

ARTIST BOOKS

NEWS

An interview with Joan Lyons, entitled "big fish in a very small pond: interview with Joan Lyons" by Joanna Heatwole and Tate Shaw, former students at the Visual Studies Workshop, generates Lyons' thoughts on her own recent work and the shifting tides of the digital age in relation to artist books. It appears in the March/April issue of *Afterimage*.

• Nancy Princenthal writes about recent artist books on flight and travel called "Paper Airplanes" in *Art on Paper* for March/April 2005.

• **Boekie Woekie** in Amsterdam has available a new book "Da drinnen vor dem Auge", edited by Jan Voss, Beate Keusch, Johannes Ullmeier and Bjorn Roth. It contains poems and prose by Dieter Roth. This book will be a great resource for those who missed the chance to buy and read Dieter Roth's many books at a time when they were affordable. **Boekie Woekie** is pleased to be able to offer 304 pages full of the most brilliant, true, intelligent, sad and funny, experimental and form-conscious, philosophical, detail-obsessed writing they are aware of. In German only and at **Boekie Woekie**, it is known as Edition Suhrkamp no. 2400. It costs 10 Euros and you can order by sending communication to boewoe@xs4all.nl or write to **Boekie-Woekie-books** by artists, Berenstraat 16, NL 1016G, Amsterdam, The Netherlands.

RESOURCES

A new archive of out-of-print artist books is at www.wsworkshop.org/artistsbooks.html. Students scholars, collectors, and others can now view and study the more than 150 unique books published by the **Women's Studio Workshop**. The archive will include every page of the out-of-print editions and selected pages of the in-print editions.

Bookbinding database: A new bookbinding visual database from the British Library can be viewed at <http://prodigi.bl.uk/bindings/index.asp>

Book History Online (BHO), designed, managed, maintained, and published by the Koninklijke Bibliotheek, National Library of the Netherlands, in cooperation with national committees in more than 30 countries, is a bibliographical database on the history

of the printed book and libraries. The databases include bibliographical information on the history of printing and publishing, papermaking, bookbinding, book illustration, type design, and type founding, bibliophilism and book collecting, libraries, and scholars. Visit <http://www.kb.nl/bho>.

•Foundation of Research Association Artists' Publications

The "Research Association Artists' Publications" was founded by 15 scholars of the University Bremen, the International University Bremen, the University of the Arts, the Research Center for East European Studies and the Research Center for Artists' Publications / ASPC at the New Museum Weserburg Bremen in January 2005.

On April 28 Prof. Dr. Wilfried Müller, Rector of the University Bremen, Dr. Fritz Schaumann, President of the International University Bremen, Prof. Dr. Peter Rautmann, Rector of the University of the Arts, Prof. Dr. Wolfgang Eichwede, Director of the Research Center for East European Studies, Prof. Dr. Thomas Deecke, Director of the New Museum Weserburg Bremen and Dr. Anne Thurmann-Jajes, Boardmember of the Research Association Artists' Publications signed a collaboration contract for the support of the Research Association, a joint research initiative. It is the Research Association's goal to initiate fundamental research on artist publications and to establish this sector as a new scholarly field. "Artist publications" stands here as a generic term for all forms of published artworks, including artists' books, records, videotapes, and Net Art. The collection offers a broad basis for Dissertations projects and Masters theses.

The Research Association further offers a lecture series under the title *Theoretical Tropes*, it organizes symposia on special art- and media-theoretical thematic fields, it further issues a book series on Artist publications and it holds a biannual conference. For more information please contact:

Spokeswoman: Dr. Anne Thurmann-Jajes (aspc@nmwb.de) Head of the Research Center for Artist Publications in the NMWB

Joshua Heller Rare Books has issued its Catalogue Thirty, Winter 2005, with an amazing array of artist books, private press books, fine bindings and calligraphy celebrating their Twentieth Anniversary. Write to P.O. Box 39114, Washington, DC 20016-9114. E-mail: HellerBkDC@aol.com

Pop-Up Politics by Daphne Plessner is a catalog of an exhibition which involves a blast of color, a blast of information, and in fact a blast of tension between art and politics, past and present, history and fiction. Plessner makes pop-up books and sculptures defining political themes with a "pow". She asks what it would be like if the King of France became a President? And she also asks what it would be like to live in a world where only "the people" ruled? She answers with life-sized interactive sculpture.

There are three parts to the sculpture:

1) **Book One:** the Scroll introduces the reader to the 'Underlying Theme' of the whole sculpture based on Machiavelli's tale of 'the Circle of Revolutions'. It also introduces the reader to the main characters of the sculpture.

2) **Book Two:** the Event chronicles the transformation of a Monarchy to a Republic. It depicts three key incidents of the French Revolution, The Oath of the Tennis Court; The Storming of the Bastille; The Beheading of the King and the consequences of that act.

3) **Book Three:** Future Possibilities is based on the idea of the organisational layers of a Republic - 'the Judiciary', 'the Legislature', and 'the Executive'

About the artist: Daphne Plessner was born in Canada and studied Fine Art at the Emily Carr College of Art, the University of British Columbia, Vancouver, Canada and the Akademie der Bildenden Künste, Munich, Germany. She was awarded a Personal (Masters) Diploma by the artist Robin Page, Professor (Emeritus) of Painting at the Akademie der Bildenden Künste. (Page was a founding member of the Fluxus Movement). She received a BA (Hons) Philosophy Degree from the University of London and an HND in Craft Bookbinding from the London College of Communication.

Plessner has exhibited artwork since 1986 in several countries including the UK, Ireland, Germany, the USA. She is also a Senior Lecturer at the London College of Communication, University of the Arts, London. \$16.50 check or money order from Daphne Plessner, 61a Dorothy Rd., London SW11 2JJ, United Kingdom.

• Some of the papers from the Second Australian Artists' Books Forum which was held in Mackay on 25th February 2005 are now available online at www.artspacemackay.com.au - just follow the links to the Artists' Books section. The papers are by Anne Kirker, Stephen Spurrier, Alisa Bunbury, Linda Caroli, and Sasha Grishin.

• Bookfest website is www.BookFest.com with links

to the work of 28 artists and photos from opening night. There is also a five and half page spread of color photos of BookFest artists in the latest issue of **Artists' Books Reviews** (<http://www.artistsbooksreviews.info/>). This issue includes the laser-cut 3-D keepsake that Joe Freedman designed for BookFest.

EXHIBITIONS

Arcadia id est: Artists' Books, Nature and Landscape, curated by Sarah Bodman, will appear at Centre for the Artist's Book, Grahame Galleries + Editions, Brisbane, Australia from 11 June - 9 July. www.grahamegalleries.com

Noelle Griffiths: Hafod Press: One-off and Digital Artists' Books from 4 May - 15 June at the Library, School of Art, Media & Design, University of the West of England, Bristol, UK.

