

ARTISTS' BOOKS: news and reviews

NEWS

Artery for April 1982 is dedicated to Artists' Books, with pages by Norman Colp, Peter Downsborough, Keith Haring, Susan E. King, Athena Tacha, as well as the catalog for the survey of artists' books recently shown at William Paterson College. Included are essays by the editor of *Umbrella*, Martha Wilson, Clive Phillpot, Mike Glier, Paul Zelevansky, with a list of the books included in the exhibition. Available from Artery, Art Dept., Wm. Paterson College, Wayne, NJ 07470. \$4.00

Metronom has finally published its catalog of Artists' Books which was exhibited from October to November 1981 in Barcelona. Many of the books are illustrated in sometimes good, sometimes bad black and white—and there is a catalog of every book in the show, including names and addresses of each artist. Write, and hope for an answer, to Metronom, C.D.A.A., Sant Gervasi de Cassoles 31/35, Barcelona 22.

A Basic Workshop in Book Development will be offered by the New School in New York City this fall. The workshop will be led by artist-photographer-writer, Barbara Rosenthal, whose books include *Clues to Myself* and *Sensations*. She will be conducting the workshop which will address all areas of student interest (one-of-a-kinds, small editions, self-publishing, small presses, finances, and the actual production of a book or prototype) and writers and/or artists in all media will be able to develop their own projects. For more information, write Photography Dept., Wollman Hall, The New School, 66 W. 12th St., New York City.

Warja Lavater recently had a major retrospective of her unique as well as multiple books at Galerie Adrien Maeght, 42 rue du Bac, Paris 7, France.

A new organization of artists has been formed with headquarters in Dusseldorf, c/o Axel Heibel. The artists have joined to diffuse their works on an international scale, forming an infrastructure of promotion and diffusion of artists' books by a group of international artists. They will 1) organize regular exhibitions of artists' books in various countries (also taking a booth at the Frankfurt Book Fair), 2) and other fairs, 3) contacting publishers, editors for possibilities in publishing works, 4) publishing a regular review with direct intervention of the artists in co-edition, 5) creating the means of printing books in other countries, 6) seeking financial assistance, if possible, to help publish works of the members of KLAB and guest artists, 7) forming a studio of experimentation with materials and equipment for the fabrication of books, printing, and 8) creating a network of international relations, diffusion, distribution and sales.

To become a member of KLAB, each artist will have to publish an artist book, at least once a year, at his/her expense, under the name and sign of KLAB; each artist will have to create and participate in his country of residence, a network of distribution, contacts, sales of all works published under the name of KLAB. For more information, please contact Axel Heibel, Aachenerstr. 118, D-4000 Dusseldorf 1, West Germany.

ART IN FORM, P.O. Box 2567, Seattle, WA 98111 has issued a new Spring 1982 Catalog which includes books and catalogs on Photography, Performance, Historical Reference, Contemporary Art and Artists, Art criticism, Cultural Criticism, Artists' Writings, Periodicals, and Bookworks, as well as Recordings..

Mexican Artists' Books were shown at Franklin Furnace in late May and June. Curated by Carla Stellweg and Martha Hellion, the exhibition had been previously seen at Artworks in Venice, California.

BOOKWORKS in Washington, DC showed D. C. Book Art through July, featuring the work of Kevin Osborn, H. Terry Braunstein, Allan Stone, Alec Dann, Sue Hoth, Lyle Rosbotham, Robert St. John, among others.

Format: Art and the World, a magazine at 405 S. 7th St., St. Charles, IL 60174 is starting a selected review column and is interested in mail art or artists' books for this column. Write to C. L. Morrison, Editor.

- The Center for Book Arts, 15 Bleecker St., New York 10012 announces a new set of classes beginning 20 September including papermaking, bookbinding, letterpress printing, alternative publishing, marbling, etc. For more information, write them.

- The Kathryn Markel Gallery is showing a new book by Roz Chast, called *Unscientific Americans*, published by the Dial Press. The Gallery is located at 50 West 57th St. in New York City.

- Nigel Greenwood Inc. Ltd. Books has a new catalog, no. 24, for June 1982. Write for a copy from 41 Sloane Gardens, London SW1W 8EB, England.

- The Milwaukee Open Book Fair will be held 19, 20 and 21 November involving small presses and friends of new literature. There will be 3 days of exhibition time in the Wisconsin Room at the Student Union on the campus of the University of Wisconsin—Milwaukee, with daily readings, presentations and rap sessions. Demonstrations of bookmaking skills are being encouraged. For further information, contact Woodland Pattern, P.O. Box 92081, Milwaukee, WI 53202, or call (414)263-5001.

- The University of Alabama, Graduate School of Library Service, sponsors a Masters of Library Service with a specialization in the Book Arts. For more information, contact Dean James D. Ramer, Grad. School of Library Service, P.O. Box 6242, University, AL 35486.

