

ARTISTS' BOOKS: news and reviews

NEWS

Kevin Osborn and Anne-Catherine Fallen have announced that they will no longer be part of the Pyramid Atlantic Mid-Book Artists' Residency and Book Arts programming for that program.

They now will concentrate on distribution and their own artists' books, several new titles of which will appear in 1990. For more information, write to Osbornbook, P.O. Box 11147, Arlington, VA 22210-9846.

Nexus Press has moved to 535 Means St., Atlanta, GA 30318. Phone: (404) 577-3579.

New Staff at Nexus are Michael Goodman, new director; Jo Anne Paschall, Assistant Director; Paul Trautwein, Production ARTist; Pattie Belle Hastings, Press Associate, book artist and Macintosh artist.

1989 Nexus Press Residency Program. Selected artists will receive an honorarium, production budget, travel budget and technical assistance from the Nexus Press staff. The projects selected will be produced within the year following the announcement of recipients. Students are not eligible. Proposals may be presented in a variety of forms ranging from a finished book dummy to a written statement of intent. Any additional support material (resume, slides, previous books) will be helpful but not required. All material should be wrapped securely. Send SASE mailer if you wish material to be returned. **Deadline:** 15 February 1990. Jurors: Ruth Laxson and Mildred Thompson. Send to Nexus Press Residency Program, 535 Means St., Atlanta, GA 30318. Notification by 1 March 1990. For further information, call.

New Nexus Press Printer's Devil Program 1990. Invitation to artists/craftpersons to apply for a 20-month, paid apprenticeship position available through the Educational Program. Training in offset printing, book production and small press administration. Made possible by NEA and the Andy Warhol Foundations for the Visual Arts. Jurors: Douglas Barlow and Kevin Hamilton. \$13,000 a year, major medical benefits, \$400.00 moving expenses. For application, you must be an artist/craftperson with a desire to develop technical skills. Prior printing or prepress production experience is required, with relevant college courses or practical experience in the field. Must be willing to work under the direction of the Nexus Press staff for 20 months. A resume, 3 letters of recommendation, slides of work and a letter of intent is required for application. Position is available 1 January 1990. Interviews will be conducted throughout the Fall of 1989. Students are not eligible. Applications should be sent to The Nexus Press Printer's Devil Program, 535 Means St., Atlanta, GA 30318.

Call for Proposals and Submissions: Art Papers, the leading journal of contemporary art in the Southeast, is planning a special artists' pages issue featuring artists' books. We are seeking artists in and out of the region to submit original "page art" designed for the 10" x 13 1/2" format, to be printed on premium newsprint in black and white (perhaps some 2-color pages will be available--check with them). The issue will be published as the May/June 1990 Art Papers, and the deadline for articles

or camera-ready pages is **15 March 1990**. Please query the editor first about articles: Art papers, P.O. Box 77348, Atlanta, GA 30357. Phone (404)588-1837.

Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472 announced the following opportunities:

Internships: Interns sought to work as studio assistants during its Summer Arts Institute. 9 weeks of intensive workshops in papermaking, book arts, silkscreen and printmaking. Experience not required. **Deadline:** 15 April 1990.

Residency in Printmaking: One to two month residencies in which experienced printmakers can create new work. **Deadline:** 15 January.

Residency in Performance: 1-2 month residencies during which performance artists can create and present new work. **Deadline:** 15 February 1990.

WSW announces new releases in artists' books, four titles representing two artists books through residencies and two through production grants. Write for titles and descriptions.

Cheri Gaulke, Mei-ling Horn, Michelle May and Nancy Chalker-Tennant have been awarded residences at Women's Studio Workshop for the spring of 1990. **Lynn Avadenka and Sue Bucholz** have been awarded production grants.

Edition Hundertmark has available the first 25 books created by the publishing house from 1976 - 1989, including work of Tot, Valoch, Maciunas, Blume, Hansen, Chopin, Jones, Saito, Brecht, Heidsieck, Corner, Ruhm, Rainer, Williams, Beuys, Voss and Knizak, among others. They range from 15 to 24 pages, and prices are from DM 8 - DM 24 from Edition Hundertmark, Brüsseler Str. 29, D-5000 Köln 1, West Germany. Write or order from the list.

EXHIBITIONS

Caren Heft: Bookworks from 11 November to 6 December at Women's Studio Workshop in Rosendale, NY.

Mare Blocker: M. Kimberly Presstidigitation. Donnelly Books, 9 November - 12 December.

Four Argentine Artists in Miami: Books and Boxes 5 October - 7 January 1990.

Elvira Huergo, Adriano Lambe, McAllister-Kelly, Elena Presser. Main Library, Metro Dade Cultural Center, Miami, FL.

Telling Stories: Compelling Events by Lynne Avadenka and Kathy Constantinides was part of the Ongoing Michigan Artists Program at the Detroit Institute of Arts, 18 June - 20 August, with an exhibition catalog documenting these book-like installations. For catalog, write to DIA, 5200 Woodward Ave., Detroit, MI 48202.

Far libro: Libri e pagine d'artista in Italia (To make a book: books and pages by artists in Italy) was an exhibition in Florence from 19 April - 20 June 1989. Included were edition books, book objects, manuscript books, "weak citationism", Interventions in the material, and For a grammar of the sign.

Essay by Luciano Marziano and one by Luciano Caruso with an Italian bibliography, as well as a catalog of the exhibition, sadly with only black and white photos, a biography of all artists, as well as a discussion of three publishing houses. Available from Centro Di, Piazza de' Mozzi 1r, Firenze, Italy. Mostly unique, limited edition and book objects.

Spell Binding and Spine Tingling: Contemporary Book Arts included work from 16 artists, mostly from Michigan and Illinois at the Pontiac Art Center, Pontiac, Michigan, curated by Lynne Avadenka. 3 June - 21 July.

A Show of Alphabet Books, 26 one-of-a-kind and limited edition contemporary artists' books. 11 November - 15 December at Ted Cronin Gallery, 805 Avenue of the Americas, New York City.

The Library: Artists' books curated by Simon Cutts of Coracle Press, London (work by Joseph Cornell, Marcel Duchamp, Max Ernst, Ian Hamilton Finlay, Georges Hugnet, Tim Rollins + K.O.S., Kurt Schwitters, Ray Smith, Rosemarie Trockel, Theo Van Doesburg, William Wegman and Lawrence Weiner (work on and from the printed page), and library objects by David Deutsch, Lisa Hoke, Donald Judd, Gary Stephan and Richard Tuttle. A/D, 560 Broadway, New York City, 9 November 1989 - 6 January 1990.

Bookforms: Innovation & Tradition, curated by Pamela Barrios. Work by members of the New York Chapter of the Guild of Book Workers. 1 November - 15 December 1989. Fashion Institute of Technology, New York City. Brochure available from Artisanspace, Shirley Goodman Resource Center, FIT, 27th St. and 7th Ave., New York, NY 10001. Some artists' books included in the exhibition.

Contemporary Illustrated Books. 21 October - 25 November 1989, Brooke Alexander Editions, New York City. Livres deluxe, livres d'artiste, but no artists' books.

