

which will run from 24th to 27th September 2001. The Book History Workshop offers three advanced courses aimed the many specialists who encounter questions related to book and printing history in the course of their work: researchers, teachers, archivists, librarians, antiquarian booksellers, designers, etc. The courses are taught in French or in English by leading international specialists and are approached from both theoretical and practical points of view through illustrated lectures, discussions and the study of original documents. The collections of Lyons city library and the Museum of printing provide an important source of original documents for study.

2001 session:

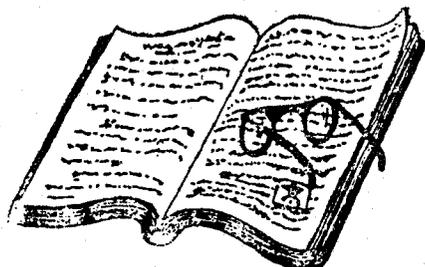
- Printed ephemera (in English taught by Michael
- Texte et image (in French by Michel Melot)
- Typographie et calligraphie 1450-1830 (in French by James Mosley)

In order to facilitate access to collections and "hands-on" study of original documents, classes are limited to 12 students. Applications will be taken on a first come first served basis within the limits of the number of available places. For further information see

http://ihl.enssib.fr/3_ecole/ecole_accueil_fr.htm

Institut d'histoire du livre
c/o Musee de l'imprimerie
13 rue de la Poulallerie
69002 Lyon
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Imagining the Book: First Biennial Artists' Book Conference, sponsored by the extended University of Arizona, 18 - 21 January 2001 with opening session featuring Keith Smith. Other participants are Amos Paul Kennedy, Susan E. King, Inge Bruggeman, Steve Woodall, and more to be announced.



ARTIST BOOK REVIEWS

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

Long Story Short: Home is Where the Heart Is by Phil Zimmermann (Space Heater Press along with Nexus Press, 1997-99, \$50) is a masterpiece, perhaps the most important book by Zimmermann who has been printing bookworks for more than 20 years. This extensive visual description of clichés, such as "learning the ropes" "bending an ear" "biting the bullet" "sleeping dogs lie" and many many more illustrated in full color exploded images of large halftone dots illustrating these turns of language, which are the only text in this autobiographical work of art.

All the images are very tiny portions of images in found magazines such as National Geographic, Life, Look, etc.) mostly dating from the fifties. Scanning these very tiny one inch by half an inch images at a very high resolution and blown up, these works are transformed into full page images bled to the margin. Amazingly, this is a three-year production from quiet time at Yaddo to finishing the book during a working year and then print production in 1999.

Hands are predominant through the book since they are not only evocative of anatomy, but they are also the most expressive and tell the story using standard clichés. Although this is the story of the artist, it could also be the story of each one of us, just different curves in the road. This is a must for all collectors, collections and innocent bystanders. It has a universal quality to it that belies its English-based text. The foldouts lend a rhythm to the book even aurally. A book about hands using hands.

Love is Everywhere by Sarah Rapson (New York, 2001, \$2.00) was published on the occasion of the artist's exhibition at a gallery in New York City. In black and white photos, the artist has shown stills from Cathcart Hill, filmed at the Tate Modern in 2000, usually of a woman walking or running, while the photos on the left show couples, or groups, some looking at art, others in discourse. A wonderful way of an artist getting her message out quickly and well, especially at her opening.

Passport by Zhang Yu (Hong Kong, World Chinese Arts, 2001, \$10) is a full-color series of photographs of a Chinese woman, married, who paints, takes photos, sees America through Chinese eyes, juxtaposing icons

of American culture such as Marilyn Monroe, Andy Warhol, Madonna, with the idols of Chinese culture such as Mao, and many photos of young American society, trick or treating, sitting in a New York park, Keith Haring's shop, the subway, and all phases of New York society, ending with a photo of the artist with the statement: "It's only just begun."

Cities by Marjetica Potrc, the winner of the Hugo Boss award at the Guggenheim Museum last year, is a portfolio of colored two-sided cards which show vignettes of cities with a statement such as "Every 3 days, more than a million people move to cities. But they don't move to cities like Ljubljana or Munich. Each card has a "fear" or a "pleasure" statement at the end of the caption. She deals with Deserts, gated communities, urban voids, never-ending cities, travellers, unofficial tourist tours, public housing, the void. All the cards have colored photos with captions and subtitles. These images are part of her research for her amazing installations about cities.

One thousand words or less by David Kramer (New York, 2001, \$12) is a kind of visual diary with long prose segments which reveal a very talented writer, who reveals more about himself than his photos. He integrates text onto images both found and original, and the flow of the books makes for a diaristic journey through an artist's life. An extraordinary observer of American culture, he disdains the consumer culture and its derivative and appropriative nature, but at the same time reveals how he feels about himself, his accomplishments, and then his stasis, where everyone else has caught up with him and exceeded. This is a sensitive guy—and a wonderful bookmaker. Enjoy the images, but eat up those words.

A Social Event Archive, vol. 3: Photo selections and essay by David Robbins (Milwaukee, Art Street Window, 2000, \$15.00) is the result of gathering a group of photos never intended for association, a call to send photos to Art Street Window in Milwaukee, and then gathered into a book.

