online (CIAO) consortium, which involves ATCA, the Berkeley Art Museum/Pacific Film Archive, University of California, the Electronic Café (Los Angeles), Franklin Furnace Archive, the Getty Research Institute for the History of Art and Humanities, the Hood Museum of Art at Dartmouth College, the National Gallery of Canada, the Tate Gallery, and the Walker Art Center.

Milman and the other writers now see a return of a reevaluation of the disciplinary boundaries of conceptual and intermedia arts. The materials in this

book cross all boundaries, creating new interfaces among "fields" such as performance arts, comparative literature, art history, and urban anthropology, among others. **Part One** includes Fluxus History and Trans-History, as well as Process Aesthetics, Eternal Networks, Ready-Made Everyday Actions, and other Potentially Dangerous Drugs. The essays are accompanied by black and white illustrations of mail art, broadsides, and performance documentation. **Part Two** consists of Artifacts of the Eternal Network, **Utopian Networks and Correspondence Identities** by Stephen Perkins and an Exhibition Checklist. The documentation for the Eternal Network is international and covers a wide range of mail art. **Part Three** includes the Alice Hutchins exhibition, Circles of Friends: A Conversation with Alice Hutchins and once again an Exhibition checklist. **Part Four** includes Latin American Realities and the exhibition checklist, curated by Jorge Glusberg. **Part Five** includes the Ken Friedman exhibition with an essay by Owen Smith and the Exhibition checklist. Friedman's **Flowing in Omaha** essay from 1973 is reprinted here and is probably more valid now than in 1973.

This is not an exhibition catalog, but a major contribution to the interests of the readers of Umbrella, whether it be the eternal network, mail art, Fluxus, or the alternative, it is all here in this over-sized and significant bookwork, for its layout and its content are all combined to make a significant contribution to the New Literature of the Alternative. Perhaps someday it will be a mainstream concern, but did we ever want that? Three Cheers!

Art is Life/Life is Art: The Graphic Work of Dieter Roth (Iowa City, University of Iowa Museum of Art, 1999, \$9.00) is an exhibition catalog of books, prints and drawings from the collection of Ira G. Wool, the University of Iowa Libraries, and Nolan/Eckman Gallery, New York, among others. With a perceptive essay by co-curator Kathleen A. Edwards entitled The Myth and the Mythmaker along with Buzz Spector's The Artist as Archivist, The Book as Body: Dieter Roth's *Gesammelte Werke*, who does an excellent reading of the 25 volumes of Roth's Complete Works, which never were completed, due to his untimely death in 1998. 65 objects are included in the checklist, beautiful black and white photographs enhance this important document. Although this is an exhibition catalog, this would be an important reference for the "reading" of Dieter Roth. Order from University of Iowa Museum of Art, 150 North Riverside Dr., Iowa City, IA 52242-1789.

From Europe

Viaje a la luna by Federico Garcia Lorca and Frederic Amat (Barcelona, Edicions de l'Eixample, Centro de Cultura Contemporania de Barcelon, 1998, \$20) is a bargain for many reasons. Published by an astounding publishing house in Barcelona, this high-gloss stunningly printed bookwork is the resumé of a film on Garcia Lorca and the artist Frederic Amat. With a short text of 72 vignettes, the images explode bleeding off the page in a technicolor outburst on each page, structured by artist Amat. You may not know what you are looking at in its sequence but read some Lorca and then look at the book and everything seems to fall in place. A remarkable contribution to bookmaking and to the power of film to explore literature and art.