Center for Book Arts Celebrating 15 Years: New Works by Artist Members. 11 November - 6 December 1989. Center for Book Arts, New York City; Herb Lubalin Study Center, Cooper Union, New York City. Some artists' books; mostly traditional, limited edition works. Catalog from CBA, 626 Broadway, 5th flr., New York, NY 10012.

Vestiges: Book Art. Organized by Georgia C. Coopersmith, Roland Gibson Gallery, Potsdam College of SUNY, Potsdam, NY 13676-2294. Begins in January 1990 at Simms Art Gallery, New Orleans. Then travels to Potsdam.

delire de livres: livres d'artistes, livres uniques, livres peints et sculptés, livres détournés du XXème siècle at the Centre Culturel de Boulogne-Billancourt, 8 November - 17 December 1989. A massive show, including all kinds of books from all over the Western world.

Simple Truths: Stephanie Brody Lederman. Katzen-Brown Gallery, New York City. 19 October - 8 November 1989.

A Good Read: The Book as Metaphor at Barbara Toll Fine Arts, New York City, end of May - 24 June 1989. 33 works using the idea of book, including Artschwager, Beuys, Broodthaers, Josephson, Kosuth, Latham, Lipski, John Miller, Ruppertsberg, Cindy Sherman, Buzz Spector, Rosemarie Trockel, Neil Winokur, and Frank Lloyd Wright among others. Not a book show, but a show about books.

Artists' Books, 25 September - 12 October 1989, Student Union Art Gallery, San Francisco State University, San Francisco, California. Work of Denise Denis, Marilyn R. Rosenberg, David Cole, Deke Weaver, etc.

Artistes du Livre-Magique accompanied an exhibition of magicians, sculptors and painters under the title, Magiciens de ma terre at Galerie Caroline Corre in Paris, 13 September - 13 October. Artists from Altmann to Waydelich were included.

Marilyn R. Rosenberg: Visual Poetry in Artists' Book-works. UCLA Art Library, 27 November - 8 January 1990.

The Avant-Garde Book: 1900-1945 is an exhibition at Franklin Furnace, curated by Jaroslav Andel, accompanied by an extensive catalog, starting with Lawrence Sterne and ending with Duchamp. Selective bibliography and index to artists. February - December 1989.

Books & Bookends, Strathmore Hall Arts Center, North Bethesda, Maryland, 1 December 1989 - 6 January 1990. Curated by Carol J. Barton and Henry Barrow.

Contemporary Illustrated Books: Word and Image, 1967 - 1988, curated by Donna Stein. Franklin Furnace, 12 January - 24 February 1990.

Ideas and Ephemera: Conceptual Art: Books and Notes, 1968-1989 appeared in an exhibition at Real Art Ways, Hartford, Connecticut 19 May - 23 June curated by Robert C. Morgan from his own collection. It included photographs, artists' books, correspondence, exhibition catalogs, and Xeroxed ephemera among other items. A brochure was provided to cover the work of Carl Andre to Ian Wilson.

Milan Knizak: Arbeiten, 1963-89 was an exhibition at Edition Hundertmark in Cologne, which consisted of mostly pieces of clothing and some in an edition, others unique. Edition Hundertmark, Brüsseler Str. 29, D-5000 Köln 1, West Germany.

Visual Books: Book 4 includes work of Dan Essig, Paul Gorman, Frances Loyd and John Scanlon at the Front Gallery, Southern Illinois University, Carbondale, IL, 6 - 25 November 1989.

Timothy C. Ely: Memo 7 & Other Works, an exhibition of unique books, paintings, monotypes and objects, 30 November - 12 January, Granary Books, New York City.

The Coracle: Coracle Press Gallery 1975-1987, 7 November - 14 January 1990. Yale Center for British Art, New Haven, CT. Exhibition catalog available. See reviews in this issue.

Hand Made Books: Lynne Avadenka, Lise Melhorn-Boe, Colleen Oakes. The Lathcham Gallery, Stouffville, Ontario, Canada. 7 - 30 September 1989.

AB DEALERS

PRINTED MATTER has moved to 77 Wooster St., New York, NY 10012 in a clean, well-lighted space as part of the Dia Foundation. The shop is beautiful and inviting, and has a very large stock of current and retrospective titles. Most of the bookworks reviewed in Umbrella are available and can be ordered from Printed Matter, or fly to New York and visit this beautiful store. It's accessible to SoHo, Tribeca and the Village, as well as Chinatown. Hours are Tuesday to Saturday, 10 am - 6 pm.

Paule-Leon Bisson-Millet has published her new Liste 2/89 which includes Visual and Concrete Poetry, Pictograms, Diary pieces, periodicals, etc. A great selection from Saarstrasse 62, D-6903 Neckargemund 1, West Germany.

Graeme Murray Gallery has a new list of Books and Editions with Artists, including work of Ian Hamilton Finlay, Edda Renouf, Lesley Foxcroft, Iain Patterson, Alan Johnston, and Thomas Joshua Cooper. Write to 15 Scotland St., Edinburgh, Scotland.

Minotaurus, St. Antoniesbreestraat 3D, Amsterdam is a new dealer in international book art, including typographical, art, illustrated and printed books. Write to Postbus 16477, 1001 RN Amsterdam.

Marval, 29 et 31 Villa d'lesia, 75014 Paris is a terrific publisher of artists' books, catalogues raisonnées, books on photography and illustrated books. Send for their bilingual catalog, and you will be surprised!

Walther Koenig has now become a publisher and you will be fascinated by all the new titles he is involved in. Write to Verlag der Buchhandlung Walther Konig, Ehrenstr. 4, 5 Koln 1, West Germany. Names such as Lawrence Weiner, Sol LeWitt and Hans Peter Feldmann should entice you.

El Archivero which was a conduit for exhibitions and activities about artists' books in Mexico City for the past four years at their former home on Calle de Tabasco 56 has been forced to move, but only temporarily. They still wish to promote and diffuse the artist's book, amplifying their collection which is still open to the public for consultation. Temporary address is El Archivero, c/o Yani Pecanins, Gabriel Macotela, Frontera 102, Colonia Roma, Mexico D.F. 06700. Tel.: 511-6472.

Multiples: Artists' Books & Records, Multiples & Graphics from Galerie A/Harry Ruhe, John. Verhulststraat 53, 1071 MS Amsterdam, Netherlands. A great selection of vintage bookworks and multiples.

Real Comet Press has a new catalog for Fall 1989. Write to 3131 Western Avenue, #410, Seattle, WA 98121-1028.

Granary Books has moved from Minneapolis to New York City and is firmly ensconced at 636 Broadway, Suite 1010, New York, NY 10012. Their 1989 Catalog No. 26 is a gem, one which contains Contemporary Fine Press, Illustrated and Artists' Books. Many of the books and presses which are mentioned in my review of Frankfurt's Book Fair are available for sale at this wonderful book haven. Hours are 9:30 - 5:30, Monday through Friday. Visitors are welcome from noon to 5:30, Tuesday through Friday, or by appointment. Special exhibitions and events are always programmed, so do not miss this wonderful book place.