The basic organizing principle of the Archive has been an "open design" structure. The photos are archived in the order they are received, and exhibitions of the Archive are sequential. This is the first time there has been a guest editor, and his essay is incisive and perceptive about the camera's pointing at people, our consciousness of the lens, mugging for the camera, and so many other aspects of the collective conscience. This project is ongoing, so if you wish to contribute a photograph, it can be no larger than 4 x 6", black and

white or color. The photos must document a social occasion, public or private, and can be current or historical. Please include title, date, and contributor's name. The photos are archived in the order received and will not be returned. Submission indicates agreement to participate in all presentations of the Archive. Send to A Social Event Archive, c/o ASW, P.O. Box 124322, Milwaukee, WI 53212.

Oil and Water by Merrill Wagner is the documentation of an installation by the artist as a result of being invited as one of 14 artists to do an installation at Greenport, Long Island in 1999. The book is a visual time-line documentation of having painted shadows on 5 boulders at the end of the road, along with the actual shadows of the sun across the rocks—during the week of the summer solstice. This "process" piece, an accordion book which folds horizontally, plays the painted shadows against the actual shadows and is a beautiful progressive documentation of a quietly resonant conceptual piece. The book is bound in gray cloth and the end papers are the same color as the painted blue rocks. There is also a blue wrapper around the book with the title and the artist's name. \$25.00

Perches by Hans Waanders is an unusual book in many ways, for the book remains a release for the artist, out of his studio to make a book about his beloved kingfisher bird, but the bird remains absent in its physicality in the bookwork itself. Instead, the artist takes a walk and hopes to encounter his wonderful *ijsvogel* by placing a stick on the bank of the river, hoping that the bird can fish from the perch, and that the artist will encounter the bird. How ironic that this, his last book, has finally released him for his 15-year studio-bound voyage and let him "fly" out of the studio and imagine an encounter with his magical bird, the metaphor for his imagination including its beauty, nostalgia, and mortality.

Waanders during the course of his many books (177) took advantage of the studio to explore the kingfisher from the point of view of its habitat, wingspan, feathers, beak, etc., but this time, he has explored the metaphor for the bird, the symbol of a flight without its presence, and as we have just heard about his passing, the artist's passing parallels the mortality of the bird as well. Each photograph taken in the Netherlands, France, England and finally Scotland is in color, showing perches placed in rivers, burns, streams, becks while the location is on the left hand page.

The book is published by 5 publishers, all friends of the artist: Morning Star in Edinburgh (the preface is

written by Alec Finlay); Pont La Vue in New York; October in Eindhoven; Grizedale in Ambleside; and Sixtus Editions in Limoges. This is a difficult book to even touch, since I feel the book has wings and will fly into the world of collectors and those who love the romantic nature of the world. We who were his friends will mourn and yet celebrate the life of a remarkable artist. This is the best memorial to a book artist, his last book. \$20 clothbound

Imagine You Are Landing by Vittorio Santoro (Zurich, Memory/Cage Editions, 2000, \$29.95 hardbound) emanates from a collection of actual boarding passes of the artist, friends and of personal acquaintances. Santoro reproduces these boarding passes from flights to places known and unknown with translucent texts, the photograph of a green field. Boarding passes for him are carriers of memory, creating a frieze of ephemeral realities. One can dream by looking at boarding passes, especially of others you will never meet but who have passed you in the sky going the other way, for instance. "Fly me to the Moon" and all those other places too.

Some Digitals by Chris Bünter (Zurich, Memory/Cage Editions, 2001, \$15, ed. 320) incorporates digital organic lozenges with black and white and color photos of bike races—a kind of black and white Matisse-like cutout design against gray and white swirled design background, with racing photos. Each page seems to move faster than lightning.

luxurygood by Ryan McGinness (New York, alife, 2001, \$40) is a signed, limited edition offset bookworks with silver type and is another in the production of non-art for non-consumers, this one is gorgeously printed with silver. It shines off the page, it glimmers, it catches the eye—yes, the book is eye candy, but perhaps even more. This is one time where the book becomes exhibition space for contemporary symbolism, language, iconography from astronauts to unicorns. Included is an essay by Mary McGinness and an interview with the artist by Brendan Fowler. And how could I deny this book a deeper look when its last page is an unfinished image of an umbrella with the word ART crossed out. Ah, well, perhaps umbrella isn't art, but this book is!

The Whore Diary by Akira the Hustler (Tokyo, Ishi Press, 2000, \$20) is the diary of a male hustler, whose adventures and soul-searching journal of the days in the life of a male whore, whose "boyfriend" does not mind his line of work and is quite understanding. The book is

bilingual and reads like an honest explanation of a life chosen and led by a sensitive and romantic man, who is a male whore. Four full-color cards accompany the volume.

