

# ARTISTS' BOOKS: news and reviews

## NEWS

*Artists' Books '83* was an exhibition held in July at Soker Kaseman Gallery in San Francisco. The show, curated by Howard Munson, included 108 works by 69 artists from the United States, Mexico, Europe and Japan. Among the artists who are new to the media of book art and who were showing outstanding work for the first time were Elisa Gitting's *And We Ourselves Are Only The Rock's Words...*, a book of photo etchings on delicate Japanese paper of a female form flowing in and out of rock formations strangely resembling the same female form; Paul Kwan's *Indian Journal*, an accordion-style book of collage fabrics, beads, and unusual curios picked up during his travels in India; Keiko Nelson-Tsakamoto's *Diary of Inner Life*, a beautiful all hand-made paper accordion-style book with flowing colors and inlaid personal mementos revealing her Japanese experience and sensibilities; Erin Goodwin's *The Magician Series*, a large book of prints using color Xerox and silk-screen to tell an unusual story about an encounter with a magician; Charlene Modena's *A Traveler's Journal From the Far Side of the Moon*, a large 3 foot high sculptural work of steel and hand-made paper; as well as Arnold Iger's *Mexican Journal*, a book of 30 small paintings he creates when traveling in foreign countries. Other artists included Kate Van Houten, Sas Colby, Sonya Rapoport, Susan Wick, Lew Thomas, Helen Holt and many more. The intention of this exhibition was to show the variety of directions and materials artists use in the media of book art.

—Howard Munson

■ *Perfect Bindings: Northern California Book Arts* opened on 25 November at the Berkeley Art Center in Northern California, including letter press books and broadsides, small editions of well-designed offset books and a small selection of one-of-a-kind books from the Bay Area. The exhibition is open through 23 December at the Berkeley Art Center, 1275 Walnut St., Berkeley, CA with a reception for the artists on 8 December.

■ *Contemporary American Artists' Books* will be shown at the Cleveland Institute of Art during the ARLIS/NA Conference in February under the auspices of the Cleveland Institute of Art Library and Franklin Furnace Archive.

■ *Cubist Illustrated Books in Context*, curated by Donna Stein, has been seen at Franklin Furnace through 3 December, demonstrating the important and unprecedented alliance between cubist artists and writers which has provided a wellspring for generations of book artists, including Picasso and Max Jacob, Henri Laurens and Raymond Radiguet, Fernand Leger and Andre Malraux, etc. A fully illustrated catalog is available from Franklin Furnace, 112 Franklin St., New York, NY 10013.

■ An exhibition of bookworks was seen at the Bibliotheque du CEC at Yerres in France from 7 - 21 October.

■ In a recent *American Book Review* were a series of reviews of bookworks by Paul Zelevansky and Richard Kostelanetz, both of whom are book artists as well. The books covered with great skill biography, diaries, correspondence,

narrative fiction, pop montage, comics and social documents, and intermedia, all by Zelevansky while Kostelanetz reviewed a recent show of Books by Artists sponsored by Art Metropole.

■ *The Artist's & Critics Forum* (Vol. 2, no. 3) subtitled "Invisible Books" is a series of essays by art critics about what books they consider necessary to be published and can never be published and why. Among these essays is one by Peter Frank concerning what happened to *Collation* and why. For more information on this important newsletter, write to A & CF, Box 1885, Grand Central Station, New York, NY 10163 (\$10.00 per year for 4).

■ The USIA has begun what it hopes to be a long-running series of exhibits of American books at information centers at book fairs around the world. This year it began in Frankfurt although I can say that visibility was not so very evident. There is no charge for entering books in the USIA displays, which are jointly staffed by the Association of American Publishers, the Association of American University Presses and the USIA. The agency handles all the packing, freight and warehousing of the books once they arrive at its Brooklyn facility. Intent is to show 600-1000 titles, emphasizing literature, humanities and Americana. At the Cairo and New Delhi fairs, it hopes to group the private books of U.S. publishers into a national pavilion along with its information center. For future dates, keep reading *Umbrella*. Publishers are asked to send two copies of each title when it happens.

■ The Women's Graphic Center, 1727 No. Spring St., Los Angeles, CA 90012 is looking for members to use their facilities to produce works in multiple and thereby reach a wider audience. Emphasis is putting women's words and images into the public sphere.

■ The latest exhibition organized by Norman Colp for the Center for Book Arts is *One Cubic Foot*, 12 three-dimensional paper bookworks on exhibit at the Metropolitan Museum of Art, Thomas J. Watson Library from 4 - 28 October 1983. Included were books by John Billingham, Martha L. Carothers, Marina Guitierrez, Amalia Hoffman, Basia Irland, Stevan Jannis, Hedi Kyle, Louis Lieberman, Liliana Porter, Ray Ring, Maria I. Robledo, and Debra Weier. For more information and copies of the catalogs for all shows organized by Colp, write to Center for Book Arts, 15 Bleeker St., New York, NY 10012.

■ *New Works: Artists' Books*, a grant program to commission new bookworks is funded by the Massachusetts Council on the Arts and Humanities, to fund limited edition artists' books which incorporate photographs or photo-mechanical processes. The Photographic Resource Center at Boston University is sponsoring this grant, which will entitle 3 Massachusetts visual artists to be awarded each \$10,000 toward the production of their books. Applicants must be at least 18 years of age, and must have been legal residents of the Commonwealth of Massachusetts, as of 1 January 1983 (13 months prior to the application deadline), which is 1 February 1984. For more information, write to New Works: Artists' Books, PRC, 1019 Commonwealth Avenue, Boston, MA 02215.