- Printed Matter Inc. is selling their 1981 Catalog and the new Addendum for \$4.00 postpaid. Write to PM, 7 Lispenard St., New York, NY 10013.

- Lori Van Houten is showing Photographic Bookworks, mixed media sculptures, the month of September at the Theo Portnoy Gallery, 56 West 57th St., New York, NY 10019.

- Nat Dean will be showing her new work at the Bannam Place Exhibition Space in San Francisco from 17 September through 16 October.

- The Spanish Ministry of Culture is planning an exhibition of artists' books from 15 September through 30 October in which includes books from Franklin Furnace, Ex Libris and many Spanish books.

- There was a recent exhibition of bookworks at Smedleys Bookshop, in Ithaca, NY, showing works by 7 women, among them Judith Cohen Margolis and Janet Braun-Reinitz.

Clive Phillpot has been guest editor for Summer 1982 issue of *Art Journal*, published by the College Art Association. The theme is "Words and Wordworks" and includes work by Tony Rickaby, Howardena Pindell, Sol LeWitt, Art & Language, David Det Hompson (who did the cover), Daniel Buren, Iain Baxter, John Fekner, Ian Breakwell, Henry A. Flynt, Jr., Lawrence Weiner, Ben, GAAG, Les Levine, Jenny Holzer, John Baldessari and Hans Haacke.

Galerie A in Amsterdam showed artists' books and publications by Documenta 7 artists, with a long list and a huge collection from Vito Acconci to Ian Wilson, including 80 artists altogether. For the list, write to Galerie A, Kleine Gartmanplantsoen 23, Amsterdam, Holland.

International Artists' Book Show, an exhibition catalog presented at the School of the Art Institute of Chicago Library is now available. Containing essays by Michael Day and Manice Snyder, with an introduction by Jessie Affelder, there are 8 black and white photographs and a page of addresses of artists' book distributors, collectors and enthusiasts, as well as catalog entries of the more than 80 artists included in the show. \$3.50 plus 50 cents handling to Jessie Affelder, SCAIC Library, Columbus Drive & Jackson Blvd., Chicago, IL 60603. All orders must be prepaid.

Center for Book Arts is showing **The Big Picture**, an exhibition of very small books by Susan Bresler in September, **Rolled into One**, scrolled bookworks by Basia Irland in October; **Back and Forth**, folded book-forms by Axel Heibel in November; and **New in '82**, recent edition artists' books in December. The Center is located at 15 Bleecker St., NYC 10012.

Octopus, an act of sculpture by Papo Colo in collaboration with 36 poets and artists, was held on 30 July at El Museo del Barrio in New York City. This was an 8 foot by 72 foot wood book/sculpture, sponsored by Art Across the Park, El Museo del Barrio, and Exit Art. The piece is on exhibit through 30 September at the museum.

Filiberto Menna presented hand-made books and numbered editions of original works at Il Luogo Delle Immagini del Segno della Scrittura in Rome in June.

Luna Bisonte Productions has issued its Catalogue Notes 9 for 1982. Write Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214.

The Annex Library in Seattle has a new librarian/director, Jill Medvedow, who formerly works at Franklin Furnace. Send your books and magazines to The Annex, 915 East Pine no. 403, Seattle, WA 98122.

The Biennale de Paris is exhibiting once again artists' books and artists' publications in October.

Stories Your Mother Never Told You is a catalog of the exhibit by the same name, circulated by the Gallery Association of New York State for the Center for Book Arts. The catalog is available for \$1.00 from CBA, 15 Bleecker St., New York City 10012.

Wanted: submission for bookwork exhibitions. **More of the Same**, a rubber-stamped imaged book show (both edition and unique works). **Drawn into the Fold**, artists' notebooks (sketchbooks and notations for larger works). All submissions must have a self-addressed stamped envelope and should be sent to Norman B. Colp, Curator of Exhibits, Center for Book Arts, 15 Bleecker St., New York, NY 10012.

Kretschmer & Grossmann have issued a new catalog for 1982 of bookworks by artists. Write to them, Postfach 94 02 46, 6000 Frankfurt, West Germany.. Index of artists and price list. It's exciting material!

REVIEWS

Gaza Perneczky left Hungary in 1970 and moved to Cologne, after having been editor of the art program of Hungarian TV and publisher of books on modern art. He is now engaged in a multiplicity of activities including being an art teacher at a Cologne high school. He continues to publish conceptual art and concrete poetry. Among the books available for \$10 are:

Big Synchronize for the John Cage Musicircus in Bonn, 1981. Edition of 100 copies. Stamp activity in the form of a portfolio with two documentary photos and one manipulated map, which is signed.