Guy Schraenen editeur & A.S.P.C. has a new catalog of Book as Artwork with his publications from 1973 - 1978, including books, postcards, records and cassettes, Revue AXE, and Publications of the ARCHIVE FOR Small Press and Communication. Write for this important catalog from Uitbreidingstraat 552, 2600 Antwerpen, Belgium.

If you are travelling to Europe, don't forget to drop into these places, which I believe may provide you with some treasures:

Minotaurus, St. Antoniesbreestraat 3D, Amsterdam. Emphasis on typographical bookwork, illustrated books, fine printing.

Bucherbogen, Stadtbahnbogen 593, D 1000 Berlin 12 for architecture, art, design, photo and film books.

235 Media, Spichernstr. 61, D-5000 Koln 1 has a catalog and a shop with imports, their own publications of videos on art, architecture, literature, original performances, and audiocassettes.

Kunst & vliegwerk, Verwersstraat 69, 5211 HV 's-Hertogenbosch, Holland is a wonderful artist-run space which features bookworks which are not available anywhere else. They also have a catalog, which is modest since you must see these bookworks to believe them. Limited editions and unique books.

MJS Books & Graphics has just issued its second catalog which is housed in its own envelope. The design reflects the quality of offerings on architecture, early 20th century, birds and beasts, fine printing, livres d'artiste, periodicals, photography and prints, all vintage and contemporary fine press work. Write to MJS Books & Graphics, 9 East 82nd St., New York, NY 10028.

AB COURSES

The Artist's Bookwork is a series of lectures and workshops given by three Visiting Artists at the University of Colorado in Boulder, 10-14 July 1989. Lectures

and workshops were given by Martha Wilson, Ruth Hayes and Fred Truck.

Sas Colby taught a course at Penland School in North Carolina on Artists' Books to 13 eager students in July 1989.

Book Arts was taught by Kathleen Rowley at the University of Hawaii at Manoa in Honolulu, Summer Session 1989.

Bookmaking Workshop. 9 and 10 September. Toledo Museum of Art. Co-sponsored by the Writers Resource Center of Toledo. Led by Lynne Avadenka and Susan Skarsgard.

Sue Ann Robinson has been awarded an artist-in-residence grant for the second year at the Long Beach Museum of Art in California, where she will be leading book arts workshops through 31 August 1990.

ARTISTS BOOK REVIEWS

Scott Joplin: Maple Leaf Rag by Ellen Banks is a translation of Joplin's written piano score into a visual scaffolding on which notes and tones are assigned specific colors and densities. The grouping of notes and rhythmic silences determine both positive and negative spaces.

Reading this beautiful bookwork is like reading music; a score defined by colors and shapes on a grid without intervening spaces. There is a detailed explanation of how to read the score, but your eye does well to define the prismatic sequences of the red = A; orange = B; and yellow = C, etc.

Banks certainly has created a delightful foray into music through color, allowing the viewer to "read" the scores not in literal fashion but rather to focus on the visual play of tumbling notes and color, the negative/positive spaces which are created, and the resulting chromatic harmonies.

Housed in a black portfolio, this surprisingly beautiful "score" is certainly one to be treasured. Published by Nexus Press, 535 Means St., Atlanta, GA 30318. \$50

Implementing Architecture: Exposing the Paradigm Surrounding the Implements and the Implementation of Architecture (Atlanta, The Architecture Society of Atlanta/Nexus Press, 1989) is a remarkable solution to a group of works conceived, designed and edited by Rob Miller with contributions by R. Durham Crout, Marco Frascari, John Jacques, George B. Johnston and Giuseppe Zambonini. The leporello kind of support (read binding) allows the books by Frascari (*The Drafting Knife and Pen*), Johnston (*Gardens of Architecture*), Jacques (*Having Been There Before*), Crout (*Red Lines*) and Zambonini (*Representation and/or The Making of Form*) create a whole that is dynamic in design, organic in concept, and novel in bookmaking.

The tools of architecture are discussed in a new way, in a boxed edition which combines offset and fine bookbinding. This boxed edition is available from Nexus Press, 535 Means St., Atlanta, GA 30318. \$50

CORACLE PRESS

Chewing Gum Et Spaghetti by Simon Cutts is a delightful departure from his finely printed, exquisitely executed bookworks. Each page of this one is an homage to a specific person, dedicated in color rubber stamps with the most apt saying or statement. For instance, to Maurizio Nannucci, "my sense of your sense of language." Edition of 100, handstamped. \$40.

Palpa 1-5 by Simon Cutts, dedicated to Richard Tuttle, is in its third reincarnation, in seemingly crystal words. \$3.00.

Catgut and Blossom: Jonathan Williams in England is a Festschrift on Williams' 60th birthday, with contributions from Ian Hamilton Finlay, Glen Baxter, John Furnival, R. B. Kitaj, Thomas A. Clark, Laurie Clark, Simon Cutts, Basil Bunting, Sandra Fisher and many more. \$15.00.

Nine Poems by Simon Cutts is an exquisite bookwork, one rich in typographical choices and in translucent words. The three or four lines of words on each page are surrounded by a large page, framed as you might think, time and space to ponder, to ingest, to synthesize. Edition of 100, \$85.

CRITICAL ART ENSEMBLE

This collaborative group works out of Tallahassee, Florida. There is an exquisite focus in their books and their beautiful production. Printed pages are manipulated, folded, joined as a leporello, each statement commenting on another, a kind of critical book which comments on itself, the book as critique of itself.

Texthypertext immediately invites you to touch but with care. Handmarbled boards, handsewn binding with cut off corners immediately tell you that something inside is different. It is, for each page is folded in such a way to create a design. On each fold is either the title or the authorship and underneath each flap is a comment on the statement made. For example, "A man may believe like Aristotle/ that the brain is an organ for cooling the body." And underneath the first flap: "No reference to the brain occurs in Aristotle's work." The second flap reads: "Obviously a mistake...allusion is actually to a statement by Albertus Magnus...." \$35

Cronicas Brasileiras is a handprinted leporello (accordion book) with a handcolored Indian design on the title page taken from one found in a Dover book. Each page is printed with different statements obviously about Brazil, people living there, and attitudes. On the back of each page are citations suggested by a number of stars next to a statement on the front side of the page. Thus, "Annotation to Cronicas Brasileiras" is the leporello read backwards. The comments on the frontside of the Cronicas come from authors who wrote about Brazil or travel books about Brazil, or are explanations of Portuguese words. The book may elude some readers, but should be food for thought for many who think about Latin America and Brazil in particular. A book that certainly makes one think. \$35

IMSCHOOT UITGEVERS

Another in the series of bookworks by this Ghent publisher (previous books by Baldessari, Downsborough, Weiner, Darboven, Barry, Mertz reviewed in the July 1989 issue of *Umbrella*) is

*Angola to Vietnam**, an abbreviation of the list of 27 countries, where disappearances are known to have occurred during 1985 as noted in a document of the Disappeared. It is also a distillation of 847 life-size models representing some 780 species and varieties of plants in 164 families from the Ware Collection of Blaschka Glass Models, Botanical Museum, Harvard University.