- Sandra de Sando's *Faces, Features and Figures*, a bookwork, is on exhibit at the SoHo 20 Invitation Space, 3 December through 4 January 1984, at 469 Broome St., New York, NY 10013. Also being shown are the collaborative bookworks which Sharron Demarest and de Sando have made by electrographic means. The books are accordion-fold and meant to be held. They are all true stories.
- McPherson & Company representing Treacle Press and Documentext is celebrating its 10th anniversary with a catalog for the Fall/Winter 1983. Write to them for their new catalog, and congratulations to McPherson & Co., P.O. Box 638, New Paltz, NY 12561. Among their new titles is a history of the Something Else Press by Peter Frank.
- A new exhibition of Artists' Books from the collection of Art Metropole has been touring Japan and Australia with bookworks by Baldessari to Snow and more. The 64-page catalog published by the Lunami Gallery in Japan includes two essays by Tim Guest and Japanese critic Yusuke Nakahara. There is a special section on works by contemporary Japanese artists, all fully illustrated in black and white. All texts are simultaneously Japanese and English. \$10.00 (plus \$2.50 postage and handling) from Art Metropole, 217 Richmond St. West, Toronto, Canada M5V 1W2.
- *The Something Else Newsletter* is back in print again with news and essays by Dick Higgins. The October 1983 issue deals with Mediocracy and the November issue with A [very short] Autobiography of Originality. 40 cents each from one of America's most important essayists at Printed Editions, P.O. Box 27, Barrytown, NY 12507.
- Writers & Books has a new catalog for 1983, including poetry, prose, visual books, and anthologies. They are at 892 S. Clinton Ave., Rochester, NY 14620.
- Morgan Printing & Publishing Inc. has a new catalog and price list for printing short-run books economically. For more info, write to Morgan, 900 Old Koenig Lane, Suite 135, Austin, TX 78756.
- John Wood: Book Considerations, an exhibition of unique books by this consummate book artist, is being sponsored by Book Gatherings and the Metropolitan Museum of Art at the Thomas J. Watson Library through 2 December. These are all one-of-a-kind books of an innovative and sensitive exploration of the making of books—with sequential imagery, and the processes of binding, folding and drawing as subjects of these works using delicate tissue papers, wax, and photographs. Wood is an artist, photographer and educator from Alfred, New York where he teaches at the New York State College of Ceramics.
- Lettrisme: Into the Present, an exhibition of the University of Iowa Museum of Art, was recently held with an exhibition of books from the collection of Ruth and Marvin Sackner, as well as noted French performance artist and creator of Body Sound Art, Jean-Paul Curtay, participating.
- RK Editions is devoted exclusively to the works of a single author, Richard Kostelanetz, including books of his that are no longer available from their initial publishers, as well as privately produced editions, and new books. Write for list from P.O. Box 73, New York, NY 10013.
- The Center for Book Arts exhibited *From Coast to Coast* at the Library of the SUNY at Purchase, including artist-made books and including West Coast artists Sas Colby, Nat Dean, Sheila Elias, Timothy Ely, Donna Rini, Bruce Schnabel, Anne Hicks Siberell, Bart Thrall and Pamela Zwehl-Burke.
- Within the immense Terminal Show which exhibited over 300 artists in an incredible building, the former Brooklyn Army Terminal with 125,000 square feet, there is an 8-story atrium, with a skylight and balconies on every floor, train tracks running through the whole thing—in fact, one of the first poured concrete structures ever made. There were paintings, sculptures, installations and performances. And within all this gigantic show was a small exhibition of artists' books curated by Paula Beardell, a book artist herself. Ironically enough, it is in the Insect and Rodent Control Room, called "The Artist's Library". (Report from Ann Knutson, one of the artists exhibited).
- Gallery A in Amsterdam recently had an exhibition of hundreds of Icelandic bookworks in cooperation with Museum Fodor, Amsterdam and the Living Art Museum in Reykjavik.
- Tanam Press is offering subscriptions to its releases for the coming year. The next 10 paperback editions are available for \$50.00 or the next 10 hardcover editions for \$100.00. The subscription begins in November with *Satyagraha* by Constance DeJong and Philip Glass; *Why I Go to the Movies Alone* by Richard Prince, and *Precario/Precarious* by Chilean poet Cecilia Vicuna. For more information, write to Tanam Press, 40 White St., New York, NY 10013.
- *Object:Book*, an exhibition curated by Buzz Spector for the Cantor/Lemberg Gallery in Birmingham, MI including work by Lynne Avadenka, Nat Dean, Myra Herr, Alison Saar, Jill Sebastian, Keith Smith, Buzz Spector, Stephen Spera and Erica Van Horn. The exhibition is through 10 December at 538 No. Woodward Avenue, Birmingham, Michigan 48011.
- Norman B. Colp taught an eight-week course on Artist-Made Books at the Pratt Manhattan Center in New York City this autumn.
- Printed Matter, Inc. has published its 1983/84 catalog of Books by Artists with more than 3400 titles in it. \$5.00 from 7 Lispenard, New York, NY 10013.
- *The White Walls Papers*, an exhibit of letters, drawings and correspondence from a magazine of writings by artists at Swen Parson Gallery, Northern Illinois University, DeKalb, IL was held from 13 November through 11 December 1983. Buzz Spector is Editor.
- "Women Who Impress" by Michelle Kort appeared in the *L.A. Reader* on 28 October, an article about Susan B. King, Laurel Beckman and Vida Hackman, 3 Los Angeles women who make books.

■ "New York Artists' Books" by Cathy Courtney is featured in the October issue of *Art Monthly* with surveys of Chicago Books, Franklin Furnace, Center for Book Arts, Norman Colp, Stephanie Brody Lederman, Bruce Bacon, Lois Polansky, Paula Hocks, and many more.

■ Gene Beery of Sutter Creek, California received \$15,000 grant from the National Endowment for the Arts for book artists. 8 other book artists received \$5,000 each: Lynne Avadenka (Birmingham, MI); Robert Baribeau (Bangall, NY); Gerald Crimmins (Glenside, PA); Jim Koss (Westchester, IL); Kevin Osborn (Arlington, VA); Lois Polansky (Roslyn, NY); Lyle Rosbotham (Arlington, VA); and Bruce Schnabel (Richmond, VA).

■ Michael Kostiuik was recently featured in an exhibition and reception at the home of Tony Zwicker, who represents many books and book art objects from artists in the United States and in Europe. Tony Zwicker will allow viewers to see Kostiuik's works and other bookworks upon appointment at 15 Gramercy Park, New York, NY 10003 (212)982-7441.

**IN MEMORIAM:** The Cotswold Collotype, the firm that was started by Francis Frith, the Victorian photographer, has stopped printing in collotype, and has gone over to continuous tone lithography. This means that there are only two firms, according to John Furnival, left in the world that still print collotype: one in New York and one in Chicago. If you know of others, please let *Umbrella* know.

