

# MAIL ART

## NEWS

The big news is the very important tome written by Geza Perneczky, called in Hungarian A Halo: Alternatív művészeti aramlatok a folyóirat-kiadványaik tükrében, 1968-1988, (The Magazine Network, 1968-1988) a history of alternative art periodicals, including mail art. He covers everything from conceptual magazines to art archives, from copy magazines to telecommunications, from visual poetry to rubberstamps and everything in-between. It is a remarkable contribution to the field, and the only regret that for the most part it is in Hungarian, with English summaries. The illustrations are profuse and well reproduced. The scope is international—and that means from Japan to Argentina, from Berlin to Brisbane. I can just see the mail artists of the world looking through the index to see if they are included or not—but that is not the reason for this book. This is a scholarly dissertation on the network of artists' magazines, periodicals and communications which are outside the mainstream of periodical literature. Here we have explained, discussed and illustrated a myriad of publications which have been left untouched by the academic community, but which are integral to the study of contemporary art. This is a limited edition publication, and will be translated into English in the next year for wider dissemination. There are 200 pages, 130 illustrations, 70 pages of English text. There are notes, a sizable bibliography, and a Thematic register of periodicals, by country and then by year and then alphabetical indices. A fantastic contribution! Can't wait for the English translation. \$45 from the publisher, Hettorony KFT, Mexikói ut 50, H-1145 Budapest, Hungary.

The Morris/Trasov Archive contains more than 10,000 items, including documents, artifacts, correspondence and artists' ephemera. It was assembled by Michael Morris and Vincent Trasov between 1968 and 1980. The archive is the largest collection of mail art and related correspondence in Canada, as well as an important record of avant-garde activity in Canada and abroad during the 1970s.

During the autumn of 1990, an artist-in-residence program in the Art Studio at the Banff Centre sponsored work on the archive including accessioning and conservation of the collection, as well as the conceptualization of a catalogue data base. The archive is regarded as a work of art, as well as a research tool, and it is the artists' mandate to properly document and preserve its holdings. It will be an instrument for research, publications and exhibitions which expand and clarify the philosophical propositions of this epoch.

The archive will be temporarily stored in the Fine Arts Department at the University of British Columbia, until a permanent home is found. In the meantime, funds are being sought to complete the catalog data base. The archive includes: Image Bank (1968-78); Mr. Peanut Archive (1969-74); Babyland Colour Bar Research Project (1972-74); Cultural Ecology Project (1972); Art's Birthday - the Decca Dance (1974); and Image Bank Exchange Directories (1972-74).

For more information, contact Morris/Trasov Archive, Mommensenstrasse 9, D-1000 Berlin 12, Germany.

John Held held a one-week mail art performance party in Los Angeles. He gave a lecture at the Beverly Hills Public Library, gave a lecture on The History of Rubber Stamp Art at the Rubber Stamp Frenzy in Burbank, did two performances, and participated in the Los Angeles Mail Art Congress at Lon Spiegelman's.

Urban Spirituals, the documentation of a mail art exhibition at AFLN Gallery, October-November 1989 in Seattle, WA is available from C.W. Postle, 4308 Greenwood Ave., Seattle, WA 98103. The catalog is full of lots of foldouts, color Xerox pages and superb black and white documentation from all around the world. If you were not in the show and wish documentation of a primary resource, and if you have never seen a fine mail art show catalog, then this is the one to order for \$25.00 (U.S./Canada) and \$27.50 (everywhere else), which includes postage. Order with accompanying check or money order from Craig Summers, 4308 Greenwood Ave., Seattle, WA 98103.

Mac McClain had a mail art show, Postcards from the Center, at Shidoni Contemporary Gallery, Tesuque, New Mexico from 1- 25 March.

Réparation de Poésie No. 2 (A Changing Decade), edited by Jean-Claude Gagnon includes contributions from all over the world, loose sheets in a portfolio printed by Gagnon. Requests for no. 3 are listed below.

Timbre d'Artiste was held in Toulon in May 1990 in which Mail artists, lettristes, nouveaux réalistes and Fluxus artists were exhibited with Tinguely and Alechinsky and many more artists, part of an exhibition created in the educational establishments of the Toulon area. The catalog has a preface by James W. Felter, an interview with Jean-Noël Laszlo by Ken Friedman about "Stamps in Fluxus" and a bibliography of books, essays, magazines extracted from John Held's bibliography and a list of participants. Included are color postcards of some of the postage stamp art created by artists from around the world.

Message in a Bottle: Collaborative Mail Art, 1973-1991 included work of Bob Anderson, Wes Christensen, David Forrester, Lyn Ian, Sandra Jackman, Janet Jenkins, Deborah F. Lawrence and Lorraine Zyha from 1 March - 13 April, Intersection for the Arts, San Francisco.

## MAIL ART SHOWS

New Age, New Era. Any size, any media. Periodical documentation to all. Deadline: December 2000. Send to Alexander Rostocki, ul. Tyliczka m115, 01-656 Warsaw, Poland.

Figures. Please participate in 3 new projects: 1. Peace Communications, 2. Add your self portrait or another intervention, 3. Send me figures. Any media, any size. No dead-

line. Periodical documentation and exhibition. Send to Mario Lido, Via Goito 124, 57127 Livorno, Italy.

**Russian Art Exchange.** Russian mail artist wishes to exchange artworks—cardiature, drawings and paintings. The works should be no larger than 30 x 40 cms. Send to Aleksandr Zhmailo, Ikkamova 26-18, Samarkand 103048, USSR.

**Experience of Plethoras.** International mail art show on theme. Send to Raimondo Cortese, 89 Fenwick St., North Carlton, Vic. 3054, Australia.

**All About Church: International project.** Graphic arts, watercolors, paintings, pieces of sculpture, pictures, collage, religious picture postcard reproductions, postage stamps, photos, posters, books, newspapers, magazines, books about church and religious art, history or inventory of church, red letter days, feasts and... All About Church. Send to Saulius Jidlauskas, J. Paukijelio 2, Linkuva 235236 Pakruojis, Lithuania. No deadline.

**Another Philately.** Send samples of your artistamps, false postage stamps for exhibition at end of 1991. Stamps must be perforated, uncancelled, not stuck to anything. Documentation to all. Send to Jean-Pierre Naud, 46 rue Lafayette, 68200 Riom, France.

**Detective.** Mail art wanted, no size limits, all media, no fees. No returns, no jury. Documentation to all. Send to Oleg A. Yudin, 128-2-256, Bucharestskaya St. Leningrad 192288, USSR. Deadline: 30 August 1991.

