

ARTISTS' BOOKS: news and reviews

REFERENCE

Nexus Press has a list of new titles available from Printed Matter, Artworks and many other bookshops, or from Nexus Press, 608 Ralph McGill Blvd., Atlanta, GA 30312.

Joni Mabe's Museum Book: The First Museum in Book Form by Joni Mabe is a "Collector's Item, Limited Edition featuring some of the greatest—Elvis, Jesus, Loretta Lynn, etc. and 3 of the worst—Hitler, The Klan, and Satan. So get yours today while supplies last. This is a wild book, made up of all those pseudo-religious mailings sent to your home exhibiting miracle prayer rugs, or the Last Supper Tablecloth, heroes of the "We Remember Elvis Fan Club" with stickers, stamps, stars, flags, etc. all highlighting people like JFK, Tiny Tim, Freddy Fender and John Wayne. It all comes with the Official Oral Roberts Bookmark. These offset pages from color Xerox originals and actual photographs remind one of a scrapbook nurtured by someone who has the time to stay home and read *The National Inquirer* and keep all her wild mail.. Mabe is now showing part of her Museum in Los Angeles, and the book at \$25.00 certainly reflects panels of the wall. Popular Culture with a twist! \$25.00

ad infinitum by Michael Klauke is a bookwork published by Knight Gallery Spirit Square Center for the Arts in Charlotte, North Carolina, printed at Nexus in 1988. Klauke organizes words from many other books into a specific structural framework, coming then with illustrations. Such books as *Alice in Wonderland*, *The Odyssey*, *Ulysses*, *Return of the Native* and more are used, being reassembled into the grammatical form of the novella *Sarrasine* by Honore de Balzac. The book is a total conceit, but quite successful. It takes time to read, it interests and surprises, and delights the intellect more than the senses, although the illustrations seem to fit so aptly with obtuse texts.

The Dog Bites by Irene Ledwith (Atlanta, Nexus, 1988, \$10) tells the story of the narrator who finds herself 1000 miles from home, from a close-knit family where one night a young man tried to steal a VCR and \$50 and was bitten by the narrator's dog, maimed for life. The rest of the story, both verbal and visual, is soul-searching and very emotional. Universal in its scope, this book is for all people-lovers, doglovers and storytellers.

Persist-ent Ster-e-o-types by Pat Courtney (Atlanta, Nexus 1988, \$10) is a two-part book which deals with words taken from the dictionary, some pages and columns of which are blown up, partially illustrated and become signifiers. Book 1 includes words such as "figurehead" with "Medusa, Harpy, Sphinx," further complicated by "distaff, spinster, curtsey, kowtow" followed by "pleasure, reverie, handcuff, bride, vacuum cleaner, yoke, shark, she, camera, billboard, halter, leg of mutton sleeve (gigot), ducking stool, maiden silhouette." The juxtapositions of some of the definitions and illustrations certainly moves you into the realm of feminism and makes you

think about the meaning of words colored by societal relations.

Book 2 is a vertical, rather than horizontal book, which continues the figurehead, distaff, virginal stance, mingled with aberrations of clothing (including all fashionable additions such as bustles, mannequins, gores of skirts, yokes on dresses, with juxtapositions from the dictionary pages in the illustrations, leading from the balcony to the straitjacket. This is a highly conceptual book based on semiotics. Brilliantly executed.

Otto Zitko: Liederbuch 1985-1987 (Vienna, Galerie Peter Pakesch, 1987) is an exquisitely printed bookwork, beautifully bound like a sketchbook, with sewn binding and cloth spine and corners. Simulating a scrapbook or sketchbook, this limited edition facsimile is a replica of the artist's drawings and sketches made over computer pages which include words and phrases following numbers. On some of the pages which are full-bleed reproductions, the artist has included his own painted phrases such as "This is the Denmark Blues" or "Melodram in Obligo." Sometimes the pages are abstract expressionism, sometimes it includes a figure of a man playing the flute (Orpheus?), women, automobiles, etc. The book is a mini-sketchbook of deep beauty (\$30 from Printed Matter).

Structure Content Sequence by Regina Rodrigues is a treasure, a book of clearly conceptual content, which is done with the love of a bookmaker. Printed by Pyramid Atlantic in Washington, DC, the book is Japanese-sewn with red silk thread, is intentionally in different shades of gray text with a running text on the bottom, until it meets with a play with typography. Then cut pages to fit the text, then many hits on the press to create a symphony of words gone haywire quietly returning to structure, content and sequence. The book is one to return to time and again as a "play on words" and a play with words. Available from Printed Matter for \$12.

Ghost Writer, edited by Barbara Bloom (Berlin, DAAD, 1988) is an anthology of writings by artists, including those of the editor. Printed elegantly in English and in reverse book format in German, the writings are by Bloom, Susan A. Davis, Joseph Alsop, Brian Wallis, Marianne Brouwer, Edgar Allan Poe and other abstracts from volumes, real and fantastic. Coincidence, Synchronicity, and Determinism seem to be themes within each tract, as well as as the title of an article from "A Science Primer." The book mysteriously begins with a color tipped-in plate of Ray Charles and ends with a braille-superimposed score of "My Foolish Heart", on the English side and "Intermezzo" by Schumann on the German side. Available from Printed Matter. \$25.00

Nexus has also published **Four Red Duotones** by Brad Brace, one of which was inserted in the March/April issue of *Artpapers*, the Atlanta-based art tabloid from the Southeast. These four duotones depict man-made devices such as chained tires, etc. on the background of a moonscape or in space or on Mars. \$7.00 postpaid.

Rondo by Miriam Schapiro is an accordion-fold bookwork created specially for Bedford Arts, Publishers in San Francisco, in a new series which they have been producing. Schapiro has celebrated movement, dance, theater, and the creative spirit in 24 collages made in "femme", Schapiro's name for collage that combines the modern use of acrylic paints, fabric, and handmade silkscreen and much more collage and assemblage of materials. Rondo can be viewed as a double-page spread or stretched open like a Japanese screen revealing mages of a Hollywood starlet, a flamenco dancer, a jitterbugging couple, a tapping hooper, etc. There is a timeless quality for the dancers who move against a painted background or backdrop. Realism plays with abstraction in a glorious harmony. Contrasted shapes and feelings, dance as a metaphor for life, is revealed in this sumptuous bookwork for \$29.95 from your local bookshop or from BA, 250 Sutter St., Suite 550, SF 94108.