#### BOOKWORKS: REVIEWS

##### HISTORY & THEORY

*Something Else Press: An Annotated Bibliography* by Peter Frank (New Paltz, NY, McPherson & Co., 1983, \$8.00 paper, \$17.50 cloth) long awaited by a coterie of enthusiasts, collectors, critics and friends of artists' publishing, has arrived at the end of 1983 with great anticipation—which has not been unjustly generated, since this book has been a few years in the making. But anticipation has been met with great satisfaction, even joy. This handsomely designed volume tells the story of the foremost independent avant-garde book publisher between 1963 and 1974, and the first American press to issue integral artworks designed for publication, now known familiarly as artists' books. The Something Else Press, headed by Dick Higgins, published authors such as John Cage, Merce Cunningham, Emmett Williams, Allan Kaprow, Diter Rot, Daniel Spoerri, and Jackson Mac Low. Each entry, annotated by Frank, provides an overview of the entire Press's operation and salient descriptions of each publication including data on press-runs, co-editions, cancellations, and ephemera. Illustrated with more than 100 black and white photos of dust jackets, covers, design spreads, and typography enhance the design and historical perspective of this illustrious and pioneering press. There is an index to titles and an index to authors. This book will go far not only to set straight the historic role of the Something Else Press and Dick Higgins, but also the necessity of finally putting into historical perspective the growth and development of this ongoing movement—the artists' press. Available from McPherson & Co. Publishers, P.O. Box 638, New Paltz, NY 12561.

*Horizons: The Poetics & Theory of the Intermedia* by Dick Higgins (Carbondale, IL, Southern Illinois University Press, P.O. Box 3697) is criticism as autobiography, literary history, and polemic. The first section answers the questions "What are the new arts for? What do they do?"; Section 2 begins with Higgins' often-reprinted "Intermedia". This section offers historical contextualizations and taxonomy of visual poetry and sound poetry; Section 3, Music and Performance Art; 4, Fluxus art in Europe and America, and 5) Literary Poetics. The final essay includes a glossary and a description of how Higgins' books fit into the overall scheme. A nice complement to the history of the Something Else Press as indicated above. \$10.95 softbound

##### PROSE PERIODICALS

*Top Stories* 17 is **The Human Heart** by Romaine Perin, a legend reworked into an historical novella in the Middle Ages, with a new twist, written from the point of view of the "downstairs", namely the cook's point of view. 40 pages packed full of amazing adventure. \$2.50

Number 18 is **Forget About Your Father & Other Stories** by Donna Wyszomierski, a quick read of family points of view and romance, lightning like short stories, which make you want to know what's next. \$2.50 from *Top Stories*, 228 Seventh Ave., New York, NY 10011.

*Just Another Asshole* 6 has appeared as a paperback "pulp" book with prose writings by 60 New York City visual artists, writers, musicians, performance artists, composers, photographers, filmmakers. 166 pages packed full of juicy fiction and fact, revelations, confessions, movie and video scripts—with short and punchy writing (each artist contributes one to six pages) and as varied in content and tone as you'll ever find, from humorous to dead serious. These are all New York City artists living in 1983, and the tone is today in New York!

Just as a note: Nos. 1 & 2 were limited edition magazines by Barbara Ess, No. 3 began as an open invitation exhibition of handmade and printed books which eventually appeared as a 48-page graphic arts magazine designed & edited by Jane Sherry and Barbara Ess with contributions of over 100 artists. No. 4 was an insert in *Artforum* for February 1980, an invitation from the editor. No. 5 was a record album edited by Barbara Ess and Glenn Branca, containing 77 pieces (of 45 seconds or less) by 64 people, and this is number 6. Available at most New York City bookstores and also at Printed Matter and Inland Book Company 22 Hemingway Ave., East Haven, CT 06512. \$4.95. Artists include Kathy Acker, Judith Barry, Nan Becker, Eric Bogosian, Glenn Branca, Brian Buczak, Matthew Geller, Jack Goldstein, Jenny Holzer, Barbara Kruger, Joe Lewis, Alan Moore, Peter Nadin, Joseph Nechvatal, Richard Prince, Michael Smith, Fiona Templeton, Ann Turyn, Gail Vachon, Reese Williams, Martha Wilson, and many more.

##### PERFORMANCE BOOKS

*Ocean Park*, the text of a performance recently given in Amsterdam, now in a finely executed portfolio of many loose pages in a plastic clear portfolio finely printed, a performance of a book as action, as activity, in keeping with the other performances of this most literate of artists, Michael Gibbs. Edition of 100 published by Editions Ex

Libris, Amsterdam, 1983, available for \$5.00 from Kontext Publications, Overtoom 444, Amsterdam.

*Six Performances* by Peter Roche and Linda Buis is a documentation of the cooperative efforts of two New Zealand performance artists who also make bookworks. From the outset in 1979, these two developed an investigation involved with the social and psychological conditions of relationship, focusing their work on people in interaction. As a result, they have done successive performances in New Zealand and in Australia, interacting, reacting and dealing with new environments. They have documented these many performances as a list, including a bibliography, and exhibitions of their bookworks. The book is a personal document of two performance artists who collaborate, cooperate and interact. \$5.00 from Umbrella Associates.

*Portraits by Sonia Balassanian* involves the face of a woman from the Middle East who undergoes a transformation due to the collage technique of the copy machine, in which Arab calligraphy is interspersed with a certain type of hieroglyphic as well as typewritten words on certain pages—one a continuing list of the same word “stoning” or of the word “rape” or “raping” which is crossed out each time it is written, just as the portraits are “crossed out” each time they are presented. The eyes are the most piercing part of each page, penetrating the viewer, and saying so much about the accompanying words, actions, symbols. \$10.00 from Sonia Balassanian, 81 Murray St., New York 10007.

*Money* by Jo-Anne Echevarria Myers is a tour-de-force enacted by the artist, with the “kind permission” of the U.S. Dept. of the Treasury that says that one can use money as an illustration for a book if it is black and white and less than 3/4 and more than 1½ times the size of the original. So she sent a dollar to several artists and friends and asked them to do something to the \$1 and send it back to her, or if they don't send it back, let you know what they have done with it. Some of the pages are hand-colored by the artist (ed. of 100) to simulate the original sent back to her—from Larry Rivers to Lowell Nesbitt to Tom Wesselmann to Sonia Balassanian, Christo, George Segal, Ed Ruscha (who “kissed George Washington”), Lucas Samaras, Cavellini, James Rosenquist, Les Levine, Buster Cleveland and a panorama of other artists, including a note from Chuck Close who gave it to a Bowery bum. A marvelous book, a collection of works of art by artists who dealt with “money”. No price given from Jo-Anne Echevarria Myers, 10 Jackson St., Cape May, NJ 08204.