Continental Synchronize, a manipulated map, which was made in honor of John Cage, \$5.00.

International Stamps (1980), ed. of 365, numbered. There are 16 pages with 8 white stamps on white paper.

International Stamps No. 2 (1981), ed. of 400, 16 pages, 8 brown stamps on brown paper.

Isolated. Stamp activity, Cologne 1981. 200 copies. (9 sheets, in English) manipulation of the letters of the word "isolated", concerning the artist in society. Brilliant.

Breakage. Stamp activity, Cologne, 1981-82. 200 copies. (9 sheets, in English. "This is the age of breakage, This is the flow of texts. The acquired art is of no more use. WE can only use the words we were born with, words which cannot be heard nor spoken. Let us break our stamps!")

Very Alternative Art. Stamp activity on toilet-paper. Cologne, 1981. 100 copies. Length: 9 sheets of toilet paper.

Stamping Bird-Twittering. Stamp activity, Cologne, 1980. 120 copies. 8 sheets, Latin and English. Birds and their Latin names identified by rubber stamps which reflect their sounds. Beautiful portfolio, each page signed.

A few copies are available from Umbrella Associates. Otherwise, write to Geza Perneczky, Grosse Witschgasse 3/5, 5000 Koln, West Germany.

Housescapescapes by Laurel Beckman is an exquisite second offering of Helix Press with layered meaning as there are layered pages. Overlaid over an original black and white drawing of houses (each one different) is a translucent sheet upon which has been printed with color offset lines or additional drawings to enhance the original under-drawing. And the words under each original drawing still filter through the light and translucent overlays. The author-printer, Laurel Beckman, makes statements about contemporary housing from little houses cantilevered from the hillside to imaginary houses with imaginary landscaping. The "dream" house and all that goes with the house, its hopes and its dreams, are captured in these beautiful pages. We even get an aerial view of Los Angeles houses, some dotted with swimming pools on a street in a particular block. From the nuance and devices of the drawing, we gear ourselves for the nuances and devices of the language. This is a gem, a book to be treasured by all those 100 people who are lucky to own it. \$10.00 plus \$2.00 tax and postage to Helix Press, 1717 North Spring St., Los Angeles, CA 90012.

Judith Cohen Margolis has published two books recently:

Delicatessen (ed. of 150) is a story of the death of the artist's grandmother, done through the means of the delicatessen which the relatives ate during the mourning period. A beautifully hand-colored, self-published booklet, with poignancy. \$5.00

I'm not Depressed, reissued in May 1982, that tells about the artist's freedom from depression after 7½ years. I'll not give you the punch line, but it is a small booklet in the growing oeuvre of this book artist. Available from your local bookshop or from the artist at 415 W. Buffalo, Ithaca, NY 14850. \$5.00

Vendors over Manhattan by J. Moisan is another in the continuing saga of Bill Dupp. This book (in cartoon-like pages) tells the story of the search for a missing blimp by short-order cook and part-time detective Bill Dupp, who gets involved with Sara Nade and the search for her half-brother, Jack Overall, the owner of a 1959 Cadillac (with umbrella) set up for street vending. \$1.50 from Nudlgrafix, 58 Kenmare St., New York, NY 10012.

Bagatelles by Peter Cherches is a series of vignettes of a relationship between a him and a her—beautifully printed in Baskerville and poignant at times. Edition available from Benzene Editions, P.O. Box 383, New York City 10014.

Garden Park and Club Sudan are two books made from black and white Xerox involving photographs mostly of women. Unbound so that pages may be rearranged. No price given. Available from Dan Max, 2029 Fillmore St. no. 2, San Francisco, CA 94115.

Entropy and the Speed of Light by Jane Starosciak represents the first publication of the Moby Soda Press. It is an ironic visual metaphor which defines its title, and if I tell you more, it will give the book away. \$7.50 plus postage from Moby Soda Press, 117 Wilmot Mews, San Francisco, CA 94115.

SWEDISH BOOKS

Sune Nordgren's latest two issues of **Kalejdoskop** include no. 5 for 1981, Norwegian artists, and no. 6, the work of Franco Leidi. He has also published some new books:

Quality of Life by Lenke Rothman shows her writing and her artworks, some of which are stitched and pinholed, some made of found works, a thoroughly delightful book.

Airspace Description in 4 x 8 Positions, Trysunda, July 1980 by Lars Ahlstrom and Hans Anders Molin involves aerial shots of the same place as described in the title. A concept book from Edition Kalejdoskop, P. O. Box 125, S-29600 Åhus, Sweden.