The Words - The Book is a remarkable bookwork which comes from The Words/Canal Grande which included broadsides all along the Grand Canal during the 48th Biennale di Venezia in Venice, Italy this past summer. Created by Tuukka Luukas, an artist and director of Tapio Books in Helsinki, Finland, she has coordinated the exhibition of artists' visual poems including the work of David Bowes, Maria de Alvear, Tuukka Luukas, Yoko Ono, Tsolagiu, Shozo Shimamoto, Marianna Uutinen, and Lesja Zajac, selecting these artists because she discovered that they had written poetry at one time.. Each artist's work is printed on a different color block, each artist's words are also printed in different colors on the various papers. It is a beautiful book, designed with great skill. "There is no Text, but there is a Context" by Zajac or "In my Sleep, I listen to the Beat of the Universe" (Yoko Ono) and so much more. \$24.00 softcover from Printed Matter, many stores in France, the Netherlands, Finland, and the New Museum in New York City, as well as the Wexner Center in Columbus, OH.

Concrete Levitation by Sabine von Fischer and Srdjan Jovanovic Weiss (New York, Normal Group, 1999, \$12.50) is a result of a study trip to Brazil, where in 28 days, the architects were led through 6 cities of Brazil: Sao Paulo, Salvador, Recife, Brasilia, Belo Horizonte and Rio de Janeiro. They went to see if popular forces and modern aesthetics combined in some elements of Brazil's 20th century culture, at the bottom of which is the idea of freedom and openness. This wire-bound book includes map overlays of aerial views, and then photos of each city. According to the authors, "Concrete is like a living creature" according to

architect Lina Bardi, but to the authors, concrete levitates, as the dream of freedom and democracy persists.

After Reasonable Research, Years with No Acts of Open and Declared Armed Hostile Conflict are indicated with a Perpendicular Line...Perhaps They were Periods of Peace by Miranda Maher (Brooklyn, Horse in a Storm Press, 1999, \$20.00) is a stunning tour de force with gilded full color fleurs de lis as a decorative element printed on the paper which is a world timeline of all the conflagrations in world history. Printed in such tiny type, the timeline becomes a design element as well, always conflicting with the decorative fleurs de lis in their glistening repetitions. What a wonderful gift for the new millennium, with the hope of peace! Housed in a cardboard portfolio which closes with velcro, this indeed is a significant presentation.

The Story of the Phoenix/La Storia della Fenice by Daniel Rothbart (Rome, Ulisse & Calipso, 1999, \$20) is introduced by Richard Milazzo with a meditation on the Rialto Bridge in Venice, Italy and its many transformations over the centuries. The book covers the Semiotic Street Situations which began in Rome in 1993 with sculptural object placed in such environments as public markets, streets and parks. This book involves not the placement of objects in an environment but the scanning of sculptural images through computer manipulation placing them in images derived primarily from existing film stills. The author also invited artists, writers and critics to manipulate these digital collages in their own way. For instance, writer Anthony Haden Guest used a collage as the springboard for another creative gesture, painting a cartoon on top of the image. Critic/curator Tom Eccles placed a collage into a bottle and threw it into the East River from which it made its way to sea. And there are artists and critics such as Mike Bidlo, Achille Bonito Oliva, Nicole Klagsbrun, Not Vital, as well as Giuseppe Chiari, Daze, Silvana Stipa and many more. Mike Bidlo plays with Duchamp's sculptures and film stills, and so much more. All black and white full-page illustrations to delight the mind and the eye. A performance documentation.

Traces & Presence by Tim Maul (Paris, Editions Florence Loewy, 1999, \$20) tells the story of places in Manhattan which bear negative vibrations, a kind of psychic archeology in the guise of the artist with his camera. Just as prints leave "ghost images" on the plate, so buildings have "ghost vibrations" which Maul

feels the camera can capture. He hired a psychic and their walks through Manhattan led to this book of "presences" dictated by the psychic and "traces" or the photographic hunt for the unknown.

This all was triggered by a visit to a Schwitters exhibition in New York where the artist saw a part of the collage with a specific address in Manhattan cited on the piece of paper. He then went to that address with a camera, but the building was no longer there. Instead, a very large building took its place and the "traces" of the presence of an artist's inclusion of a piece of paper coming from New York City, when the artist was making the piece in some part of England, triggered a whole project of "traces and presences" and so this book. Black and white full-page photos throughout with French/English text as a preface to the project.