*Letters* by Echevarria Myers is a story book in pictures of letters from and to artists and art critics. Because the book is sturdy enough, Echevarria Myers sends it through the mail as a letter—first class—sealed with a gold seal—and it arrives like an oversize firstclass letter, which includes letters sent with request to “return to sender” to Motherwell, Alloway, Leo Castelli and many more. A remarkable work of mailart, subsumed under a cover into a permanent book. \$20.00 from Printed Matter. Surprises galore!

*Letters and Jazz* by George Brecht and Stefan Wewerka (Edition Hundertmark, 1983) is a wonderful book which brings together the two artists who talked about letters and Chinese, while listening to jazz and who did works of art on

napkins as they listened. Richard Hamilton's artrubber print *Five Tires* was cut up, stamped and glued, drinking was abundant, and these “drawings” or “letters” became the residue of that evening, and now beautifully produced in full color by Edition Hundertmark, Reinholstrasse 6, D-5000 Koln 1, West Germany.

*There It Is* by Robert Barry (Aachen, Ottenhausen Verlag, 1983) is an exquisite book with green cover stock and inside, the words placed at various positions on the page read in Barry's inimitable minimalist style, interspersed with a drawing of a tree which starts in dark black but which turns into a silver-gray rooted tree. 24DM (52 pgs.) from Ottenhausen Verlag, Theaterstrasse 75, D-5100 Aachen, West Germany.

*Visual Play: A Green Dance in Three Acts* by Elizabeth Cook uses random means: the artist took 3 large mixing bowls and a list of 40 things with green in their names, which one might see from a boat. The first bowl, filled with slips of paper, contains descriptions of possible actions in the play possibilities; 2) in the second bowl, names of possible characters, and in the last bowl, names of possible scenes. In the random choice, the play evolved, until the slip of paper containing the word “End” appeared. The Acts are interspersed with double pages of illustrations, of frogs and fish and turtles, all printed on green paper. Most of the book contains illustrations of green things seen in the water. \$10.00 from Elizabeth Cook, 425 Broome St., 2R, New York, NY 10013. Published by Assembling Press in 1983.

#### HUMOR

*Frogs in Heat* by Ruth Hayes is a hilarious flip book, any way you flip it! One of those great animated transformations that must be flipped to be seen! \$4.00 from Art in Form or from the artist at 1819 E. Prospect, Seattle, WA 98112.

*Apollo Jest: An American Mythology (In Depth)* by Jim Pomeroy contains 88 3-D Bubblegum Cards and Stereo Viewer with no bubblegum. Instead there is a pink sheet describing all the 88 cards for you to “chew on this awhile.” Pomeroy demonstrates that pictures are not always what they seem, and since most of the ones exhibited operate as visual cognates, puns, or indirect referrals, the credits to original sources are given on the pink sheet. Each image can be seen through the stereo-glasses provided. You will learn more from these pictures and their indirect references than most books you can read. Stereo polaroids printed for your edification. \$9.50 from Blind Snake Blues, P.O. Box 6145, San Francisco, CA 94101.

*Billy! Turn Down That TV* by M. Kasper (vol. X of *Diana's Bimonthly Press*) is made of two vertical strips on each page filled with 6 TV screens, some full of words, some full of pictures, others just gray blank. The vignettes linger long after the TV is shut off; there are commercials, scenarios, hilarious commercials for the National Rifle Association. Some of the humor is black; in fact, the last page is black, when the TV is really turned off! Kasper makes us laugh quietly in this one. \$4.95 from Diana's Bimonthly Press, 71 Elm Grove Ave., Providence, RI 02906.

*The Book of Hair: A Selection of Hair Iconography and Habits, fully illustrated with educational pictures which stimulate the mind and give a view of the myths of hair and historical evidence of hair adornment*, edited and arranged by Rebecca Michaels "fully indexed" with outright humor. This is a hilarious take-off on anything you ever imagined about hair, from the tools of the trade. In other words, combs, hair dryers, hair adornments, all seemingly taken seriously but really taken with a grain of anthropological and sociological truth, if you may. The book, exquisitely produced in offset at the Tyler Offset Workshop in Philadelphia by the artist, is another in a continuing saga of satirical themes by Rebecca Michaels.

*Big Ideas*, Lynda Barry's newest collection of (im)pertinent comic strips will answer all your questions, lay bare your fixations, advise you in problem areas of sex, party habits, nutrition, appearance and aging, and reveal what love is all about. In a word, Lynda's *Big Ideas* deals with explanations, true stories, love, nutrition, advice and much, much more! Wild and wonderful from that comic strip artist that appears in *Esquire* in full color! These are in black and white, but delicious all the same. \$4.95 from Real Comet Press, but also from all your outlets for bookworks including Art in Form in Seattle.

#### PHOTOGRAPHY

*Natural Histories* by Kurt Brereton and Kit Edwardes (Bristol, England, Rollmop Press, 1983) accompanied an exhibition of the two Australian artists who now live in Bristol. The book questions critical ways of approaching conventional forms and structures. The authors try to question "easy" reading in the same way that the exhibition questions "correct" interpretations of what is seen in museums. There are three levels of text and a series of images that can be read as a narrative fiction like a conventional story...or it can be read in a number of unconventional ways. The artists question the idea of escaping into a text where all the status quo values are reinforced and no critical thought is required. You have to work—literally work—through this book. £8 from Rollmop Press, 30 Islington Rd., Southville, Bristol BS3 1QB, England.

*Ginny Lloyd's Blitzkunst: Have You Ever Done Anything Illegal In Order to Survive As An Artist?* documents 54 artists who have chosen not to stay within the mainstream but who are working in radical ways to extend the definition of art—working with new materials and testing the function of art within society, members of the network of mail artists, performance, video and audio artists, who were given a questionnaire to answer, and who allowed Lloyd to photograph them. She then later used a new technique, a method of practically painting with silver, of bringing the subject to life through her own eyes not only through her lens, but with her own experimental technique. Some of the artists interviewed answer the questions flippantly, but many of them reveal their attitudes about making art. Survival seems to be a lingering theme, however, throughout the book—survival politically, financially or psychologically. Each artist is portrayed, and each questionnaire is reproduced in the book. Interestingly enough, it's Linda Frye Burnham on the cover, the

editor of *High Performance*. Available at your local artists' bookstore or from Kretschmer & Grossmann, the distributor and publisher. \$12.50

*The Skies Were Not Cloudy All Day* by Denny Redman is a reminiscence of nearly every American child who created a fantasy life in the Golden West. Denny Redman's nostalgic collection of cowkids' snapshots and memories bring us back that era vividly in this sepia-toned "scrapbook" down memory trail. The book jogs the memory and reawakens latent images of a childhood past. Every picture is accompanied by a story straight from the mouths of the kids themselves. A splendid trip down memory trail for \$8.95 from Real Comet Press, 932-18th Ave. East, Seattle, WA 98112.