January 20, 1980 - March 15, 1980 by Nancy Weaver has been published by Space Heater Multiples, Barrytown, NY 12507. It is a game of letters, a joy ride with typography, thinking aloud with type, a two month winter's night of printing, a game of leftovers, doodling with type, playing with the statement "this book should not end" and I wish it had not. It's so much fun, so fascinating, and one in which you can lose yourself in letters rather than words. Signed and numbered in an edition of 100, available for \$11.00 from VSW Bookshop, Printed Matter, Bookspace, WPA Bookshop, Writers & Books, Gotham Book Mart, among others.

Shopping Bag Ladies of New York, a photographic essay by Joan Roth, includes a sociological and psychological study of these very women who live on the streets and in the nooks of the external New York, done lovingly by Roth, including photographs of Street Women, and portraits in words and pictures of many of them, taken between 1973 and 1975. Alas, the photos are not well screened, but the feeling of these women also lends itself to the graininess of the photos. Their survival, always a puzzle, is explained, and you experience the tragedy, desolation and bizarre humor of this group of women. \$9.95 from St. Joan's Press, 207 E. 85th St., Suite 297, New York, NY 10028.

Notebook on Time by Richard Zybert is a moving, touching working out of a relationship between father and mother and son. The story starts with the death of his father and his going through his personal effects—the memories, the good times and the bad, the terrible last years, the estrangement, the terrible treatment of his mother by his father, and the working out of not relating to the father by finally paying tribute with this book. The mother, during a visit to him, becomes a friend again, a real person, a human being. And in letting himself go, he becomes a son, remembering all past sacrifices and good deeds, and doing a few new ones now. If any of us have lost a loved one, this book becomes another way of remembering; if we have not, we remember Richard Zybert. \$4.95 from Marginal Press, 1169 Folsom St., San Francisco, CA 94103.

The Beverly Hills Birdbook by Mervin Lane and Arthur Secunda is a zany book dedicated to all Birdpeople, featuring Swami Secundananda's Bird Mudra, a hilarious takeoff on what's in in Beverly Hills, featuring friends of the artist. \$10.00 from Bird People's Movement, 1659 - 11th St., Santa Monica, CA 90404.

Day Dreaming/Night Thinking (Roaming in Two Worlds) by Colin Osborne III is a drive through North Carolina, not via actual sightings, but also views which include the shadow of the automobile and of images. The shadows take on a substance of their own in each of the photos, and the travelogue of shadows becomes as much a solid phenomenon as the other sights. This is a visual dialogue, at times whimsical, at times poetic, generated between light and of course shadow. 80 pages, with 68 duotone photographs mostly taken in 1979, but some as recent as 1981. Self-published by Ololon Publications, P.O. Box 569, Lumberton, NC 28358. \$9.95 including 40 cents for N.C. residents. Other orders should add \$1.00 postage and handling. Library orders get 20% discount.

Top Stories no. 10: Living with Contradictions by Lynne Tillman, with drawings by Jane Dickson, completes a series of 10 booklets, edited by Anne Turyn and distributed by Hallwalls of Buffalo. The daily life of Julie and Joe, who live together unmarried explores fantasies of great passionate love, but in fact finds a poignant familiarity with everyday life contradicting love and passion. There is a true simplicity that rings true through this whole book for comprehension and accuracy. \$2.50

No. 9 features Kathy Acker in **N.Y.C. in 1979** (\$2.50). Available from Hallwalls, 700 Main St., Buffalo, NY 14202.

From Editions ARS VIVA! (a program of the DAAD in Berlin), we get 3 new books from Vincent Trasov and Michael Morris:

Vincent Trasov: **Berliner Bilder** shows work by Trasov which he executes outdoors by using fire and smoke, always controlled, but an important part of making these paintings—not a performance but “a private act of making public art.” The illusionistic paintings are muted, subtle and beautifully produced in this handsome book. Included is biography, chronology, exhibitions, performances, catalogs, publications.

Michael Morris: **Pret-a-Porter** reveals photographs of young male figures and wash paintings of young male bodies, done with great hedonism and sensuality. The young men seek to be admired. There are black and white and color photographs juxtaposed on a vertical plane, making the book a celebration. Complete biography, chronology and publications.

Morris/Trasov: **Video-Narcissus** shows how these two Canadian artists work as if they were writing fragments of an intimate and emotional journal, full of rhythm and humor. **Video-Narcissus** is a video cassette, a video novel started in Canada and completed in Berlin. Divided into Video-Narcissus, Friends, Soviet Onion (dedicated to Egon Schiele and D. H. Lawrence) and much more. There is a video bibliography, video viewings, and videography for these two founders of Western Front Society in Vancouver, who now reside in Berlin.

Thirty Five Years/One Week by Linn Underhill traces the death of the author's sister by strong visuals and typewritten words emanating from a typewriter on a cluttered desk, a way of the author's working out this loss in her mind and in her soul. Past is remembered through photography, family snapshots, and the present is brought into focus with a

rhythm of images and words that is life in the fast lane slowing down, making the author realize the depth of the relationship, the feats and foibles, and an honest consideration of the end, death. 88 pages, \$10.00 softbound. From Visual Studies Workshop Press, 31 Prince St., Rochester, NY 14607.