Artists Books at Bury Art Gallery, 4 June - 31 July at a Text Festival in Bury, Lancashire, UK. www.textfestival.com

Circle Press: New Works at The Gallery at Pentagram, London through 20 May. www.circlepress.com

A Telling Eye: correspondence between John Berger and John Christie at the National Theatre, London from 5 April - 22 May. www.johnberger.org

Women of the Book: Jewish Artists, Jewish Themes at the Stedman Gallery, Rutgers/Camden in New Jersey from 28 March - 28 May 2005.

The Artist Turns to the Book from 24 May - 11 September 2005 at the Getty Research Institute.

Stand & Deliver, curated by Ed Hutchins, at the Denver Public Library from 3 June - 29 July. Then on to Columbia College Chicago Center for Book & Paper Arts from 16 September 16 to 28 October.

Turning Pages: A Collection of Artists' Books in The Living Room of the Wichita Art Museum, where 12 book artists have been commissioned to do work which will be on exhibit through April 2006.

The Elements: Creative Energy (Artist Books) at Hunterdon Museum of Art, Clinton, NJ, 14 August - 16 October 2005. Deadline to submit: 10 June 2005. See fees for entering pieces. Guest curator: Maria Pisano. www.hunterdonartmuseum.com

Sometimes You have to Wake Up the Frog at White Water Gallery, North Bay, Canada from 19-30 July. These are the bookworks of Lise Melhorn-Boe.

Threatened & Endangered: Artist's Books created

by Rebecca Goodale 26 May -1 July 2005 at Atrium Gallery, Lewiston-Auburn College, University of Southern Maine, Lewiston, ME. Catalog available from the artist, 547A Congress St. #44, Portland, ME 04101. Cong547a44@juno.com

Honoring the Book: American Artists from the First International Biennale of the Artist's Book at the Borowsky Gallery, Gershman Y in Philadelphia, curated by Suzanne Reese Horvitz, including 21 U.S. book artists plus 3 Egyptian artists. 1 May - 14 August 2005 including Brad Adams, Nancy Atakan, Dottie Attie, Barton Benes, Douglas Beube, Denise Carbone, Maureen Cummins, Khaled Hafez, Anne Sue Hirshorn, Suzanne Reese Horvitz, Lydia Hunn, Edward Hutchins, Sandra Lerner, Carol Moore, Claire Owen, Mary Phelan, Mostafa el Razzaz, Ahmad Refaat, Robert Roesch, Robbin Ami Silverberg, Patricia M. Smith, Merle Spandorfer, San Viguers, and Christopher Wilde.

James Castle: Icehouse unto Early Attic: Books & Art, curated by Tom Trusky, 29 April - 1 June at Student Union Gallery, Boise State University, Boise, ID.

A Jubilee for Janus Press: Celebrating 50 Years of Book Arts at Louisiana State University Libraries' Special Collections. 25 April - 23 July 2005. www/lib.lsu.edu/special

The Library at Wadi ben Dagh from 11 April through 6 November at the National Museum of Women in the Arts., the books in The Library at Wadi ben Dagh are classified by recollection, associations, deductive reasoning, and curiosity.

30 Years of Innovation: A Survey of Exhibition History at the Center for Book Arts 1974-2004 at 28 W. 27th St., New York City. 15 April -1 July, curated by Jae Rossman.

Karen Hanmer: All Shook Up: Playful Books at Dublin Arts Center, Dublin, OH from 1 June - 23 July. www.karenhanmer.com

Artist Book Exhibition at Hunterdon Art Museum, Clinton New Jersey from 14 August - 16 October 2005. Science, art and philosophy intermingle in the quest to discern the origin of our world and our inner selves

The 4th International Book & Paper Arts Triennial at the Columbia College Chicago Center for Book and Paper Arts from 15 July - 27 August.

The Changing Book: Transitions in Design, Production, and Preservation at the University of

Iowa Libraries, Iowa City, IA from 22 - 25 July 2005

Spot On: The Art of Zines and Graphic Novels. This show explores the diversity of artistic communication inherent in these independently published and visually exciting works. At the Minnesota Center for Book Arts, Open Book, in Minneapolis.

Zine: an inexpensively produced, self-published work consisting of written and/or graphic elements.

Graphic Novel: a work in which the narrative is related through a combination of text and art.

Spot On: an exhibition showcasing independent thought, freedom of the press, alternative narrative styles, and the diversity of artistic communication. Highlights include award-winning illustration, unique storytelling, Japanese manga, underground publications, and alternative viewpoints from copy machines across the nation. **Zine Trade Fair**, Saturday June 11, 2005 10am-5pm and Sunday June 12, 2005 noon-5pm. Panel discussions, presentations, children's activities, and vendors offering a wide variety of zines, graphic novels, comics and more! **The exhibit will run April 9-June 25, 2005**, and is free and open to the public.

George Brecht, the editions at Galerie A/Harry Ruhé. Amsterdam from 7 May - 11 June 2005. Catalog: George Brecht. The editions available for Euros 8.50 from Idea Books, Amsterdam e-mail: idea@ideabooks.nl

Romano Hanni and the Art of Metal Type at the San Francisco Center for the Book from 13 May - 5 August.

Charles Hobson: Starlings, Stars, Shipwreck & Degas: Works on Paper and Monotype Variations Derived in Creating Four Artist Books at Patricia Sweetow Gallery, San Francisco from 20 April - 28 May.

Robbin Ami Silverberg at the Whanki Museum, Seoul, Korea from 1 July through 29 August. Also featured are **Dianne Fogwell** (England) and **Francis Van Maele** (Luxembourg).

Book at the Israel Museum in Jerusalem, from 6 May - February 2006.

COURSES

San Francisco Center for the Book An amazing array of courses from theory to practice of all kinds, with stellar faculty members. www.sfcbook.org

CBA: The Center for Book Arts in New York City

has a new catalog for Summer 2005. www.centerforbookarts.org Or e-mail: info@centerforbookarts.org There is a tuition-free seminar for emerging writers on letterpress printing and fine press publishing in 2005, a 2005 Workspace Grant for NY Emerging Artists.

2005 Schedule of Workshops/Garage Annex School www.GarageAnnexSchool. You may easily register online using a charge card, or you may download a PDF of the registration form and mail it with your check.

Minnesota Center for Book Arts announces its new Summer 2005 set of courses. <http://www.mnbookarts.org>

Cooper Union, Class S500. Instant Artist Books, led by Esther K. Smith. 8 June - 3 August, Wednesdays 6 - 9 p.m. (212)353-4195.

Columbia College Center for Book & Paper Arts: <http://www.colum.edu/centers/bpa/home.html>

Women's Studio Workshop Summer Arts Institute 2005. Info@wsworkshop.org

The New England College Book Arts Workshops (June 23 - July 3, 2005) are taking applications for their summer residency. Workshops by Bill Kelly and Michele Burgess of Brighton Press (Design & Conception of the Artist's Book), Dan Carr and Julia Ferrari of Golgonooza Letter Foundry (Typography & Letterpress), Brian D. Cohen of Bridge Press (Printmaking for The Artist's Book), and Claire Van Vliet of Janus Press (Innovative Book Structures) are offered, as well as lectures, presentations, consultations, and field trips. Please contact http://www.nec.edu/news/05_1_7bookarts.htm

Shakerag Workshops Studio Intensives, 2005:

June 12-17: Cynthia Thompson (papermaking).

