

ARTISTS' BOOKS: news and reviews

NEWS

Kalejdoskop 1 and 2, 1980 features Artists' Books or Konstnarsbocker. This is a Swedish artist magazine edited by Sune Nordgren, a bimonthly where the exploration of artists' books starts with a discussion of the historical concept of the book using Ulises Carrion's essay on the book and ending with recent Swedish productions. Although the text is in Swedish, the volume itself is beautifully produced and well illustrated. Available at Artworks for \$6.00 plus postage and handling.

● Joe Ruther's *Victorian Album*, which was reviewed in *Umbrella* in March, is not a color Xerox production, but instead contains original photo-offset lithographic prints, produced on a Davidson Model 241 Offset Press. The more colorful are screenless (not halftones as the conventional method of continuous tone images are usually produced) which produces wild and wonderful images. Those with more photographic detail are done as duotones and tritones. The press was manufactured somewhere in the late 1940s.

For more information, write to Joe Ruther, 3519 Estates Rd., Tallahassee, FL 32304.

● If you are a small press publisher, artist, writer, member of a non-profit cultural organization, or know someone who is, tell them that The Writer's Center typesets and prints books, broadsides, and posters for small press publishers, non-profit cultural organizations, and artists.

This is a service to small presses, non-profit cultural organizations, and artists and writers working on their own projects. Contact Kevin Osborn or Jane Fox (301)229-0684 or write to the Writer's Center, Glen Echo Park, Glen Echo, MD 20768. This is a non-profit, tax-exempt organization.

● The editors of *A Book, Working* announce that the following artists' books have been chosen for inclusion in their bookworks collection: *Audience Arrangements* by Bruce Barber; *Sleight of Hand* by Miles DeCoster; *The Woman that No One Could Really See*, by James Dunn; *Postal Workers on Graph Paper CUPW*, by Michael Duquette; *These are the Real Glasses I Wear*, by Andy Patton; and *The Pegmatite Dikes*, by Jo Percival.

These six books were chosen from a total of 191 submissions. The final volume, approximately 220 pages in length, will be published in mid-October by A Space. Each of the six bookworks involve different reproduction techniques; they will be printed separately and then bound into a final volume. Art Metropole in Toronto will act as distributor, and the collection will be included in their exhibition of artists' books touring Canada and the United States.

For further enquiries, please contact A Space, 299 Queen Street West, Suite 507, Toronto, Ontario, Canada M5V 1Z9.

● *The Ambiance of the Book: Recent Artistic Book Forms*, 4 May - 6 September was held at the Joe & Emily Lowe Art Gallery, College of Visual & Performing Arts, Syracuse University, Syracuse, NY, including a sampling of recent British books produced by a variety of artists, writers, publishers,

printmakers, papermakers, bookbinders and the only American publication in the exhibition is the 1960s periodical, *SMS*. An illustrated catalog will soon be available.

● New addresses for distributors of artists' books:
Bookspace, 2952 N. Clark St., Chicago, IL 60657.
Book Bus, 892 South Clinton Ave., Rochester, NY 14620.

● The catalog for *buchobjekte*, the exhibition of object books at the University of Freiburg in West Germany, is available for 12 DM plus postage and handling from Dr. Jorg Meyer zur Capellen, Albert Ludwigs Universitat, Kunstgeschichtliches Institut, Werthmannplatz 3 (KG III), D-7800 Freiburg, West Germany.

● The Center for Book Arts, 15 Bleeker St., New York, NY 10012 announces workshops in traditional illumination, paper cleaning and repair, experimenting with handmades, toolmaking, papermarbling, solander boxmaking, creative binding skills, etc. for October through December. Write to them for the brochure and more information.

Classes are also held there as well starting in September.

Artists' Publications 1980. November 7 - 29 1980. The Tweed Museum of Art of the University of Minnesota Duluth is sponsoring Artists' Publications. The exhibition is open to all work by artists that has been realized in quantity or editions.

The purpose of the exhibition is to serve as a focal point for both public exposure of artists' publications as well as expand the artists' book collection of the Tweed Library. All work received will become part of the permanent library collection.

A catalogue will be published and all entrants will receive a copy. There will also be a small amount of prize money totaling \$200.00. This amount will be awarded in one \$25, two \$50 and one \$75.00 award.