#### COPY ART

*Scenic Tunnels* by Louise Odes Neaderland, a photo essay done on a 9500 Xerox machine, tells without words about the empty hallways and the loneliness of the spaces in a convalescent home. . . all with those "exits" that say "exit" which do not allow one to exit at all, except in time of fire or emergency. \$5.00 from Louise Neaderland, 800 West End Ave., New York, NY 10025.

*Audrey Decides*, a Xerox book taken from an old book which shows a female being timed in doing a word puzzle exercise. From Gwen Widmer, \$3.50, available at Artworks or from the artist at 4840 Southern, SE, Albuquerque, NM 87108. Xerox & silkscreen.

#### SERENDIPITY

*Women and Cars* by Susan King, her most elaborate book to date, uses a complicated accordionlike binding process that allows the book to be read in standard book format and then pulled open to show a multi-image photograph of King's youthful mother in front of her car. The writing tells of change and of travel, and her growth and development both as a printer and a bookmaker are demonstrated in this book, funded in part by a grant from the New York State Council for the Arts and the NEA and executed at the Women's Studio Workshop in Rosendale, NY 12472. Available from Paradise Press, P.O. Box 5306, Santa Monica, CA 90405.

Experimental Design Limited in Kent, Ohio is the production studio of Bob Schimmel who has created two books which are wild—even out of this world:

*Meanwhile, Down on the Ceiling* gives you an upside down look on a world that is not of your making—with letters which appear to be Hebrew but which are a new alphabet in English instead. The "table of contents" lets you in on what they are about—the double pages—but let your imagination do the talking and the walking. We don't think you'll be the same after this book!

*Cosmological Breakthrough* is another outer space wild book, which is also printed in "psionic technology"—and all the copies are signed. \$4.00 each from Printed Matter or from Experimental Design Limited, 1038 Middlebury Rd., Kent, OH 44240.

*The Culture of Narcolepsy* is a subtle, satirical comment on our society today—not only from an artist's point of view but from a thinking point of view. "We have to be not

what we buy in order to do what we are"—these are some of the very funny advertisements; mingled with all this, however, is a fitful commentary on life today in the 20th century in America: Turn Off and Live On, Act now before now is then! Remove the Gag from your Voice. This is from Valbar, 143½ Mt. Hermon Way, Ocean Grove, NJ 07756.

*A Bean Concordance*, vol. 1, by Alison Knowles (Barrytown, NY, Printed Editions, 1983) is the first volume of a projected four concentrating on the Eastern Wing of the Alison Knowles collection of images, poems and notations on the subject of beans as an art-life, come-and-get-it resource for the hungry reader. There is a diary/journal by the artist that takes the reader by the hand and over the stones going upstream through the landscape pages. \$12.00 paper, 100 pages black and white, available from Printed Editions, or from Other Publishers, P.O. Box 35, Barrytown, NY 12507.

*The Killing of Nettie Love* by Sam Erenberg, a fine press book, tells the story of the senseless death of Nettie Love in Southcentral Los Angeles in 1965, illustrated with drawings by the artist, silver on black. This is a true story which the artist experienced and now relives in this moving book, a political and social statement about Los Angeles during a very black period of its social life, one which is probably repeated each day, even now, in many large cities. Published by Mudborn Press in Santa Barbara, CA and available at Artworks and Beyond Baroque Bookshop for \$15.00.

*Jurgen Kramer: Werke*, vol. 1 includes 103 garden drawings from 1969-1971, available from Buchhandlung Walther König, Ehrenstr. 4, 5000 Köln, for DM38. The next volume (from 1968-1983) will be available at the end of 1983.

*Roar* by Laurel Beckman/Helix Press is a large single-sheet letterpress piece called *Roar*, printed on "genuine wood cover", using the image of a floor plan, peopled with aboriginal human images acting out the dissolution of a relationship. \$15.00 from Helix Press, 1727 N. Spring St., Los Angeles, CA 90012, ed. of 50. This is fragile in concept as well as in format.

*Excerpts from The Diaries of Agatha Muldoon*, edited and with an introduction by Jane Greengold, tells of the life of a Brooklyn woman who grew so attached to the Brooklyn Bridge that she eventually moved into the anchorage. If you read this book without any introduction, you can get pulled into her life, her history and her pattern of living to such a point that you forget that Jane Greengold created this persona from her in-depth research of local records. She created an environment in the Anchorage show sponsored by Creative Time, in which this Agatha Muldoon must have lived with beat-up furniture, a clothesline hung with old-fashioned underwear, a sewing machine and other period props. Agatha Muldoon was supposed to have lived as a recluse, an "anchorite" since 1936 in this space, and in keeping this diary, one reads the beautiful and deeply sad passages in which this product of a 19th century Irish-American family tells

how the family was crushed by the bridge that devoured their house and slowly killed Agatha's brother Jamie with the bends.

Greengold has always been affected by time, as in her 1978 book, *Passages of Time*, and in this book, her "anchorite" marks off time with chalk on the walls. A very moving book, available from Jane Greengold, 728 Carroll Street, Brooklyn, NY 11215.

*Kaleidoscope* by Marilyn Rosenberg is an exquisite offset book by this Xerox artist, who had the help of Kevin Osborn and Gerald Claiborne at the Writer's Center in Bethesda, Maryland. The small drawings were first drawn on mylar, transferred to a positive plate, and then printed offset. Each page is mirrored on silver mylar, an interleaving device that creates mirrored images which certainly change as you turn the pages, changing the images in scale and in depth. The whole series of pages are encased in a long, vertical binding which is offset paper on boards, printed in such a way as to give the viewer a feeling of cloth bindings.