June 19-24: Wendy Erickson (digital arts, textiles), Helen Hiebert (papermaking, lighting), Emily Martin (book arts) www.shakerag.org

Book Arts Program- Salt Lake City, Summer 2005. For more information please contact Jen at 801.585.9191 or jen.sorensen@library.utah.edu

Pyramid Atlantic, Silver Spring, MD Classes for Summer: www.pyramidatlanticartcenter.org

EXHIBITIONS JUST PAST

An Open Book art exhibit at Cuyahoga Community College /Western Campus is making available a CD which includes multiple images of the artist books in

the exhibit (over 90 bookworks), prize winners, etc. Cost is \$10.00 each (includes shipping and handling). Send your name, address and phone number to the Cuyahoga Community College, Gallery West-Audrey Stoessner B-242, 11000 West Pleasant Valley Rd., Parma, OH 44130.

10th Anniversary Exhibition: Ian Tyson at th Library, School of Art, Media & Design, University of the West of England, Bristol from 17 March - 3 May.

Jacqueline Moon: It doesn't have to be beautiful to be exciting at Glasgow Print Studio from 5 March - 16 April 2005.

Veronika Schapers: Bookworks and works on Paper at Mergemeier buchgalerie, Dusseldorf, Germany from 7 April - 12 May 2005.

April Showers Dissolving Book Show. Boise State University English Dept.'s Introduction to Book Art classes. 22 April - 16 May. PowerPoint exhibition: <http://english.boisestate.edu/ttrusky/studwork.html>

Bookworks by Lise Melhorn-Boe *Stories from Memory:* Glenhyrst Art Gallery of Brant, Brantford, Ontario, Canada from 8 January - 20 February. *Fairy Tales & Family Fables*, Macintosh Gallery, University of Western Ontario, London: 3 March - 10 April

OPPORTUNITIES

To Have and to Hold: Art You Can Touch. MCBA in Minneapolis is looking for artist books that people visiting the gallery can touch with no gloves. Please submit by **10 September 2005**. Include a SASE for its return. Work will be on view until 26 November 2005. The exhibition will have a "reading room" format. Send artist's name, address and phone number on the back or on some portion of the work. Only originals will be considered for exhibition; no jurying will be done from slides. SASE must be included if you want your work returned. Send to Minnesota Center for Book Arts <http://www.mnbookarts.org/events/callforentries.html>.

Call for entries: Books.05

An exhibition at Noosa Regional Gallery, Pelican Street Tewantin, Qld 4565, Australia. **Works of imagination: image as text as image.** Entry by selection only. Please send no later than **25 July 2005**: a clear digital image in JPEG format of the work/s, CV and 50 word artist statement. Entries must be the original work of the artist and have been executed within the last 12 months. Successful applicants will be notified by 7 August 2005. Due to customs regulations, only Australian works may be for sale. www.noosaregionalgallery.org For full

details and an application form please contact Maryke Stagg, e-mail: maryke.stagg@noosa.qld.gov.au

Bibliograph: Call for Submissions. Bibliography, a library of independent publications in Montreal, is seeking submissions of comics, artist books, zines and bookworks of all stripes for its permanent collection. Bibliograph aims to promote and preserve the culture of independent literature and media by providing an accessible, archival space for bookworks created outside the mainstream. As Montreal's first bilingual public-access zine library and reading room, Bibliograph will provide a link between bookmakers and the public. Books donated to Bibliograph will be cataloged and filed in the library space and will be accessible to readers. Launch for the space is June 2005. E-mail: info@bibliographlibrary.org with questions.

ARTIST BOOK DEALERS (selection)

Art Base (books + research)/Art Books/Artist Books/Ephemera. Gabelsbergerstr.15, 97318 Kitzingen, Germany. Info@artbase-books

Art Metropole, 788 King St. West, Toronto, Ont. M5V 1N6, Canada <http://www.artmetropole.com>

Artimo A - Z at Elandsgracht 8 in Amsterdam. www.artimo.net or bookshop@artimo.net

Paule Leon Bisson-Millet has a new address at Edelmannsweg 4, 71717 Beilstein, Germany. Tel: (49)07062-978548 or fax: ((49)07062-978549.

Bookartbookshop, 17 Pitfield St., London N1 6HB, England.

Bookstorming, 24 rue de Penthièvre (angle av. Matignon) 75008 Paris, France. Tel: (331)4225 1558, fax: (331)4225 1072. Métro: Champs Elysées Clémenceau/Miromesnil www.bookstorming.com

Boekie Woekie, books by artists, Berenstraat 16, NL 1016 GH Amsterdam, The Netherlands boewoe@xs4all.nl, internet

Bookville 39 HighBridge, Newcastle upon Tyne, England NE1 1EW www.bookville.co.uk

Juan Agius, Books & Multiples, features art zines, alternative publications, art magazines, mail art, ephemera, available online at agius.books!@netsurfer.ch or P.O. Box 5243, CH 1211 Geneva, Switzerland.

Julia Diamond, Book & Livre, 2230 Camino del Rosario, Montecito, CA 93108. (805)565-1904.

Bookandlivre@cox.net 20th c. decorative arts, fashion, architecture and photography

Paul Robertson is known as Heart Fine Art and can be reached for amazing catalogs at mail@heartfineart.com

Ink Tree, Seestrasse 21, CH-8700, Kusnacht, Switzerland www.inktree.ch

Hotel des Bains Editions, 28 rue du Pont percé, 27130 Verneuil sur Avre, France

AaZbooks.com - BP N°1 - La grande Bruyère - F72320 St-Maixent, France www.aazbooks.com

Malcolm Campbell, 43 Holland St., London SE1 9JR lab@marcuscampbell.co.uk

Joshua Heller Rare Books, P.O. Box 39114, Washington, DC 20016-9114.

Nexus Press. www.nexuspress.org

PABA Gallery, 33 Whitney Ave., 2nd flr. New Haven, CT 06510. Pabagallery.com

Printed Matter, 535 W. 22nd St., New York City, 10011 or www.printedmatter.org

Editions & Artists' Books Johan Deumens <http://www.artistsbooks.com> or Dr. N.G. Piersonstraat 1, 2104 VG Heemstede, Netherlands.

Mystical Places Press has a new Artist Books Catalog (non-miniatures) and a Miniature Book Catalog. www.mysticalplaces.com

Paul Léon Bisson-Millet, Edelmannsweg 4, D-71717 Beilstein, Germany. Fax: (49)7062-978549

Revolver, Archiv für aktuelle Kunst, Christoph Keller, Jacobystraße 28, D - 60385 Frankfurt am Main, Germany

Edition Hundertmark, Av. Touroperador Finnmantkat 10, Tinguaro #21, E-35100 Maspalomas Gran Canaria, Espana.