There WILL HAVE TO BE an entry fee of \$6 to cover our costs in producing the catalogue. Sorry about the fee but there is no way around it. Make payable to Artists' Publications/80 UMD. We will encourage public mail orders so send us any info, order forms, etc.

Send all books, audio cassettes, printed leaflets, artists' postcards, records, quick copy, rubber stamp work etc. by 7 October to Day/Meany, P.O. Box 3102, Duluth, MN 55812.

Editor's note: We feel asking artists to send in their work and then charging them a \$6.00 fee for a catalog is highway robbery! No cash award, and as you see, there are only four, can attract enough artists to give away their work and then be charged a large sum (\$6.00) for a catalog. And just to enhance the collection of the library! That is why we have Printed Matter, Bookspace, and Artworks, as well as Bookslinger and Art Metropole. Artists make books because they find that medium conducive, but they also make books to sell them! The giveaway to enhance a library collection is irritating and downright medieval. I suggest a boycott of this exhibition—but that is up to you.

● **International Artists' Book Show.** 1 - 30 November 1980, School Library, School of the Art Institute of Chicago. There will be numerous purchase awards, and a Xerox catalog of participants. In addition, all work submitted will be made part of a microfiche catalog sponsored by the University of Minnesota, Duluth. This catalog will be made available to artists and institutions who wish to see and enjoy, rather than just purchase, artists' books.

The emphasis is on limited edition artists' books. Entries should be sent to Ms. Jessie Affelder, School Library, School of the Art Institute of Chicago, Jackson and Columbus, Chicago, IL 60603. **Entry fee:** \$5.00 to cover purchase awards and the catalog. Please make checks or money orders out to the School Library, SAIC. Artists may enter as many books as they wish for jury selection and catalog listing.

The Library says it is not responsible for any of the work submitted. However, all due consideration and care will be taken in the handling and presentation of those works which are submitted.

My only question is: How many artists have microfiche readers at home?

Editor's note: This is a Library that consistently buys artists' books for its collections. The show is done with all honesty. I still cannot believe that artists must pay to cover the costs of purchase awards. I'll leave it up to you, artists, what you think is wise to do. I like this institution, but I still cannot see why artists must pay their way into a show in which they offer their works of art gratis for inclusion in a library collection!

Deadline: 15 October 1980.

REVIEWS

Kruxet Med Att Vara Ett Geni by Claes Tellvid is a hilarious book based on a Gertrude Stein statement about being a genius. This Swedish book doesn't need any translation, since it is all visual except for the English statement by Gertrude Stein. Available at Artworks.

The Occurrences of Duke Snider by Lee Dejasu is a hilarious Visual Studies Workshop Press production in the year that Duke Snider finally made the Baseball Hall of Fame, 1980. Each page of the book is a line drawing that is funnier than the one before, seemingly dry satire about our society, about our heroes, and especially about Duke Snider. A steal (three-base, at least) at \$3.50. Artworks or the Book Bus.

Kevin Osborn has been experimenting with offset in a sophisticated, professional way for several years. He is one of the directors of The Writer's Center Offset Press in Glen Echo, Maryland. There he has recently produced *Repro Memento*, an outstanding book in multi-colored offset that stands alone as a beautiful piece of sculpture as well. With one photograph of the Washington Monument on the Mall in Washington, DC repeated and repeated on translucent heavy paper and with the help of Anne Fallen and bookbinder Nancy Garruba, the book literally stands alone as a tour de force in a circle. What is interesting is that the structure of the book decided the nature of the paper and what the book could do, thanks to immediate and prior discussion with the bookbinder. A partnership in fine bookmaking! \$25.00 from Artworks.

Parallel, another Osborn book, was published at the Nexus Press in Atlanta, Georgia with the help of Michael Goodman, Mark Hanks and Renatta Levy. This triangular format book, printed in soft offset colors, seems to have been done with chance motives but has a definite geometric design symmetrically balanced, which develops into the many-colored offset sheets. \$10.00.

Cock Fight Dance is a new Sol LeWitt book produced by Rizzoli and Multiples in its small format, showing a sequence of photographs documenting the changing pattern of locations of two cocks gearing for a fight. There is a sense of ritual, a complex dance, and the whole book ends with a surprise! 48 color photographs in a 4 1/8 x 4 1/8 inch format. 96 pages. \$6.95 paper.