Flowers of the North Sea by Ian Hamilton Finlay (Edinburgh, Morning Star/Lubeck, Overbeck-Gesellschaft, 1999, \$29.00) is a book of white letters in three segments on each black page. Accompanying the book is a small packet of cards (the size of business cards) with a name of a flower on each card accompanied by its botanical name and a name of a vehicle on each, along with its code number and another Scandinavian name. Always a joy to see another Finlay bookwork.

Happy to Serve by Bemudez is a bookwork that is made of recycled paper cups used to serve hot coffee in most coffee shops. Using a Greek key design and a statement "we are happy to serve you", the artist subverts the whole message and says that "you are happy to serve" and overprints statements such as "We use you", or "You serve our purpose" or "We reshape you" or "We reuse your parts" an "We show you the path" all done with the imagery of Greek characters and the original designs. Subversive art done with tongue in cheek, or coffee in mouth. \$20.00

Subetage by Richard Jelinek (Vienna, Sabotage Communications, 1999, \$10.00) is a group of chapters by different writers including articles on The Equinox, Humans Live by Smell more than by Thought, an Apology of Money, Light by Fire (interview with Marvin Steckler), including The Death of Sabotage by Alois Huber.

Stilleben (Still Life) by Olaf Nicolai (1999, \$25.00 paper) is prefaced by a statement of Jean-Luc Godard: "To me style is just the outside of content, and content

the inside of style..." This book is a sequence of statements describing scenes in a movie by describing the space, the sets, and the costumes worn by the actors. Each page is in a different color, but consists only of texts, divided into three parts: Space, Human, and Object/Tool - perforated for mix-and-match. The reader can pair famous living spaces such as Villa Savoia and Casa Malaparte with a male/female duo decked in the latest fashions and also with designer furniture and accompanying books/video/audio works. The question of "style" as a vehicle for life as art is the main theme of this book in which everything described is a commodity where we pay a high price to live inside a film, and the stylist life is one big commercial. A film still ends the book.

On a Clear Day you Can See Forever by Jan Rothuizen (Breda, Artimo Foundation, 1998 \$25.00) is the outcome of the artist (a painter in Holland) coming to the U.S. for a residency in Maine, but he decided to stay in the U.S. and set up a studio in New York. Yet the environment overwhelmed his work and he changed, realizing that the context for his work became the city. As a result, this book contains drawings, paintings, photos, objects and texts side-by-side. This book serves as a meditation on America by a Dutch artist, lyrical, insightful, sensitive to the nuances of a different society. A conversation with artist David Hammons, observations about pigeons, the purchase of a homeless man's sign, the feelings of solitude, the realization of a change in him. The texts are in English and in Dutch. There are some color photos (3) but most are in strong black and white. The texts have been re-traced by the artist's friends, so there is a "hand-made" yet finely printed volume that reveals more about the artist than about the city, but it is the city's influence on the artist that makes the change so profound.

Nubian Queen by Virginia Nimarkoh (London, Camberwell Press, 1999, \$15) is the depiction of the model by different artists in charcoal. A simple drawing lesson develops into something far more interesting. Similarities and differences become much more evident when the portraits are juxtaposed. A nice exercise and well made. Under the supervision of Susan Johanknecht, Richard Hylton and Kate Smith, published by the Camberwell Press in London 1999, \$15.00.

From Japan

And You (art and you = you koyanagi) is an extraordinary boxed book in inimitable Japanese "cartoon" style. With a pink velour spongy cover. This

highly-glossed, bilingual (English-Japanese) bookwork in glowing colors exposes the frames of mind of young people in Japan who have everything except peace of mind, except direction and are exposing these feelings in luscious contemporary questions, with few answers. A psycho-survey of what's on the minds of young people in Japan, but done with an aesthetic brush. (Tokyo, Sanctuary Books, 1999, \$36.00)

From North America

Thorn Upon the Rose by Elizabeth Lide with audio CD by Paul Kayhart, consists of a die-cut box containing 37 unbound pages (printed with soy-based inks on archival papers) and a 45-minute audio CD, layered photographs, found materials, family letters, journal entries, and digital audio recordings. The materials were collected while the artists were in residence at The Tyrone Guthrie Centre, an artist colony in County Monaghan, Ireland, in an isolated farming area seven miles from the border of Northern Ireland and on islands off the west coast of Ireland.