There is a play with pages, with words and images, with pages that fold in and fold out, which have die-cuts and which have collaged aspects, with transparent paper and so much play in the book that the experience is truly endless. Try holding the book horizontally and having fun with it as well—it is almost like being in a carnival where there is a mirrored room, and you have games with perspective and illusion. This book plays with illusion and your own vision. Only \$15.00 from the Writer's Center or from Marilyn Rosenberg, Artworks, etc. Rosenberg's address is 101 Lakeview Avenue West, Peekskill, NY 10566.

*Biorhythm* by Sonya Rapoport, a book that extends 26 feet, one day of each month is illustrated along with a plot of an evaluation of how closely the scientifically derived predictions correlated with the author's recorded impressions. The book and installation which produced the book illustrated the process of juxtaposing a technologically based analysis with a psychologically derived one to search for points of commonality. Each day of the year is represented in a collage of images superimposed on its calendar date. At the same time, Rapoport charted her daily biorhythm condition

Each page is 10 inches high x 11 inches wide and when extended, the book is 26 feet long. There are computer plots, crayon, color Xerox on mylar, and on vellum. For more information, contact Sonya Rapoport, 6 Hillcrest Court, Berkeley, CA 94705.

#### NARRATIVE

*A Pair of Eyes* by Reese Williams (New York, Tanam Press, 1983) combines text, photographs, charts and pictograms to form a syntactical structure, a source book of contemplative ideograms, of living from day to day (use of news photos) and a keen sense of enduring a period of transition. There are several overlays which work quite effectively as ideograms, such as a newsphoto from the Vietnam war overlaid with a chart depicting the origin of the alphabet. Cyclicity vs. linear history. A search for the mind's eye. 64 pages, two-color illustrations, \$5.95 paper

available at Printed Matter and from Tanam Press, 40 White St., New York, NY 10013.

*Why I Go To The Movies Alone* by Richard Prince is a volume of short inter-related texts that are "too good to be true." Tells about author, audience and owner of the theater as one person, an urban world where characters create images of each other and then the images have relationships both desiring and threatening. Cowboys, Mountains and Sunsets are the names of the three sections, stripped down language. This is Richard Prince's first book from Tanam Press, \$5.95.

*The Changeling Series* by George Miller, a series of 15 multi-media assemblages that are part childhood tale, part adult fable, dealing with fear, transience of pleasure, yearnings for childhood, and the difficulties of love. \$2.00 from Koplín Gallery, 8225½ Santa Monica Blvd., Los Angeles, CA 90046.

*Sisters of Menon* by Susan Hiller is a series of scripts produced by the technique known as "automatic writing". Hiller's hands made the marks that form the inscriptions, but not in her characteristic handwriting, i.e. personal style of mark-making, or voice. Her spontaneous scribbling in 1972 in the village of Loupien, France, ended up as writing. It is as if Hiller were a container for messages from the past, from a line of communication from the sisters of Thebes, where writing and drawing become one (as in the original Greek). Available for £5.50 from Gimpel Fils, 30 Davies St., London W1Y 1LG. Printed upon the occasion of her exhibition in April, 1983 at Gimpel Fils.

*Still Life* by Peter Nadin is a body of work over the past two years, a long poem and a collection of songs (lyrics for Nadin's music), which include ink drawings echoing the themes of the author's paintings. Moral collapse is the theme with personal and vulnerable images and references. A second section includes humorous, childlike, sometimes banal, occasionally melancholic poems. \$5.95 from Printed Matter.

#### POSTCARD BOOKS

*Illustrated History 1983*, the third in a series of yearly chronicles of contemporary social issues, by Mariona Barkus, includes hunger in the U.S., nukes in space, Pentagon doubletalk, robots, toxic dumps, nuclear evacuation, consumerism, abortion, parking meter advertising, and electronic banking. These witty, wry illustrations and text are based on newspaper format, all are true, and you find them in 10 oversized postcards in a die-cut portfolio. All the postcards are printed two sides in black ink. \$2.95 from Litkus Press Ltd., P.O. Box 34785, Los Angeles, CA 90034.

*You Are There*, a series of narratives and juxtaposed to them, photographs of each chosen corporation which has produced media images, are packaged as a postcard/book which was sold by Terry Ellis, the artist, in a unique media event/performance, which took place in Powell Square at Powell and Market Streets in San Francisco. During the process of selling these products, Mr. Ellis was accompanied by a woman tap dancer wearing a large scale mock-up

of the book. A billboard advertising this show and event was also at the corners of Ninth and Folsom in San Francisco, sponsored by the Eyes & Ears Foundation. This postcard/book is available from Q. Novelties, 893 Folsom, San Francisco, CA 94107.

#### NEW POSTCARD PUBLICATIONS

**Los Angeles Postcard Project, Part 1** created by the California International Arts Foundation with the cooperation of Lyn Kienholz and Selma Holo, includes a portfolio of accordion-folded perforated postcards representing art of John Valdez, Astrid Preston, Eloy Torrez, Barrie Mottishaw, Keith Crown, D. J. Hall, Karla Klarin, Terry Schoonhoven, Sandra Mendelsohn Rubin, Joyce Trieman and Joe Fay. \$6.00 retail from USC, University Art Galleries, University Park, Los Angeles, CA 90089.

**Lino-Cuts** by Rachael Romero can now be purchased in postcard form in a series of 36 portraits of personages such as Bob Marley and Duke Ellington, Isadora Duncan, Josephine Baker, Bertold Brecht, Tina Modotti, Kafka, Coltrane, Neruda, Picasso, Rivera, Lenny Bruce, Billie Holiday, Judy Garland, John Lennon, among others. If you cannot find them in your local postcard shop, write to Klayman, P.O. Box 31428, San Francisco, CA 94131, who will also send a catalog for mail order. Postcards are 50 cents each.

**Diana's Cards**, produced by Tom Ahern of *Diana's Bimonthly* in Providence, RI is an outstanding series of black and white photographs that are wild and powerful. There are 21 full-size postcards printed double-dot process and varnished. For more information, write to Diana's Cards, 71 Elm Grove Ave., Providence, RI 02906.

The Publishing Center for Cultural Resources in New York through December 1983 is able to offer a discount of 10% on orders for notecards. 5,500 notecards with envelopes will cost \$1,000, reprints \$900. Price includes type for caption and greeting or brief message, color proof and varnish. This cooperative printing program is made possible by assistance from the NEA and the New York State Council on the Arts. Contact Nancy Nirenberg, Publishing Center, 625 Broadway, New York, NY 10012 (212)260-2010.