Unforeseen Alliances by Anita M-28 (alias for Sally Alatalo) is a take-off on a romance novel, oftentimes forgotten on a separate shelf, resigned to a studied appearance of singular, autonomous text. The story recycles the titles of existing romance novels into brand new love poems. In fact, an appendix of all the titles (1878 of them) are listed in the back of the book. And in fact, the "unforeseen alliances" really work, meaning the words mesh into reasonable love poems. This is a ploy which Sara Ranchhouse Romances has generated in each of their publications. Looks like a paperback, reads like a romantic love poetry book. Think of where it comes from! \$10.00

The Ballad of the Two-Headed Boy by Abel Brekhus (Chicago, Airplane Books, 2000, \$7.00 softcover) is a graphic novel with very little text, one which is drawn so very well and whose progress develops page by page with amazing skill, deftness, and enthusiasm so that the "reader" really wants to turn the pages like a mystery story. The plot is simple, the illustrations much more complex, and the movement enthralling.

Military Eyes: A Camera Obscura Project in the Army Bunkers of the Golden Gate by Franz John is the documentation of the Berlin-based artist, Franz John, which was a site-specific investigation at Headlands Center for the Arts in 1996. With this confluence of military architecture and dramatic influence and the remains of military bunkers, John recorded traces of the soldiers' activities and observations made in the bunkers. With old technology camera obscura and a modern hand copier drawn across the concrete surfaces, the copier allows John to work instantly and capture visual information on site. The traces in overlay were created with the lens of the camera obscura and using a 6 x 6 cm. camera at long exposure time, John created works exhibiting a haunting, soft beauty often resembling chiaroscuro painting. Graffiti left by unauthorized visitors, the ocean, passing ships, light, shadow and patterns of color overlapping. The artist kept a diary of his activities. The book is beautifully produced with full color plates, diagrams of his techniques, addresses, websites. Published by Galerie Schuppenhauer in Berlin, 1999. Bilingual.

3 Feet 6 Inches Deep by Susan Templin (Hamburg, Dolling und Galitz Verlag, 1999, \$24 hardcover) is the artist's resentment against urban linearity and containment and to counteract this, she uses water. In her search in New York City for swimming pools, which she calls "negative architecture" she has found water as a soothing cure to the harshness of urban life. And manipulating photography in a distinctly sculptural manner, she plays with the subject of water, using water as a means of transportation, a soothing pacifier for the wars of the city. Oftentimes she is submerged in water while taking the photographs, although we see portions of torso, flailing arms and foreshortened legs, allowing the viewer to witness the physical presence of the photographer, using this as an invitation to share in Templin's fantasy. Essay by Gregory Williams, bilingual text, full color pages. Exhibition was in Der Raum, Hamburg; Aubase, Contemporary Art in New York City and Expo 2000 in Hanover, Germany.

Hearing Things by Aaron Williamson (London, Bookworks, 2001, £12.50) is a book that has evolved out of a series of performance installations investigating the "oracular" generation of language by computer.

In the book Williamson, who is incidentally deaf, explores methods of generating computer text through speech recognition software using sounds produced by distinctly lo-fi performance actions based on obscure and antique methods of augury or divination: cartomancy (using cards), geomancy (studying dots on paper), belomancy (throwing arrows or darts), telemancy (augury from afar), gyromancy (walking in circles), theomancy (augury by oracles), gastromancy (ventriloquism, by deep voices from the stomach), aeromancy (studying the air and sky), ceromancy (studying wax melted into water), and chriomancy (studying hands). These performances are made for himself, following a plan. Fizzing wax, furniture scrapes, fanned air and various other sounds produced by the performance are diverted from the artist's deafness and converted into text by the hearing computer. Williamson reflects on this process in a series of prose poems that accompany the generated texts and the book is profusely illustrated with self-photographed images from the performance.

There is plausible poetry, or at least texts which generate considerable interest. The self portraits are taken by Williamson during the performances with a remote hand-set which signals to the video camera. This is a most unusual and poignant book. There is an interesting introductory text by Ian Hunt. An extraordinary experience!

Priya Pereira is an outstanding book designer and her own bookworks are phenomenal:

The Evil Eye by Priya Pereira (Pixie Books, 1999, \$18) is a small boxed softbound bookwork that opens and opens and opens with varying sized pages with electric colored images dynamically opening smaller and small and then turning larger and larger. The text of all pages is on the outside cover and talks about all the superstitions of the Evil Eye and its lore. It is all encapsulated in small text on the outside, and you get to relish the pages in fiery colors. A remarkable invention.

Until Death Do Us Part by Priya Pereira (Pixie Books, 1999, \$22) is a bookwork set in two brackets (black plastic) which stands for being two, never one, separated though, by only words and figures and other trivia. The love motif continues with a page on Cupid & Psyche, a page on Osiris & Isis, Venus & Adonis, Shah Jahan & Mumtaz Mahal (the inspiration for the Taj Mahal), Elizabeth Barrett & Robert Browning, Dante & Beatrice, Ramadeva (the God of Love) and Mati (the Goddess of Desire), Simone de Beauvoir & Jean-Paul Sartre, Wallis & Edward, and the last page with no names but you know it's the artist and her partner. Outstanding!