**Don't Throw it Away.** Problems to store your superfluous mail-art related things (old or new envelopes, postcards, documents, magazines, etc.). Don't burn it, send it to: The Administration Centre - 42.292, Mail-Art Archive, Guy Bleus, P.O. Box 43, 3830 Wellen, Belgium. Please mention the words "Gift - No Commercial Value" on the package. Everything will be kept. Documentation to all at the end of the year. Permanent. No Deadline.

**Send Me Your Face and Keep a while.** International Mail Art Show. Documentation to all participants. Send art to Jolanta Swiderska, Mail Art, Miejski Osrodek Kultury, ul. Pirsudskiego 2, 22-100 Chelm, Poland.

**Mail Art Against Terrorism: Detective.** USA-USSR-USA-USSR-USA-USSR. International Mail Art Project, organized by The Raft and FaGaGaGa. Deadline: 30 August 1991. No fees, no jury, no rejections. Documentation to all. Send your art, media choice open, to FaGaGaGa, Box 1382, Youngstown, OH 44501 USA and Oleg Yudin, 128-2 Bucharestskaya St. #256, Leningrad 192288, USSR. Please include a brief narrative about yourself. **Note:** You must use registered mail when corresponding with Oleg Yudin. All works will be exhibited in Russia and in America.

**Near the Edge Editions. Arte Postale! B-ART Issue.** No. 62 of this legendary mail art magazine is now finally available, in exchange for your mail or send L.7000 (\$6 or equivalent, postage included) to: Vittore Baroni, Via C. Battisti 339, 55049 Viareggio, Italy. Limited ed. of 500.

**Post Box.** Container/Box/Shrine in any medium, capable of being wall hung. Max size 25 cm wide x 25cm high x 20cm deep. To be sent to venue through the postal service. Exhibition: 22 July - 16 August. Information and Catalog entry form from Louise Baker, Visual Arts and Crafts Coordinator, Brehwouse Theatre and Arts Centre, Coal Orchard, Taunton, Somerset TA1 1JL, England.

**Amnesia.** New magazine accepting admissions for future issues. Bold new writing, music, comic etc. Send your mail art news and information. Send to M. Rex, c/o Amnesia, P.O. Box 661441, Los Angeles, CA 90066.

**Mirror.** Mirror images mail art project. Size 4 x 5.5". Medium: rubberstamped (2-D), or black and white sharp contrast. Compilation to all participants. Send to: Arte A La Carte, 25 Lakeview Blvd., Avon, CT 06001. USA. Deadline: 1 July.

**W.A. Mozart.** International Mail Art Exhibition on the same theme to be shown at the art gallery of the Alacorn Civic Centre. Size free. Any medium. No returns. Color catalogue to all participants. No fees. Send to Mail Moz-art, Centro Civico Social, C/Mayor 50, 28921 Alacorn, Madrid, Spain. Deadline: July 1991.

**Fast Cars.** Mail art wanted on above theme. Media open. Send to Fast Cars, c/o Dr. Artie Bohm, 603-2nd Ave., N.E., St. Cloud, MN 56304, USA. Deadline: 1 July.

**The Umbrella Project.** Jean-Claude & Christo's 3100 umbrellas will be seen for three weeks in October 1991 in Japan and USA. During this time create mail art inspired by the project. Send 15 original works, max size A4. Documentation to all participants. Send to M. Greenfield, 6 Rydal Way, Clayton, Newcastle, Staffordshire ST5 3HD. Deadline: 15 November.

**The Found Foto Album.** Send your found or discarded photographs. Please indicate where and when found. No returns. "Foto Album" to all participants. Send to Stangroom, 530 Commonwealth Ave., Newton Centre, MA 02159 USA. Deadline: 30 November.

**The Mail Artist's Voice.** Send on tape yells, cries, whispers, moans, screams, laughs and everything you can do with your voice. Remixed onto a compilation tape and copy to all. Send to Eiaculazione Amusical, c/o Raffaele Gallucci, Via Lungo Calore 19, 82100 Benevento, Italy.

**One World - One Tree.** Details: an ecological project on the above them. Size and medium free. Possible exhibition. Documentation to all. Send to Potr Piatek, ul. Jozefa 4a/1, 70114 Szczecin, Poland. Deadline: 31 October.

**Women of Africa.** INICEF's "News of Africa" cites the normal daily routine of a rural peasant woman as stretching between 4.45am to 9:30 pm. Between these hours the woman is engaged in such physically and emotionally draining activities as, caring for infants and children, cooking, washing and cleaning the home. How can communication improve the situation to women? Please send a postcard, collage, text,

audiotape, letter etc. on this theme. Documentation to all. Send to Ayab Okwabi, Box 6055, Accra - North, Ghana. **Deadline: 30 October.**

**Skinheads.** Any format, documentation to all. Send to Ade L. Vice, 9 Tancred Rd., London N4 1EH, United Kingdom. **Deadline: August 1991.**

**The Squirrel.** Formerly calling his shapes MCS (Metaphysical Cell Structures), from his lifelong obsession with opposing curves, Cyril Hamersma has created the Squirrel. Not a square nor a circle, but the most versatile, unique and innovative shape ever, for painting, sculpture, architecture, etc., embracing every facet of visual and tactile experience. A new Squirrel world. Contact Cyril Hamersma, 69 Rosemary Ave., Braintree, Essex CM7 7TB. Tel.: 0376 551466.

**The First Reptiles: M.A. Pioneers and Big Heroes.** International Mail Art Project. No fee, no jury, no return, size, technic, medium: Free documentation to all. Send to Kristof d'Haeseleer, Meersstraat 41, 9308 Gijzegem, Belgium. **Deadline: 1 July 1992.**

**1962-1992.** We celebrate together thirty years of mail art in homage to Ray Johnson. Sizes and medium free. No returns. Documentation to the participants. Send to Anna Boschi, Via Asiago N. 23-25, 40131 Bologna, Italy. **Deadline: 30 March 1992.**

**Arte Postale No. 63.** Issue no. 63 will be a special audio/visual copy about vinyl records nostalgia, heroes and myths in an age of compact discs, video-CD's, DAT cassettes and sounds on floppy. Send any relevant text, sound or vision. All contributions will be cut up and mixed and copy to all participants. Send to Vittore Baroni, Via C. Battisti 339, 55049 Viareggio, LU, Italy. **Deadline: 31 October.**

**A Midsummer Night's Dream.** Mail Art Show at Stamping Grounds during July. Media open but rubber stamping appreciated. Size open. No returns. Documentation to all. Send to Fizz, c/o 228 W. Fourth St., Royal Oak, MI 48067 USA. **Deadline: 8 July.**

**Children's Mail Art.** Young mail artist requests contact with other children who wish to start junior network of mail artists. Send to Amy Lumb, The Prince Albert Moor End Frieth, Henley-on-Thames, Oxon RG9 6PV, England.