Woven through the book are excerpts from letters written—one on his 21st birthday in 1933 and another while he was stationed in Northern Ireland during WWII—to Elizabeth Lide's father explaining his Irish heritage. The divisions between Catholics and Protestants became quite clear even in the Centre, where they lived and worked, but the comments on each page allow you to enrich your education of Ireland, through proverbs, through diary entries, through the excerpts from letters written to Lide's father, through images and words. The lack of linearity except for the diary entries in chronological order all through the month of July in 1994. What an exquisite book in every way, from its black portfolio with die cut *Thorn upon the Rose* to its enclosed CD in its own pocket, and the beautiful multiple entries on each page. The book is almost as musical as the CD and its accompaniment is really important to "reading" the texts, and I say "texts" because of the multiple entries on each page. This is a tour de force, a beautiful production by MX Press, 1101 Rosedale Dr. NE, Atlanta, GA 30306. \$45.00

The Superhuman Crew: Painting by James Ensor, Lyric by Bob Dylan is a kind of layman's *livre d'artiste* published by the Getty Museum, 1999, \$24.95 (cloth) devised initially as a children's book, but as the plot thickened, combining the great painting of James Ensor's *Christ's Entry into Brussels in 1889* (painted in 1888) which the Getty Museum owns along with Bob Dylan's haunting "Desolation Row" from his

1965 album, *Highway 61 Revisited*. The painter meets the poet, only eight years apart on different continents and in different media, but it works. Dylan's song is a sardonic portrait of a vast cast of absurdist characters who inhabit or are trapped in the strange place he called "Desolation Row", while the painter shocked 19th century viewers and could not be publicly exhibited until 1929. So two revolutionaries meet on the hill (the Getty hill) and not to be outdone, it includes a CD of the song itself.

The book contains a reproduction of Ensor's painting in its entirety, the complete lyrics of "Desolation Row", a CD with Dylan's recording of the song, and brief biographical sketches of both artists. There are 48 full-color illustrations, one fold-out, and a CD. A true audiovisual experience!

Aikido Conversations in drawings and words, a collaborative work by Coryl Crane and Joyce Cutler Shaw (Encinitas, Aikido Books, 1998, \$35) is the result of the artist Joyce Cutler Shaw drawing at Crane's dojo—her training school for the art of aikido—as an investigation of the connection between movement and breath. As the two discovered the connections between the art of aikido and that of drawing, this collaborative book project developed. As Crane says in the conversation at the beginning of the book, "Aikido is a way of teaching the body to move in a balanced way, freeing it to respond spontaneously and humanely to any force that threatens it. ...The mind and body work more harmoniously, action becomes clearer and more efficient, and one starts to experience being in the present." So, too, Shaw sees drawing as a way of knowing, an act of inquiry, a spontaneous process that is the result of years of training and development. Also, it is an identification with the subject—an experience from eye through hand to a visual translation on paper.

The trade edition (1000) consists of 47 pages, including 19 drawings and two triptychs in black ink. The texts are in three colors: wine red, dark blue, and dark green. The book is spiral bound with a three-color cover. Texts alternate with drawings, but they integrate with each other through the choice of papers and their translucent quality. Shaw's gestural drawing seem like choreography throughout the book, echoing the texts which flow brilliantly on the page as if they too were choreographed. There is practice and poetry in this beautiful bookwork.

Order from Aikido Conversations Artists Books, 1051 Arden Dr., Encinitas, CA 92024. There is also a deluxe edition in an edition of 100 with 19 drawings including two triptychs offset printed in black ink. The book with

its loose pages comes in a box which is hand assembled. Each box has individually selected bone closures.