LITTLE BOOKS

Time is Blue; Life has a Red Nose by Dave Hornor is a small handsewn booklet with color photos mounted on the pages of a hilarious bathroom scene. You must see this to believe it. (Brooklyn, 246 Press, 2001, ed. of 200, \$40. An amazing, bittersweet, comical handmade book.

Under the Gowanus and Razor-Wire Journal: The Making of Two Journals by Rackstraw Downes (New York, Turning the Head Press, 2000, \$12) is a journal written in six pocket-size memo books, often on the subway ride between studio and work-site. The paintings were done in 1999. This is a diary of an articulate artist who was asked in the early 1980s to keep a journal of how a particular painting got painted by Lewis Warsh, then editor of *United Artists* magazine, but it took almost 20 years later before Downes completed the journal just before the first showing of the paintings at Robert Miller Gallery. Downes, by the way, paints his surroundings on site. A fascinating insight into the days in the life of a New York-based artist. (New York, Turning the Head Press, 2000, \$12)

21. **Marts March 21** by Stig Brogger (Copenhagen, Jysk Kunstgalerie, 1970, \$7.00) is a series of photographs of the same young woman who is windswept on a winter's day, hovering in the wind, lying on the snow, looking right, looking left in multiples of each pose. A day in the life of...

Elementary Storybook for Gifted Children by Sara Greenberger is a charming color laser printed booklet about a meeting between the artist and a fourth grade student, opening all discussion of lifestyle, society today, values, all left to the reader, who smiles at the end of the book and returns to the beginning again and again. \$7.00 softcover

Lisa Melborn-Boe has done two new bookworks:

Sex Rules: Do's and Don'ts includes found photographs with a variety of captions found in the literature of magazines used to dissuade or persuade men or women to do things with interpersonal relations. It is hilarious, dynamic, and a feminist statement all in one. \$25.00

Does Anyone Have any Idea What's Going on? involves once again found photographs and found captions put together to suggest that growing up is hard enough, let alone problems with the opposite sex, but it keeps going and going and going like the Energizer Battery bunny.

Twilight Girls: Some Girls only come out at Night, edited by Helen Hyatt-Johnston and Jane Polkinghorne (The Twilight Girls, 2000, \$10.00 paper) is done by a two Australian feminists who have collaborated on a latter-day feminist project which deals with the pleasure of the process, lampooning popular culture and heterosexual stereotypes in images such as "La Dolce Vulva" or "Picture of Dorace Grey", or "The Good, the Bad, the Chubby". You won't believe it and you'll howl at these photo collages which vamp poster art and paintings and literature and disregarding the theories, having fun with the practice.

ABATON BOOK COMPANY

This publishing house has a limited edition boxed set of 25 unique art booklets called **5&10¢**, featuring the work of Roberto Cabot, Luis Claramunt, Cora Cohen, George Condo, Mark Dagley, Jiri Georg Dokoupil, Steve Doughton, J.D. Fleishman, Kenneth Goldsmith, Janine Gordon, Alix Lambert, Robert La Vigne, Cecilia de Medeiros, Tom Moody, Oliver Mosset, Steven Parrino, John Pomara, Lisa Ruyter, Thomas Schmidt, Bill Schwarz, Peter Tollens, John Tremblay, Alan Uglow, Tom Warren and Achim Zeman. The whole set is

available from Jan Van der Donk Rare Books, Inc., 601 W. 26th St., 23th flr., New York, NY 10001 or from Abaton Book Company, abaton@crystal.palace.net

As examples, Oliver Mosset has included pages of Kate Pallister's paintings called "Beach Towels" which are reproduced one to a page in shimmering color. Kenneth Goldsmith has make a booklet on Gertrude Stein's *On Punctuation* but with an added page which you must see! Alix Lambert has created a book on "Tattoos" with one for the reader as well. The rest are charming, amazing, delightful, well made, and accessible. What more can you ask of contemporary art!

SCOTTISH BOOKWORKS

Pocketbooks is published by Alec Finlay's Morning Star Press, and order from Canongate Venture, New St., Edinburgh EH8 8BH, Scotland, UK:

Grip by David Shrigley (Edinburgh, 2000, £7.99 paper) is the largest published collection of Shrigley's distinctive, darkly humorous drawings and includes his first published color work. His work makes you laugh, not because the predicaments he sets you up for are absurd, but in fact they are absolutely true. The guy appears to be a creep, but he's really a realist! Funny, but true. His first U.S. show will be at Bard College this fall.

Wild Life by Hamish Fulton (Pocketbooks, 2000, £7.99) documents walks in the Cairngorms, recording 14 walks, each of 7 days, which Fulton made between 1985 and 1999, exploring the spiritual consequences of walking in the landscape. The book is printed as visual poetry, with large black and red letters against the white page, the text becomes the works of art and the documentation, not photographs. An interview with Gavin Morrison enhances this wonderfully printed book as well as a mini CD including one of his walks, and Socks. For more information, see their website at www.pbks.co.uk

Math Kit for Poets by Carol Stetser consists of four xerographic books in different geometric shapes as aids to poets in a greater appreciation of mathematics. **Towers** is triangular with 12 pages sewn binding showing that numbers are the true universal language; **The Tally** is an accordion fold bookwork in the shape of a ruler for counting the immeasurable; **Pi**, a circular book with a concertina binding, demonstrates that exploring pi is like exploring the universe; **M Squared** comes in a glassine envelope mounted on a square, describing the miraculous usefulness of mathematics in

the real world. All of these books are enclosed in a 9 x 13" clear plastic holder. Available from Carol Stetser, P.O. Box 20081, Sedona, AZ 86341 for \$75.00 plus \$3.00 postage and handling.