Each country is identified by a photograph on the right of a representative plant taken from the glass models with accurate botanical description on the left. The 28th plate is a color plate of a cover of *Elle* magazine. The message is powerful, the symbols organic. A bouquet of signs in a world that makes signs so meaningful. \$20.00.

Land by Mary Beath (Rindge, New Hampshire, P.P. Rindge, 1989) is the first book by photographer Beath, and the first to be published by Amy Baker Sandback's new press, P.P. Rindge. The photographs of sites in Utah, Wyoming, Colorado, New Mexico, Idaho and Montana taken in 1988 over a period of 6 weeks show the Western landscape both in panorama and in tight focus. A statement by Barry Lopez in *Arctic Dreams* prefaces the work, "The differing landscapes of the earth are hard to know individually. They are as difficult to engage in conversation as wild animals."

The perception and recognition of these sites by the artist, in person, are resumed in 8 frames on the bottom of each right-hand page, showing in contact images fragments of the landscape while above these frames is an enlargement of one of the frames, or sometimes not, of landscape in which there is superimposed 4 detailed small photographs of the human body--an ear, the bottom of a foot, a finger, knees, etc. The artist is telling us that the "wild animal", namely the human being in the guise of the artist also finds it difficult to know himself/herself well, just as the land she is photographing.

The plan of each page is almost like the conquest of the human being over the land, another metaphor portrayed. The artist also tells us how in abstraction (the lack of context) it is difficult to know anyone or anything. Certainly, the parts make a whole, but one never knows the whole through part of the parts. The skeletal remains that she photographs are related to the land, to this conquest, to the passage of time and its cycles.

There are photos of stones, and their patterns on the land; of water and its course through the land; of trees and their majestic presence on the land. The parts of the human body also leave tracks, signs with a lyrical quality, beauty that parallels the earth's secrets. An arrowhead or a dry wooden trunk of a tree is paralleled by the parts of legs and arms of the artist. Rather than progression, the pages simulate texture and rhythm.

This is a book of quiet contemplation, of stimulated concentration, of peace and poetry. Perhaps, this book is also one of conversation--with the land, with the artist, with the sense of place. \$12.95.

Domesticated Site: Contested Terrain by Kathy Constantinides represents the texts and audio texts from her

recent installation at the Detroit Institute of Arts. Her mingling of verbal and visual have continued to have a political and social context, and the words clarify rather than obscure the potential ambiguity of the purely visual.

Couching concerns for contemporary ethics and social issues in the context of tradition and history. Constantinides examines how language, and the traditions embodied in it, actually can create the nonverbal image. This book, and the installation it represents, questions "a woman's place in society." Long strips of black wallpaper, printed with pink and yellow flowers, hangs from clotheslines. In the book, the covers simulate this wallpaper, which acts as a barrier or curtain to conceal spaces. The crux of the matter is Charlotte Perkins Gilman's story of 1899, *The Yellow Wallpaper*, as her take-off point for this artwork. The novel describes the plight of a Victorian woman who is a talented writer but whose role as a wife stifles her creativity. As part of the "cure" for her subsequent depression and "hysteria", she is forbidden to write and is confined to a barren room papered in yellow. She begins to hallucinate figures--female figures--struggling out from behind the wallpaper. She eventually gets a divorce and resumes her writing. As a housewife of that era, this woman was reduced to only one segment of her humanity, as if the writer's paper were relegated to the laundry line. "Think of all the women who got cured."

The blackness of the wallpaper is echoed in the blackness of the pages upon which there are many white words. Darkness usually perceived as dangerous and ambiguous is a backdrop for reproductions of letters the artist has written to various political and artworld leaders, presenting an outspoken feminist analysis of a range of issues, including language, as if she herself were crossing that unseen barrier in her forthright outspokenness.

Juxtaposed to these black pages of language analysis in her letters are pages of images of domesticity, such as Victorian samplers commemorating ideals of family, and by extension society, and Constantinides' new "samplers" made on the computer with statements such as "what new possibilities if... men shared parenting with women..." There are two pages juxtaposed, which simulate a shuffleboard-like game diagram, with the words "MALE" and "FEMALE" at each end, in an apparent standoff. The stream-of-consciousness word processor pages (white on black) simulate the audiotapes of the artist's own thoughts as she formulated the installation, allowing the artist to consider her own roles as artist, woman, mother, and wife.

Enlarged words simulate the audio tapes which played within the installation--the personal phrases such as "thanks for the mammaries" or "culture decides it's the work of women" catch the eye as you turn pages. "Call off your old, tired ethics" leads us to believe that "we have to get it together, don't we."

The digitized letters of her own thoughts balance so well with the finished printed product of her letters to the people outside her mind and niche. The play of black and white helps the audience of this artwork comprehend reality. The dialogue between verbal and visual creates comprehension and redemption of the imagination. \$22.00

The Book of Dust: The Beginning and the End of Time and Thereafter (Rochester, Visual Studies Workshop, 1989, ed. of 1,100 of which 200 are signed, with inserts; \$40 unsigned, \$250 signed) is the culmination of a 16-year journey to publish this, a "glance at the history and the future of the universe." In her attempt to compile more information, constantly cutting and rewriting became necessary as thousands of pages accumulated. After many years, her book changed as the world changed. The process of summing up could go on forever, she thought, and so she stopped. And so we have this "open-ended comprehensive guide book to organized chaos, the drop that contains the ocean."

We know the other configurations of this book, and indeed the exhibitions that nurtured this book. Being a performance and installation artist whose work centers on environmental processes and issues, Denes' tour de force is a culmination of research with several scientists, presenting charts, diagrams, tables, sketches and photographic illustrations that start with the Milky Way and end with the Hercules Cluster, a half-billion light years away. In-between she covers everything from Earth, Sun Light, Wind to Rime; from Moon Dust to Human Dust, from "happy" dusts to Chemical Weapons, amassing a great number of data to show that the increasing industrialized world population is pressuring the limited resources which are diminishing each day. Thus, this book remains a cross section of existence; its language is facts. "If you have to read it, it's not art" doesn't apply here, for this is the work of an artist who cares. Traversing the road between art and science, Denes synthesizes both into a single system, making visual that which has been seemingly invisible to most people. Perhaps the style is reminiscent of another time, perhaps even of a textbook, but this is an artist's work, one who cares about the earth, the universe, and the people who inhabit that environment.

"I wonder if future computers will be able to pick up the slack, get down to the nucleus of meaning, to unite knowledge into one body again. These computers will have to be extremely creative, with deductive reasoning, philosophic wisdom, and altruism in their "hearts", as they seek universal analogies for mankind." Amen. This is an inspiring book, one that will irk those who want a strictly visual "bookwork", but this is a book that is caring--for you and the universe. Buy it, you may not like it completely, but you'll be glad you have it. It may even be a catalyst for action!

GRAEME MURRAY

Touching North by Andy Goldsworthy (Edinburgh, Graeme Murray and London, Fabian Carlsson Gallery, 1989, £29.50; special edition of 50 with a drawing by the artist, £150) is a book developed from the artist's recent visit to the North Pole. He is obsessed with the North, so going to the North Pole just satisfied this need to know and feel more about the North. And feeling was what there is at the North Pole, unrecognizable from anything else called "North" since all it is is ice and snow. But the feeling told him where he was. He went in March 1989, keeping a diary and also recording the temperature each day, while photographs record his making of art pieces made with snow, a snow that is quite different from the

snow to which he is accustomed. This snow is packed by the wind, and not wet snow frozen. He learns his medium and then proceeds to make the most beautiful serial pieces, giving a "sense of reference."