An Outline of the Artist's Own Notes on the Structure and Meaning of Clues to Myself by Barbara Rosenthal is the first pamphlet I know available to the public that analyzes an artist's book by the artist himself or herself. Here, the author divides the book into sections reflecting separate “sources of artistic insight” and interprets all photos and writings in terms of these sources to reveal Rosenthal's philosophy of the relationship between art and artist. The booklet is to accompany **Clues to Myself**, a publication of Visual Studies Workshop Press, available from many bookshops and VSW for \$5.95.

Vogue Patterns by Carol Stetser includes 16 color Xerox prints enclosed in a color Xerox 100% rag envelope with a hand-drawn tissue paper pattern. The work is exquisite collage work emphasizing woman and fashion and style, in 5½ x 8½ inch prints. This is obviously a limited edition and costs \$49.00 from Padma Press, P.O. Box 56, Oatman, AZ 86433.

He Hustled Me like a Broad While I Dreamed of Gustave Flaubert is a signed, limited edition (50) work by Janet Braun-Reinitz done in black and white Xerox hand-colored in a fanfold portfolio.

How Dare You Not Tell Me That an Empty Bed of Roses is an Angry Place. . . uses the same fanfold format in black and white Xerox with handcoloring and is a powerful statement. The two books work against and with each other—as sculpture, as books, as innuendos and insinuations that go far beyond the words involved. \$10.00 each from Artworks and from 222 E. Falls St., Ithaca, NY 14850.

Looking at a Group of Buildings in Ireland by Tony Rickaby (Orchard Gallery, Orchard St., Londonderry, No. Ireland, 1981) is a contemplation of Ballyfarnon and its built environment in relationship to the growing nationalism, weather, Church, British Colonialism, or Ireland's rapid change from an agricultural to an industrialized society. The political situation in Northern Ireland certainly is implicated in this contemplation and the book itself remains a socio-political statement by the artist.

Ida Applebroog is once again doing performances via book-works with **I Mean It, So?** and **A Performance**. Available from the artist, 491 Broadway, New York, NY 10012.

A History of the Bossa Nova by Simon Penny, subtitled “An Interpretation of the Almeida Text” with the animal aspect, the vegetal aspect, the dual nature, the etheric and the union of heaven and earth as subtitles for chapters in this booklet give you an idea of the “seriousness” of this \$3.00 booklet from Simon Penny, c/o 12 Poole St., Longueville, N.S.W. 2066, Australia.

Small Object, by Amanda Holt, was first made for the Small Object Exhibition at the Sydney College of the Arts. The purpose of the artist was to deal with the objectification of women, particularly small women. She used her friend, Joy,

as the subject, taking the photographs from the top of a slide in a park. The images are small, seen from on high and the eyes of the subject cannot be seen until the last frame. Each page (photo) is accompanied by clichéd statements, phrases dealing with comments about small women, in a finely made spiral-bound book. The artist-photographer finds the book a facile medium for the photographic image, and so do the viewer-readers. \$6.95 from Amanda Holt, 4/14 Arundel St., Glebe 2037, Australia.

Windows by H. Terry Braunstein takes the viewer-reader on a fascinating trip through photo-montage, made up of collaged photographs—photographs made from diverse elements in the tradition of Moholy-Nagy and the Russian Constructivists. Thus, included into book form, we get a progression of images that is cinematic and oftentimes the double-page spreads although truly single pages juxtapose imagery and meanings. The book is handsomely produced at the Visual Studies Workshop Press.

What becomes fascinating with this book is that one's reactions are colored by one's experience, one's reading into the photomontages layers of meaning depend upon one's ideas that one brings to the nature of perception. What we have is different from Braunstein's notebooks, which are precisely scissored collage pages, with material taken from magazines. The gathering-in of imagery becomes a remarkable process for the artist, and the page becomes layered meanings because of the time it takes to put the images together. In her unique notebooks, Braunstein creates a heavy 3-D feeling; on the printed page, the collage feeling flattens to a montage. That is important for perception, whether trained or simply natural response.

Available from Bookworks in Washington, DC, Artworks, the VSW Bookshop, and many more outlets or from the William Blake Press, 140 Tennessee Ave., N.E., Washington, DC 20002.

Playfulness Works by Ruth Laxson is a group of intaglio prints which have been put together between clear plastic covers and handsewn. Each print has an overlay of translucent paper upon which a statement (almost like a poem) has been typeset sometimes even in a playful way. The book text and prints were made by the artist, P.O. Box 9731, Atlanta, GA 30319. A superior work of art, a limited edition bookwork. Edition of 12.