Vamp & Tramp LLC +CalifiaBooks 1951 Hoover Court, Suite 105, Birmingham, Alabama 35226-3606

Volume, 530 West 24th Street, New York, NY 10011. volumegallery@yahoo.com

ARTIST BOOKS

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

REFERENCE

Guardare, raccontare, pensare, conservare/Looking, telling, thinking, collecting, edited by Anne Moeglin-Delcroix, Liliana Dematteis, Giorgio Maffei, and Annalisa Rimmaudo (Mantova, Corraini, 2005, \$45.00/ 35 euros, dist. by d.a.p.) Is a collection of seminal artist books examined through four different viewpoints: looking, telling, thinking, collecting. The "looking" section is devoted to books that are not intended to be read, and so the shapes, colors, and subjects—realist, abstract, austere, or sensual—mainly address sight.

In the "telling" section, we look at the different ways in which a book can tell a story, both in literary ways as well as in animated pictures. The "thinking" section includes conceptual artists' books, but is not confined to them; these include artists who use their books to criticize society, or imagine a different world.

And the "collecting" shows the close affinity between the book and collecting, and shows how artist books have been indispensable in preserving many works-as-events. The book is not only a total space, but a space made up of ideas and of things, of reflections but also of traces of actions. The book is not only one of ideas but also of reality, which speaks about the world and addresses those who live in it.

The purpose of the exhibit for which this book is the "catalog" is not to do a history of the artist book, nor that of its major creators, but to set out the major uses of the book and by examples to show how, for the artist, the book is a medium used in four main ways—for looking, telling, thinking, and collecting. The book is abundantly illustrated with color photos. There is a selective bibliography and catalogues raisonnés of artists and of publishers, as well as an index of artists. This is one in a number of "histories" of artist books that can be considered. The effect is that this one argument in a group of many arguments about a still marginalized, but important chapter in art history.

Put About: A Critical Anthology on Independent Publishing, edited by Maria Fusco with Ian Hunt (London, Book Works, 2004, \$34.00 paper) presents a timely discussion about independent publishing and publishing by artists, focusing on books where the makers keep control of every aspect of production

through to distribution. Fusco was interested in combining the what and the why publishers and artists feel compelled to deliver such material, together with economic models, audiences and networks of association that can give independent productions a wider cultural presence.

There is an energetic verve in the visual pieces as well as the broad range of essays covering case-studies of contemporary international publishers. Contributors include John Baldessari, Simon Bedwell, Andrea Brady, Cabinet Magazine, Bonnie Camplin, Maurizio Cattelan, Paul Claydon, David Dibosa, Matthew Higgs, Stewart Home, Lucy R. Lippard, Emily King, Gunilla Klingberg, Jakob Kolding, John Miller, David Osbaldeston, Raymond Pettibon, Lynne Tillman, Nicolas Trembley, and Axel John Wieder. Illustrations are smart, dynamic, and oftentimes revealing more than the words on the page.

Publishers also are included in this book with answers to "Why Publish?" given by Artimo, Atopia Projects, Book Works, Factotum, Inventory, JRP/Ringier, Lukas & Sternberg, The Metropolitan Complex, millimetre, morning star, onestar press, Pork Salad Press, Revolver, and Slought Foundation. This is a must, although heavily leaning on British artists and publishers, for the problems are the same and some of the solutions are shared as well.

(The Museum of Museums) Johan van Geluwe with contributions by Harald Szeemann, Bart De Baerre, Maarten Delbeke, Klaus Groh, Klaus Werner, Volker Rodekamp, Filip Luyckx, Koen Van Synghel, Michael Fehr, Steve Jacobs, and Thomas Deecke (Ghent, Ludio, 2004, n.p.) is a kind of catalogue raisonné of an artist who graduated from an art school in Ghent and for many years has been lecturer-in-charge of the Architectural Design department at the Sint-Lucas school of art. Van Geluwe is a friend of mine, who lives and works in Waregem as an "ARTchitect", running such quasi-fictitious institutions as A.R.T. (Art Recycling Terminal) and M.A.O. (Multinational Art Office). He is also director-curator and archivist of the M.O.M. (Museum of Museums).

Van Geluwe's work is characterized by an unusual sensitivity to the hidden meaning of language and a critical attitude to art, politics and society, which in his subversive, ironic comments he gives a taste of their own medicine. His exclusive trust in his own values and distrust of all power mean that his work hovers between restlessness, fear, hope, love and death. Van Geluwe abhors the commercialization and trivialization of art and culture and therefore does not sell his work. This

is an overview of a remarkable oeuvre.

In creating his ideal museum of museums, he has visualized special museum rooms as: The cloakroom of art theories, the lounge of art professors, the lobby of the art trade, the dome of stylistic arrangement systems, the archive of museum theories, the office of the director/the curator's office, the restorers' studio, the school of curators, the copyists' room, the media room, the art critics' writing room, the Valhalla of the collectors, the storage room of dead capital, the project cellar of the installation artists, the tea room for the unemployed supervisors, the TV studio for cultural affairs politicians, and in a room which can only be accessed from the restaurant and museum shop: The museum of museum signs.

The whole monograph is full of photographs, documents, charts, advertisements, installation shots, etc. The essays cover roadside museums, mail art/correspondence art, air art, graphic works, architecture, his ideal museum, the Museum of Museums, and much more. There is a concise bibliography as well a biography & selected exhibitions.

LITTLE BOOKS

Honeymoon Suites (from Honeymoon Resort Brochures, 2002-03) by Penelope Umbrico is a bound volume of postcard images that are used in consumer media as peripheral devices to elicit desire to travel to enchanting paradise. Taken directly from honeymoon resort brochures depicting happy-just-married-couples in their honeymoon suites, Umbrico uses only the candy-colored horizon, as seen through the windows in these idealized places. The false color in the original source material reveals the constructed notion of romance through marketing. The marketing of love through horizons and skies point to the inability to attain either love or escape. \$10.00

Thirtysix Fire Stations by Yann Serandour (Rennes, France, 2004, \$20 paper) emulates Ed Ruscha's *Various Small Fires* which he published are his pioneering *Twentysix Gasoline Stations* in 1962. Forty years later, Serandour represents all the fire stations of the city of Montreal in operation on 12 December 2001. The chapbook has the feel, look and concept of the original. A few blank pages represent some of the firehouses which either were demolished, rebuilt at another address, or closed for renovation with the intention of the artist to go back and photograph them.

Crime Museum by Hans Winkler (San Francisco, New Langton Arts, 2004, \$5.00 paper) documents an

installation by the German artist Winkler, who created seven pieces of "criminal art" with "evidence" from newspaper clippings, insurance records and police reports. Each piece is accompanied by short crime fiction by New York mystery writer Candida B. Korman. The back cover has a recipe for "Killer Chile" and one ingredient will do it!

Seven Deadly Sins by Gray Fraser (Montreal, productiongray editions, 2004, \$14.00 paper) shows each deadly sin packaged separately for individual consideration in this loose leaf collection from this Canadian veteran book artist. Each shiny black sheet is folded into a simple pamphlet and holds a loose gauze-like vellum imprinted with the word for each sin and its linguistic origin. Inside each pamphlet, personal texts recount the artist's experience with the named sin. Opening and closing the black pages a reader feels like he or she is participating in the artist's confessional ritual.