The rest of the book is a series of color photographs by Julian Calder which document the process of making snow sculptures, titled by date. This book is sheer poetry and the beauty of the place is only enhanced by the beauty of the sculpture.

In the middle of the book are words from the Inuktitut-English Dictionary, words from the Aivilik dialect and words from the Igloodik dialect. The specificity of various phases of the snow, let alone phases of the conditions of the environment all uniquely named by specific words gives one a feeling of how close to the environment the language of the Eskimos remains. The building of an igloo certainly came next, and it did.

Travelling North shows Goldworthy in the plane, at Grise Fiord, at Camp Hazen and at the North Pole. The colors of the snow vary at the Pole and the sculpture the artist conceived and executed, called Touching North, only make one want to go too--to the North and experience the snow and ice in many dialects. This book moves the spirit in the warmth of your home. It even makes one want to leave that warmth and see the warm colors of the snow at the North Pole. Available from Graeme Murray Gallery, 15 Scotland St., Edinburgh 3, Scotland. Add £2.50 for postage and handling for single copies.

The Sanguine Surrender: A Tribute to Mars by Pieter Laurens Mol (Amsterdam, Contemporary Art Foundation and Edinburgh, Graeme Murray, 1989, £12.50) has a rusty orange suede binding which houses Mol's feelings and thoughts about Mars on earth. Concerns are pollution, human male aggression, iron and steel, and all those ramifications of pollution and recycling on the earth.

The works of art have to do with paintings that have superimposed on them rusty wire, corroded metal, nail bristles, and much more. The words are words of alarm at the contamination of the earth.

Ironically, the names of the people are names of workers, such as Barber, Broker, Reporter, Dairyman, etc. for we are all involved, yet the works of art include found wastes from oil, iron wire, horseshoes, iron oxide, slag, and steel tubes, among others. The book screams out at the aggression of man against the earth. The artist's solution is to recycle and comment on these events, which he does so ably. A less than subtle scream, but one which must be heard.

Tremors from the Faultline by Tamarra Kaida (Rochester, NY, Visual Studies Workshop, 1989, \$15) is a series of vignettes accompanied by a photograph to complement each "story". Hilarious, poignant, even true, these "stories" make one realize the talent of this photographer who writes well about motherhood, a good father, family ties, John Updike and Hawks, among others. She is a writer born in the age of television, who knows that TV is not everything, but a passionate storyteller moves the spirit much better than other media.

In these doublepage spreads, the photographs are of people not necessarily linked to the words on the left hand page. But the words are ageless, dealing with love, anxiety, sexuality, aging, loss and loneliness. The book is haunting only if you do not let it come into your heart.

Susan E. Cohen writes a poignant afterword.

JANET ZWEIG

Janet Zweig has done two bookworks, one called This Book is Extremely Receptive, a flipbook with dialogs by Holly Anderson. This flipbook, when rifled, works as a circling satellite dish, searching the airwaves, picking up misunderstandings and miscommunications from telephone, television, and computer networks.

When you flip the book, the satellite dish keeps whizzing around, but the next step in manipulating the book is to read it. First, you can read the telephone conversations, contributed by Holly Anderson, some inept, inane, but quite "real", revealing wrong numbers, bad connections, and even other misunderstandings. Then the computer lingo may get you, being formal and structured, coming from the commands issued by a digital computer, frustrating the user, creating fatal errors, among other sins, an illegal character appears, transmission is aborted. The third line of text comes from television programs, using dialogue between George Burns and Gracie Allen, the Honeymooners, and the People's Court. Yes, this book is extremely receptive to any and all who realize that our everyday lives are controlled by technology, which is frightening, abstract, yet even funny. Published by Pyramid Atlantic, Washington, 1989, \$20.

The other bookwork is called The 336 lines currently expurgated from Shakespeare's Romeo and Juliet in ninth grade textbooks, done in conjunction with an installation on book censorship done at MIT's List Visual Art Center. With a cover embellished with British page ornamentation for a title page, the artist explains how English literature textbooks have 336 lines missing from the play, Romeo and Juliet, as an example of many expurgations in high school textbooks in the U.S.

The book has each passage cited, separated by framing each section. This is content without context, and reflects exactly what Jesse Helms has done in his actions and reactions in the past six months.

The artist has this in the foreword:

Directions for use: Xerox this book so that the words are printed on only one side of the sheet. Cut out the lines and replace them in your textbook where they belong in the play. Pass the book on to another student. This is a book of an artist who cares about context, about censorship, and about freedom. Buy two copies and give one to a student! \$4.00 from Printed Matter.

About Change Again by Ruth Laxson (self-published: P.O. Box 9731, Atlanta, GA 30319) begins with a statement:

"You cannot step twice in the same river, said Heraclitus. You cannot even step into it once, added his pupil, because while you step both you and the river are changing and changing and changing."

Ruth Laxson has been making books for a long time, books which have changed anyone's conception of what music, poetry, visual arts and bookmaking are all about.

In this of her latest publications, there is a great deal of change apparent, in the choice of different papers which show the transformation of energy; in the inserts which state that Change Helps all Need's Gears evolve. There are cut pages, shaped pages, embossed pages, as well as visual music with words. You can even add your voice to the harmonic choir. Everything is connected to everything is connected to everything.

Changing here is being alive and yet having the power to die. Change is even an eye chart. There is a fugue of changes in this bookwork, an urging to become foxfire, to forget the double helix, to evolve! It is a cry to humanity to believe in creative change. Just as Nietzsche said, "We have/need art so we don't die of the truth." so this book is a testimony to life, a life of changes.

Using the etching press and letterpress, with chine colle, aquatint and intaglio on zinc plate, Laxson once again shows her remarkable skills creating etchings in a reductive manner by altering the plate each time. This is a labor-intensive work that creates an aura of respect and awe for such a consummate artist. \$850.

Another modest but fascinating book of visual poetry is Senza Titolo by Marcello Diotallevi (Pescara, Edizioni Tracce, 1989) a book of pages of typographical wonders, done by an artist who has devoted his life to making art and books.

Write to Marcello Diotallevi, Via Veneto 59, 61032 Fano PS, Italy.

Untitled by the Whitney Independent Study Program 1988-89, New York is an anthology of writings and visuals by an eclectic group of young people in the Independent Study Program of the Whitney, reflecting the struggles and mobility that mark the identities, desires, and communities of this group. A two-hour videotape compilation of new work by several members of this group is available for \$12.00 (check or money-order) from ISP Video Compilation, 384 Broadway, 4th floor, New York, NY 10009. The volume, as many of the above, is available from Printed Matter, 77 Wooster St., New York, NY 10012.