Guacamole Airlines and other drawings by Edward Ruscha is another in the Abrams' Art Books by Artists series. This volume was conceived and designed by Ruscha himself, not an unusual task for this pioneer of bookmaking in the States. The volume traces the growth and development of his work largely routed in California, but universal in meaning, with media such as gunpowder, spinach and carrots, as well as the standard and normal media, but Ruscha's forays into unpopulated contemporary world, where there is always room for humor. With no text, we have only a poem about Pico Boulevard by Peter Schjeldahl. \$12.50 in paper.

Ruffled Passions (signed and numbered edition of 200) is a book by Sandra Lerner of Synapse, a Visual Art Press in Philadelphia. Here we have a beautifully produced miniature book which combines illustrations from *Romantic Character Sketches* published in England in 1875, text from TV soap operas, and footnotes by Lerner that juxtapose modern thinking against the melodramatic images and censored text in a subtly produced, seductive offset process which feels right in the hand and has marvelously subtle meanings on each page. \$13.00

Rope Trip, another Synapse Press production, this one by Suzanne Horvitz, also produced at the Writer's Center Offset Works in Maryland, employs both verbal and visual to get its message across, each reinforcing the other, building to an emotional climax that transcends the words. Edition of 500, signed and numbered, a tour de force of bookmaking! \$13.

The Vikings, a hilarious put-on about Vikings using old photographs, was produced by IWI Communications in Toronto. Edition of 100. \$4.00 from Artworks.

A Manual for Painters (Strophic Variation on a Text) by Robert C. Morgan continues his exploration through swimming techniques. This one explores social status and the lack of it when it comes to ability to swim. It is sink or swim for the painter, as the advice seems to indicate, only through skill. \$6.00 in this edition of 200 copies. 8 3/4 square size with 12 pages.

Time Art by Barbara Mackowiak is a word play in which each page contains a phrase that ordinarily would use the word "time" which has been substituted by the word "art" so that Daylight Savings Time is replaced by "Daylight Savings Art", etc. A book that makes you think "art after art".

Listening for Analogs tests 20 speakers of English to pronounce 10 Polish words and what you hear is what you get. The subtitle, "What 10 Polish Words Sound Like to 20 Speakers of English" perhaps gives you an inkling of why Americans should learn foreign languages and don't.

MORE BOOKS FROM SWEDEN

Carl Magnus' *Cenotaph: Requiem* reminds one quite a bit of Jackie Ferrar's sculpture, in which starting from a triangle, complicated geometric forms build this complex form with layers of construction upon it which are then pulled apart. A beautiful little book published by Galerie Leger and available at Artworks for \$10.00.

Winter House by Jens Birkemose is a small sketchbook, full of proposals, sketches and drawings. \$6.00.

Interviews of Internews by Bengt Adlers is a bilingual book with actual, very funny interviews with Ben Vautier, Robert Filliou, L. G. Lundberg, Erik Dietman, Stefan Werkerka, Carl Magnus, George Brecht, Andre Thomkins, Mats B., Dorothy Iannone and Reutersward. The photographs and documentation add to the meaning and thread of the interview, and the book is well produced. A very funny book that gets down to the character of each artist. \$8.00 from Artworks.

American History Lessons by Larry Walczak is a marvel of haunting photo-album photographs of personal history almost generated from a group of found photographs. Models of planes, a photo on Daddy's knee, an old postcard that all generate family points of order. \$2.00 from Artworks or from Printed Matter. A great bargain!

Robert Adrian's *24 Jobs* is a series of colored photographs of 24 small figures, depicting the jobs the artist has had since 1952. Because of the isolation of the figures on the page made from children's modelling clay, then translated with the camera, the image itself is not removed from the viewer as much as from the artist. The viewer then places himself or herself into the context of the work depicted, and thus the 24 jobs become personalized by the viewer. The media translations become layers of meaning for the reader or the viewer. \$5.00 from Artworks or from Printed Matter.