#### NEW FROM TOM PHILLIPS AT THE TALFOURD PRESS

The second publication of the Talfourd Press will be completed by mid-1984. In contrast to the massive 3-volume version of the *Inferno*, this will be a miniature book, *The Heart of A Humument* based on a core-sampling through the central area of *A Human Document* and exploring the textual and image possibilities. The tiny result will end up less than 10cms (4 inches) high. In effect it is a bonsai humument of approximately 150 pages in full color. Aiming by the laser-scanning process at a facsimile standard of color registration and definition, it will be printed under the direction of the artist and Hansjorg Mayer in Stuttgart. Details of the edition and prices to subscribers involve Edition de Tete at £500 per copy; Edition proper at £50 per copy; and loose copies for binding at £35 per copy. All subscriptions or further information from Tom Phillips, The Talfourd Press, 57 Talfourd Road, London S.E. 15.

## NEW PERIODICALS

**Tension**, a wild and offbeat oversize magazine from Melbourne includes reviews of new audio works, including an announcement that Australia's renowned cassette magazine **Fast Forward** was about to make its reappearance (for more info, write Fast Forward, Box 251, Fitzroy, Vic., 3065 Australia). The magazine reviews exhibitions, Melbourne artists, the music scene, an interview with Iggy Pop, an article on David Salle, a review with marvelous photos of Australia fashion, movie reviews, an interview with Daniel Thomas who is senior curator of Australian art at the ANG in Canberra, all 6 times a year available from Virgin Press Publishing Co., 46 Evelina Rd., Toorak, Vic. 3142, Australia. \$16 per year.

**Infrarot**, first issue, has a silkscreen cover in 3 colors, and is a wild and political magazine, featuring sexual and political drawings by Paris' famous Bruno Richard. Juxtaposed to a newsphotograph of killings, assassinations and police are drawings by Bruno Richard, France's most famous artist on Sexy Police art. This issue contains work by French, German, Belgian artists, including Dieter Herrmann, the editor, Eberhard Louis, Camera Obscura from Brussels, Axel Stefan from Wiesbaden and others. Edition of 100. Strong statements from strong artists. 10DM, 30FF, 200 FB from Newilt Verlag GmbH, Rheinallee 18-20 6500 Mainz, West Germany or from Kretschmer & Grossmann in Frankfurt.

**Neue Kunst in Europa** has just appeared with coverage from Amsterdam, Athens, Bari, Basel, Berlin, Bern, Bologna, Bonn, Brescia, Bruxelles, the Hague, Dusseldorf, Frankfurt, Ghent, Cologne, London and everywhere else. Published by gallery owners in Europe to inform the public of their artists and exhibitions, NKIE is an alternative space, placed at the disposal of artists and their work, by their dealers. The advertising is thus artists' pages, an alternative gallery space. Coordinated by Rupert Walser in Munich, there are editors all over Europe. This oversize, handsomely produced magazine should be a welcome addition to anyone's publications collection largely for the comprehensive coverage for all of Europe. Black and white photographs predominate. A studio exchange service will also be forwarded by the magazine, the next issue of which will be published in English as well. Price is very "correct" with 15 DM plus appropriate additional postage for 5 copies a year. Write to Neue Kunst in Europa, Fraunhoferstrasse 19, D-8000 Munchen 5, West Germany.

**No Space No Time** is dedicated to J.A. Comenius, the picture bookmaker of the 17th century, and is dedicated to the picture-word tradition. Edited and published by Joel Goldstein, **No Space No Time** includes a brief history of Picto-People, poetry, a series of articles on American Music, cartoonist Benny Breen's strips, an article on animal people (especially monkey), concrete furniture by Mark Mack, and much much more. 37 pages packed full of word and image, **No Space No Time** looks like a highly intelligent well produced magazine, available at \$4.50 a copy from P.O. Box 11668, San Francisco, CA 94101.

**Art & Antiques** is a new magazine which will reappear with a new publisher, Wick Allison, a Texan. The new look should be on the stands in February as a 9 x 12, heavy

stock, coffee-table beauty. Editor in Chief is Alexandra Anderson, formerly of **Portfolio**, which has disappeared from the newsstands. \$4.50 cover price, 10 times a year frequency. Word has it Allie has stolen some of the best writers in America to allow readers to "see Western culture through the great paintings and works of great artists." They're located at 89 Fifth Avenue, New York City.

**Small Press: The Magazine of Independent Book Publishing** appeared thanks to R. R. Bowker Company, a Xerox-owned corporation. The first slick issue has articles on distribution, articles about design, paper, shopping for a printer, the rights marketplace, profiles on some specific successful small presses, the use of the small computer for small presses, and all has an emphasis on the small "literary" press. The magazine is still worthwhile for all those interested in publishing on a small scale. What we need now is one catering specifically to small art presses—perhaps readers will let Umbrella know if this is the case. \$15.00 before 31 December to Small Press, R.R. Bowker Company, Circulation Dept., 205 E. 42nd St., New York, NY 10017.

**M**, published by Praxis, an artists' space in Western Australia, represents a professional fine art journal from that area, with articles on local issues, as well as reviews of exhibitions such as Klaus Staeck's Political Posters, or mixed media works by Doug Shearer. Number one appeared in April 1983 and Number 2 in July. A marked change occurred in the layout and design of number 2 with articles about the Centre for Fine Arts, an interview with Nigel Helyer, an article on Niki de St. Phalle, articles on Juan Davila, and much more. \$10 from Praxis, 33 Pakenham St., Fremantle, W.A.

**Issue** is a large format, collaged, wild layout artists' publication from West Australia, including an interview with Umberto Eco who says "when I say I hate artists I am joking", including 6 questions about semiotics, 8 Zerox Dreamflesh postcards on a double-spread, and a directory of artists included in the back. A fascinating contribution from Re-Issue, P.O. Box 41, Aberdeen St., Perth, WA 6000 Australia.

**O Does: Revista de Arte de Vanguardia** is an avant-garde art magazine of visual poetry, mail art, etc., edited by N.N. Arganaraz in Montevideo, Uruguay, published 3 times a year. Participants come from all over the world including Germany, Bulgaria, Chile, Italy, Brazil, Belgium, Spain, Argentina, Venezuela, and of course, Uruguay. For more information, write to Arganaraz at Miguelete 1669, Montevideo, Uruguay.