The Harbour Breathes by Anna Couani and illustrated by Peter Lyssiotis (Sydney/ Melbourne, Sea Cruise/ Masterthief, 1989, available from Printed Matter and Art in Form) is a true collaboration with evocative texts by Couani and montage photographs created by Lyssiotis, known for his similar work in his own bookworks. Couani is an art teacher, a feminist and founder of the Sea Cruise Press.

Here we have an urban collage of a city which blends past and future as a dream landscape which synthesizes various cultural legacies and creates an impossible future.

Book Nr. 120 Text in the Book Format by Keith A. Smith is a book about books for the writer and a sequel to Smith's Structure of the Visual Book. The emphasis is on the page as an element of what is said in the text.

In an uncut format, the reader confronts the book and must physically alter it to experience the book as intended. This hands-on experience reveals the book as a physical object.

Smith produces pages constructed by how the writing is conceived. There are not equal amount of words on each page. In fact, "the book is in movement through the flow of the writing. Thus there is a "book experience" unlike a "writing experience."

The author shows how the writer can resume control of the page, once appropriated by the printer with the invention of the printing press. Thus, text can be constructed, transmitted and edited on disk, largely due to the home computer. His own text from Book 107 is reproduced in entirety (16 pages) within this book.

There is much to grasp in this book, one that involves rhythm, pacing, and the writer in command of the "look of the book" rather than just the words. The pageness of the bookwork can now be expressed by the writer, and not the printer. Read this revolutionary book and perhaps it may change your way of making books, or even handling books, or even reading books.

\$17.50 from Keith Smith, 22 Cayuga St., Rochester, NY 14620 or from your local artists' bookshop.

Past Lives accompanies a large installation by Amy Gerstler and Alexis Smith at the Santa Monica Museum of Modern Art in Santa Monica, California. The installation consists of many, many children's chairs, evocative of attachments, griefs, shames, failures, aspirations and destinies--past and present.

The book that accompanies this experience is also evocative of a children's notebook, but provocative as an adult would write the texts, full of anxiety, angst, irony and sometimes cynicism about today's youth and its activities.

Children and their names are treated as case studies and what they become when they grew up. The chairs become evocations of the past and its innocence so blatantly changed upon adulthood, or even teenageness. Classified ads become the backdrop for the still life with children's chair.

Much like Jenny Holzer's words, these words engrave themselves in your psyche, for it is the turn of phrase that turns your mind to the future of our children, to their present states, to their hopes deferred, to their dreams dashed upon the rocks of despair. There are studies of handwriting, the fingerprints of a criminal? juxtaposed with the electric chair in a photo. A chair is dedicated to "Sigmund" and the text in Gothic tells about his fame and his patients.

Then a photo of death is superimposed on clocks which tick off the hours of death of so many "children". There are holy men and lady saints, health problems, and a composite photograph of some of the chairs in the installation. The book stands alone as an amazing work of art, one that is food for thought for all of us who are children in spirit and some of those who are children in the flesh. The format reflects the subject matter so well, the words are the words of poets and realists; the layout is sympathetic with the mood of the book and dynamic. What more can I say? \$25.00 gets you a work of art by a poet and an artist, with the collaboration of even more photographers, and a book that will make you think about life, children, and yourselves.

Order from Santa Monica Museum of Modern Art, 2437 Main St., Santa Monica, CA 90405.

Dominion by Andrew Forster is probably the "biggest" book reviewed in Umbrella this issue, largely because it is large--elephant folio with pages bound by spiral binding--the book reads vertically and is a remarkable offset printed bookwork.

The various definitions of "dominion" are: sovereign or supreme authority; sovereignty; territory governed; and a self-governing colony. Synonyms are: control, rule, authority, jurisdiction.

The theme of these large pages has a great deal to do with Andrew Forster, an artist who created a fictional artistic personality for himself, creating a pastiche of real and imagined works of art, dates, and places in past exhibitions. Was he born in Greece, moved to Rome, and is now making this book in Atlanta? But is he really Canadian--and is that what "Dominion" means.

Yet his cunning intellect combines all factors, making something more true and poetic than fictional--for is the hand quicker than the eye, and does the overlay of texts make you delve below the surface of the images? Yes indeed! His contrived self is secretly printed in black on black, while his fictional biography is printed with smudges black on white.

On each page, the artist gives us photographs of a landscape and cityscape, mingled with words about building, engineering, rationalizing, still with the curious photograph of Native American costumes in a museum. The figures are faceless, wearing artifacts of a culture.

Then a skeletal form, starkly imposing, appears against a black background. It is actually the secondary nervous system taken from a 1930's anatomy book. A recurring theme is the symbol of the eye, and allusions to seeing and sight. Still other recurrent themes are the "tools" of dominion: first, the hand; then a wrench, scissors, rope, telephone, a kind of hatchet, and more.

The last page gives us scenes of a plasma center, a sign about controlled environments, and a color photograph of a riverscape near Washington, DC. "Homes and places and things" and keep the eyes open not to miss anything. \$20 from Nexus Press, Atlanta, Georgia.

Fig Nonce by David Cole and Sheril Cunning is the printed version of a unique book by these internationally recognized, multi-talented artists/writers who live on opposite coasts of the United States. The collaboration involved in this book involved the postal system and the computer, and the artists' reactions to the page and the prose. The butterfly plays a major part in this book, in its fluttering wings, in its dances. Dreams are transformed into energy, and the dancers play across the page with words.

Many of the pages are visual poetry where the rhythm of the language reflects the rhythm of the dance of words. Almost like a fugue, the words flow across the page in new patterns, with images enhancing the words and stories. The book becomes a communication of two artists who respond to their own memories and feelings which are triggered by the other's reminiscences.

The fig tree becomes a memory on the part of one artist which triggers delicious visual poetry by the other. And Arthur Murray-type dance steps are included, forays into phrases about dance, memories of dances, proms, music. The dancers dance across the page, making small talk, making big talk, making poetic talk, making plays

upon words, and a contemporary myth based on dreams, dance and garden themes, ending with the fig(ment) of your imagination. \$20.00 (California sales tax add \$1.45; shipping for all: \$2.50) from Raven's Word Press, 336 West 2nd Avenue, Escondido, CA 92025.

What are Little Girls/Boys Made of? by Lisa Melhorn-Boe (Toronto, Transformer Press, 1989, \$10) is nursery rhyme book in shaped pages, colored in blue texture short pants for the little boys' rhymes and in pink lacy textured dress for little girls' rhymes, but is it really a nursery rhyme book? Could we start thinking of "transforming" the roles and seeing the "differences". At any rate, this is a wonderful paper-doll like book which should make you think about role-playing, even at a tender age. Write to Lise Melhorn-Boe, 51 Barton Ave., Toronto, Ont., Canada M6G 1P4. Add \$1.25 for postage. She is also offering other titles, so write to her.

Liver & Lights No. 9 is another delightful and charming production of John Bently, who is the writer, designer and illustrator of said "recently discovered fragments and sonnets by William Shakespeare, improved, updated and corrected by the Billyman, Profusely Illustrated by Him and Other Assorted Urchins."

When you open the black box, there is a bunch of yellow roses setting on the book, a blue crystal jewel, and some clear crystal smaller jewels.