Place Meant by Harvey Shields is another book with layers of meaning, done by a sculptor to attempt a theory of his work. The theory becomes as important as any part of the work, and the book represents a two-way flow between the mental and physical activity of space, drawing, placement, action with different kinds of paper used, photographs, offset, drawings and design leading to a feeling for what the sculptor is about. \$5.00 from Printed Matter. ed. of 500, published in London.

Stephanie Brody Lederman has two books: *Chocolate Cake* tells the story of a man and a woman, using a childish kind of lettering and some rubber stamps—but it is the story and the way the book feels and is put together that makes this an adult fairy tale. (\$5.00) and *Pain Beau*, another story about him and her, dedicated to all the "men in the moon." (\$5.00)

The Wink by Robert Gerhart is a large-size flipbook that literally allows the woman on the cover with the flip of your thumb to flirt with you. \$6.95

Breathingspace/79 is an international anthology of sound-text and other extensions of poetry, including work by Dominic Alleluia, the Audio Players, Julien Blaine, Donna Henes, Lawrence Kucharz, Arrigo Lora-Totino, Giulia Nicolai, Adriano Spatola, Carl Stone, F. Tiziano, Larry Wendt, edited and including work by Paul Vangelisti. This is a two-hour stereo cassette available from the Watershed Foundation, 930 F St., N.W., Suite 612, Washington, DC 20004, the producers of the Black Box Magazine.

Male Art 1981 is a calendar in which the artist, Nancy Webber, has found contemporary people who look like personalities in famous paintings, so that a self-portrait by Rembrandt can find a contemporary counterpart in Southern California. She juxtaposes the old and the new on each page of this fascinating calendar. Some of the explorations were recently shown in an exhibition at the Municipal Art Gallery in Los Angeles. The striking resemblances are due to Webber's keen eye as a photographer. Available throughout the U.S. and from Artworks.

Multiple books available from Artworks and Printed Matter from 1970 are:

Misunderstandings (A Theory of Photography) by Mel Bochner on 5 x 8 cards with statements by famous people such as Mao, Zola, Proust, etc. on photography with one illustration. \$5.00

Continuous Project: Altered Daily by R. Morris (1969), a fan-fold book showing 12 days in the life of Robert Morris' installation. \$5.00

Packed Tower, Spoleto, Italy, 1968 by Christo is a boxed series of drawings and photographs. \$6.00

L A Air by Bruce Nauman, a large-size beautifully printed conception of L A air (dark color to light) for \$10.00 signed by the artist.

Torn Photograph from the Second Stop (Rubble). Second Mountain of 6 stops on a section, by Robert Smithson, is literally an envelope of very large torn photographs of stones on a mountain—looking very much like a Mark Boyle moon-cape. \$6.00

Natural Assemblages and the True Crow by Alison Knowles is an outgrowth of a sound tape as a performance using some found objects. These objects have become new and mysterious prints in this artist's book produced at the Visual Studies Workshop Press with an old haloid projector. Interspersed with these beautiful images are journal entries by the artist—author and nature texts from a set of out-of-print books discovered in a country library. The smoky, electrostatic clouds, the rainy-day grays and the tactile quality of the illustrations make this a perfect blending of text and image, of natural setting and natural feelings, a charming addition to the oeuvre of Alison Knowles. Available from Printed Editions, P.O. Box 27, Barrytown, NY 12507. \$8.00

Color in Reproduction: Theory & Techniques for Artists and Designers by Hilda Simon has recently been published by Viking Press (\$16.95). This is a concise introduction to the nature of color, explaining the principles and processes by which ink pigments produce reflected color on the printed page. There are economical methods used within the framework of existing technology and equipment.

Considered to be the "first book ever to treat color reproduction in this way," we have a clarity of a textbook and a primer-type quality of layout to make it an interesting demonstration of years of experience with color.

In contrast to Ms. Simon's book, we have *Options for Color Separation*, edited by Philip Zimmermann and printed at the Visual Studies Workshop Press. The dynamics of this book design, its four full color plates, and in fact the simple and precise text which makes the difficult seem clear, uncovering many accessible techniques, most using equipment which is in the average photographer's darkroom, makes this the most exciting technical book to hit the bookstores in a long time. If you are an artist interested in printing books, this is the book that will provide you with the method for color printing. Contributors include Bruce Childs, Barbara Labrot and Tim Hearsom, Janet Zweig, Phil Zimmermann, Scott Hyde, William Rowe, Rebecca Michaels and Miles DeCoster, etc.