COLORING BOOKS

Beer is Magic: A Coloring and Activity Book by Reverend Jen. "Beer is proof that G-d loves us" said by Benjamin Franklin begins an adventure in an adult coloring book about beer, food to eat with beer, some historical facts, strange activities, and much more. More than you ever wanted to know about beer. \$16.00 and this makes a great gift for beer drinkers—and you know who they are.

Magical Elf Panties, a coloring book, featuring Saint Reverend Jen tells the story of how Reverend Jen finds a pair of magical elf panties, puts them on, grows pointed ears, and then looks around the forest to find anyone who knows from whence the magical panties have come. The rest you must read. Yes, Virginia, this is an adult coloring book. \$16.00

DRAWINGS

Footprints of Animals Wearing Safety Gear by Bill Burns (London, William English Editions, 2000, \$10) is a large folded blueprint drawing set into boards with cottontail rabbit, gray wolf, cougar, white-footed mouse, weasel, muskrat, short-tailed field mouse, skunk, common house rat, mountain goat, raccoon, bighorn, elk footprints but you have to see what safety gear is involved, such as safety glasses, visors, etc. I am smiling, so I think I should tell you it's humorous, but you could take the artist for his word. By the way, he's Canadian.

Dieterle (drawings made in 1982) by Norman Shapiro (New York, Euphemisms Publishing, 2001, \$20) is a new computer printed artist book by Shapiro, who has been making books about sets of drawings with undecipherable captions and blurbs. Since his drawings are improvisations, never compositions, they serve to emulate a series of letters. Feeling he is a better artist than a wordsmith, Shapiro now uses color, which enhances his drawings, and makes you "read" the images rather than the blurred texts. Since Shapiro has been making books to show how homophobic society is. Here a young man meets an older man, Dieterle. He fascinates the younger man, arouses his admiration. They go together to a posh ski resort. Not till the young man attends a showing of an erotic film in a small theater does he realize that all the men at the resort are gay. He acknowledges he'd felt stirring for Dieterle at

their very first encounter. The young man is seduced and becomes Dieterle's disciple.

Under Water Adventures by A. Roiter is a book of drawings on brown paper printed as "Notes on Escape" by Jack Hanley Gallery in San Francisco (1993) with drawings interspersed with a few photographs, one to a page with text drawn on the left hand side—elliptical, suggestive, even evocative, but erring on the side of emotions. It's definitely Life in Deep Water! \$7.00

Hand to Mouse Line Drawings by Sally Elesby (vol. 1, 2000) is a beautiful bookwork in which the artist draws on words until a subjective form emerges and the word disappears. So the drawing on the computer obliterates the word and makes a small drawing on a large sheet of paper. These are delightful, charming, often childlike but mature drawings over words which reflect insect-like, small animal-like expressions.

The artist's statement on the back of the book leads one to know that she knows what she is doing with the "mouse" but also feels drawing on the computer is an adventure. And in some ways, they appear odd, which leads her to what she's been working on for years, how we make meaning. The computer treats each mark in the drawing as a separate element, unlike the hand drawings where each addition is absorbed into the whole. So that what she sees on her screen is the latest image made from the most recent marks of her drawing process. In such a way, the computer drawing constantly displaces itself, denying history (like manuscripts) and privileging surface representation. This book is beautiful to begin with, so all collections should acquire it, but those artists who are interested in the transition from the hand to the mouse, should also explore this experimental endeavor.

Edderkoppe hi fi by Jasper Sebastian Sturup (Malmo, Fluens Forlag, 20200, \$3.00) is a series of drawings mingled with some photos of the installations in an exhibition with spider webs drawn throughout the booklet, mingled with gemstones cut like diamonds drawn to counteract the spiderwebs. For the price, you can figure it out!

CHRONICLE BOOKS/BOOKWORKS

Turbulence, a log book by Henrik Drescher, (San Francisco, Chronicle Books, 2001, \$22.95 hardcover) is one of those rare occasions when a major publisher once again is courageous enough to put it all out there with the genius of an artist who has designed a provocative and innovative apocalyptic work of art in book form, in other words, an artist book. And what a

journey this book is including postmodern colages, Hindu mythology, and exquisite laser-cut elements to tell its tale.