Johanna Billing's Works #3, #4, #5 (Stockholm, Milch, 2004, \$12.00 softbound) is a curatorial project of Lisa Panting, introducing the work of Swedish artist Johanna Billing between 1998 and 2003. The artist's group participatory performances and videos are documented with color photographs and discussed by a virtual round table of critics, Lisa Panting, Helena Holmberg, and Mats Sternstedt.

The Mail Order Catalogue: The Add-On Edition by Maura Doyle and Annie Dunning (Toronto, Art Metropole, 2004, \$4.00) takes the form of a folded photographic poster, offering prospective customers the opportunity to cut and paste the included furniture and storage compartments, preparing the pictured room for all of the goodies available for custom order. Valued customers are encouraged to send \$5.00 plus \$1.00 for postage directly to the artists for any of the offered multiples including "Flying Objects", "Master Piece", "Lucky Stick (er)", "Hairy Bits", and much more.

Legend by Michael Gibbs (Amsterdam, Boekie Woekie, 2004, ed. 200) is a collation of selected texts from 1966 to 1984. Amsterdam-based visual and conceptual artist, Gibbs includes his first ever concrete poem, language poems, text-drawings and other in-between genres. Gibbs edited *Kontexts* from 1968 until 1982, *Artzien* from 1978 until 1982 and *Why not Sneeze?* (Online since 1996). His other bookworks were *Pages* (1976), *Selected Pages* (1978) and *Wounded Book* (1979).

Illiers Combray by Zoë Irvine and Helen Douglas (Yarrow, Scotland, Weproductions, 2004 and sound by Aeolus, 2004) is an audio-visual meditation on a multi-

layered soundscape composition by Irvine (2 CDs) interwoven with a two-sided leporello visual narrative in glorious color with garden scenes and village scenes separated, exploring a sense of memory and place. Inspired by a trip for a week visit to Illiers Combray, the small town immortalized by Marcel Proust in his epic novel, "In Search of Lost Time," Irvine and Douglas weave together their own distinct impressions, reveries and mythologies; their subjective responses elliptically united by their shared sense of place. \$40.00

Placebo Effect: Quick Fix Specialists, ed. By Kirby Gookin (New York, 2005, \$3.00 paper) is the result of a public interaction or performance, with artists concocting cures for such maladies as sexual frustration, awkward dating, broken heart, greed, stress, uniformity, apathy, closed mindedness, shyness and nightmares, among others. A kind of prescription pad of prescriptions for cures for these maladies printed in pink, white or yellow sheets, it is hilarious, poignant, right on and impossible. Whatever you like—but it's a kick too.

Cartoons by Sean Landers (New York, Regency Arts Press, 2005, \$25.00 paper) is a series of cartoons drawn by Landers in the winter of 1991-92 and shown at the Andrea Rosen Gallery in 1992. These 134 drawings show a parade of sad sacks and anxious social climbers in the art world, who stumble through the pages of the book with their fantasies, insecurities, and unacceptable feelings emblazoned on their t-shirts. The cast of characters are immediately recognizable New York types, expertly lampooned.

Buy Chocolate Syrup by James Prez (Brooklyn, 2005, \$45.00) is a series of found papers lovingly reproduced and re-crinkled, tied up in a handmade portfolio. This is the "mini and abridged version" showing homework assignments, love notes, shopping lists, scribbled calculations and other cast away thoughts from everyday life. The whole group is bundled in a decorative paper portfolio with band. Signed and dated.

The Observer by Bea Nettles (Philadelphia, 2005, \$25.00 spiralbound) is the result of a residency at the Borowsky Center for Publication Arts at the University of the Arts in Philadelphia. Nettles uses photographs of herself every decade, from a girl of ten to a woman in her fifties. The eyes are cut out to reveal alternately the young eyes in the older face, then the older eyes in the younger face. It certainly reveals how the eyes are the mirror of the soul, oftentimes feeling truthful, then

humorous, and sometimes even jarring. But here we have an artist facing the aging process with great zest, humor and perception. For information in ordering, contact bea@beanettles.com

CORACLE

Boats, Cots, Punts & Wherries: The Notebooks of Thomas Cuddihy, edited by Simon Cutts (Tipperary, Ireland, Coracle, 2004, \$25.00 hardcover) is a facsimile of several pages from the family's box of notebooks and medals of the senior Cuddihy, who built many boats over 50 years and excelled as a rower and the winner of to People's Regatta medals in the years, 1909 and 1910. Initiated by Shay Hurley of the Workmen's Boat Club in 2004, this book reproduces selected portions of the Notebooks of Thomas Cuddihy from Piltown, County Kilkenny, Ireland. His handwritten measurements, instructions for building, drawings, cost calculations, and personal notes are gathered together and edited by Simon Cutts in a small beautifully conceived volume, so typical of Coracle, with a postscript, bibliography and glossary.

Two Peelings by Erica Van Horn (Coracle, 1993 and Coracle, 2004, \$18) includes *A Paint-Peeling* from a table wood-grained by Van Horn in 1991 which peeled in 1993 and *A Birch Bark Peeling* from a tree at Chestnut Pond, New Hampshire in 1988, forgotten, and later found in the spring of 2004. Two brochures in a green letterpress printed wallet.

Sourcebook by Simon Cutts (Coracle, 2004, \$12.00) is, according to Cutts, "almost a manifesto revealing the source of the dictum *I prefer the streams of the mountains to the sea* used over the last thirty-five years." The source, an anonymous traditional Cuban song, is printed as sheet music in green. The pamphlet's wrappers are printed in blue. Comes in a blue paper wallet and is quite effective. The song is *Guantanamera*.

An English Dictionary of French Place Names by Simon Cutts (Coracle, 2004, \$55.00 hardback) is designed with green tabs that index the names of French cities and town alphabetically. Next to each city's name is a number identifying the region it belongs to. A map of these regions is at the back. Dedicated to Erica Van Horn who accompanied Cutts through France between 1989 and 2004 and who marked the map-index and forced its completion. This is an elegantly made bookwork, amusing for its insistence on the English pronunciations including a few photographs, a lovely green leather binding with a ribboned bookmark.

GENERAL

Apprendre le Français/Französisch Lernen by Dorothea Schulz (Valence, 2001, \$30.00 paper) is neither a learning manual nor a French grammar, nor a systematic learning tool. It is instead an artist's adventure to learn the language during a three month sojourn in Valence, France wading in the ocean of the unknown which represents a foreign language, but it also serves as a social adventure of an artist who has used her linguistic ignorance to enter into contact and communicate with men and women, francophones all, with the pretext that she did not know their language.

Her daily journal consisted of drawings and linguistic phrases, reacting to the language with geometrical, organic and delightfully complex images, then a section of questions and answers from French to German and vice-versa, and a whole section of color photos of sculptural and human reactions to the languages. A tour de force.