Then the Billyman is established as a visionary, one who was a writer and a poet in another life, but found misfortune and went another way. Now, with the help of friends, he has returned to tell us what he saw. The rest of the book relates what he saw in verse and in brilliant illustrations.

There are memories of Powder 'Lil and jewels and roses, and love above all, in the midst of dark valleys and depression. This new-world manuscript comes alive in print has the hope of the centuries, the beauty of the ages, and the humor of humanity. In a presentation that is poetic and just, John Bently has made the Billyman come alive. You will not be disappointed to know the Billyman, whose name was once Joe but after witnessing a vision of William Shakespeare, he take a new name after being given permission to "alter" some of his most beautiful sonnets with the dirt and hopelessness of his life in the Shandy Valley. Hope and love win out in the midst of greed and materialism. Sound familiar? It's the end of the eighties!

An exhibition of Liver & Lights and especially The Billyman will take place 15 - 30 March 1990 at 39 Steps Gallery, Whitechapel, London.

For a full catalog of Liver & Lights 1984-1989, write to John Bently, 28 Greenwich High Road, London SE 10 8LF, England. We recommend the whole series for collectors and libraries. The price is right and the beauty is handmade, blending visual, literary and tactile elements into a brilliant synthesis.

POSTCARD BOOKS

On Paper Gallery in Japan has produced Communication for Peace, a postcard size artbook of international contemporary art expressions. This 100-page tearaway postcard book has thoughts and creative visions of 85 ar-

tists selected by a jury out of 1300 international entries, and 15 invited artists. The featured pages are titled "The Age of Earth-Aqua Planet" in which Lyall Watson, Allen Ginsberg and Neville Brody, some of the invited artists, have created postcard pages. Those invited artists are chosen for their philosophy towards life and the relationship between man and his environment.

The package is beautiful, as are all things Japanese. The printing is exquisite and each postcard cites in Japanese and English the title and the artist involved in the work. The book is well bound and is palm-size. The messages are sometimes clear, sometimes less clear but certainly worthy of sending through the international postal system to friends around the world. Buy two, one to keep and one to send to your friends throughout the year. Besides the 100 postcards, there are 56 pages of bio-bibliography on each artist.

Write to On Paper Gallery, c/o Aqua Planet, Inc. 4-33-8 Ikejiri Setagaya-ku, Tokyo, Japan. Order with international money order, personal check, cashier's check to On Paper Gallery. You will probably be seeing these postcard books in museum shops, gift stores and bookshops throughout the world. \$20.00 and you can order a gift card to be sent with the book. No shipping charges either.

MAIL ART

I am a Networker (sometimes) by H.R. Fricker documents an exhibition of the work of H.R. Fricker at the Katherinen Gallery in St. Gallen, Switzerland from 2 July - 27 August. The catalog, however, does not just document the exhibition but surveys the whole Mail Art movement.

In the first Chapter, there is an essay by Marcel Zund on the work of Fricker, and then the work of Fricker divided into collaborative pieces (in color and black and white) and his own work, always keeping in mind collaboration. Fricker has asked correspondents to send back mail he had sent to them. Thus, the illustrations are envelopes, stampsheets, rubberstamps, photos, etc. all done collaboratively. Perhaps one of the finest mail artists in the world, because of his refined use of rubberstamps and postage stamps, Fricker has a wide network of friends. This network is then discussed by John Held of the US on Networking and Mail Art, Clemente Padin on Latin America, Pawel Petasz on Eastern Europe, Serge Segay on Russia.

The next section includes short essays by Rea Nikonova (Russia), Graciela Gutierrez Marx (Argentina), Vittore Baroni (Italy), and Monty Cantsin (US).

Artists' stamps are discussed by Cracker Jack Kid, Copy Art and Performance by Manfred Stirnemann and Computer Art by Charles Francois of Belgium.

To complete this volume, there is a bibliography and a list of archives, as well as names and addresses of all the mail artists mentioned in the book. Amazing book, would that it were in English! The German is a bit difficult for those who don't know it! But what great illustrations!

Published by Verlag Vexer, St. Gallen, 1989, SFR 48 or from Printed Matter for \$25.00.

The Coracle: Coracle Press Gallery 1975-1987 (New Haven, CT, Yale Center for British Art, 1989, \$12.95 plus \$3.00 postage) documents the 12-year period of Coracle Press Gallery founded by Simon Cutts. Begun as a press in Camberwell, South London, the more than 300 items produced by Cutts and the Press are well documented in this important catalog. A kind of a festschrift/documentation catalog, this small compact volume reflects Cutts' minimalist intentions in his own bookworks.

Essays by Cutts himself as an itinerant bookshop and then as the artist-publisher are framed by brief discussions and remembrances by Stuart Mills, Jonathan Williams, Stephen Bann, Thomas A. Clark (The Gallery and the Book), John Janssen (A Coracle Through my Letter-Box: The Invitation Card) is a remarkable documentation of those wonderful announcements, each one different, each one pertinent to the exhibition in question and a great deal more.

27 black and white photographs document the address known as bookshop and gallery and 32 color photographs document the exhibitions and the bookworks.

There is a chronology of all the exhibitions during those 12 years as well as a list of all the publications from the press during that same period. This is a remarkable documentation which all collectors, libraries and fans should have. Go see the exhibition at Yale, or ask to have it in your institution, and buy the catalog, for it is a landmark and marks the growth and development of a rich period for bookworks and artists' books and objects in the Western world.

Order from Yale Center for British Art, 1080 Chapel St., Box 2120 Yale Station, New Haven, CT 06520.

Most of the above books are available from Printed Matter, 77 Wooster St., New York, NY 10012, with the exception of specialized bookworks which are available directly from the publisher.



Lawrence Weiner: Books 1968 - 1989; Catalogue Raisonné edited by Dieter Schwarz (Cologne, Walther König Verlag, 1989, \$50 from Printed Matter) is an extraordinary type of catalogue raisonné, unique in its concept and design, and designed by the artist himself.

Divided into books, catalogs, designed books, an essay and bibliography, each chapter is prefaced by a pertinent statement, such as: "You can tell a book by its cover. The book occupies a functioning space within any context it finds itself in." That opens the book section which begins with Weiner's first book, **Statements**, which had 64 pages, 1000 copies, cost \$1.95, was published by Seth Siegelau in 1968. The cover of each book is photographed, and around each cover is the information of pagination, how many copies, measurement in centimeters, means of printing, description, translations: languages, text and publishing information. It is almost a visual identification of a citation in most catalogues raisonnés. Different, but conceptually interesting, and we are living in interesting times.

There are 33 books, 31 catalogs, a pithy essay in German, French and English, and a bibliography which contains contributions to books and catalogs, contributions to magazines, and interviews. This is a most important volume not only for documentation of the oeuvre of Lawrence Weiner, but also because I believe it is the first artist-designed catalogue raisonné in contemporary times.