The David Park Scroll is another in the series of accordion-fold bookworks for Bedford Arts. Here we have 20 full-color illustrations, with an afterword by Paul C. Mills, close friend of the artist.

Park (1911-1960) was one of the first of the "New Figurist" painters who with fellow Californians Richard Diebenkorn and Elmer Bischoff were forerunners of the movement that rebelled against the prevailing, non-objective style of Abstract Expressionism. The Scroll (no title was given by the artist) was drawn during Park's final year, as he was dying of bone cancer. It shows his later period, one of spontaneous compositions, filled with animated figures, executed in wide bands of color. At the time the scroll was drawn and colored, Park used a new medium—felt tip pens—on a roll of shelf paper 14" wide and just over 30' long. Because of pain, the artist confined to a chair or bed could not manage oils any longer; when he expressed the wish to continue working, his wife supplied him with these more easily manipulated materials.

The continuous images painted like a mural recall Park's youth in Boston, a haunting evocation of a summer's day as experienced in an America now gone. There is a walk through an urban public park, portraits of mothers with carriages, sailors and sunbathers, laborers and students, ballplayers and rowers, a balloon seller and his young customer set in a backdrop of trees, grass, a river, buildings, a fountain, and statues. The final panel of The Scroll, a street in stark light and shadow, contains a sign lettered with the words, "Dead End" This contrasts with the joyful, unfettered mood of the previous panels, perhaps a presentiment by the artist of his demise as a result of his fatal illness.

This is the first publication of this important art work, which is housed in Zellerbach Hall, the performing arts center at the University of California, Berkeley. Slides taken by Paul Mills in 1961 in the original colors of the Scroll are reproduced in this book. As with many works of art on paper, despite precautions, the colors of the original scroll have faded. The Scroll has been published at the same time as a major retrospective of the artist's work at the Whitney Museum of American Art through 15 January 1989. The exhibit will travel to the Oakland

Museum (20 May- 5 August 1989) where the scroll will be seen again, outside Berkeley. Published by Bedford Arts, \$34.95.

Extinction Event: A Workbook with photographs and notes by Lyle Rosbotham adequately documents the theories of periodicity of extinction events, which supposedly happen every 26 million years, such as the demise of dinosaurs and maybe 60% of all then-existing species. A rain of comets close to the sun occurs at the same periodicity. Did a big comet hit the Earth 65 million years ago? Did this global cloud create an "impact winter" which killed off the dinosaurs and thousands of other species? Is this a periodic event? Do we have an extinction event in our future? Intermingled with these texts are exquisite photographs, translucent overlays in red and blue with diagrams, photos of animals on mylar in Green Bay. Ground Zero: San Francisco shows us zebras and fossils, and the argument that perhaps 33 million years fits extinction events better. Wonderfully brushed black and white photos pass us by as we read scientific data and disputes among theoreticians. They capture the spirit and motion of the moment of impact. Then to Baltimore, where we also see a steel base, much like San Francisco with mapped overlays, more fossils, and then to Washington where neo-classical columns are captured in photographs.

From a production point of view, the work is exquisite. 250-line duotones were printed at one press, the translucent, plastic and grey pages were printed at Pyramid Atlantic, and the images on plastic pages were done on a Canon Laser Copier. 96 pages, perfect-bound in an edition of 1000. You will be moved by this bookwork and think about the message each time. \$26 postpaid from Lyle Rosbotham, 2600 S. 16th St., no. 729, Arlington, VA 22204.

Putting Myself in the Picture: A Personal, Political and Photographic Autobiography by Jo Spence (Seattle, Real Comet Press, 1988, \$17.95 paper, \$25.95 cloth) is a political, personal and photographic autobiography. In over 200 densely illustrated pages, Spence describes her journey as a photographer, feminist and social commentator to provide an intensely intimate and universal self-portrait. This socially aware photographer who deals with sexuality, myth and power, as well as social problems, bases this book on a retrospective exhibition, which toured in Britain in 1985, covering her career from high street photographer to critic, her camera on the National Health Service treatment of cancer patients. This is a rare book, which gives the reader an in-depth look at photography which integrates our lives into a broader and deeper understanding of ourselves and our place within culture. Powerfully presented in simple terms, Spence's book is more than a catalog, it is a life's work. Bibliography of Spence's books, articles and exhibitions completes this walk through a rare woman's life.

My Mind (in part) by J.K. White and **My Life in Bozeman** by Michael Peed are two small bookworks all of a piece, printed in June in Bozeman, Montana by New York-based artists.

White has done books before, and this one sometimes has her own handwriting, much like a diary, and often-times printed pages, but all illustrated with whimsical sketches and drawings—you get under the skin of this artist with this “mindful” bookwork on her mind.

Michael Peed tells about his daily life with Kathleen White, going to the grocery store, dancing in the living room, dealing with the mail, sleeping, teaching ceramics, camping with his son, and dealing with his dog. This is a kind of comical visual diary, one that appears to be made for public consumption—with tongue in cheek.

The books are meant to be companions, and indeed they work very well together. The printing is lots of fun, since it has neither the feeling of offset nor Xerox, but instead the feeling of a manuscript work, as we know it. Clearly, both artists have enjoyed doing these books. Available for \$1.50 each from Printed Matter or from the artists at 5 St. Marks Place, New York, NY 10003. They are meant to be read together, so \$3.00 will do it!

Two new booklets from the Runaway Spoon Press, P.O. Box 3621, Port Charlotte, FL 33949-3621 are of more than moderate interest:

Summer Dissolution by Harry Polkinhorn, with an introduction by Dick Higgins, is a participatory book in which the reader/viewer must take these snippets of words, phrases and visual diagrams and maps and glean from them “meaning” from your own background, your desire to solve the puzzle, your need for completion. On whatever grounds you delve into the meanings of these words and pictures, you find that Polkinhorn has a universal background, that he knows his history, that he sees the snippets of anatomical diagrams, medieval music, blown up lettering on a page of 22-cent flag stamps, “Land of the Free”—“through family of definite yet indefinite.” There is more in this book than meets the eye. It will take time, but you get to know Harry Polkinhorn from Calexico a great deal better, and that’s a joy. \$3.00

capaci ty x by Billy Di Michele, with an introduction by Laurie Schneider, has energetic line drawings which seem like intentional doodles, with accompanying words and made-up words that sound like....These word-bites and view-bites are meshed by the reader. Don’t expect to reap the harvest right away. Each time you open the book, you will find more, so that this book, although seemingly cryptic, has something for everyone, if you give it time and patience. \$3.00

Herring and Menhaden by Marilyn Rosenberg is a book of visual fiction caught in computer manipulated original images, printed on a matrix printer, and reproduced with photocopy medium. Spiral-bound, dense, balanced and sensuous computer-generated images such as the letters of “REFLECT” right to left which when reflected in the mylar page adjacent to it spells the word correctly in its reflected image!