Collaborative Action Gluings: San Francisco, New York, Paris, Houston by Robert Delford Brown (Verona, Conz, 2004, \$10.00 paper) who is a joyful artist whose greatest satisfaction is bringing people together who have never made art to make art with joy; his "gluings" bring people from all parts of the world together to make collages. In his introduction, Robert C. Morgan cites Brown as someone, who like Beuys, Nitsch and Kaprow, likes to see ordinary people come together in an aesthetic experience. Color photographs show the collaborative works in process and as finished collages. Michel Champendal and Claudette Cliquet-Champendal contribute their reactions to the experience as host to one of Brown's community gluing events in Paris.

Retratos decisivos by Joachim Schmid (Madrid, Photo Espana Madrid, 2004, \$3.00 paper) is an installation of photographs of black men in uniform arranged four per page on eight successive pages. The opening text in Spanish is reproduced in English at the back, creating contextualized bookends for the images. "They came from the United States of America. They gathered in the south of England. They prepared for the day of decision. They made no decisions themselves. They imagined their lives after the battle. They had their portraits taken before leaving. They left on the morning of June 6. Their portraits remained." They died on D-Day.

Autoreverse by Luis Bisbe (Valence, France; Art 3, 2003, \$8.50) show how using a delicate masking technique, each full page photograph of the urban and

natural landscape is collaged with snippets from the page that directly precedes. The subtle hybrids that result are thereby interwoven in an interlocking pattern much like the one that is used on the book's cover.

Photo Notes - 5-12-1992 to 30-7-2004: a selection from the photographic diary by Hans Eijkelboom (Amsterdam, 2004, \$35.00) is another in the long photojournals that Eijkelboom creates as a daily ritual. The artist stands unobtrusively on urban street corners observing and photographing dominant outfits or frequently repeated scenes. He collects these into thematically arranged notebooks which are compiled here. This book reflects his world view and his organization and eye work so beautifully together. He is his own archivist, his own lens, his own view camera. Amazing. All color photos.

Split Paper by Shana Lutker (Los Angeles, 2004, \$3.00) uses oversized inkblots and selective hand lettering to create a version of the *New York Times* that does not present all the news that's fit to print.

Giant black and white Rorschach test blots take over the first section of the paper entirely, as if they dance across the pages. In the second section, fragments of headlines (or descriptive phrases) cluster around the center of each otherwise utterly blank page forming sensational concrete poems. The large newsprint pages lend themselves to creating a performative "reading" by the reader.

Corrections and Clarifications vol. 5 by Anita di Bianco (Berlin, Künstlerhaus Bethanien and Volksbühne am Rosa-Luxemburg-Platz, 2005, \$1.00) is a 20-page newspaper edition, printed in conjunction with the conference Klartext: the Status of the Political in Contemporary Art and Culture at the Künstlerhaus Bethanien in Berlin. It is compiled from daily corrections in English-language newspapers from August 15, 2004 to January 1, 2005.

The artist gives credit both to those who provided the corrections, who have "sought in some public way to offer apologies or clarifications - to redeem, reveal, revise retract or shift, to simultaneously claim, deny, and re-attribute blame and responsibility; and to those regulators of public information who agree to use language and numerous dubious forms of temporary authority to defend, justify, legitimize, cushion, cover and eventually expose the consequences of actions and the submerged structures behind events."

Spiral Trip by Yane Calovski and Hristina Ivanoska (Skopje, Macedonia: Contemporary Art Center, 2003, \$12.00 paper) grew out the project "Nature and Social

Studies: Spiral Trip (2000/2003) in which the artists traveled through their native Macedonia in a route that conformed to the shape of a spiral. Drawings, documentary photographs, architectural models, video and sound recordings are filtered through a variety of texts: primary school textbooks (*Nature and Social Studies*), classic 70's earthworks (Robert Smithson's *Spiral Jetty* and Walter DeMaria's *New York Earth Room*), music by the Scottish band Belle & Sebastian, and an advertisement from *Purple Magazine* from the Summer of 1999. These encounters explore the way in which memory is inscribed as an experience of place. Macedonian and English texts.

Name Cloud by John M. Bennett and illustrated by Wendy Collin Sorin (Columbus, OH, Fabelhaft Press, Luna Bisonte Prods, 2005, \$25.00 spiralbound) includes poems by Bennett in his inimitable style with full-page color collages by Wendy Sorin. It all makes for a remarkable package of good work. A must! Oder from Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214.

Undoing by Peter H. Barnett (New York, 2004) consists of a set of seven folded facsimile drawings and seven back-to-back photographs interleaved between them. The basic unit is a sheet folded in quarters, each quarter on either side containing a freehand drawing of a variation on the theme of repetitive, mutual encirclement. Each of these quarters is again folded in quarters, and a large number of new designs can be made by distinct sequences of folding. The interactive reader is encouraged to refold and rearrange the contents of the book. The seven folded facsimile drawings represent fundamental dispositions of **undoing**: engulfment, withdrawal, interpenetration, collision, entrapment, backwards-backwards and departure. The seven group photographs represent transitions among the seven basic dispositions. The title page, printed on a transparency, redefines "undoing" as a participle, as a noun, and as a folded drawing. Available from the artist at 140 Riverside Dr., New York, NY 10024.

Exquisite Pain by Sophie Calle (New York, Thames & Hudson, 2005, \$39.95 hardcover) is a beautifully designed artist book with red fore-edges and a red ribboned bookmark. For the first time, Calle turns her attention to a life-changing experience from her own past, even heart-breaking. Born in Paris in 1953, since the 1980s Calle has made installations which

have received international recognition at galleries and museums throughout the world.

When a lover failed to meet Calle as promised in a hotel in New Delhi, after she had completed a 92-day journey through the Far East, Calle was devastated. She had won a grant to go to Japan for 3 months and took the long way to Japan using trains and 3 weeks of her time. As ever, she had kept everything from that journey—photographs of rumped hotel beds, ticket stubs, visas and letters—and in the book, each one is rubberstamped counting down to the fateful day of her heartbreak.

On her return to Paris, she asked a group of friends to answer the question, "When did you most suffer?" Their stories of pain, each of them accompanied by a photograph, interplay with Calle's own story and daily reflections—as she gradually comes to terms with the rejection and her equilibrium is restored

I left for Japan on October 25, 1984, unsuspecting that this date would mark the beginning of a 92 day countdown to the end of a love affair. Nothing extraordinary—but to me, at the time, the unhappiest moment of my life, and one for which I blamed that trip itself. I got back to France on January 28, 1985.

From that moment, whenever people asked me how it went, I chose to skip the Far East bit and tell them about my suffering instead. In return I started asking both friends and chance encounters: "When did you suffer most?"—I decided to continue such exchanges until I had got over my pain by comparing it with other people's, or had worn out my own story through sheer repetition.

Each day is labeled with the countdown to unhappiness, e.g. 32 Days to Unhappiness. And the labels become a visual Table of Contents, which appears at the end of the book, for this is truly an artist book published by a famed trade publisher, telling a story that creates a testament to the heartache of romantic rejection, a kind of torch song for a lost love.