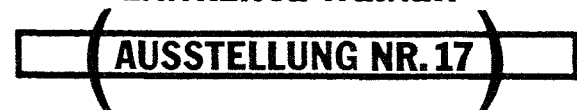
PORTIKUS

LITTERIS RECUPERATA
LIBERTATE CIVITAS

BOOKS DO
FURNISH A ROOM

KATALOG RAISONNÉ

BÜCHER
LAWRENCE WEINER



30. SEPTEMBER BIS
29. OKTOBER 1989

PORTIKUS FRANKFURT AM MAIN
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TÄGLICH AUSSER MONTAGS 11-18 UHR
MITTWOCHS 11-20 UHR
ERÖFFNUNG: 29. SEPTEMBER, 20 UHR



CATALOGUE RAISONNÉ OF DIETER SCHWARZ

VERLAG DER BUCHHANDLUNG WALTHER KÖNIG, KÖLN

MAIL ART

Myths and Legends of the Post-Modern Era. Send to Republique de Funlovia, c/o Hal Tatelman, 6158 E. Pratt St., Baltimore, MD 21224. **Deadline:** 1 January 1990.

In Memory of Salvador Dali. Mail art with no limits. Free size and medium. Catalog to all. Send to Raphael Nadolny, ul. Krancowa 2.62-050 Mosina, Poland. **Deadline:** 1 January 1990.

Pyramid Magazine. Next issue is text oriented: something on cities--something different. Copy to all participants. Send to John Atkin, 508 Hawks Avenue, Vancouver, B.C. V6A 3H9, Canada. **Deadline:** January 1990.

Horizontal Hub-Cap Network! Details: Yes! Ezekiel saw the wheel but we've got the Hub-Cap of eternal life! Be culturally armed against the forces of those who would enslave you in the bondage of mystical fuzzy thinking! Send to Rev. Bill Whorrall, R.R. 3, Box 24, Shoals, IN 47581 USA.

You Don't Have to Be Pat Boone to Wear White Shoes After Labor Day. Create a piece of mail art which explores the issue of wearing white shoes before Memorial Day or after Labor Day (USA). Who do you have to be? Postcard size preferred. No more than 8 x 10.5". Color or black and white. No returns. Catalog to all participants. Send to: Roslyn M. Stendahl (gummiglot), 630 Huron St. S.E. Minneapolis, MN 55414. **Deadline:** 1 March 1990.

Stars and Types. International Comics Fanzine. Contributions wanted for next issue. The sky's the limit. Copy to all. Send to Stars & Types, P.O. Box 2631, D-4950 Minden, West Germany.

Envelope O'Fun. Mail artist seeks exchange, especially old cereal premiums and packets from the 60s and 70s. Cards, stickers, collages, fortune cookies, comix, rubber stamps, etc. Send to Graham Tievel, Box 481, Rt. 113, Lionville, PA 19353 USA.

The Postman. Any size. Documentation to all. **Deadline:** None. Send to Richard Parker, 62 Brereton Avenue, Cleethorpes, South Humberside DN35 7RW, England.

My Room, My House, My Studio. Mail art project on the above theme. All free. Send to Marcin Gajownik, Podhalawska 12/4, 3400 Nowy Targ, Poland. **Deadline:** 31 December 1989.

Art Shirt. Send your shirt! Exhibition and performance in Florence, Italy during the 1990 World Cup soccer games. Documentation to all. Send to Polite, C.P. 9, 50050 Fiano (FL) Italy.

The time: The Watches? Send mail art, size and media free. Documentation to all. Send to Mario Lido, Via Goito 124, 57127 Livorno, Italy. **Deadline:** February 1990.

Kids Art. Kids of all ages send decorated envelope and receive another in return. Send to KidsArt, P.O. Box 274, Mt. Shasta, CA 96067 USA.

Cony. Cony cassette tape available for exchange. Please send us your works of art (music, etc.) Copies of "Cony" are limited so please understand if our stocks run out. Send to Le Mot and Kino, c/o Dinn International, P.O. Box 86, Gifu Central 500-91 Japan.

Emotional Corpse. Collaboration of/by two or more artists, in the spirit of "Exquisite Corpse" projects of the Dada/Surrealists. Send to Pete Spence, 6/11 Milton St., Elwood 3184 Victoria, Australia.

Socks. Send your history of socks: where do they go? where do they come from? Send to Julie Clarke-Powell, 2/71 Riversdale Rd., Hawthorn 3122, Australia.

Postage Stamp Project. Please send me cancelled Postage Stamps from any country. In return I will send you an original art piece with some U.S. postage stamps. Send as often as you like. No deadline. A periodic catalog to all. Send to C. Schneck, P.O. Box 6013, East Lansing, MI 48823 USA.

Around Erik Satie. Audio tape compilation on this theme. Please send only original tracks with good sound quality. Every selected band will get a free copy. Send to 69/69, c/o Sebastien Molighem, 11 rue Roche, 60220 Formerie, France. **Deadline:** 31 March 1990.

Myths and Legends of the Post-Modern Era. Send to Republique de Funlovia, c/o Hal Tatelman, 6158 E. Pratt St., Baltimore, MD 21224 USA. **Deadline:** 1 January 1990.

MAIL ART NEWS

John Held Jr., a Dallas artist involved in mail art and performance, spent three weeks in Italy, England and Yugoslavia performing and lecturing. Most of the time the events in each country involved exhibitions of mail art, open discussions, including live performance, and were all free of charge.

Paul Rutkovsky went to Poland and other Eastern European countries in September, even doing a computer workshop in Elblag, Poland.

Bill Gaglione had an exhibition of original rubber stamp art, entitled "Picasso/Gaglione" at Pinky's in Petaluma, California, 14 - 31 October 1989.

KidsArt, a fine arts newsletter for children, explores "Mail Art for Children" in its May 1989 issue. \$2 from KidsArt, Box 274, Mt. Shasta, CA 96067.

A World Bibliography of Mail Art by John Held Jr. is a major contribution to the field of mail art and ephemeral art, since this well-researched bibliography published by the Dallas Public Library where the author works as an art librarian covers books about mail art, books mentioning mail art, a section on artists' books, book essays,

mainstream magazines, alternative magazines, mail art magazines, newspapers, catalog essays, with an author index, a list of contributors, and an essay by Guy Bleus, mail artist extraordinaire from Belgium, called "Art as Collective Mythology Mail Art." A subsequent volume, An Annotated Bibliography of Mail Art will be based on this volume. For further information, although this volume is limited to 250 volumes, please write to John Held, Jr., Art Dept., Dallas Public Library, 1515 Young St., Dallas, TX 75201 USA.

An article called "The Art is in the Mail" appeared in the Washington Post on 5 September 1989 with an overview of the movement, a list of some exhibitions, and a resource list.

IN MEMORIAM
ULISES CARRION
1941 - 1989



HITLER ON ART

On September 11, 1935, Adolf Hitler gave a speech in Nuremberg. Robert Brustein of the American Repertory Theater in Cambridge, Massachusetts, and Joshua Goldstein, a playwright, found portions of it to be an apt commentary on the Senate vote to bar the National Endowment for Arts from supporting "obscene or indecent" work:

It is not the function of art to wallow in dirt for dirt's sake, never its task to paint men only in states of decay, to draw cretins as the symbol of motherhood, to picture hunchbacked idiots as representatives of manly strength....Art must be the handmaiden of sublimity and beauty and thus promote whatever is nature and healthy. If art does not do this, then any money spent on it is squandered.