The herring awakens in its wet world to reflect, resound, get started, debate, requesting the same of the reader. Menaced by a hook, it reaches the surface, almost gets snagged, finds carp, flounder, suckers, friends all, and travels in a somber playfulness with them, but is menaced before taken by the fisherman’s hook. Ashes, ashes, we

all fall down. A bittersweet but intense computer-generated bookwork. \$30.00 plus \$1.50 for shipping and handling from Marilyn R. Rosenberg, 101 Lakeview Avenue West, Peekskill, NY 10566 or from Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

Black and White, designed and printed by Norman Shapiro, is a limited edition Xerox bookwork of a beach scene, where children are frolicking. It flows very well, becoming almost a mural of splashing children in surf. Published by Paradigm Publishing, P.O. Box 101, Brightwaters, NY 11718. Price unknown.

David Cole has three new bookworks, generated from this most imaginative mind:

Imp Lode (\$10) tells the tale of an Imp Rover, who danced his way through a field, stinging bees, knocking flowers from their stems until he tripped over a stone, causing him to breathe forth an Imp Air, which started to writhe and wriggle, flinging itself to wild abandon. There is also an Imp Ress. Have fun with this delightful semi-painting-like bookwork.

From the Journal of the Paumonock Traveller: Songlines and Interceptions by David Cole is a continuing saga of the Paumonock Traveller, Cole’s alter-ego. This visual poet lets us travel with him through the pages of his life, a journey via computer graphics and text through path-blazing, through seasons, through streams of awareness to a view westward. There are many interceptions on May 25, 26, 27 and in early June through 1 July, when the artist decides to “turn over a new leaf.” \$25 is the ticket to the journey. Amazing thought processes, amazing sharing.

Word for Word (ed. of 20) is a collaborative visual poem which Cole did with Marilyn Rosenberg, the fifth collaboration between the two artists. This, according to the text, is “a recollection of the making of a visual poem.” Inserted in the cover is a booklet which is the “gathering” of the collaboration, whereas the larger tome shows the process. You will delight in the give and take of words and visuals in this electronic bookwork. \$30

Nuclear Dreams by Paul Shore was generated from a nuclear war dream which the artist had three years ago. Having occurred during a collaborative print project with two artists visiting his graduate school, the lithograph called *Nicaragua* by one of the artists generated a series of monoprints by Shore, using the existing image.

The drawings come from a period of three or four days when Shore spent the time in a fellow artist’s studio, which is the basement of a converted train station. The subjects for the portrait drawings each related some event in their lives which generated a nuclear dream as well. This is a very powerful bookwork, one done by an artist who draws and makes prints, and feels about the earth and the people on it. Share in these nuclear dreams, and you can add your own. \$16.00 from Sanctum Books, Paul Shore, 100 Hoxsey St., Williamstown, MA 01267.

The Shop Notes: Popular Mechanics by Gary Richman (Wakefield, Rhode Island, Blue Book Issues, no. 10, 1987) is a fascinating montage of demonstrations in *Popular Mechanics* magazine itself juxtaposed with other appropriated photographs and texts that reflect the work and family ethic of average Americans. Text and images do not coalesce, since there is an undertext of tongue-in-cheek. Depression days, the laborers of America, family and interpersonal relationships are all textualized. Appropriated images including drawings by the artist create strange juxtapositions. Photographs from old medical texts irritate yet illustrate the facile stories of Harry, Sam, Jack, Dave, Lee and the others. Available from Gary Richman, 83 Robinson St., Wakefield, RI 02879 in an edition of only 100.

COPY ART BOOKWORKS

The ISCA Quarterly's Third Annual Bookworks Edition was issued in Summer 1988, with a catalog including portraits of all participants, as well as an essay by Beth Houghton, Librarian at the Tate Gallery in London. The variety of bookworks is immense within the box, which serves as a housing device for 52 bookworks made on the copy machine--just think of one per week for your amusement. The formats are as diverse as the artists and their home bases, from a single slit and folded sheet by Panchal Mansaram to the adaption of an oriental limp binding by Phyllis Cairn. *Elbow Room* by Seth and Sarah Shulman includes real elbow macaroni in the box. The Canon PC 25 has set some artists free, while others use instinctive creativity to produce remarkable little books for visual consumption on a variety of machines. You, too, can own all these bookworks and get the ISCA Quarterly if you join the society. Write to ISCA, 800 West End Ave., New York, NY 10025 or call (212)662-5533.

The ISCA Quarterly, Winter 1988, is devoted to "Season's Greetings" and all members have submitted prints for the end of the year. Many are strikingly beautiful, depending upon the paper and the message.

ARTISTS WHO WRITE

I, Eternal Child: Paintings and Poems by Egon Schiele juxtaposes some of the artist's most personal and resonant art with the first collection of his highly intimate verse to appear in English, offering a new dimension of the genius of this extraordinary Austrian artist. There are 23 full-page paintings, representing the complete range of Schiele's unique vision: his mysterious landscapes, his haunting and disturbing self-portraits (many of which depict him nude, grimacing, his body twisted into painful positions), his fascination with sex and death. Facing these pages of explosive color are 21 of Schiele's poems, no less dazzling in their painterly intensity. The poems first appeared in 1914 in *Die Aktion*, a great avant-garde periodical of the time, but not until recently were they collected and republished in their original language. An interesting postscript to the rich literature on Egon Schiele. (New York, Grove Press, 1988, \$19.95)

The Good Times are Killing Me by Lynda Barry is a novel, her first, about a young girl's coming of age. Edna Arkins finds herself in a family that is struggling to stay together. Since she lived in a neighborhood that was undergoing transition, the only mainstay in her life has been music, which reflects the joys and the pain of remembering, reflecting kindness and bigotry, compassion and betrayal. The neighborhood is multilingual, yet bordering on a racism that pervades her everyday life, threatening her friendships and loyalties. The story is told with childlike intensity about broken promises, lively neighbors, chaotic families and how Edna Arkin made her crazy world sing. The beautiful Music Notebook in the back of the book is a series of portraits of musicians and signers in mixed media and their biographies in Barry's own handwriting. A real treat, even with a bibliography to see that the artist, known so well for her syndicated comic strip, is a writer as well as a major artist of our time. (Seattle, Real Comet Press, 1988, \$16.95)