Just imagine a title page that reads like this: *Turbulence*, a log book by Henrik Drescher, being a complete and reliable descriptive collection of the perilous explorations and important discoveries made in the wildest territories upon the face of the earth. Encountering savage men, ferocious beasts, and poisonous reptiles, etc., etc...covering a period of four hundred and thirty-two thousand years navigating the vast and untamed ocean of bliss, encompassing the multitudinous ages of man. A free and earnest discussion of the ancient principles of the four cyclical yugas of timeless Hindu mythology, as embracing the complete unexpurgated mechanics of the perpetual emotion machine. Aesthetically enhanced by the modern use of technically detailed Ornamentality. Anno Domini 2001." So you are prepared for this visual journey through a life, starting with drawings of a man embarking on a ship, getting to his cabin with a small valise, opening the valise which reveals a small replica of the boat he is on.

The story has Drescher's idiosyncratic illustration and collage style, Hindu mythology, and remarkable production elements such as laser-cut lace Hindu papercuts and die cut cover, paintings and words, consisting of many pages from Drescher's visual notebooks (20 years' worth), in which this man goes through a troubled past to reach an uncertain future, always with the enduring timelessness of myth.

A tour de force, and perhaps Drescher's most personal bookwork.

The Gryphon in which the Extraordinary Correspondence of Griffin & Sabine is Rediscovered (San Francisco, Chronicle Books, 2001, \$19.95 hardcover) announces that this is a new series called the *Morning Star* trilogy, in which Matthew and Isabella, long-distance lovers, find themselves entwined not only in each other's lives, but also in a perilous and alluring intrigue in a new romantic Egyptian locale. There is more mythic drama, waking dreams, and yet another extraordinary correspondence, 65 cards and letters amassed between the two lovers, who meet in Alexandria. Many of the postcards are illustrated on the page, but every so often, there is a real envelope, or an actual folded letter. Once again the magic, once again the mystery in this beautiful presentation. Just think of all the gifts you can give.

And there will be more in the future.

ASSEMBLINGS & JOURNALS

San Jose Manual of Style 4 edited by Beth Murray and David Larsen (Oakland, CA, 2001, \$7.00) is an assembling of poems, images, short prose work, comic strips, and an interview with Avital Ronell, now head of Germanic Languages and Literature at NYU, but formerly a professor of Comparative Literature at University of California, Berkeley.

This zine produced by a copy machine is intense, interesting and well conceived.

Made in USA fashion magazine (Issue no. 3, Fall-Spring 2001, \$7.00) is a trendy, non fashion-oriented magazine which in black and white covers fashion, interviews, sports, definitely with a European kick. This reviewer feels on the outs with this magazine, only because some of the trends just don't coalesce with life all over the world. It is peculiar to the magazine, rather to a physical location, so its universal appeal probably has more European attraction and East Coast attraction, although I could be wrong. It is well done, but aimed toward a younger generation.

Cabinet, a quarterly journal of art and culture, in its third issue asks Who are the soil eaters? How did the US military try to change weather in Cuba? Where can you buy a fulgurite? What kind of marker do CIA agents use to redact declassified documents? Why did the Hungarian who attacked the Pietá in the Vatican keep hammering away at Mary's eyes?

Answers in issue 3 of *Cabinet* magazine. A special section on "the weather" comes with a CD of sound artists who have used the weather to produce sounds. Special art projects by Joe Amrhein and Spencer Finch and a postcard project by Mike Ballou.

Issue 2 has interviews with Rudolf Arnheim, Christian Scheidemann, José Delgado; several articles about food, articles on Cambodia and Panamarenko, George W. gets into the picture as well. Postcard project by Kim Jones and drawings by David Shrigley.

This is a highly sophisticated journal, printed in Belgium, with the best technology, yet it is an artist's periodical with inserts, foldouts, artist projects, and a high intellectual tone, but requiring the reader to be immersed in a heavy reading/visual program for the three months it takes to read. \$24.00 for North American subscription, \$34 airmail European subscription, send to *Cabinet, Immaterial Inc.*, 181 Wyckoff St., Brooklyn, NY 11217.

Contributing writers and artists include Jonathan Ames, Olafur Eliasson, Douglas Gordon, Jeffrey Kastner, Jesse Lerner, Lytle Shaw, Joel Sternfeld, and Allen S. Weiss, and the *Speculative Archive* for

Historical Classification. Cabinet now on sale in independent bookstores, Barnes & Noble, Tower, etc.

A Gathering of the Tribes (New York, Issue 9, 2001, \$10) is another gathering of writers and artists who contribute one page or one article, so that if you want to know what's going on in New York City, this is the magazine for you: cutting edge, youthful, yet even Wynton Marsalis celebrates the 100th anniversary of the birth of Duke Ellington. The tribe has connections and they are numerous as well—well over 50 contributions! Some color, but mostly black and white images.

WhiteWalls #43's theme is Contextual: Art & Text in Chicago and has contributions from Edith Altman, Kristin Avery, Mark Booth, Adam Brooks, Stephanie Brooks, M.W. Burns, Jane Calvin, Max King Cap, Mary Dritschel, Carol Jackson, Stephen Laphisophon, Christine LoFaso, Lou Mallozzi, Helen Mirra, Karen Reimer and Ellen Rothenberg.

Beautifully laid out with a fond reminiscence of the original *WhiteWalls* of Buzz Spector, this issue is a must for all collections, visual artists, Chicago buffs, artist publication collectors, and visual and concrete poetry aficionados. There is a CD edited & mastered by Lou Mallozzi, biographies of all the artists. \$15 on your newsstand or from WhiteWalls, P.O. Box 8204, Chicago, IL 60680.