Confirmation by Allan D. Coleman represents a pilgrimage to the grave of saxophonist Charlie Parker. Although the original print is somewhat blurry, it is straightforward documentation done from drugstore prints. As the prints are repeated from the same negatives, the image fills with sentimentality. The photos come first, and then the text, but the text is full of energy, emotion, and the experiences of the author on the day he took the pictures, having gone to Kansas City to see the confirmation of Parker's death. Even in their separateness, the text and images become intertwined, and the bookness of the sequence of image and text makes this certainly a statement about book form for meaning, for understanding and for impact. This is the second edition of the book originally printed in 1975. Edition of 1000 copies, 48pp., 12 halftone illustrations. \$4.00 per copy (add \$1.00 for postage and handling, \$2.00 for foreign orders) to ADCO Enterprises, 465 Van Duzer St., Staten Island, NY 10304.

Thinner Reflections is a color Canon copier book in the tradition of oriental fanfold books since Byron Black, the artist, lives in Osaka. The book is sumptuous in color, and has a sequence including collaged images of flowers, food, flags and self-portraits. A beautiful technique done lovingly. Edition of 8. For more information write to Byron Black, Osaka Photographic College, 2-5-23 Sonezaki Shinchi, Kita-ku Osaka 530, Japan.

Monday Morning Movie by Barbara Cesery and Marilyn Zuckerman is a vertical fanfold which moves like the cinema, from James Cagney to World War I and a silent film of the 20s to Paul Henried and Betty Davis—all based on imagery from photographs. These are poems that express feelings and thoughts all generated by the movies—from Gilda to Mae West. Cesery is the artist and Zuckerman, the poet. Published by Street Editions. \$11.00 unsigned, \$22.00 signed.

Say! by Lynn Mandelbaum is free association, conversation, free thoughts—a typographical romp through the artist's thinking processes. You can almost pick up the book and start anywhere and still get lots out of the text. It is real, it is human, it is by a woman artist, full of doubts and full of words. 6 photographs and the cover photo illustrate thoughts, feelings, words. Mandelbaum says it all in lots of ways. \$10 signed and numbered from Street Editions, 20 Desbrosses St., New York, NY 10013.



IMPRESSIONS OF A SUMMER IN EUROPE

With apologies to no one

Thanks to the Dutch Government, I received a round-trip ticket to Amsterdam 3 weeks after I returned from Australia and New Zealand. Exhausted and pressed, I wondered "why this year?", why everything at once? But why not see what the art world was presenting to the larger world.

On my first visit to Dusseldorf, mainly to visit bookmaker Axel Heibel, I saw where Beuys' shop had been changed into a punk store, and where Daniel Spoerri's restaurant used to be. But it was DRUPA, the international printing industry's exposition and exhibition which really attracted me. This event only happens every four years, and you can see why, since the equipment is a remarkable responsibility to bring from all corners of the globe. But such beautiful aesthetics—a high tech show putting on its best wares, demonstrating that there is aesthetics in industrial parts, even in machine hardware, and the skill, efficiency and management of such a large exhibition kept me awe-struck. One of the great innovations I saw was by the firm, Dai Nippon, which does 1100 screen color correction via video, and it was more than perfect. A real treat!

In Basle, we saw the art market hastily at work trying to sell, sell and sell—some with more skill than others. Met John Armleder, Maurizio Nannucci, Kretschmer & Grossmann, Regula Huegli, Jurgen Elsasser, missed Hans Sohm and Albrecht D by minutes. But the best show in town was not at the Basle Art Fair, where one day cheers went up—and going to see what that was all about, I found that one of the Italian art dealers had rented a TV monitor to see the World Cup Games and his booth was the busiest of all! And it wasn't all the new wave painters who had come up for air from subways and fences to get in the limelight. No, the best show in Basle was at the railroad station, where the restaurant owner and manager, a large and empassioned collector of Diter Rot, Emil Warmann, was showing all the works he owned of Diter Rot, from the cassette-playing work of art which he had bought two years before to placements which Rot had designed for his cafe—all exhibited in part of the cafeteria in the Bahnhof in Basle, which had been vacated for this art collection and other exhibits. The cheese was no longer smelly in the works of art, but the collection seemed to be smelling roses, the highlight of Basle for me.