SPECIAL PERIODICALS

Parkett no. 18 has the collaboration with Edward Ruscha, or Ed Ruscha as we all know him, with contributions by Dave Hickey, Dennis Hopper (yes, my friend, the actor), Alain Cuffe, John Miller and Christopher Knight. If you'd like to know about this major book artist, who was one of the few who started the present movement, and his present paintings and prints, then this is the issue for you. John Miller and Christopher Knight speak about the bookworks, and you should all refer to this issue for a clear look at this pioneering artist who made books from 1962 through the 1970s. Included is a lithograph in three colors as a special edition for Parkett, this one printed at June Wayne's Studio by Ed Hamilton. The deluxe edition has a signed and numbered edition in it. 4 issues for \$63.00, one issue for \$14. This bilingual magazine in English and in German is distributed in most art shops, but for more information, write to Parkett-Verlag AG, Quellenstrasse 27, CH-8005 Zurich, Switzerland.

SOME AUSTRALIAN BOOKWORKS

Alina McDonald is a painter and socially-conscious artist who uses bookworks to get her messages across. Two recent photocopy bookworks, *Getaway Car* (1 and 2) lift a specific image of a man and a woman from the media, changing its content through handcoloring and through transformations in size. The concept of time and movement make the bookwork necessary to get her ideas across, especially because of the sequential movement.

Her exhibition catalogs were all accompanied by photocopied bookworks which include stories, collages from various biographies and autobiographies, and interview with her husband, who is her partner in the bookmaking operation.

Her most powerful work involves collages from newspapers. Initially they were to be produced like newspapers, but the financial problems hindered their production. This year, however, the latest oversize format has produced a power that the photocopies just do not do. The pages deal with problems of killings, space probes, Aboriginal problems such as land, working conditions

for women, etc. Yet even in photocopy production, the collaged books are powerful. In the same vein as Sue Coe, but done with appropriated media, McDonald gets to the matter immediately and the impact is immense.

If you are interested in another socially aware artist, one whose awareness deals with problems different from North America, then you must contact Razor, Inc., 24 Grice Crescent, Essendon 3040, Vic., Australia.

NEWS

Bookworks, the bookshop of WPA in Washington, DC, has finally returned to its original home, 400 7th St., NW, Washington, DC 20004 after two years of relocating in temporary quarters. Downstairs with the entrance on D Street, Bookworks has been redesigned by Tom Ashcraft and Dennis Hauth. Robert Scott Brooks, the director of Bookworks, has stocked work by artists from all over the world, including 200 artists' magazines on a regular basis.

Louise Neaderland reports that as a result of a meeting with the Managing Editor of *Books in Print*, starting in 1989 there will be included in *Books in Print* a new subject heading, **Artists' Books**, which will include small edition artists' books once an ISBN number has been applied for and assigned and an ABI (Advance Book Information Sheet) has been submitted. For both ISBN logbooks and ABI, write to Bowker, 245 W. 17th St., New York, NY 10011.

CALL FOR SUBMISSIONS: For an exhibition called **ARTWARE: ARTISTS' BOOKWORKS**, slated for April 1989 at A Space, 183 Bathurst St., 2nd floor, Toronto, Ont., Canada M5T 2R7. This exhibition draws attention to the impact that new electronic technology has had on other forms of communication such as graphic communication and books. The challenge of electronic media may be addressed in the subject or theme of the artist's bookwork. A video catalogue of the exhibition will be produced by the curator, Nancy Paterson. Several critics will appear in the tape with the artworks in a process similar to commissioning essays for a hardcopy catalog. To be included are bookworks on videodisk, books on videotape, microfiche periodicals, and a book on videotex. Hard copy altered books will also be included. The exhibition will be accompanied by a Metropolitan Toronto Library Tour. If you feel you have material for this show, send your work **immediately** and get information to Nancy Paterson, Curator, Artware, at the above address or call her at (416)364-3227/8. The deadline is **1 January 1989**, but can be extended to Umbrella readers only if you indicate that Umbrella arrived in early 1989 due to holiday mail.

EXHIBITIONS

Art by the Book? curated by Karen Shaw was held at the Islip Art Museum, East Islip, New York, featuring Douglas Beube, Phyllis Bilick, Carol A. Forget, Jacqueline Freedman, Basia Irland, Shelagh Keeley, Jana Kluge, Warja Lavater, Stephanie Brody Lederman, Helmut Lohr, Scott McCarney, Nicole Morello, Lois Polansky, Cynthia Roth, Susan Share and Blaise Tobia. 6 November - 4 December.

Rubber Stamps and Concrete Verse: Contemporary Artists' Books, Arnolfini, Bristol, England, 27 August - 16 October. Books were largely taken from the Arnolfini's collection, including works by Richard Kostelanetz, Hamish Fulton and Tom Phillips, as well as Oblivion Boys and Liver and Lights, among others.

Keith Smith: Bookworks is the catalog of an exhibition by this master booksmith at the Minnesota Center for Book Arts, 10 September - 19 November 1988. Essay by Smith on Production vs. One-of-a-kind. The list of books includes the 133 bookworks which Keith Smith has produced from 1967 through 1988. Betty Bright installed the show, which in her estimation was her best. We think so too from the description, although we were only there vicariously. This catalog is an important documentation of the total output of this prolific and important artist. Our only regret is that the show has not travelled. \$4.00 from MCBA, 24 No. Third St., Minneapolis, MN 55401. \$3.00 to MCBA members only.

William Harroff: Artists' Books is a Post Folio, including 18 4 x 6 inch black and white postcards bound as a book with 14 reproductions of the artist's work, a blank postcard for *your* creative talents (perfect for rubber stamping) and if you fan the back sides of the cards, you form a work of art. All this for only \$4.95. Sales tax only for Illinois residents. This is a wonderful "advertisement for myself" but which enriches one's knowledge of what this artist can do, and he has been doing it for a few years! There is a chronology, among other words of wisdom. Send to William Harroff, 138 E. Fifth, Roxana, IL 62084.