The Weather by Kenneth Goldsmith (Los Angeles, Make Over Press, 2005, \$14.00 paper) is best described by David Antin, who writes: "Starting at the winter solstice, Kenneth Goldsmith by subtle framing has turned a literal transcript of a year's worth of radio weather reports into a classical narrative of New York's four seasons. A kind of Vivaldi without the birdcalls—and more localized in space and time, as its narrator predicts and endures the frigid cold of the Winter of 2002-2003 and the snowstorms bearing down on the city from the Great Lakes or from Eastern Canada or the Great Plains of the Middle West. Spring includes two weeks of weather from the battlefields of Iraq as the vernal equinox follows two days after the

invasion. Summer comes with its relentless humidity and heat and sudden squalls. Fall appears with its hurricanes boiling up from the Carolina coast, succeeded by more tranquil World Series weather and concludes with a descent into the promise of a milder Winter. New York has survived once more." The cover is a chart of New York City's weather in 2003.

The New Society for Universal Harmony by Lenore Malen (New York, Granary Books, 2005, \$29.95 paper) utilizes pseudo-documentary photos, video and audio transcripts, "testimonials," case histories, and arcane imagery to achieve the function of Malen's own reinvention of the utopian society established in Paris in 1793 by the followers of Franz Anton Mesmer, known as La société de l'harmonie universelle. Malen's New Society comes out of her long-term installation project and live performances of case histories and treatments performed at the fabricated Society imagined in Athol Springs, New York. The book expands the scope of the project to include original fiction and essays by "fellow Harmonites" Jonathan Ames, Geoffrey O'Brien, Pepe Karmel, Nancy Princenthal, Irving Sandler, Susan Canning, Barbara Tannenbaum, Jim Long, Mark A. Thompson, and others, plus a first-person account of Malen's discovery and two-year involvement with the Society.

The "treatments" offered at the New Society and documented in the book have been adapted from Mesmer's original prescriptions. Adding to the book's authority, Malen adopts personas including scientific corroborators, curious journalists, and people whose lives have been forever changed by the Society. Taken somewhat humorously, because Malen adheres to her conceit rather thoroughly, she turns serious attention to a visible shift in U.S. cultural and political society towards blind discipleship and the seemingly overwhelming need to believe and to belong. The book is the document of a "performance" but oftentimes is taken very seriously. Take it as you can. Dist. by d.a.p.

Imaginary Economics: Contemporary Artists and the World of Big Money by Olav Velthuis (Rotterdam, Nai Publishers, dist. by d.a.p., 2005, \$20.00 paper) acknowledges the universal fascination with money, but this time from an aesthetic or art-practice point of view. Imagine a British artist who destroys all of his belongings, a Dutch artist's initiative that charts organization cultures, a Swiss artist who sells his right to participate in an exhibition via an online auction, an American artist who prints his own

money and then succeeds in spending it... This Dutch economist and art historian presents us with a group of artists who analyze and parody economic processes and phenomena in their work. Aside from artists such as Duchamp, Yves Klein, Broodthaers and Beuys, a great many contemporary artists such as Jeff Koons, Santiago Sierra, Rob Scholte, Michael Landy and Matthieu Laurette appear to be interested in the economic as well, but in a playful manner. Abundantly supplied with color and black and white illustrations.

Travelogue by Paul Druecke is a project spanning 1997 to 2004, developing into an artist book, journal travel guide and perhaps even a homeopathic prescription. Detailing the artist's experience of Milwaukee, where he was born and where he lived until 2003, the book is comprised of 20 note cards. Each card has a full color image on one side and a journal excerpt on the other side. The goal is to find a place in the city reflecting the artist's being out-of-sorts with the world. He passes by the tranquil and the quiet, not seeking harmony, but disharmony. He looks for the forgotten, the misshapen, the mismatched parts of the city—those which reflect his own state of mind.

This is not your tourist's Milwaukee, it is Paul Druecke's Milwaukee, the ordinary places, those which are usually not seen by the tourists. He defines alleys, he sees the truth about the bridge, the demise of the American steel worker, and a prolonged look by season at the bridge that goes nowhere. He celebrates a famous Herring restaurant, a favorite patch of cement, the now fenced off best vista of the city, the only intact and memorialized Native American burial mound in the city of Milwaukee, the mysteries of lit rooms and so much more. There is a quiet nostalgia and disjunction with this game of tactics. The reader is completely interactive with the artist, thinking about his/her own city, thinking about describing public places in that city, forlorn but conceptually interesting. Ed. of 50, \$100 from Jody Monroe Gallery (jodymonroegallery@yahoo.com) and also from ASW (asw@execpc.com), Travelogue is printed on an Epson 2200 using archival inks. Mr. Druecke now lives in Houston, TX.

Postal Séance: A Scientific Investigation into the Possibility of a Postlife Postal Existence by Henrik Drescher (San Francisco, Chronicle Books, 2005, \$19.95). The wish to communicate with the dead is universal and perennial. Drescher thinks you can. This book is the result of a bizarre, creative, original, and ambitious experiment, in which the afterlife met the epistolary impulse in the form of elaborately decorated letters to the dead. By sending out 52 ornately designed cards and letters to deceased luminaries and others such

as James Joyce, Chairman Mao, Saul Steinberg, Walt Whitman, Alexander Graham Bell, Vladimer the Impaler, James Joyce, Timothy Leary, Clarence Darrow, Henry Ford, Betty Page, J. Edgar Hoover, Fatty Arbuckle, Franz Kafka, Glenn Gould, Edgar Allan Poe, and Gandhi, Drescher put his faith in the efficacy of the international postal network. In some cases, the letter was returned, bearing evidence of its fascinating and lengthy journey in the form of international postmarks as it bounced from Singapore to Manchester, Sydney to Kentucky or Madrid to Moscow, at last surrendering to the ultimate defeat, the "Return to Sender" stamp. Of those not returned, it was deduced that the letter was successfully delivered. In some cases, letters were returned and then resent—presumably successfully.

This book is the result of five years of exhaustive research into the existence of a postal portal connecting us with the dead. What Drescher did was address correspondence to a person in the afterlife and affixed postage designed to pass through the mail system's postlife portal. Of the letters mailed, 87% of the correspondence was not returned. After careful analysis of the data accumulated, he deduced that Denmark is the most ineffective portal to the afterlife. He also realized that the best odds are to mail from Rome, Italy, where his success rate was 100% delivery to the afterlife.

He had the mail sent from 9 different global locations: Canada, the U.S. Brazil, Spain, Italy, Denmark, New Zealand, France and Japan. He had mail sent to Gutenberg, Ray Johnson, Albert Einstein and so many more. Each of the recipients have the mail reproduced on a single page, some with an actual folded "envelope". Included is a detailed map painstakingly assembled to elucidate and simplify the complex network of the postlife postal delivery system's multitudinous portal route, entitled "A Simple Chart on the Course of Mail from Here to Eternity". Stamps have also been provided with which readers may conduct their own postal séance, Drescher's inventive mind has created a mail art dream work.