**Mail Art Exhibition Series.** Themes are: means of control, warmongers, death by corporation, environmental agony, and individual politic. No fees, no jury, no returns. Send work to Ashley Parker Owens, P.O. Box 597996, Chicago, IL 60659.

**Send Something To:** A Classic Pair, P.O. Box 771, Royal Oak, MI 48068. **Deadline: 31 December 1999.**

**Manual do Viajante Em Portugal** (Handbook for the traveller in Portugal). Portugal is the land of cork, wine, flowers, scents, colors, pure nature and poetry, as well as great explorations. Exhibition in the Cultural Centre of

Heusden-Zolder with all the entries shown from 15 November - 8 December 1991. No fees, no jury, no rejections, no returns. All works after show will stay in the Archive of the Cultural Centre of Heusden-Zolder. Catalog to all participants, "The Mail-Art Manual do Viajante em Portugal", a mail-art guidebook for the explorer visiting or living in Portugal. **Deadline: 1 August 1991.** Please respect the format: DIN A4 (29.7 x 21 cm. or 8.2 x 11.6 inches). Send all entries to the following address: "Manual" Project, Guy Bleus Archives, P.O. Box 43, 3830 Wellen, Belgium.

**Spaceship Earth approaching the Third Millennium.** Send mail art on the theme of global awareness for exhibition at the Museo Internazionale de Neu Art, Mt. Pleasant annex, in June 1991. **Deadline: 19 June to Box 3655, Vancouver, Canada V6B 3Y8.** Catalog to all participants. Art will not be returned but you will be sent another participant's work in exchange. All work sent in will be displayed and recycled. Mail Art from 22 countries sent in for this project will be shown at Mt. Pleasant Community Centre, 3161 Ontario St., Vancouver from 20 June to 23 June 1991.

**Women, Witches, Sibyls.** Are you a progressive woman? I've got a clandestine fellow for this project directed to the female public (but not only.!)? Send (if you are intrigued by it) in the book size or black and white project of yours, choose your own technique, documentation to all. An international exhibition will follow, open to all artists, no prizes, no jury, no return, documentation will be sent at close of the exhibition. The works are to be sent to the organizer, Rita Vitall Rosati, Via Campo Sportivo 36, Fabriano (AN), Italy. **Deadline: 31 December 1991.**

**New World Order.** Your art on this subject - humorous or serious. Size limit: 20 x 20". Free unmounted stamp to first 100 participants. Documentation to all. Exhibition will be on display at STmap Crazy, a rubber stamp store in San Diego. Send to Stamp Crazy, 3829 5th Ave., San Diego, CA 92103. **Deadline: 15 July 1991.**

**Censorship 1991.** It can be overt, it can be covert. It gives us the shivers, and to express our outrage, we are sponsoring an exhibition in conjunction with Banned Book Week. Work will be displayed at the Albany County Public Library during the month of September. So let us know how you feel! Open size and medium, documentation to all, no returns. Send to: Senseswerks, Lt., 415 South 16th St., Laramie, WY 82070 USA. **Deadline: 15 August 1991.**

**Li(c)vre-Objet [Hare Book Object]:** For the third issue of **Reparation de Poesie**, a project around the French pun on **livre** (book) and **lièvre** (hare). In each page you submit, a representation of a hare should appear; send 50 copies or originals. Size - 14 x 21 cm. (5" x 8"), maximum. One copy of the book will be returned to each contributor. Send to: R)paration de Po)sie, 369 rue St. Olivier, Quebec, QC, Canada G1R 1G6. **Deadline: 1 September 1991.**

**Envelope-Stamp Relationship:** Project with documentation and a piece from the Cologne Cathedral to all participants. Size - open. Send to: Stefan J. Holfer, Dresbacher

Str. 13, D-5063, Overath, Germany. **Deadline: None.** First exhibition in October 1991.

**Airmail Stickers from around the world:** Mail in airmail stickers. Send to: Kjell Nyman, c/o OH-Art, Box 10091, S-900 10 Umea 10 Sweden. **Deadline: None.**

**International Mail Art Show + Rubber Stamp Art** by John Held Jr., to be held 6 January - 8 February 1992, featuring your rubber = stamped envelopes. Send to: The Stamp Art Gallery, c/o John Held Jr., 466 8th St., #1, San Francisco, CA 041-3/ **Deadline: 31 December 1991.**

**Picto-Envelo.** All themes, all ideas create what you want. Size: decorated envelopes. No deadline. No returns. You'll have an answer. Send to Nuss-Schildknecht Jean-Luc Nuss-Schildknecht, 3 rue du Tilleul, 67340 Menchhoffen, France.

**Unity.** International Mail Art Exhibit. Send all entries to Planet Roc, P.O. Box 476996, Chicago, IL 60647-6996. **Deadline: 1 May 1992.**

**Terra Firma.** Mail Art to celebrate the earth. Any media. 5 x 8" or smaller. Send by postcard style (no envelope if possible). No returns. Documentation poster and artist mailing list to all participants. Kent Arts Commission, c/o Kent Parks and Recreation, 220 4th Avenue South, Kent, WA 98032-5895. **Deadline: 18 October 1991.**

**Through the Letter Box.** Send wrapped objects, packets or parcels of distinctive shape, design, color or texture to be displayed unopened. Must be able to fit through mailbox (20 x 4.5cm gap). Exhibition in August. Documentation to all. Send to International Mail Art Exhibition, Tamworth Library, Corporation Street, Tamworth B79 7DN, England. **Deadline: 1 August.**

**Small Books.** Rubberstamp, paint, draw, collage, write --you choose. Small books with at least four pages. Size: 4.25" x 2.75". No jury. No returns. Documentation to all. Send to The Bag Lady, 10831 Sumac Lane, Minnetonka, MN 55343 USA. **Deadline: 15 September.**

**The Show Must Go On.** Call for mail art on this theme. Keep in mind that the works will be displayed in a family environment (either in a performance art center or a rehearsal space). Media and size are open. No returns. Documentation to all. Send to The Show Must Go On, P.O. Box 47552, Garland, TX 75047-5522, USA. **Deadline: 1 August.**

**Keep a While.** Polish mail art project on this theme. Any media. No rejections. All work exhibited. No returns. Max. size 5" x 8". Send to Jolanta Swiderska, Miejski Ośrodek Kultury, ul. Pitsudskiego 2, 22-100 Chelm, Poland. **Deadline: October 1991.**

**Self Portrait.** Mail art requested, normal networking rules apply. Send to Treiu Tuir, Narva mnt 31-2, Tallinn 200010 Estonia, USSR.