Books, Art, Bookarts, 8 - 30 October at Hera Gallery, Wakefield, RI, presenting an exhibition of work by book artists published by the Women's Studio Workshop.

Anne Siberell: Southwest Journals, 18 October - 12 November at Rolando Castellon Contemporary Art, San Francisco.

Carolyn Berry showed bookworks in exhibition at Gallery 7, Pacific Grove, CA opening October 22.

Boekie Woekie, Amsterdam showing bookworks at MJS Books & Graphics, 9 E. 82nd St., New York, NY 10028 from 1 December - 20 January 1989.

The Book Show, Artworks Annual Holiday Exhibition, featuring one-of-a-kind books, 3 - 31 December 1988 at Artworks, 170 S. La Brea, Los Angeles.

Center for Book Arts at Books & Co., New York City, 29 September - 27 November 1988. A selection of works by members. Catalog.

Concrete Poetry, curated by Matthew Hogan, at Franklin Furnace Archive, 16 September - 29 October.

From the Woods...To the Books by Pia Pizzo and her special children, El Dorado Nature Center, Long Beach, California, 1 October 1988.

More Ink II, an exhibit of prints and books, at the Art Barn Gallery, Washington, DC, sponsored by Pyramid Atlantic from 7 October - 30 November.

Artists of the Book, an exhibition curated at the Boston Athenaeum by Peter Wick and sponsored by the New England Foundation for the Arts, is at the American Crafts Museum in New York City through 8 January. It was reviewed in the September issue of this newsletter. Exhibition will go to Ruth Eckerd Hall, Clearwater, FL, 27 January - 5 March 1989; California State University, Northridge, June 1989; and Toledo Museum of Art, Toledo, 2 September - 22 October.

Center for Book Arts: Printers in Residence, exhibition from 22 October - 3 December, Center for Book Arts in New York City.

Fluxus: Selections from the Gilbert and Lila Silverman Collection at the Museum of Modern Art Library, 17 November 1988 - 10 March 1989, Poster montage designed by Yoko Ono. Catalog will be issued in 1989.

NEWS AGAIN

The Long Beach Museum of Art has for 1988-89 the first artist-in-residence program on the museum premises, funded in part by a grant from the California Arts with on-going series of free workshops focusing on bookworks, conducted by artist **Sue Ann Robinson**. In the course of the year, Robinson will be binding a recently completed bookwork of her own, as well as beginning a new work, *House of the Muses*, which is planned to include workshop members in the process of its creation.

■ Laura Davidson's *Cathedral Book* was featured on the cover of *Calendar* in the Boston Globe for 29 September when Open Studios in Boston was being highlighted. Her studio was described within the pages, and her emphasis on the use of white gloves delighted this reporter.

Printed Matter was featured in the October 1988 issue of *Taxi* in the column, "On Duty: Art."

Douglas Beube gave a workshop on One-of-a-kind Artists' Books at the Minneosta Center for Book Arts on 5 November. He spent this fall at the Carleton College as Distinguished Visiting Artist/Teacher.

■ The Alliance for Contemporary Book Arts in Los Angeles has produced a newsletter called *Abracadabra*, which is available to members for \$25.00. Emphasizing news and events in Southern California, highlights of national events and news are also included involving fine press books, calligraphy, graphic design, letterpress and offset, bookbinding, literature, and publishing. The Alliance includes printers, book artists, hand bookbinders, librarians, and booksellers. Write to the Alliance for Contemporary Book Arts, P.O. Box 24415, Los Angeles, CA 90024.

■ The Minnesota Center for Book Arts is planning to do an annual *Winter Book* produced in a handmade, limited edition by artists and interns at the Center. The first *Winter Book* is available from the Center, featuring a short story by a Minnesota author John Hassler, illustrated by Minneapolis artist Sue Nees. For more details as to price and availability, write to MCBA, 24 No. Third St., Minneapolis, MN 55401. Prices are \$25.00 for regular edition and \$60.00 for deluxe.

DEALERS & PUBLISHERS

Hong Kong Press, Postbox 15081, S-400 41 Goteborg, Sweden has four new titles which are available for \$35.00 with books by Jan Voss, Bengt Adlers, Helgi Fridjonsson, Magnus Palsson, Ingolfur Arnarsson and more..

Reflux Editions has a new catalog for Fall 1988, including the availability of the last multiple planned by George Maciunas in an edition of 14. Write to them at 351 West 30th St., New York, NY 10001.

Wiens Laden & Verlag, Goethestrasse 73, D-1000 Berlin 12, West Germany carries artists' books in the bookshop. In addition, Barbara Wien is also a publisher, working with Fluxus artist Tomas Schmit, Nanne Meyer and other German artists. The range of bookworks includes Dieter Roth, Andre Thomkins, Tomas Schmit, Henri Chopin, Marcel Duchamp, Robert Filliou and many others. The catalog for the shop costs 3 DM (plus 3 DM for postage to the U.S.).

Visual Studies Workshop Press has a new 1988-89 Catalog of Artists: Books and Titles in the Visual Arts. Write to them at 31 Prince St., Rochester, NY 14607.

Real Comet Press, 3131 Western Ave., no. 410, Seattle, WA 98121-1028 has a catalog of its titles for 1988.

MJS Books & Graphics, 9 East 82nd St., New York, NY 10028 issued its first catalog covering alphabets, avant-garde (early 20th century), Boekie Woekie, Catalogues, Fine Printing, Graphic Design, Livre d'Artiste, Periodicals, Photography, Typography. Monica Strauss will help you find what you seek. Be sure to visit her when you are in New York, but write away for the catalog. You will add riches to your collections.

Nigel Greenwood has Booklist no. 35, 4 New Burlington St., London W1X 1FE, England.

Paule-Leon Bisson-Millet has a brand new list 6/88 available from Saarstrasse 62, D-6903 Neckargemund 1, West Germany.

20th Century Art Archives, 14 Brunswick Walk, Cambridge CB5 8DH in its Catalog 6 offers rare bookworks of the twentieth century. Write them for a copy.

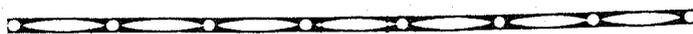
Vloemans Antiquarian Books, Anna Paulownastraat 10, 2518 BE, The Hague, Netherlands, has rare Surrealist and Cobra bookworks.

The Stone Street Press offers handcrafted books by Malachi McCormick, 1 Stone St., Staten Island, NY 10304.