Flux Flow by Tom Bonauro (San Francisco, 1999, \$25.00) is a stunning color-printed exploration of great design techniques mingled with imagery which is familiar and yet not so familiar—a silhouetted elephant, parts of a poster that come together in the mind, elements of an astronaut and capsule, a hummingbird, and an exploration of color printing that sets the mind whirling. Housed in an overprinted envelope, this bookwork is an advertisement for the artist who knows what he is doing with graphic design and with printing techniques.

Sombras Rojas by François Deschamps (Rochester, Visual Studies Workshop, 1999, \$15) is based on materials from the effects of a patient at Sunnyview Psychiatric Institute of Hillcrest, Ohio, who had a fixation on Che Guevara and preoccupations concerning, violence, social change, and history, and a certain Mr. O who lived in the basement of the college library, which he called “the Great Enlightenment Library.” From Mr. O’s notebook, we get a picture of living in the library, the memos he wrote, and the books he read which are illustrated throughout the spreads of the book. Interspersed is a great deal of Cuban experiences, bibliography and history through the experiences of Mr. O in 1967 in Bolivia and then through the life and death of Che. Social change through violence is emphasized and the passive role most of us play with regard to this issue. In the end, we realize that Mr. O lived in a shadowy world “part real, part imagined in which violence and history were the only two reliable protagonists. .

Throughout the book, the reader goes from library to Bolivia, from Cuba to Tania, interspersed with photographs, objects, set-ups and photojournalism. And then the bubble bursts with photos of Cuba, New York and Havana, Illinois, which Mr. O had begun to research after his return from Cuba in 1991. What is truth and what is fiction? Do you really have to know that? The book is engrossing, gripping, and a creative investigation into the very fact of what is real or imagined. Does the camera lie? Perhaps even this book does, but what fun!

Iconoclasm in Pontus by Michael Kasper (Rosendale, NY, Women’s Studio Workshop, 1999, \$10.00) is another in a series of Michael Kasper’s delightful vignettes. Here we experience the word “Byzantine”

first used in France in the second half of the 18th century to use as a pejorative, meaning over-complicated and conservative. The book is a shaped book in that each page has a rounded top like a tombstone, in which there is an illustration above the text. A kind of diary leading up to Bastille Day in July, the text deals with history writing, to a return to Samsun and memory. From a philosophical memory comes the truth that perhaps the epitaph is the truest kind of history-writing, and so there are pages of epitaphs in the same format as the previous pages—engraved epitaphs on illustrated tombstones. Epitaphs as if you had never read them before. Enjoy, laugh and re-read this delightful volume.

Memory Lapse by Clifton Meador (Atlanta, Nexus Press, 1999, \$50) is located in the far North of Russia, near the Arctic Circle, on an island in the middle of the White Sea where there is an old monastery, Solovetski. Isolated and remote, these beautiful and remarkable buildings were the first concentration camp in the Gulag system. The terror has evaporated, but the reverberations linger, evoking shifting readings of the site. The book is an exploration of what constitutes a monument, “sometimes one which exists in the mind of the reader.” 192 pages of duotone, tritone and quadtone offset, clothcase-binding, ed. of 1000.

Roy Lichtenstein’s ABC with artwork by Roy Lichtenstein and text by Bob Adelman (New York, Bulfinch Press, 1999, \$16.95 hardcover) is a kind of a mini-retrospective using the ABC’s from his distinctive style appropriated from the pop art of comics. Here, J is Jazz taken from a poster he did for Aspen Winter Jazz; U is for Uniform from one of his comic-like paintings; C is from a coffee cup he painted, and so on. The colors are typically yellow, blue and red, and the pages are all “delicious”.