**The Bulb is Fused.** Mail art on theme of light bulbs. Please send all the bulbs you can get, also other objects in that shape. Recycled material encouraged. Send to: Zizy Design, Posener Str. 14, 6507 Ingelheim, Germany. **Deadline: November 1991.**

**My World.** Postal art project. Free size. No deadline. Send to Stina Valgma, Kingissepa 29-39, 200001 Tallinn, Estonia, USSR.

**Copy Culture** is to be an exhaustive sourcebook encompassing the full range of contemporary duplicative technologies, such as fax, VCR, coputer, audio cassette, etc. Compiled by Stephen Perkins, former editor of Box of Water, and Lloyd Dunn, editor of PhotoStatic Magazine and YAWN, they are looking for articles, essays, theory, commentary, first-person accounts, anecdotes, technical elaborations, and future possibilities. Also, if anyone notices a relevant article or graphic from another publication, please feel free to clip it and send it in. The subjects are Xerography, copy art, Xerographic publications, Fax (general/historical articles needed), Audio, Computers, VCR, Copyright, Posters and postering, Videozines, images, museums and archives, networking, articles in foreign languages. For more details, write to Copy Culture, 221 West Benton St., Iowa City, IA 52246. **Deadline: 1 August 1991.**

**Homage to Christo's Umbrellas by Umbrella.** On the occasion of the Umbrella Project, Umbrella sponsors an international mail art project. Postcards up to A4 size only, no jury, no fees, no returns. Documentation to all. Send to Umbrella, P.O. Box 40100, Pasadena, CA 91114 USA. **Deadline: 28 October 1991.**

THIS IS A SUPPLEMENT TO VOL. 14, no. 1 of UMBRELLA.

UMBRELLA  
P.O. Box 3692  
Glendale, CA 91221

FIRST CLASS MAIL U.S. POSTAGE <b>PAID</b> Glendale, Calif. Permit No. 1013
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chaeological find. You are directed, almost like a film director, to make the proper moves to visit the Tabernacle, its outer walls, its Art, Altar, its chants. Explanation of how the tabernacle was created to be portable, in order that the Community survive.

The chapters are interspersed with simple white on black illustrations which give one time to digest what has gone before and show you visual transitions (just as if it were in a film). Dropping down to the H Trench, we find the way to the four Household Objects which are: The Holy Hourglass, the Harp of the Heart, the Horn of the Whole, the Hurdle of Half Returns and Last Retorts.

After a description of the offering, and then the Official Ceremony, the Ark is described in which the Oral Testimony is housed in the inner box.

As we finish the book, the Swallows are still lost, the Camels are in transit, the Puppeteer's shards revolve in mid-flight, and the footsteps of the Wicked Son remain stranded.

What we find is that hope and imagination are the operative words. But memory is the only proof that you have that anything has happened at all. We are cautioned to take notes, gather your artifacts, and keep good records, because memory dissipates with age. The journey is done, the Wandering Jew returns home to the place of beginning.

At the end of this book, as in the others books, is a facsimile of a stamp album, and an envelope with stamps, perforated stamps, which should be included under Hegemon on those album sheets. And the movie ends.

Order from WSP, 333 West End Ave., New York, NY 10023 or from Printed Matter or from Granary Books, 568 Broadway, NYC 10012.

Most of the bookworks are available from Printed Matter at Dia, 77 Wooster St., New York, NY 10012.

#### ARTISTS' PERIODICALS

Liver & Lights no. 10 is a magnificent work of art, a series of loose leaves in boards, a work of art written, illustrated and made by John Christopher Rothwell Bently between February and October 1990. In a limited edition of 108 copies, the first 10 numbers become part of a portable altar, with original paintings by the author; Nos. 11-60 come in a wooden slipcase with carved inlay containing a piece of the Berlin Wall; and the rest of the numbers have additional objects, namely plastic soldiers, a U.S. plane, a Union Jack, a snake, a machine gun, one die, and a playing card, among others. The theme is Ginge, the Poety of the Shandy Valley. Much of the poetry deals with the fall of the Berlin Wall, the Chinese Student revolution, and all the little plastic accompaniments seem to reflect the imagery on the pages, and the words in the poems. And a plastic scorpion reminds us of the Scorpion of Babylon, who still leads and commits grave crimes. The Gulf crisis is thus compared to the games of children. Beautifully executed, this new issue of Liver & Lights costs \$30 (15) plus postage (\$6.00 surface or 3), or cash preferred. Please do not send checks drawn on a U.S. bank or play an extra \$10 or 5. Deluxe edition costs \$300. Order from Liver & Lights, 28 Greenwich High Road, London SE10 8LF, England.

Most of the bookworks are available from Printed Matter at Dia, 77 Wooster St., New York, NY 10012.

#### ARTISTS' BOOK NEWS

The Art of the Contemporary Book, a Conference on 8 - 10 November 1991 at Ohio State University. A juried exhibition will also take place during the whole month of November. Co-sponsored by Logan Elm Press and the Office of Continuing Education, Ohio State University, the emphasis is on Book Arts, with the participation of Helen Frederick, Alice Schreyer, and Joshua Heller, among other book arts curators, collectors and critics. Write to Ohio State University, Office of Continuing Education, "Art of the Contemporary Book", P.O. Box 2701, Columbus, OH 43216-2701.

#### INTERNATIONAL BOOK FAIRS, 1991:

Hong Kong International Book Fair, 15-19 August.

Moscow International Book Fair, 3-9 September.

43rd Frankfurt Book Fair, 9-14 October.

Guadalajara International Book Fair. 23 November - 1 December.

Artists' books will definitely be coming off the presses of the Art Center of Design Archetype press, which is a remarkably beautiful press shop in Old Town, Pasadena, California (equipped with oak furniture, thousands of fonts of type, and a Mac Computer).

Another press which is being formulated is at California Institute of the Arts, to produce artists' books and publications, such as Real Life Magazine, edited by Thomas Lawson, the new Dean at the institution.