Lamella Art Books, 333 So. Dowling St., Darlinghurst, NSW 2010 Australia, has a fine list of Australian bookworks, exhibition catalogs, architecture and photography.

Visual Prose by Helmut Lohr is a follow-up to his recent publication, *Visual Poetry*, which was reviewed in the last issue of **Umbrella**. Still, in this period of "deconstruction," Lohr's vast ability to take texts and deconstruct them in the tradition of Jiri Kolar and Buzz Spector now deals with prose texts, not poetry, yet he seemingly makes poetry out of prose. The incisions into text, not like a surgeon, but like a poet, create visual poetry on the page again. The book, shaped like a parallelogram, keeps the reader/viewer a little off balance anyway, so when you come upon pages that beckon the viewer to tell "your story", since the author is telling "his story,"

well, this is a joint effort. You do not have to be an expert to enjoy this bookwork. It is a rhapsody of letters, rather than words; it is a joint work of art—only active if the reader turns the pages and enjoys both sides of the pages. The change of color on the pages is mysterious but quite necessary. The book is almost an "aktion", rather than passive. It is a performance, one in which the audience must participate. This edition of 300 should be a sell-out. It is consummate. \$60 for the regular copy, \$300 for the deluxe edition with an original colored collage within it. Both available from Tony Zwicker, 15 Gramercy Park, New York, NY 10003..



NEW PERIODICALS

Coranto is the new Journal of the Friends of the Libraries, University of Southern California, a revival of a scholarly journal designed and printed for so many years by Saul and Lillian Marks at the Plantin Press. The 24th issue (1988) has a special focus on the printing, typographic and book arts. Featured is an article by Gerald Lange, master printer at the USC Fine Arts Press, on the future of the hand-produced book (including bookworks) as well as one by Sandra Kirschenbaum, editor and publisher of *Fine Print*, on the consequences of digital type and desktop publishing. Printed letterpress on archival quality papers by Patrick Reagh and designed by Gerald Lange, these 48 pages cost \$10.00 plus applicable state taxes. Include \$2.00 with payment to cover shipping and handling, making check payable to USC Library. Available from USC Fine Arts Press, USC/Research Annex, 3716 So. Hope St., Los Angeles, CA 90007-4377.

Terrazzo, edited by Barbara Radice and published by Rizzoli, New York, has just been published with eventual issues to appear twice a year, spring and fall. Blending art, design and architecture with photography and related literature into a harmonious publication, **Terrazzo** will include writers, designers, artists, and lecturers from all points of the globe, such as Sottsass, Herbert Muschamp and Andrea Branzi. The illustrations, in fact, are printed on different types of papers depending upon the intent of the illustration, i.e., photographs or drawings, etc. 102 oversize pages with vivid illustrations are dynamic. \$20 from Rizzoli, New York.

Arts Magazine, although in its 63rd volume, has a new look with a new publisher, veteran Paul Shanley formerly of *Art in America*. It has a light, airy look, a nice typeface, a less pervasive desire for comprehensiveness, and some fascinating articles by critics such as Robert C. Morgan, Robert Pincus-Witten, Alan Jones and editor, Barry Schwabsky. With more black and white than color photographs, it still is a heavily New York-based, New York-emphasized art critical magazine. But you will see the difference. On most newsstands and in your library.

Artvu is a new tabloid out of Chapel Hill, North Carolina, a regional publication of criticism of local exhibitions, but

a great deal is happening in the South and critics come to Penland School, for instance, from all over the U.S. so this is not a body of work that should be overlooked. What is interesting in the second issue of this review is an interview with Derek Guthrie, co-founder and publisher of *The New Art Examiner*, an incredible double page spread by Richard C., which forecasts a volume of *Knotches Along the Bible Belt*, a collection of clippings gathered by Richard C. to be published by the Jargon Society in the near future. For more information and subscriptions for \$10.00 a year issued quarterly, write to Artvu, P.O. Box 3127, Chapel Hill, NC 27515-3127.

contemporanea: International Art Magazine is a periodical generated from Torino, Italy, but which has a full-fledged American staff, a good newsstand distribution, and a stylish look. Now printed in the US to end the delays in mailings, the coverage is widespread, from Fluxus to Robert Wilson, from Richter to Auctions, and everything in-between. There are interviews with directors of museums, news from Moscow, Cologne, New York, Bologna, Milan, Barcelona, Texas and London. Often when there is an article about an artist, subsequently in the same issue there is an interview with the artist as well. The coverage is succinct, but more comprehensive than most art magazines, and if you want to know what's "in", then this is the magazine for you. It is an education. \$36 for 6 issues from contemporanea Ltd., 17 East 76th St., New York, NY 10131-0216.

Art of California is a bimonthly magazine devoted to the arts and artists working in California during the 19th and 20th centuries. From the early luminist painters of the last century to today's artists, *Art of California* provides a bimonthly forum of California Art. The emphasis is on history, but according to the market, "The California school is presently the hottest regional school featuring artists such as William Wendt, Maurice Braun, Granville Redmond, and William Ritschel as its major stars." An index of artists is featured on the last page. \$24.95 for 6 issues per year from 1110 Adams St., Saint Helen, CA 94574.

Lucky Magazine, edited by Kathleen Sorensen and Laurel Beckman, housed in a cardboard cover, is produced on offset on one large sheet of paper which is folded creatively. The premier issue, dedicated to Love and Pets, features work by Laurie Haycock, Meg Cranston, Bia Lowe, Laurel Beckman, Catherine Lord, Phranc and Kathleen Sorensen. It is a feminist approach to a theme, set up in such a way that you feel as though you were reading galleys. The index for the whole magazine is printed in color on the inside back cover. The second issue, devoted to "Dignity and Uniforms," will be forthcoming. Available at Printed Matter, LACE, Artworks for \$5.00 or from Lucky Magazine, 3302 Descanso Drive, Los Angeles, CA 90026.

Dream Magazine, edited and published by Brian Salzberg, started as a photocopied collaged zine on themes, such as Marriage, Help Wanted, using newspaper columns, painting, and photocopy on mylar which creates a very personal, but potent presentation. A wonderful issue, called "Fragile" was printed on mylar so that the statements such as "I can see through you" really are reflected in the medium used. Transparent pages make "seeing through you" an actual fact. For more information, write to Dream Magazine, Box 131, Block Island, RI 02807.