The book is spiral-bound for easy access to significant information which is divided into two sections: Filtered Separation Methods and Artificial Separation Methods. There is also an historical chronology, new directions, a glossary, a list of supply sources, and a bibliography. We think this book will excite you and show you how you can use handheld and stereo in-camera separations, make contact separations with transparency, separations for dye transfer, MP-4 Polaroid separations, two-color separations, hand-colored separations, and on and on. \$12.50 plus postage and handling from Philip Zimmermann, VSW Press, 31 Prince St., Rochester, NY 14607. Hurrah for color!

CRITICISM & ANALYSIS

Ulises Carrion's *Second Thoughts*, recently published by Void Distributors, and available at Artworks, is one of the most important books written on the subject of bookworks by artists to date. This is a collection of essays about Bookworks, Rubber Stamp Art and Mail Art, by the former owner of Other Books & So in Amsterdam, the first bookshop dedicated to the selling of bookworks by artists, and now the proprietor of Other Books & So Archives in Amsterdam.

All but one of the texts originally appeared in various magazines and catalogs during the last five years, but now there are marginal notes added to revise or expand upon these thoughts. "From Bookworks to Mailworks" is probably the best discussion of the phenomenon that had developed since the early 1970s, so that by 1979 we have a need for a theoretical discussion and a critical expose of the phenomenon. In "Bookworks Revisited," Carrion has tried to explain to the public how the phenomenon of bookworks developed from the concrete/visual poets in South America and Europe rather than from the Conceptual artists for whom the book was merely a suitable container for their verbal pieces. We learn that Carrion

believes that "bookworks" is a "coherent series of pages." Through this definition, there are a lot of artists' books that really are not books, i.e., object books. "These works express a sculptural approach and should be treated as such." Then Carrion compares painting, photography and video, extending his analysis to newspapers and mail art, a private cultural strategy, a non-selective distribution network in which anyone can partake.

Mail Art, which has no jury and no selection devices, which sets no criteria and reaches the largest audience possible through a public agency, reflects basic social and cultural concerns which are apt to be discussed in this period when book art, mail art, and stamp art have generated a great deal of participation, energy and enthusiasm. *Second Thoughts* is the first attempt to raise issues of social and cultural concern with these media, relating marginal art to the mainstream of discussion and dialogue. This is a most important book. \$15.00

Performance Anthology: Source Book for a Decade of California Performance Art is a book long awaited—almost too long—but the waiting was worth it! We think that "anthology" is a misnomer, for this is a book that is full of facts and is a true documentation, carefully researched, of the step-by-step growth and development of a new art form, performance art, in which California took a leading role in the 1970s.

If the reader is looking for long textual criticism, this is not the book to buy! Sure, there are four major essays by Carl Loeffler, Linda Burnham, Judith Barry and Moira Roth, covering the North and the South and feminist performance, but they are in the back of the book. For the meat and potatoes, the warp and woof of this amazing contribution to performance art literature is the chronology, the year-by-year documentation of artists who have come and gone and some who have sustained their presence on the scene of performance art, including the articles in books, in magazines, but especially live interviews and newspaper articles which have told the story of what has happened. Here we have critical commentary on each article, interviews with excerpts and more than 200 illustrations which give a feeling for the medium. It is Darlene Tong, art librarian and archivist extraordinaire to whom we owe this amazing batch of facts. She knew where to find the material (luckily, some of the museums and public libraries keep clipping files and artists' files) and then she was able to get contributions of documentation from the artists themselves—not all of them, but enough of them to flesh out the skeletal information into a full-bodied group of data, citations, and hard facts to make this a resource book for years to come. From General Literature, we go to Artists/Art Spaces for each year, and if you don't find it in alphabetical order under the annual citations, there is an index which also indexes illustrations. Skill in tracking down documentation and skill in synthesizing the information into a significant body of facts and critical analysis make this book the source book of the year, or in fact, the decade of performance art in California!

Available from many local bookshops or from Contemporary Arts Press, P.O. Box 3123, Rincon Annex, San Francisco, CA 94119. \$15.95