Although not precisely an exhibition of bookworks, a not-to-be missed opportunity is the exhibition of 30 illuminations in "The Perfect Page: The Art of Embellishment in Islamic Book Design" at the Metropolitan Museum of Art through 18 August. Pages and manuscripts that focus on illumination--the decorative painting of initial letters, chapter headings and borders--with lavish amounts of gold, produced between the 14th and 19th centuries

William Morris and his Heirs: A Kelmscott Centennial: Leonard Baskin, Claire Van Vliet, and Victor Hammer is a sumptuous catalog of the exhibition recently held at the Minnesota Center for Book Arts, a travelling exhibition going to UCLA, Brown University, and Arizona State University Libraries. The catalog abounds with illustrations. Although this is not truly a catalog of artists' books, book design is important to all successful books and thus the essay, illustrations and bibliography for this catalog are important. Organized by Betty Bright, this exhibition catalog is available from MCBA, 24 N. Third St., Minneapolis, MN 55401.

At, on and Under the Table. Lilian A. Bell exhibited conceptual and installation works of cast paper and mixed media at her solo show in the National Museum, San Jose Costa Rica, 12 - 24 January 1991. Her installation, sponsored by the U.S. Cultural Center, included sculptural and Xerox book objects and a conceptual work that considered the

reify the persona of which these discrete bits were the defining points, as she struggled to go beyond the bit-mapped understanding of her self.

We think you'll really love this book. Its layout, its text, its humor, its reality all intermix into something brand new--Just think if you were reprogrammed and then a biographer came to tell the story of the past and the present. Photographs, reference notes, commentary in the margins all coalesce into a new kind of bookwork. \$25.00 from Pyramid Atlantic or Printed Matter.

Labyrinth by Margot Lovejoy is a postmodern review of the relations between gender and power, using the labyrinth as an appropriate metaphor. In this remarkably complex, yet deliciously interactive photomontage bookwork, printed by Clifton Meador at the Center for Editions at SUNY at Purchase, the montages are overlays of much historical data, so there is a tension between observer and the observed and the power relations in how we see things. The inside cover has a pocket in which there is a double-sided mask, which sets up the vantage point from which to explore the book's contents--from a male or a female orientation.

What the artist has done is interpret the original projection installation in which she had most of this material into a multifaceted bookwork based on the concept of montage in which meaning is conveyed through a system of contrasting, disparate images viewed simultaneously. The reader/viewer must participate by opening and folding into each other the chosen pictorial elements to create a dialogue between the conscious and the subconscious through a suggestive structure of signs, symbols and cultural codes. The reader is meant to complete the work by seeking the meaning which resides in the contrasts between the images.

This is a dense bookwork, one in which allusion and references are definitely available to the story of Ariadne, Theseus, and the Labyrinth, and if not, you can refer to some of the artists' references which she cites in the brochure about the bookwork. This is a labor-intensive bookwork, not only in its production, but also in its "reading". Be prepared to enjoy the intensity. \$48.00 tells us that Minoan culture was the last society in which male dominance was not the norm, where the whole of life was pervaded by an ardent faith in the goddess Nature. There was a spirit of harmony between men and women as joyful and equal participants in life.

Unfinished Business: An Intellectual Nonhistory, 1963-89 by Richard Kostelanetz (New York, RK Editions, 1990) is the first in a series of alternative autobiographies collectively titled, Testing the Limits of the System(s) by a prolific artist, writer, anthologist, musician, audio artist, critic, teacher, lecturer, filmmaker, video artist, experimental writer, broadcaster, etcetera. If you'd like a copy, or want to share some of this with RK, write to him at P.O. Box 444, Prince Street Station, New York, NY 10012-0008. \$30.00

### FIRST RUSSIAN BOOKWORK

Besides the Russian books made by artists in the 1920s and 1930s, which I have had the good fortune to see, touch and photograph, this is the first contemporary bookwork which it has been my good fortune to receive directly from

the artist, via George Gessert, artist and critic, who was in Russia during February and March to lecture on contemporary American art.

Mikhail Karasik in Leningrad has been doing traditional livres d'artiste, especially illustrated collections of poems by Pasternak and Akmatova. By many art professionals, Karasik is considered the most important book artist in Leningrad. One of his books was bought by the British Museum. Karasik is also active organizing exhibitions of book art, and writing about book art. His work has been featured in Soviet art journals. In addition, he is also a collector of graphics and prints from the first 3 decades of the century.

This book, with a poem by Harms (1905-1942), who is considered by some Russian intellectuals to be the "Russian Kafka", has color lithographs as illustrations. Harms, during the 1920s, while he worked as an editor of a children's magazine, explored the absurd in a lighthearted way. But later, after suffering under the Stalinists, Harms' work grew much darker. This poem, treated by Karasik, is from the early, light period. The text and drawings are lithographed on paper printed with garment-maker's patterns. If anyone is interested in purchasing this book for \$150, please contact George Gessert, 1230 W. Broadway, Eugene, OR 97402, who was kind enough to meet with Karasik in Leningrad, and who is trying to help with the transfer of funds.

In front of you (Trenton, NJ, Cheap Press, 1991, \$20) is a stunning bookwork that deals with the process of "reading" a book. The cover itself has a text which gives you a hint as to what the book is dealing with--you the reader and how you "read". If I tell much more about the bookwork, I'll give the fun away--but why not? Soler directs the "reader" into the book through the book, past its clean white pages, to carbon paper which is interleaved occasionally at intervals within the book, so that by touching the page, your fingerprint will smudge on a clean white page, making the book definitely your own. You are definitely involved in the "reading", in the ownership, in the mystery of the text, in the opening and the closing. It is an exercise in reading and ownership. \$20 from Printed Matter. A tour de force!

Mother Sun by Graham Willoughby (Rochester, NY, Visual Studies Workshop Press, 1991) explores the idea of parallel realities, visual and verbal, by juxtaposing Aboriginal myths, a short story and statements by artists. The book is diaristic, but completely visual, almost as if it were printed on a tapestry of pictographs from another time as well as ours. Printed in blood red, black and yellow ochre, the colors of the Aboriginal flag, Mother Sun allows you to travel through the minds of several voices, voices whose experiences are different from ours, since the earth is different from ours, but the appreciation is there, and we share so many of the same problems: we must save the earth, be inspired by what generations long before left for us, and preserve the memory. All the collaborators are writers save for Willoughby, who is an artist. It is a symbiotic relationship. \$17.50

The Case for the Burial of Ancestors, Book 3 (New York, WSP, 1991, \$40) closes the trilogy with the History of the H Tabernacle in Exile. Presented almost as if it were a film, the story of the H Tabernacle appears as a geological, ar-

the book and its cover. To see how an artist works, plans, and then executes, all in 12 pages is a treat. \$10.00 plus \$2.00 shipping from Nancy Chalker-Tennant, 47 Cathaway Park, Rochester, NY 14610.