Tema Celeste is an international Contemporary Art Review, quarterly and in English, available from Via Augusta 17, 96100 Siracusa, Italia, \$40.00 for four issues. Yes, Virginia, this is another in the long list of new mags. Which to choose? Well, librarians know that some come and others go. But the best policy is to get them all, before they become extinct. The October - December issue with articles on Jim Dine, Gerhard Merz, Gordon Matta-Clark, Mario Merz, the Venice Biennale and many reviews certainly bear more than a slight glance. Another finely printed magazine that adds to your data bank of art news, now more international than ever! The articles are very well written too.

If the history of periodicals will ever be written, those in Los Angeles can be seen to have a short lifespan. The reason is not because the major art periodicals are published, written and printed in New York City for national consumption, but because to be "major" you must talk about more than your regional art scene. To preach to the already converted is a redundancy. Thus, to start an art magazine in Los Angeles without the other necessary factors, which up to now have largely been non-existent, is a blunder which cannot be forgiven. So, if you do not have contemporary art museums and do not have collectors to collect that which art dealers are selling, then you do not need critical analysis to support the above. But when MOCA (Museum of Contemporary Art) and the new Contemporary Art wing of the Los Angeles County Museum of Art were opened simultaneously about five years ago, two parts of the tri-partite solution were conceived. The third part, namely a strong critical foundation by those who observe, analyze and place in history that which is being seen in galleries, museums and alternative spaces, needs to become a vital part of the triumvirate.

It validates the art that is being seen, it gives credit to the artists who make the work, and serves to support the whole cultural art scene.

Artweek has been on the scene for a long time, a tabloid which covers exhibitions in museums and art galleries throughout the West Coast, Arizona and Texas. It serves a purpose, and has really been the only vehicle to consistently talk about the art scene as it is happening weekly, but it has defects, many of which have to do with currency, with very little "negative" criticism, and with a great deal of information missing as to the exhibition spaces, dates of exhibition, and recognition of the writers. We are sure that in the near future, there will be changes for *Artweek*, although it has indeed served the communities as best it can.

Visions is a subsidized publication, produced by L.A. Artcore, an alternative space, which has now undergone a change, due to its editor leaving, but even with a two-year track record, it has not generated great interest, and has a limited audience.

Art Issues has just come on the scene, edited and published by Gary Kornblau, a graduate of CalArts. The introductory Letter from the Editor seems to indicate that the Los Angeles scene will be examined from a broad point of view, and although the "Roundtable on Art and Culture" represents a wide range of opinions, from a Hollywood collector, a teacher at CalArts, the art critic for a leading newspaper in Los Angeles, and an artist who lives in Venice, the tone of the magazine is still a product of a limited group, those who have come out of CalArts, seeing art by those who graduated from CalArts, and artists who look like graduates of CalArts. Conceptual art lives and breathes in Los Angeles, and long may it wave. This is not a picture magazine, it is a journal of criticism. Only with time will we see its lifespan. Only with time will we know what issues it will present. Right now, if you want to subscribe, it will be published 10 times a year and cost \$26 for one year, \$48 for two years. Write to Art Issues, 8721 Santa Monica Blvd., Suite 535, West Hollywood, CA 90069.

Artcoast: Contemporary Art West and East, is a new periodical to appear in March, published by a former New York advertising man, Robert D. Crothers and edited by Kay Larson, art critic for *New York* magazine, who will maintain that position as well as edit from New York. There is something right about having an editor in New York, seeing the Atlantic side of things, and giving new perspective to the art boom in the Pacific Rim. There is also something to say for shifting the center of cultural events to the center for looking east and west, Los Angeles. Looking east to the new internationalism in American and European art is not bad either. If the writing is good, if the subscription list grows and is supported by those who live outside Los Angeles, then **Artcoast** will survive. If it preaches to the already converted, then **Artcoast** will meet the same fate as so many other maga-

zines that have started up and have found little or no support. It is an expensive venture to start a new art magazine in the late 1980s, but there is a crying need for all of them to help support the booming cultural energy which is evident throughout the Pacific Rim. The magazine, designed by Sheila de Bretteville, is 8½ x 11 inches opening on a horizontal. The type face is beautiful, the layout is sensational, but will it sell in Peoria, when it is hidden by all the normal size magazines on the vertical? Will the newsstand operators know what to do with this exceptional magazine? Are the publishers counting on subscriptions rather than bookshop and newsstand sales? There are many questions to ask, but these should be answered when the magazine appears in the spring. \$36 per year beginning in March 1989, available from Art West Corp., P.O. Box 506, Mount Morris, IL 61054.



LETTER FROM AUSTRALIA

After four years' absence, I returned to Australia in May to attend the Sydney (this year, called the Australian Biennale) and to do research for an exhibition I am doing on the Pacific Rim with relation to artists' books. As a result, I saw the difference in the past four years, and what a difference! Australia is booming! It is ambitious, on-the-make, and willing to gamble to make it all happen. Wanting in on partnership in the Pacific Rim, it has done more to use contemporary technology to advance itself. It has a holographic dollar bill (the only one in the world) and the Fax machine is a necessity for all businesses, independent entrepreneurs, artists who can afford them, and everyone else. Satellite communication is rapid and efficient for artists to communicate visually, and telephone lines are seemingly perfect for fax communication. But there are other changes too!

Before the Stock Market Crash in October 1987, the Art Market had been established as a strong vehicle for artists to get their art purchased. Many new art dealers have established themselves, as well as art consultants who are buying art for banks, corporations and other individuals who had excess capital, and they were many. Sydney, itself, has been cleaned up so that there are few raunchy sections of the inner city. It is hard to find a second-hand thrift shop that is cheap anymore. There is a shine and a gloss on the city, largely due to the Bicentennial celebrations, but also because there was a lot of development, due to cash flow. Now, people are more cautious, and some galleries are not moving art the way they did before October 1987. But still, life goes on.

The alternative art scene has grown by leaps and bounds. More parallel galleries, performance spaces, and alternatives seem to arise each month. The great flush of selling art work has increased the productivity of artists, and if they are attached to galleries that sell for them, they are in great shape, so long as they have another job, more than likely teaching. If not, lean months appear to be

ahead of them until the financial situation recoups. The Australian dollar was devalued, and as a result, prices have risen, and the cost of living has gone up. And now they know that Australian art is desirable on the international market, or at least, it is veering that way. Pacific Rim is the buzz word, and Australia is definitely part of that scene. What with the export of Aboriginal art to parts throughout the cultural world, such as the *Dreamings* exhibition in New York which is travelling to Chicago and Los Angeles, and a few Australian art galleries cropping up in urban centers in the United States, there is a "scene" and know that Australians know how to capitalize on Crocodile Dundee and its trails.