One night in Dusseldorf just by chance Christo was on Berlin TV defending the wrapping of the Reichstag project before a German national television audience. His defenders, aestheticians, critics and professors, were brilliant in their defense of this critical project, which represents to Christo a very important international statement.

documenta 7, Kassel

Arriving on the Saturday just after the opening, just everyone was there, but instead of looking at art, they were holding court at Cafe Paulus, the center of social and political activity, for just as Basle represented the art market, Kassel represented to me art politics. Before I had time to breathe, I bumped into a tired Marcia Tucker, just off the plane; Gary Laskin, mail artist, who had been travelling through Europe, as well as Eric Orr, James Lee Byars, the editor of *Parachute*, Walther Konig, Katarina Sieverding, Anne Lewis (head of

the Visual Arts Board, Sydney) Monty Cantsin, Peter Below, Marjan Susovski from Yugoslavia, Joan Jonas, Claes Oldenburg, Bill Furlong from Audio Arts, Fred Eversley, Helyn Goldenberg from Chicago, and of course, Roland Reiss, John Baldessari, Jill Scott, Martha Rosler, and of course, Rudi Fuchs himself, the director of this year's 100-Day War.

To tell you the truth, I was offended by about 80% of the painting—for this was a painting show and many of us felt the lack of sculpture, performance, video and alot more. But I felt very proud—almost chauvinistic—because the Californians really looked good, and everyone is still talking about the strength of the California artists on this international scale. To be sure, there were some fine Italians (Merz and Paolini), and the Germans abounded with painting of all kinds, but the best show in all of the documenta was intense tranquillity of Marina and Ulay's homage to Australia performance at the top of the Orangerie. They have since returned every 6 weeks to continue the performance, but friends have told me that their spirit, their presence, is very much felt in that space even when they are not meditating for 7 hours a day seated at a table.

Yes, of the 52 American artists (the largest number of artists from any country), each one of them seemed to rise to the occasion and either create a better image than ever before or just look honestly good! The 100-Day War between Germany and the United States seemed to be part of every article and conversation, but the tug of war I just didn't feel. Perhaps it was a curators' war, but the curators rose to the occasion and some of the installations were better works of art than the art the curators had to deal with. In other words, some of the installations were truly inspired.

As far as our token video installation, if I never see another Wonder Woman tape again by Dara Birnbaum, I'll be very happy. I've seen her in San Francisco, in Amsterdam and in Kassel, and I hope she changes her material.

EPHEMERA & THE OTHER DOKUMENTA

Believe it or not, the ephemera which one could find on the grass, on the sidewalks, and in the gardens were better than some of the works of art. Herein are a few, just to understand that some of our alternative artists such as Wulle Konsumkunst from Cologne, Jurgen Olbrich from Kassel and a few more, who wish to remain nameless.



UBBEBODA

By the way, it was told to me that Rudi Fuchs was crowned Emperor of Art by Joseph Beuys at the opening press conference, so that should tell you something about documenta 7. But don't knock it, since the very heavy, two-volume set of catalogs from documenta 7 contains four outside contributions by "poets" such as Goethe, Holderlin, T. S. Eliot and Jorge Luis Borges—all influences, we are sure, on Rudi Fuchs, who is quite a writer and poet himself.

And then there was the other documenta, the one that Jurgen Olbrich is holding in his artspace-living space on Kunoldstr. 34. During the 100 days there will be 100 artists exhibiting, starting at 4 p.m. each day. The archive-box in the space includes the works and documents of all the artists. The boxes can be opened and the visitors are able to look at the contents. In addition, there is a constant slide show, rubber-stamp workshop, and audio corner. The catalog for this show has already been printed, and although not as hefty as the official dokumenta catalog, it is truly a work of art. There is even a ditty-bag which contains surprise works of art from various artists during the course of the exhibition. Compliments to the Olbrichs for all they have done for the alternative!

FASHION MODA

Under the organization of Jenny Holzer and Stefan Eins, the Fashion Moda store sold T-shirts produced for this occasion, a wide variety of small sculpture, posters, knick-knacks, and fashion items. Prices ranged from 50 cents to \$200. The effort harked back to Claes Oldenburg's Store, the Fluxus store, the stores organized by CoLab in the Times Square show. Some of the artists represented were Joseph Beuys, Sari Dienes, Stefan Eins, Keith Haring, Jenny Holzer, Joe Lewis, Ginny Lloyd, Joseph Nechvatal, Claes Oldenburg, Judy Rifka, Christy Rupp, Toxic and many more.

UMBRELLAS EVERYWHERE

My discoveries of umbrella shops, used and abused umbrellas as well as umbrella symbols and postcards were a big surprise. In fact, I met a fellow umbrella collector, so the trip to Nancy was really wonderful. In the course of the year, I will be sharing with you some of my discoveries. And I've found a collection of chromolithographs that document the history of umbrellas (from a meat extract advertiser, no more no less), as well as some very early postcards from France, as well as a collection of umbrella pins. In Kassel, for instance, believe me by chance, I happened on this umbrella shop, C. Fischer, founded in 1873, in which the window exhibited the owner's homage to dokumenta 7, a black blown-out umbrella in a black hand. Now the owner has written me that he is so delighted with his artistic endeavors that he will continue to do "umbart" in his window.