### RUNAWAY SPOON PRESS

Bob Grumman has issued several small booklets of concrete poetry:

SpringPoem No. 3,719,242 is truly only 6 letters, but cannot be protected by copyright for some unforeseen reason that the government will not divulge that has to do with protecting by copyright only some minimum which they do not specify. As a result, Grumman wrote a preface that suffices the government's requisite for copyright protection. It's all mad, but remember, it's about spring.

Trousseau by John Martone is another book of visual poetry, with an introduction by Larry Eigner.

Ghostlight by G. Huth is a powerful set of visual poems using white letters against a black background.

Vocrescends are twenty edited, selected pages created by Malok in Wisconsin and Bern Porter in Maine as the second stage of Vibrations. Delicious collages.

Conflatio by John Byrum is a "fusing together" of a slide-like lacy image above with one word spread out in three columns below--a true fusing.

Order from Bob Grumman, Box 3621, Port Charlotte, FL 33949.

Sayings by Michael Mullen (Rockford, IL, Streamline Publishing, 1990, \$12) is a take-off on Oscar Wilde, but not as satirical. Each page has one statement printed on it, such as "Anything on a wall is an opening" or "Pictures are frequently more interesting than people." Handsomely printed on fine paper, this little book makes a fascinating gift to the right people. In this book, "People become spectators."

### BRAD FREEMAN'S BOOKWORKS

A consummate book artist and print, Brad Freeman has just received his MFA degree in book arts/printmaking from the University of the Arts in Philadelphia, but he has always been a catalyst for fine bookworks, especially those he helped to print at Pyramid Atlantic and before that at Visual Studies Workshop Press. He has worked with artists such as Ulises Carrion, Telfer Stokes, Keith Smith, Janet Zweig, Kevin Osborn, Tone Dove, Lyle Rosbotham, Joan Wolbier, Fran'ois Deschamps, etc.

His first book, Lake House, is a photo/text documentary about the people who lived at a group living home for multiply handicapped in Florida. The volume, poignant portraits, along with various conversations with the patients is poignant. His second book, Joe, (\$15) is about Joe Ruther, Freeman's mentor, who loved to play with offset and allowed Brad to do so as well. "Play" according to Joe indicates his freewheeling attitude. Ruther believed that before he could play with a technique, he should understand and be able to

control the process. He also believed that offset printing was an art form if approached with the attitude of exploration and play. Once again, Freeman in this bookwork transcribes taped conversations he had with Ruther over the years, plus he uses photo-derived images of their adventures together. It is a beautiful homage to a great personality and printer. (Ruther was going to do an insert for Umbrella several years ago, but we never quite got the project off the ground. jah)

Freeman's next, Miscellany: Ink on Paper (\$10) was a purely visual bookwork, done with all the techniques Joe taught him, plus a few. It is delicious with color, natural abstractions, political commentary et al.

His Weird Habits, (\$35) his fourth book previously reviewed in Umbrella was his fourth book, a visual narrative in an accordion-fold binding.

Program, in black and white and all shades in-between, (\$20) is an apocalyptic vision based on a trip to Chaco Canyon, New Mexico and his stay in Philadelphia. Using contemporary graffiti in Philadelphia and the petroglyphs of Chaco Canyon, the collage of black and white duotones charts the histories of civilizations. The reader definitely must interact with the overlapping paths of the human psyche.

Overrun, his latest, is a joyful travelogue for the reader from a myriad of sources of evolution, metamorphosis and emergence printed in 11 colors on Mohawk Superfine text. After printing, the plates were cut up and used for the covers. A numbered and signed edition of 148, this is a masterpiece of printing. In fact, Joe Ruther's advice to consider offset printing as an art form is completely confirmed by this sumptuous work of art. Freeman literally paints with his inks, creates images which are immediately recognizable but are transformed by his genius. The text, minimal at best, is printed in silver. Few words are needed in this color exploration. Printed at the University of the Arts in Philadelphia. \$40

All the above titles with prices are available from Pyramid Atlantic, 6001 66th Ave., Suite 103. Riverdale, MD 20737. Tel. (301)4459-7154.

Simulant Portrait, written and designed by Johanna Drucker, was produced on a MacIntosh computer and laserwriter, printed offset in an edition of 325, of which 250 are available for sale.

Written in the year 2050, this is the story of the first simulant. Designed as individual beings, the simulants, unlike the generics which had preceded them, were not simply programmed with the random variables essential to obtaining a personal character. The limitations of the generics had demonstrated this quality was not sufficient to allow them to function developmentally: they could not interact with social autonomy and were always restrained by the conceptual limits of their programming.

Simulants, of which this was the first prototype, were to be given a personal history as well as a specific identity. The miscellany of a life as lived, all manner of evidence, artifacts, documents, were assembled, collaged from the real, from the mixed informations of several individuals. The resulting construction was not a fiction, but a new synthesis of particulars, reassembled to form, de facto, a personal profile. A biographer was hired by the simulant, late in her career, to invent the narrative of which these elements were the residue, to

effect that choice, chance and world events have on an individual's existence, using the table as a metaphor for the negotiating stage.

Bell also presented a performance work in the gallery around the table installation on 21 January, "Fake, Faxed, Facade" that used the fax machine to transmit images, instructions and paper props for the event which she performed with the assistance of 6 Costa Rican artists.

## AB EXHIBITIONS

Un Libro Mas para El Archivero, exposicion internacional de Libro de Artista, was a result of the call for books at the beginning of 1990. El Archivero received 95 works from 12 countries. The catalog documents the exhibition by reproducing the call for entries, by creating a checklist of all the works, with some illustrations, and by dedicating a part of the exhibition to Ulises Carrion in whose memory a selection of his works were also exhibited and are herein listed. The texts are in Spanish and in English. El Archivero is a group of artists who believe in the book. Their archive is large and available for study and research. El Archivero, Libros de Artista, Frontera 102, Mexico DF 06700.

Lil Mena, Costa Rican book artist, exhibited her painted handmade paper books in her recent solo show, "Adentro y afuera" (Inside/Outside) at the National Gallery of Contemporary Art, San Jose, Costa Rica, 10 January - 9 February 1991. Her work examines dreams as a way of opening "Pandora's box".

Barbara Fahrner: Artists Books + nodes, a collaborative book project with text by John Cage, typography by Philip Gallo and painting by Fahrner, published by Granary Books, 568 Broadway, New York, NY 10012. 23 January - 2 March.

Bones of the Book: Monoprints & Books, 14 May - 8 June at Granary Books Gallery in New York City, shows prints and books by Timothy C. Ely.

Kate Kern had a book installation at Trumbull Art Gallery in Warren, Ohio from 11 May - 9 June.