LIMITED EDITION ARTIST BOOKS

The Apparitions: Photographs by R. J. Muna is a book of 53 photographs, clothbound, foreword by Owen Edwards and Afterword by Jock Sturges. This is the premiere publication of Silent Pictures Press, (415)468-8228. \$60.00.

Eco Songs by Dimitrije Buzarovski, a song cycle based on poems by Chief Dan George, Gerard Manley Hopkins, Stevie Smith, Alfonsina Storni, Lt. Po, and the Book of Job, published by Pyracantha Press, P.O. Box 871507, Tempe, AZ 85287-1505.. This was printed on five different papers handmade at the Press from over 40 plant fibers. The fibers were sent to the Press by papermakers from around the world. A codex section contains the poems as originally written. A double-accordion section measuring 7 x 42" (opened) displays the lyrics as performed, in visual typography followed by an attached CD of the music. A last section gives information about the poets, the composer Buzarovski, the soprano Nan Hughes, and a colophon about the making of the book.

Printed letterpress from handset Palatino and Neuland types with digital Bernhard Gothic types and scanned

platforms from polymer plates. Designed, printed, and bound at the press by John Risseeuw and Dan Mayer with assistance from graduate students. Edition of 90 copies \$250, VISA & Mastercard accepted. (E-mail: John.Risseeuw@asu.edu or daniel.mayer@asu.edu or (480)965-3713 phone.

Garment Register by Harriet Bart in which Bart further explores aspects of the commemorative, a theme that has been of major concern to her throughout her career. In this evocative book, Harriet Bart commemorates the lives of generations of anonymous women at the heart of the fabric of modern America. **Garment Register** brings together pages of an old ledger with its entries of women's names and the dues they paid. Incorporated into the ledger pages are found photographs, vintage fabrics, and prose from women writers, ranging from Martha Graham to Virginia Woolf; from Willa Cather to Nor Hall.

In a technical tour-de-force, the ledger pages were scanned and separated in Photoshop, then reassembled for printing of the red and blue rules by letterpress—a technique which preserved the steel-nibbed pen writing of the original ledger pages, which were then printed from magnesium plates.

The book is 12 inches high by 10 inches wide and contains eighteen spreads, 15 of which are ledger pages—printed three-color throughout—and all with accompanying photographs and swatches of fabric. The paper is Rives BFK, the type is Univers Light Italic.

The book was designed and printed in collaboration with Philip Gallo at The Hermetic Press. Housed in a clamshell box, it employs the wire-edge binding devised by Daniel Kelm. The entire edition was executed by Jill Jevne. \$1500 plus tax. Contact Harriet Bart, 250 Third Ave. N, Studio 308, Minneapolis, MN 55401. Tel: (612)375-1598, fax: (612)375-8906.

Slugs and Roses : An Essay on Beauty and Survival by Michael Peven (Fayetteville, AR, Primitive Press, 2000, \$50) is a beautifully boxed full-color bookwork in a concertina printed on both sides, generated from original digital images made with a Sony Mavica camera. These are pictures of actual slugs and roses that grow in the artist's backyard. The texts deal with survival and growth. On one side are the desperate needs of all of us to prepare for ecological emergencies, and on the opposite pages are the stories of Easter Island and its invasion by humans and its degradation. On the back are facts and figures about slugs, a true biological lesson, as well as a description of roses and their history. The text as usual in all the

artist's books oftentimes seems obscured—you really have to work hard to save the earth!

The images were downloaded into PhotoShop for slight manipulation (color balance, contrast, etc) and then imported into Freehand for sequencing, text and layout before being printed using archival inks on a Epson 3000 inkjet printer. The slipcase and cover are made by hand using archival materials. The first public edition consists of 15 copies. A private "proof" edition of 17 was printed earlier. Future editions will be limited to a total of 49 books available to the public. Cost is \$50 from Michael Peven, 514 N. Mission Blvd., Fayetteville, AR 72701-3519.

POSTAL ART, NOT MAIL ART

The Stamp Art & Postal History of Michael Thompson & Michael Hernandez de Luna (Chicago, Bad Press, 2000, \$45) is an oversize, slick exposé of two artists who have been making stamp art, using their own designs and print their own stamps and put them on letters, which usually make it through the system, until they don't and then they get reprimanded by the United States Postal System usually as an ultimatum to stop mailing fake stamps or be prosecuted. They, in fact, have commemorated Batman, Mao Tse-tung, the late Chicago Mayor Richard J. Daley, bare-chested women, condoms, Viagra, etc. Taking the route of pranksters and/or punks, they have tested the system and been successful, successful enough to sell the envelopes for money, real money. They are not part of the mail art network, but in fact use the postal system to create their art and to create covers which can be emulated from stamp shops and stamp shows, and then sell their art, which is not one of the aspects of the large international mail art community.