**Arts Review** (vol. 1, no. 1, Fall 1983) is a redesigned magazine reflecting the National Endowment for the Arts, which used to publish a bimonthly **Cultural Post**. Now we have a more beautifully conceived, slick magazine with basically the same information, including interviews with Celeste Holm, Andrew Oliver, Jr., and Samuel Lipman, program reviews of the Endowment and grant deadlines—all from their new home at the Nancy Hanks Center on 1100 Pennsylvania Ave., Washington, DC 20506.

**Women & Performance: A Journal of Feminist Theory** was first published in spring, summer 1983 begun as a project at

the Performance Studies Dept. of New York University. Among the articles are one by Martha Roth on the aesthetics of Feminist Performance, Marianne Goldberg's analysis of Meredith Monk's journey to find through dance what is female; Doris Chase's video art, analyzed by Katheryn Kovalcik-White, among other illuminating articles, reviews and resources. Published twice a year, this handsome little magazine is edited by a group of scholars and is available for \$9.00 for individuals and \$15.00 for institutions from Women & Performance, NYU, Tisch School of the Arts, Performance Studies Dept., 51 West 4th St., Rm. 300, New York, NY 10012.

## EXHIBITION CATALOGS

**The First Russian Show: A Commemoration of the Van Diemen Exhibition Berlin 1922** with a 180-page catalog including 100 illustrations and essays by Andrei Nakov, Krystina Passuth, Peter Nisbet and Christina Lodder. There are 109 items, black and white and color illustrations in this stunning re-evocation. £10 plus postage and handling from Annely Juda Fine Arts, 11 Tottenham Mews, London W1P 9PJ.

**Educating Artists: Fine Arts at Art Center 1982-83** represents practicing professionals who have taught at the Center in Pasadena, California, or who are regular members of the faculty. Included are Lita Albuquerque, Joel Bass, Diane Buckler, Harry Carmean, Carole Caroompas, Laddie John Dill, Dan Douke, Laurence Dreiband, Laurie Fendrich, Jill Giegerich, Dwight Harmon, Roger Herman, Mark Lere, PEter Liashkov, Janice Lowry, David MocarSKI, Steve Nowlin, Marc Pally, Pierre Picot, John White, etc. The exhibition catalog illustrates not only a work of each artist-faculty, but also a statement by them with regard to teaching, and a short description of their backgrounds. It is an interesting exhibition catalog for it reflects the philosophy of the Fine Arts Department at an art educational institution which has been noted in the past as a "design" school. \$7.50 plus \$2.00 mailing from Art Center College of Design, Public Relations, 1700 Lida St., Pasadena, CA 91103.

**Cheryl Bowers**, an exhibition catalog from the Kirk de Gooyer Gallery, 1308 Factory Place, Los Angeles, CA 90013, including biography, bibliography, chronology with a long essay by Charles Shere and many color illustrations. \$15.00

**Malevich:Suetin: Chasnik** is the most recent exhibition and catalog from Leonard Hutton Galleries in New York City. Included are black and white and 7 color plates, as well as a checklist of the whole xhibition and an essay by Sarah Bodine. Sumptuous and important, this exhibition catalog can be ordered from Leonard Hutton Galleries, 33 E. 74th St., New York, NY 10021. \$10 plus \$3 postage.

**The Artist & the Quilt**, edited by Charlotte Robinson, celebrates a distinguished collection and endeavor, an eight-year project of women painters, sculptors and needleworkers. Included is a historical perspective by Jean Taylor Federico of the DAR Museum; Lucy Lippard's essay on contempo-

rary art and collage; Miriam Schapiro's strong case in "Geometry and Flowers" for accepting quilts on their own ground; Eleanor Munro's description of the collaboration between quilters and artists. There is also a step-by-step technical procedure for making one of each of the five types of quilts by Bonnie Persinger. A sumptuous and human documentation of an experience. \$24.95 from Alfred A. Knopf, New York. The exhibition which opened at the McNay Art Museum in San Antonio will travel throughout 1984 to Rutgers University, the Herron Art Gallery at Indiana University, and the Huntington Galleries in West Virginia.

**The Intermedia Quilt** documents an exhibit of quilt-related art shown at the Artists Alliance Gallery in San Antonio, consisting of two- and three-dimensional works by 20 major San Antonio artists, working in various media such as painted plexiglass, flower petals, photography, ceramics, lead and collage.

Curated by Bettie Ward Johnston, the exhibit uses traditional forms—the quilt as "concept", as a fragment of a hole, as "women's work", as a time reference. This 36-page catalog with color cover and 20 black and white photographs includes an essay by Peter Frank, an essay by Judith McCandless, associate curator of the 20th century at the Houston Fine Arts Museum, and an essay by the exhibit curator, Bettie Ward Johnston. An important document not only for the San Antonio artists who participated in it, but also for the concept of interpretation with all kinds of media. Available from B. W. Johnston, 254 E. Summer, San Antonio, TX 78212.

**Fluxus Etc. Addenda II, the Gilbert and Lila Silverman Collection** is a new supplement to the original Fluxus Catalog originally shown at Cranbrook and at SUNY at Purchase. Here we have the Addenda II which includes Fluxus Editions and related works, as well as facsimiles of instructing drawings in Fluxus and related works by everyone from Ay-O to John Cage, Dick Higgins, Ken Friedman, Larry Miller, Claes Oldenburg, Yoko Ono, Nam June Paik, Ben Vautier, Yoshi Wada, and Robert Watts, among others. \$20.00 from Baxter Art Gallery, California Institute of Technology, Pasadena CA 91125.

**The First Show: Painting and Sculpture from Eight Collections 1940-1980** includes work from the collections of four Americans and four Europeans, including Dominique de Menil, Howard and Jean Lipman, Drs. Peter and Irene Ludwig, Giuseppe and Giovanna Panza di Biumo, Robert A. Rowan, Charles & Doris Saatchi, Taft and Rita Schreiber, and the Weisman Family. This being the first show of the Museum of Contemporary Art, Los Angeles, now open at the Temporary Contemporary, 55,000 square feet of old warehouse renewed, restored and made to excel most contemporary art spaces today anywhere by Frank Gehry, genius architect. Besides a foreword by Julia Brown Senior Curator, an essay on collecting contemporary art by Pontus Hulten, and an essay on Collecting in our Time by Susan C. Larsen, there are interviews with most all the collectors, a catalog with illustrations, a checklist of the exhibition. This sumptuous catalog costs \$31.95 (gulp!) from MOCA, 414 Boyd St., Los Angeles, CA 90013.