Under Wisconsin into the globe, a ten-year cultural retrospective including books, objects and documentation by Miekal And & Elizabeth Was at Woodland Pattern Book Center, Milwaukee, 4 May - July. A two-day workshop with the artists in bookmaking and Xerox art will be held 13-14 July at Woodland Pattern Book Center. Reservations in advance: 263-5001.

Library of Babel: Books to Infinity, curated by Todd Alden at Hallwalls in Buffalo, New York, included work by Nayland Blake, John Boskovich, David Carrino, Andrew Masullo, Tim Maul, Maria Porges, Tim Rollins and K.O.S., Cynthia Smith, Buzz Spector and Steve Wolfe. The exhibition opened on 6 April and closed on 10 May. A catalog is anticipated shortly, so write to Hallwalls, 700 Main St., 4th floor, Buffalo, NY 14202.

Sjoerd Hofstra: Books and Book- Conceptions was held at MJS Books & Graphics in New York City, 16 April - 25 May 1991.

Ruth Laxson: Constructions, drawings, artist books at the Atlanta College of Art Library, 21 April - 31 May.

Text out of Context by Michael Winkler was an installation of "word-image transformations" generated using quotes from a work by the philosopher, Edmund Husserl. 9 January - 16 February 1991 at Soho Center for Visual Artists, New York City.

The Book as Art: 1960 to now, an exhibition of 34 artists' books from the permanent collection of Franklin Furnace Archive was on view at the HarperCollins lobby in New York City from 3 May - 28 May.

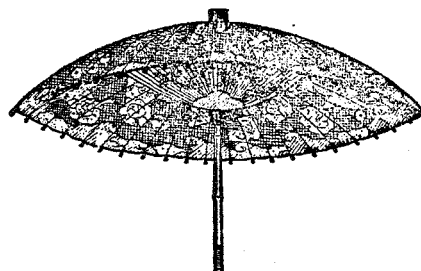
L'Artiste et le Livre curated by Mireille Etignard and Jean-Marc Scanreigh; Le Carnet d'Artiste by Genevieve Hartmann; Le Livre Illustre curated by Helen Richard and Genevieve Mathieu were held at the Bibliotheque Municipale d'Etude et de Conservation de Basan'on in France. A tri-partite exhibition catalog uniquely documented the exhibition. 24 January - February 1991.

Artists Books from the Visual Studies Workshop Press, curated by Joan Lyons, at Texas Christian University, Exhibition Space, Dept. of Art & Art History. 12 February - 4 March 1991.

Triple A was a collection of 12 handmade books compiled from a Fall 1990 semester book arts course taught by Tom Trusky at Boise State University. Included was an edible book and a redwood book. The catalog is available from the BSU English Department, 1910 University Dr., Boise, ID 83725. The catalog is a spiral bound, triangular catalog, including statements by the book artists.

Brad Freeman: MFA Thesis Exhibition in Book Arts/Printmaking. The Print Club, Philadelphia, PA. 1-9 May 1991.

Frontispiece: Clarissa Sligh Prints & Books, Minnesota Center for Book Arts, Minneapolis, 29 June - 24 August 1991.





Books by Anselm Kiefer at Kunsthau Zurich through mid-April 1991.

L'Art ! la page was seen for three days at the Second Festival du Livre d'Art at the Chateau-Musee de Cagnes-sur-Mer on the French Riviera, which was held 17 - 19 May 1991.

Space in Hand: Artists Books by Gloria Helfgott, 15 April - 17 May 1991, curated by Constance Woo. New York Institute of Technology, Wisser Memorial Library, Main Lobby, Education Hall, Exhibition Center in Old Westbury, NY.

Paul Zelevansky: The Case for the Burial of Ancestors. The Case is Closed. Exhibition of all three volumes, including launching of Book 3, 1991. Granary Books Gallery, 7-30 March 1991, New York City.

Daniel Kelm: Creating Sacred Space: Alchemical Bookworks at Granary Books Gallery, 19 April - 11 May.

Book Arts: Four Approaches included one-of-kind books by Edith Frohock and Mary Ann Sampson, designer book-binding and decorative papers by Paula Marie Gourley, and bookworks by the MFA program in the Book Arts at the University of Alabama at Tuscaloosa, held at the Birmingham Public Library, 3 - 29 March 1991.

Under Cover: Artists' Books, 17 January - 24 February 1991 at the Target Gallery located in the Torpedo Factory Art Center in Alexandria, Virginia. Curated by Carol Barton, the exhibition presented 54 handmade books selected by the curator.

Kunstlerbucher und Ausstellungen Paszti-Bott in Cologne, Germany held an exhibition in April of Martin Gostner's Legenden, in May of Chris Newman's portfolio, book and drawings. The book was done by Bookworks, London, consisting of monotypes of scriptural drawings.

In June, Paszti-Bott participated in Edition Basle.

Books & Bookends: Sculptural Approaches is an exhibition catalog which documents a traveling exhibition in 1989-1991, curated by Carol Barton and Henry Barrow. The artworks in the exhibition are juxtaposed with images drawn from U.S. patents on related designs and inventions...from "wacky" to awe-inspiring. Besides an essay on the history of books, there is also a discussion of the invention of bookends and shelving books. The exhibition catalog is exquisite, comfortable in the hand, full of new information, and even a few pages for the reader to construct a few simple pop-ups. An invaluable reference to collectors, fine art libraries, and art educators. \$12.50 including postage and handling from Books & Bookends, 5209 Wissioming Rd., Bethesda, MD 20816.

Turning Pages, an exhibition of artists' books at The Space, Boston from 19 January - 16 February 1991 with collections of Anne Bromer, Gunnar Kaldewey, and Priscilla Juvelis, as well as a hands-on books by Anne Anninger,

Meryl Brater, Portia Harcus, and Cornelia von Mengershausen.

Economy of Space: Book Arts under four inches, Center for Book Arts, New York, 23 March - 4 May.

Scarlet Letters: An exhibition of artists' books and broadsides that defy or define censorship, Woodstock (NY) Guild's Kleinert Art Center, 1 - 24 February.

The Book as Vessel, State Library Building, Salem, OR, presented by the Oregon Book Arts Guild and the Center for the Book.

Handmade Books on the Continent, 1991 at ISLA Center for the Arts, University of Guam, 14 March - 16 May 1991. Ranging from letterpress to colotype, the exhibition includes work by artists such as Susan King, Miriam Schaer, Diane Fine, Nancy Leavitt including 17 artists. Several of the works were collaborations including handmade paper, printing and typesetting assistance. The exhibition is a traveling show from curator, Jean Buescher, at 629 Garrard, Covington, KY 41011. (606)581-6672.