With a delicious essay by Simon Anderson, a historical background by James Felter, an explication by Michael Thompson himself, and a confession by Michael Hernandez de Luna about his methodology, why he does it, and the success he and Thompson have generated make this more than a picture book. They send the envelopes usually to themselves, which makes the "round trip" of Cavellini an impossibility. But anyway, this is a grand production, slick, gorgeous in fact, and bound to generate a new audience who doesn't realize this is not mail art, is not part of the network, is not free, has strings attached called "the market" and is a very successful ploy.

CDs by ARTISTS

Andy Warhol at Attentat Sound by Al Hansen, Edition Hundertmark, Brusseler Str. 29, 50674 Köln, Germany. E-mail: info@hundertmark-gallery.com or

go to www.hundertmarkgallery.com Edition of 500, 38DM.

CHILDREN'S BOOKS/ARTIST BOOKS

Il Merlo Ha Perso il Becco (The Blackbird Has Lost its Beak) by the late, great Bruno Munari (Mantova, Corraini Editore, 2001, 38,000 lire) is a book/game born from a project done in 1940 by Munari and is the visual interpretation of a well-known popular song. The first edition was in 1987 by Danese. Corraini is republishing with a new graphic format. The book is made up of mylar pages with the text printed in a white box in Italian and in English, citing the fact that the blackbird has lost for each page part of its body, with comments about how the blackbird will progress. The child and the reader will learn about parts of the body, compassion for our natural friends, the surprise of visual narration, and the importance of the hand in leading one through the pages of a book.

L'Altalena (See-Saw, Blancoire, Die Wippe) by Enzo Mari, is a book without words by one of Italy's outstanding designers. First published in 1961 as a book of woodcuts, the second edition was printed by Danese in 1980. This is a re-thinking of the book with modern technology. A beautiful book of wood-cuts mostly of animals on a see-saw going up and down through the pages in any language. Without text, this book delights the eye, expands the imagination, and has the texture of the original woodcuts. There is quite a traffic jam on the see-saw, one which is impossible to even dream of—it defies all the rules of gravity, but why not? 24,000 lire or e-mail: edcorraini@tin.it or look at the website at www.corraini.com

EXHIBITION CATALOGS

Pop-Up, peek, push, pull, scratch, sniff, slide, spin, lift, look, listen, raise, lower, unfold, turn, open, close: an Exhibition of Movable Books and Ephemera from the Collection of Geraldine Roberts Lebowitz, 31 May - 15 September 2001 by James A. Findlay, with the assistance of Ann Montanaro (Ft. Lauderdale, Bienes Center for the Literary Arts, 2001, \$15.00 softcover) is a delightful catalog of movable books and ephemera on exhibit from the Collection of Geraldine Roberts Lebowitz. A few surprises greet the reader before reading the collector's statement, a concise history of pop-up and movable books by Ann Montanaro, a select bibliography and websites, , the exhibition checklist as well as indices of names, titles, publishers, formats, and a chronology index. Available from Bienes Center for the Literary Arts, Broward County Library, 6th flr., 100 S. Andrews Ave.,

Fort Lauderdale, FL 33301

John Eric Broaddus from the Arts of the Book Collection, Yale University Library from 25 April - 25 June 2001. Included is an essay by Johanna Drucker called: Theatrical Spaces, as well as an essay by Renée Riese Hubert and Judd D. Hubert on John Eric Broaddus as a Fashioner of Books. Broaddus died of HIV in 1990, but it was his champion, Tony Zwicker, to whom this show is dedicated. The wonderful catalog is only \$2.00 from Arts of the Book Collection, Yale University Library, \$2.00 plus shipping from P.O. Box 208240, New Haven, CT 06520-8240 USA. This is a fully illustrated in color catalog.

Allen Ruppberg: Books, Inc (Limousin, Fonds Regional d'art Contemporain dist. by DAP, 1999, \$25) is the documentation of an exhibition held in Limousin in 1999, whereby this conceptual artist who can do painting, sculpture, books and video, installation and everything else, pulls life into his work of all kinds but he usually gravitates to books, novels and stories.

With an incisive essay by Allan McCollum, a fellow conceptual artist Los Angeles artist, this bilingual catalog allows one to fathom the whole range of more than 30 years of work of this uncanny artist, who always seems to be on point. The interview is especially revealing about the artist, his life, and his ideas about art practice. He draws and paints books, makes them out of paper, wood, etc., and also creates installations using books, and has gravitated toward creating memorials out of books.

Born in Cleveland, educated at Chouinard, mentored by Robert Irwin, Ruppberg made a name for himself early in Los Angeles because of his ability to do so many things. Being a conceptual artist was not difficult in the 1970s, since he had many colleagues at the same time, from Baldessari to Irwin to Doug Heubler. From manuscripts to paintings, text was important from Thoreau's *Walden* to the *Picture of Dorian Gray*. Ruppberg has certainly appropriated all there is to know about books without necessarily always making books—but making art about books. Besides the interview with Frederic Paul, there is an exhibition checklist, chronology, biography, collections, bibliography. This softbound hefty book is a treat for those of us who know his work and a surprise for those of the readers who do not. Ruppberg is revealed!



Rupert Howard