The Morning Star in Which the Extraordinary Correspondence of Griffin & Sabine is Illuminated by Nick Bantock (San Francisco, Chronicle Books, 2003, \$19.95 hardcover) concludes a twelve-year love story between Griffin Moss and Sabine Strohem, which began in 1991. Using fascinating, gorgeous art paired with a passionate, sensual and mysterious correspondence that crosses oceans and transcends realms, Bantock shows the unexpected kinship

between Griffin & Sabine and Matthew Sedon and Isabella de Reims, drawing Matthew and Isabella even further from the safe haven of logic into a magical and mystical maze beyond the safe certainty of experience.

Isabella is drawn into her predestined journey to Egypt, a journey that forces her to explore a world beyond her imagination. Once again the "reader" interacts by opening envelopes and reading these "personal" messages both in postcard and letter formats which finally culminate in an enigmatic and sensuous fantasy, bringing together the fates of Griffin & Sabine and Matthew and Isabella.

A Humument: A Treated Victorian Novel by Tom Phillips (New York, Thames & Hudson, 4th ed., 2005, \$27.50 softbound) includes revisions and re-workings—over half the pages in the 1980 edition are replaced by new versions, which celebrates an artistic enterprise that after 40 years is still a work in progress. Yet perhaps with some refinements, the pages follow the original rules, except with the electronic development whereby the website, www.humument.com, already features the Tetrad Press edition and John Pull in the US. As webmaster is currently adding revised pages with the aim of presenting a complete variorum edition. It still is a masterpiece, but even moreso with the exquisite skills of the artist always in view on the new pages, and even on the old ones. Dedicated to the Sackners and homage paid to Hansjorg Mayer, who made this all happen again—and aren't we fortunate!

The Biography of Biographies by Marina Abramovic (Milano, Edizioni Charta, 2005, dist. by d.a.p., \$34.95 paper) reveals the life of a most important artist, whose life and work have been part of our lives from the 1970s until today. Through many beautiful reproductions, Abramovic shows herself to have an extraordinary ability to revisit and reinterpret her own story through the use of performance as a form of visual art. This is not theater, it is not dance, and it isn't even video which she has done for many years. What Marina has done is connect visual art, theater and performance to make something more than those parts creating a simplicity and beauty of a life that moves the audience, surprises the audience, and entertains the audience at the same time. With the help of Michael Laub, she has perfected her form of performance into something that this book reveals by interviewing even the players. Her life is always revealed, but her art is also revelatory. Italian/English texts with 121 black and white and 15 color illustrations. A must!

The Book of Disappearances & The Book of Tractations by Raul Ruiz is a treasure, since it is a conceit created by the filmmaker, Ruiz, who is trying to simulate his first museum piece, a multimedia installation **The Expulsion of the Moors**, which is touring the United States and Europe. As in the museum installation, the book underscores the irony and ambiguity of the Moorish and Christian history of Spain through collecting and mirroring, as well as through the narrative illusion of historic fictions.

This is a playful and extravagant book-object based on a correspondence that miraculously survived fire and destruction via rodent tooth. These letters are the living testimonial to secret deals and passionate debates between the Christians and the Moors.

For readers who cannot read backwards, there is a mirrored sheet allowing the reader to read through the collection of short fictions concerning the histories of Spain and Islam. There are tales of royal courts, the Inquisition, the army, the discovery of America, Velasquez, the art of memory and the magic of forgetting, conversations between shadows, and mathematical equations depicting music and paintings.

But then there is the thread of vowels and consonants printed in bold type and strung and hidden through the main text where readers can retrace the story of a captive girl from Marrakech whose story echoes that of the prostitute who incarnated Spain in Velasquez's scandal-stirring painting, *The Allegory of the Expulsion of the Moors*.

Whether you read this book forward or backwards, it is a wondrous and precious book, an adventure for the reader who strives to differentiate between the daring fiction and the reality. (Paris, Editions Dis Voir, 2005, dist. by d.a.p., \$31.50 paperback)

Sunnydell Farm by Karen Bucher (Rochester, NY, Visual Studies Workshop Press, 2004, \$42.00 spiral binding) has been a 10-year journey in the making of this book about growing up on a family farm in Pennsylvania. Bucher has returned to the homestead where her mother still lives, taking photographs as well as collecting the old photos taken over the years from the 1940s on. The book is nostalgic and yet lives in the present as well, revealing a dialogue between mother and daughter, as much as a history of a family.

The book is full of memories more than romantic nostalgia. The recalls are genuine, from the heart, and the stories of living on a farm and what triggers the artist to recall the memories, the stories and the connections, yet recalling how many of the stories are forgotten or have lost their meaning. The emphasis on

“meaning” behind the things, the memories, the old questions and the new questions of relationships. The artist in the daughter now sees things in different ways, in fact, sees things that she never appreciated before. And so over the 10 years, she developed a new vocabulary, an amazing perception, and a sadness of seeing things change or revealed by thinking back to other times.

Sunnydell Farm is a kind of visual diary full of snapshots, magazines, greeting cards, brochures, a journal of an adult woman remembering her growing up in a place that is no longer hers. The book is poignant, a visual journey through a lifestyle that has shaped and formed her, full of memories, secrets, lights and shadows of a family's evolution, growth, and fading. This is a personal bookwork that becomes universal in its shape, form and significance.

Public Speaking, a limited edition publication, has been produced to document and extend the life of Clockshop's inaugural project. This artist book consists of a four-fold outer shell, each of its panels displaying high quality, color reproductions of the project's four billboards by artists Sabine Bitter and Helmut Weber, Susan Sifton, David Thorne, and Mario Ybarra, Jr. Resting inside is a booklet of three essays written to engage the project by Lawrence Chua, Alan Gilbert and Rita Gonzalez and Joseph Mosconi.

The essays situate **Public Speaking** within the larger discourse of image and events that the U.S. public (and the world) were subject to during the course of the 2004 Presidential elections. Available from Clockshop, 3428 Curlew St., San Diego, CA 92103. \$18 check or Paypal
REPRINTS

My Paris with text and photographs by Ilya Ehrenburg (Paris, Edition 7, 2005, \$65.00 hardback) is back in print after 70 years. Seen through the eyes of a Russian revolutionary artist, the Paris of Ilya Ehrenburg is not a tourist's view of the Notre Dame and the Eiffel Tower, glistening on a sun-drenched City of Light. No, these icons are crouching behind shabby facades and building timber in which Ehrenburg cites the Paris of people who lived with little money, struggling through life. People are shown hopelessly isolated, quietly at work or at rest, in doorways or at cafés, in poverty but always with dignity. Each photograph is accompanied by brief texts of people in midday, near the Seine, on benches, under posters, at the Flea Market or working, or in street performances. These black and white photographs speak of the elderly and the young, the workers and the outcasts in sharp contrast to the tourist-y Paris that is so idealized in books and memories.

Originally published in 1933 in a stunning design by El Lissitzky that gives the reader a certain rhythm of walking through the city, **Moi Parizh/My Paris** is an a welcome addition to a remarkable photographic essay, which has been extremely difficult to find to date.