Paul Zelevansky's The Case for the Burial of Ancestors: The Case is Closed, Granary Books, 7-30 March 1991, celebrated the publication of the final book in Zelevansky's trilogy, The Case for the Burial of Ancestors, and the completion of this 15-year project. Included were three-dimensional works related to the trilogy, such as "Puppeteer's Window", "Three Hand-held Ritual Objects", "Two Shrines", "The 40 Cards of the Puppeteer's Portable Traveling Pack", and "Swallows", an interactive computer story. Granary Books, 568 Broadway, New York, NY 10012.

Publish or Perish. Recent sculpture by Michael Arntz, 1-19 July 1991 at Claremont Graduate School's West Gallery.

"Near Goleta but Closer", an unnatural history/book installation by Harry and Sandra Reese was held from 20 February - 27 March 1991 at the Santa Barbara Contemporary Arts Forum.

The Animated Soul--Gateway to your Ka, a ritual for everlasting life from Egypt's Book of the Dead, an interactive installation on Hypercard computer program that allows the viewer-participant to select international western icons on the program that maps pathways to the image of their ancient Egyptian double.

Bay Area Bookmaking: The Art and Craft Tradition at the California College of Arts and Crafts was held from 28 January - 9 March, with a historical survey from over 50 local large and small presses and individual artists. Limited editions, illustrated books, portfolios in book form, artists' books and examples of various bindings.

Helmut Lohr: Neue Arbeiten was an exhibition at Galerie Schoppenhauer in Cologne 18 January - 23 February 1991.

## AB NEWS

The Women's Studio Workshop has been revived after a short hiatus to reconnoiter. Their shortfall necessitated a rethinking of their financial situation which necessitated their laying off the staff until after 1 June. They are now back better than ever, and The Binnewater Tides for Summer/Fall announces their new releases and includes women writers.

National Book Arts Conference & Exhibition, San Francisco, 15 - 17 August 1991. Organized by Ralph Ackerman, c/o Regent Press, 6020-A Adeline, Oakland, CA 94608.

Book Arts Week in San Antonio: 3 Exhibitions, panel discussions, lectures, workshops, symposia.

1) Photographic Book Art in the U.S., curated by Susan Kae Grant

University of Texas, San Antonio Gallery

2) Boundless Vision: Contemporary Artists' Books, curated by Judith A. Hoffberg. San Antonio Art Institute Gallery

3) The Art of the Book, curated by Andrew Hoeym  
McNay Art Museum

4) Milestones in Printing, a history survey of fine printing  
McNay Art Museum

All of this occurs from 10 - 14 September 1991.

Conference on the Art of the Contemporary Book is scheduled for 8 - 10 November at Ohio State University. The conference is co-sponsored by the Logan Elm Press and OSU. A juried exhibition of contemporary books will also be presented in November. Call (614)292-8571 for entry information or a conference brochure.

Off the Shelf was an exhibition at Rockford (IL) College Art Gallery from 9 November - 18 December, featuring 35 bookworks by Clarissa Sligh, Tim Rollins and K.O.S., Ken Josephson, Margaret Wharton, Neva Lindberg, Mary Ellen Long, Jessica Holt and more.

Art is Books, a selection of artists' books from the Archives of The Administration Centre - 42.292, a travelling exhibition of artists' books published by the Provinciale Centrale Openbare Bibliotheek (P.C.O.B.) and the V.Z.W. With an introduction by Guy Bleus, who owns the archive, and statements by the artists, including an essay by the editor of Umbrella, Robert C. Morgan, Gunther Ruch, Mirella Bentivoglio, and many more. Illustrated are many of the books, as well as periodicals. A checklist of 463 bookworks, including names and addresses of the artists, is included. The Catalog/Book is available for \$10 (\$15 for book and "Art is Books" Poster, which includes the names of all the artists, as well as the dates of the travelling exhibition). Payment should be in American currency, check or cash by mail to Guy Bleus, P.O. Box 43, 3830 Wellen, Belgium.

Ruth and Marvin Sackner were featured in an article by Eleanor Heartney in ArtNews for March 1991 on their vast bookwork collection of 35,000 books and about 15,000 other works in Miami Beach.

Circle Press has a new checklist of publications. This press was originally formed in 1967 by a group of artist printmakers interested in publishing limited editions of fine books and prints. You'll be amazed at the quality of these books, the magic and the craftsmanship. Write to Circle Press, 26 St. Luke's Mews, Notting Hill, London W11 1DF, England.

Books at Iowa for April 1991 is a publication of the University of Iowa Libraries, which discusses in this issue "Artists' Books in the University Libraries" by Timothy Shipe and Harlan Sifford. Write to Univ. of Iowa Libraries, Iowa City, IA 52242.

Sas Colby recently returned from two months in Australia, where she was a guest artist at the University of Wollongong in New South Wales, at the Queensland University of Technology in Brisbane, Queensland, and at the Canberra Institute of the Arts, Canberra. She also taught two weekend workshops for the Queensland Art Teachers Association in Brisbane.

Coco Gordon gave a reading at the Small Press Center on 11 June, offered a slide lecture on papermaking and artists' books on 14 June, and exhibited books from Water Mark Press for the month of June at the Small Press Center, 20 West 44th St., New York, NY 10036.

Real Comet Press will be distributed by Inland Book Company in East Haven, CT.

Inandout Press, founded in 1989 by Paola Iglioni and Michele Zlopny, is based in New York and Rome. It focuses on special projects with international poets, writers and artists at the source of individual expression. Their first book, Trusty Sarcophagus Co., by Rene Ricard, has 40 full color reproductions printed in Rome. The second book, Baby Lies Truthfully by David Robilliard, traces the poet's battle with AIDS in 120 poems, each on a separate page, followed by five additional pages of drawings.

They are also working on projects between writer Mohammed Mrabet and artist Philip Taafe. Intending to produce two to four books a year, the Inandout Press is located at the Chelsea Hotel, 222 W. 23rd St., Rm. 903, New York, NY 10011.

Tony Zwicker gave a lecture on "Pix Sticks Stones & Bones: American Bookworks 1965-1990" on 16 February at Scripps College in Claremont, California.

Graham Willoughby, a book artist from Australia, was artist-in-residence at Visual Studies Workshop Press during March, where he produced a book, Mother Sun, which explores the idea of parallel realities, visual and verbal, by juxtaposing Aboriginal myths, a short story and statements by artists. He also gave a lecture on bookworks by Australian artists at VSW.

Yani Pecanins, an artist and bookmaker from Mexico City, was artist-in-residence at Visual Studies Workshop in April and May, where she produced an editioned book. She