LITTLE BOOKS

The Return of Wretched Design by Herfort (Rotodanger, 1998, \$20) is a series of 22 numbered postcards in a small beautifully designed portfolio, in which a sorry tale written and illustrated in letterpress with sorrow and wit is told. Each postcard on heavy stock has a circular illustration with a tale of rural life in which the vile agents move against the fulfillment of something so blameless as a lust for hot sweet potato pie.

i do by Taly and Russ Johnson (New York, TRJV Arts, 1999, \$9.95) is an anthology of rites, rituals, statistics, traditions and superstitions about marriage in image

and word, a delicious little book which could be an ideal wedding gift. Includes a little bag of rice!

The Yellow Cube Way by Nato, edited by L'Escargot Volant (Montreal, \$4), is a little bookwork created on a laser copy machine with doodles, somewhat primitive, child-like drawings that have a great deal of energy, yet without any linear narration.

Passport by Morning Star (Edinburgh, 1999, \$24) is an imaginary document of travel on the occasion of an exhibition called Free State. The passport, seemingly authentic, includes rubber-stamps such as "Caught Between Ships Passing in the Night" with visas to everywhere, sometimes indicated by "short stay" or a stamp that says "The State of Sweet Pain", visits to Parnassus, Elysium and to Here and Everywhere, among so many others which are attributed to their authors in the "colophon." The passport is dedicated to Hans Waanders and Zoe Irvine. This is a wonderful "document". Take a trip by opening the book.

Windroses by Zoë Irvine (Edinburgh, Morning Star, 1999, \$18) is a beautiful bookwork charting the North Sea windroses from Routing Charts 51429, January to December. Forming a part of the series on wind and the sea with Morning Star Publications, Irvine's new bookwork is rose-scented and contains meticulous reprints of North Sea wind roses. Each page is printed in a different color. Exquisite edition of 300 with embossed cover.

The Pig's Tail by Nelson Henricks (Montreal, 1998, \$5.00) is told by a pig and involves a sexual relationship with a male human. Written in imposing prose, this "tail" wags a few other "tales" in the telling.

Typornography, adult adventures in typographic treatment by Beckerle (Toronto, Creative Activity Design, \$20) is a journey of the five vowels: a e i o u combined with y, and is an anthropomorphized tale typographically.

Horny Guys by Daniel Erran (Editions des Ongles Verts, 1998, \$40) is a limited edition livre d'artiste with remarkable drawings of women and men in an accordion-fold hand printed edition. This forceful, aggressive and beautifully executed bookwork has no words, just full-frontal drawn people.

The Year in Dreams by Steve Reinke (Montreal, 1997, \$5.00) is a dream book about serial killers, Joseph Beuys, performances, wet dreams and all.

You're not going to believe this, but I've fallen in love with my typewriter... by Yudi Sewraj and Monique Moumblow (Montreal, 1995, \$5.00) is another in a series published by Galerie Articule, and this is a series of vignettes about interpersonal relationships, meditations, meanderings. And it is beautifully printed.

David Faithfull has published two small volumes, one called **Edit** and one called **Tide**, which accompanies an exhibition at the gallery of Ruggero Togni, Parco Mignola in Calcesine, Italy or palindromic and associated works. These two booklets are published in Scotland.

Edit includes photographs on the Ross of Mull, Scotland of the remains of the Argosy, a well as charts and maps. **Tide** is a series of photographs on the Ross of Mull, Scotland, including a palindrome which is a classic, meaning that Arepo the sower holds the wheels by effort. Both booklets are published in Edinburgh, Scotland by Semper Fidelis in 1997 and cost \$10.00 each.

Des Plages by Rémy Artiges (Paris, Editions Callipyge, 1998, \$30.00) is a gorgeous black and white book of photographs of the sea, the sky and the tides. The texts are short yet poetic, citing the winds of time, the joy of looking at the sea and all its changes.

Hi-Bi by Tachibana is an uncut small book, Japanese stab binding, and a toothpick inserted in the cover. You are to cut the pages which demonstrate a layered collage offset page with scraps, detritis from nature, and a great deal of drawings. The book becomes yours by using the cutting tool to make the pages your own as well as the book.. \$10.00

BOOKS BY STURUP

Las Vegas a go go by Jasper Sebastian Stürup (Copenhagen, 1997, \$4.00) is a small book of photographs of those women (mostly nude on the top) of Las Vegas mingled with the food, the hotels, the environment and ambiance of Las Vegas.