Canberra has an alternative art gallery now (that's the capitol of Australia) and in Perth, the new Perth Institute of Art just opened in a former Boys' School that is a spectacular space, one which will combine all the arts, and will have as its Director, Noel Sheridan, formerly of the Experimental Art Foundation in Adelaide and more recently living in Ireland.

And in about 18 months, a new Museum of Contemporary Art will open in the old Maritime Building, just opposite the Sydney Opera House. Sydney is indeed coming of age, and the art administrators and critics are working hand in hand to make it happen.

In fact, since 1984, there is a great organization in operation in Australia, the National Association for the Visual Arts, which represents artists throughout the country as a lobbyist organization. It is vital and vibrant, largely due to its Executive Director, Anna Ward, who has kept legislators and artists abreast of projects, legislation, and grants for the visual arts. Their address is NAVA, Rear Suite, 1st Floor, 190 Cumberland St., The Rocks, Sydney 2000.

And the Art Gallery of New South Wales has just opened a smashing new wing to expand its exhibition space, and finally give contemporary art its fare due. Word has it that it is a most ingratiating addition to the Sydney scene.

But just as in the United States and Europe, once you have art galleries (what we call museums) and commercial galleries in place, you also must find collectors, and Australia has a few millionaires who have collected with great skill and passion. There is also a new generation of collectors who quietly have added lustre to the art scene, by purchasing the art of emerging and less-established Australian artists, and so there really is an art industry in the country. The third ingredient, a strong critical and theoretical support system, is finding its way. There has been **Art & Text**, a critical journal founded in the early 1980s by Paul Taylor, but as you will see in the present discussion, regional and national magazines seem to be covering the art scene in a much different way than *Art & Australia*.

NAVA Visual Arts Newsletter, the publication of the National Association for the Visual Arts, represents an organization which lobbies for the arts in Canberra. There is news, gossip, reviews of legislation, photos, reviews of publications and membership information. Edited by the Executive Director, Anna Ward, assisted by Richard McMillan, the newsletter is available for \$22.00 (Australian) from NAVA, 190 Cumberland St., The Rocks, Sydney 2000.

The Sydney Review is a freebie, available like the free newspapers in major cities in the U.S., supported by advertising. Involves general culture and information in a lightweight manner.

Broadsheet is another free tabloid, published by the Contemporary Art Centre of South Australia and reviews exhibitions, including reports about governmental policies, and discusses new art spaces in Adelaide as well as Crafts in South Australia.

Artlink, our personal favorite, although published in South Australia, brilliantly covers all of Australian art. Edited by indomitable Stephanie Britton, the September 1988 issue, for instance, covered the Australian Biennale by American critic Dan Cameron, discussed the Bicentennial and the Blockbusters; reviewed the Sculpture at Expo in Brisbane, had articles on computers and art, another on a Polish tapestry artist, reviews of exhibitions, and much more. Available for \$36 (Australian) for four issues airmail or \$28 (Australian surface) from 363 Esplanade, Henley Beach, South Australia 5022.

eyeline is the East Coast Contemporary Visual Arts magazine, coming out of Queensland. It is large, brash (reminds one of *Artforum*), beautifully designed (by Malcolm Enright), has an interview with artist Dale Frank, artists' pages, review of the Biennale, critical articles on photography, painting, installations, and a basic exhibition review section. Although this is no color illustration, it abounds with black and white reproductions. This is a good-looking, bold magazine for this up and coming country. It has energy! \$34.00 (Australian) for airmail U.S. and \$36.00 (Australian) for UK/Europe. Write to P. O. Box 94 West End, Queensland 4101, Australia.

Photofile is the magazine that is published by the Australian Center for Photography in Sydney. The Spring 1988 issue (Autumn for those outside the Antipodes) was devoted to the South Pacific. This big double issue (\$7.00 Australian) covered the Maoris in New Zealand, as well as Polynesians and Samoans living in New Zealand, film and photography, etc. This is an issue showing the presentation of Southwest Pacific peoples through photography to European eyes. This is a major issue and one that rarely gets to be seen in the United States. Available from ACP, 257 Oxford St., Paddington NSW 2021.

Art & Text no. 30 (September - November 1988) covers Marie Antoinette as Monster of Perversity, Madonna (the rock star) in Venice, Early American Cinema, Para-Ethnology in the guise of *Songlines* by Bruce Chatwyn and *My Place* by Sally Morgan (who has written this book about her grandmother, an Aboriginal, and in so doing, finding her own roots), and reviews of Australian art and artists. Available from Manic Exposure, P.O. Box 39, World Trade Centre, Melbourne, Vic. 3005. \$28.00 surface or \$44 (Australian) airmail.

Praxis M, the publication of Western Australia, covers everything from curatorial practice to an interview with Daniel Buren, and deals with major socio-aesthetic issues, as well as reviews of exhibitions. Available for \$18.00 (Australian) to Praxis M, GPO Box P 12212, Perth, W.A. 6001.

Art Monthly, sister of the London-based journal, edited by Peter Townsend, covers all of Australia in the same way as its predecessor covers all of Europe. Australian exhibitions get first draw, but there is news from all over the art world, book reviews, articles on legislation, NAVA, Artslaw, with a long list of gallery exhibitions for the whole country, and last minute news on the back cover. Selected exhibitions in the U.S. and Europe are also listed. This has been an important addition to art information in Australia. Write to AM, 653 Pacific Highway, Killara 2071, Australia.

Art Bulletin in Sydney is a giveaway schedule of what is happening in the art world on a bimonthly basis. It is a one-sheet, two-sided announcement.

Art Almanac, the gallery guide for Sydney/Brisbane/Canberra/Melbourne and Adelaide, is edited by a former librarian, Janice McCulloch, and has grown considerably since its first issues. It becomes indispensable for any visitor to the country, let alone residents. This bulletin really says it all, that Australia is growing into an art community and therefore needs a guide to its growing resources. If you wish to know what's going on in Australia, then this reporters feels you should order **Art Monthly**, **Artlink**, and the **Art Almanac** (available 10 months a year for \$14 (Australian) from 5/171 Darlinghurst Rd., Darlinghurst 2010, Australia.)