Sadar Lite Party by Jasper Sebastian Stürup and Rasmus Eckardt (Copenhagen, 1999, \$1.00) is a small full color booklet about two men in bathtubs and a little more than that.

15 Tegninger by Jasper Sebastian Stürup (Copenhagen, 1994, \$8.00) is a group of line drawings of chairs, pillows, lightbulbs and showerheads in different configurations.

Tio Tegninger by Jasper Sebastian Stürup (Copenhagen, 1994, \$20.00) is like a Bach Invention with variations on a theme of chairs, lamps, showerheads, etc.

Yeast by Davis Stairs (New York, 1999, \$8.00) has on its cover bubble wrap as an element. Using yeast as a metaphor for the leavening of life, the artist explains that as yeast rises, so does desire and chromosomes; so DNA and yeast are compared. "Timing is of the tumescence." A great homage to life and love.

TWO BOOKS BY GRR IN ZURICH

Autostop is the graphic story of a young man waiting to hitch a ride by showing his thumb, and then by holding a sign indicating destination: Basle. Many cars pass by, there is finally a terrible automobile accident and the young man afterwards walks away, eating an apple. (Zurich, 1998, \$2.00)

Video is another graphic story of a woman who has a videotape, inserts it in the VCR and just gets static and no picture. She is so frustrated that she hits the VCR, crunches it, and destroys the VCR by punching and kicking it. Then walks away. (Zurich, 1999, \$1.00) See <http://www.grr1999.com>

A VERY SPECIAL BOOK

The Museum of Purgatory by Nick Bantock (New York, HarperCollins, 1999, \$25.00 hardcover) is another exploration of various facets of the human psyche, a kind of black comedy, on what happens to you and your collections once you have died. In this purgatory, no one decides where you go. You have to decide for yourself. (You can remember Nick Bantock from the *Griffin & Sabine* series). The protagonist, a curator, finds he is an amnesiac, which inhibits his ability to judge his own life. This is the journey of this mysterious Curator Non as he gathered together artists and collectors, sifting and analyzing their lives, all in a desperate attempt to break the amnesia that stops him from embarking on his passage to Heaven or Hell. The collections he deals with involve eccentrica, carpets, entomology, lost mail, games, spinning tops, calligraphic, petroglyphic and hieroglyphic marks, miniature mummies and angels and demons. Bantock certainly knows his collectors, speaking for myself. As

Curator Non has to listen to stories told by the contributors to understand the relation between collections and their past lives, memories are triggered of his past life which he has completely forgotten. The results are terrifying awesome.

Visually stunning and richly poetic, this novel is written in the form of an illustrated museum catalog, complete with photographs of invented and real objects, bogus documents, drawings, altered engravings and short stories. A set of original stamps is also enclosed in a special glassine envelope. It is a book which you will find difficult to forget!

EXHIBITION CATALOG/BOOKWORK

Plus de Lumière (Paris and Liège, Villa Arson, Galerie du jour agnès b, 1998, \$2) documents the installations and objects which Claude Leveque has created in Belgium, France and Germany in countless museums and expositions, using various bulbs, lighting fixtures and devices which create light and dark and illuminated spaces which are unnatural but spectacular. There are also examples of craggy neon phrases and words.

Includes chronology, bibliography, checklist and essays by agnès b, Elie Morin, Maxime Matray and Michel Gaillot.

19991-19992 by Jasper Sebastian Sturup, Marika Seidler, Thomas Fleron, Per Molgaard and Kaspar Kaum Bonnen/Jacob Noel, Karl Stampes, Anna Fro Vodder, Elsebeth Jorgensen, Morten Schedle is a double-catalog (Copenhagen, Space Poetry, 1999, \$10.00) with sections of the catalog first printed in black and white, blue, green, pink, yellow and brown.