I also found the oldest umbrella shop in Paris, founded in 1834, on Boulevard St.-Germain, and another one in Cologne.

MUNCHENGLADBACH'S NEW MUSEUM

Just by chance, I heard about this opening, and so several of us left Kassel for Munchengladbach to celebrate the opening of this magnificent monument to art bureaucracy, which houses one of the great contemporary art collections. Every major museum director, critic and artist was there, including



Joseph Beuys, Claes Oldenburg, George Brecht, critic Germano Celant, and many more. We all converged past the Polizei and the police dogs (of which there were an abundance) to listen to speeches we could not understand, and then see a collection that is rich and full and includes everyone from Flavin to Filliou, from Brecht to Rauschenberg, and everything in-between. The early Warhol shoe paintings were a joy to see. Joseph Beuys also performed at the reception by signing the shirt of one of the city's dignitaries—all done for the pleasure of contemporary art.

ON THE WAY TO AMSTERDAM

A visit to Walther König's new bookshop and his postcard shop, which is at his old location, proved to me that König has an abundance of energy. He was working weekends at dokumenta at his bookshop there, and then returning to Cologne to attend to his business 5 days a week. He has now gone into publishing postcards, among which are the works from dokumenta 7, but the collection thus far includes more than 500 published postcards. He has also published the postcards of the new museum at Munchengladbach.

When I was in Tasmania, I missed Jeff Parr, the head of the Tasmania College of Art, because he was in Europe on a sabbatical. Well, I met him in Munchengladbach, and we trained together from Cologne to Amsterdam, so it was a treat.

AMSTERDAM & HOLLAND

The Stedelijk was very busy with its fine summer retrospective of its own activities and the past 20 years in the contemporary art scene, called the 60/80 Show. As a complement to it were a series of films (I saw the early Fluxus films, as well as the latest film on Oldenburg done by his wife) and performances and workshops.

The first day in the Stedelijk, I met by chance Henk Fakeldij of Utrecht, who had done an umbrella wall in my honor in Utrecht, a mail art piece which was stolen! And then met Nan Hoover, video artist extraordinaire, saw Dick Higgins' book show at Galerie A organized by Harry Ruhe (whose profile will appear at a later date). I also saw two consecutive performances of Laurie Anderson in Amsterdam as part of the Holland Festival.

I had the great surprise of finding out that Henryk Gajewski was not in Maastricht but in Amsterdam, so during my 5 weeks in Amsterdam, I saw a great deal of Henryk, a man right now without a country, whose passport was a one-way ticket out of Poland, and who now is seeking a new life, but still without proper papers.

This summer I watched the American dollar grow stronger during the course of the weeks. It seemed so strange

when I knew unemployment was growing in Europe, and the economy was so difficult for the people in every country that I visited. The Europeans I met were blaming all us Americans for Reaganomics, blaming us for electing the man in the White House, blaming us for their bleak outlook. Later in the summer, I felt that the President had lost all of Europe with its blatant embargo due to the Soviet pipeline.

And this time I realized how much we take the common things for granted in the States—like a functioning telephone, one that does not cost very much, or postage that is not a king's ransom. Yes, Virginia, the mail costs a great deal of money in Europe, even though the postal systems of France, Holland and Germany are so very efficient and fast. And phone calls (interurban and long-distance) are also very much more than anything we have to pay—up to this writing—in the States.

From the outset in Amsterdam, I found a special energy among a group of artists who had occupied a building, squatted it, and fixed it up for alternative art installations and performances. Some of the group had been in San Francisco and were influenced by Art Dreco and the Xerox movement in the Bay Area, and returned to organize energetic installations, paintings, sculpture, performances both visual and musical, and right there in the middle of the city, on Spuistraat. At any rate, over the two months I was in and out of Holland, it grew to be exciting and more inviting each time you entered, for Aorta was constantly changing, always for the better.

Staying in a place for a while made it inviting to interview bookmakers, book collectors and dealers, visit people who lived on houseboats, people who lived in squattered houses, and all of this will be profiled in later issues of this newsletter. I really felt I was on a fact-finding mission not only for umbrellas, but for artists who publish.

PICASSO, POLAND & PARIS

During this long, hot summer in Europe, even Amsterdam was not spared from the heat. Little rain or clouds left one breathless for a change. On to France, the heat caught up with me even more. In Nancy, however, I saw teletext at work at every corner with announcements about cultural events, parking, and it floored me! Even at the train station, at each track, there was a monitor showing the route of each train in computer graphics.

In Paris, I met people who made bookworks, who collected and showed them in a gallery. More about that later. And the best exhibition of the summer was Jacqueline Picasso's collection of Picassos at the Centre Culturel du Marais and it was a great treat! The exchange show between Polish and American artists was also fascinating, although the Museum was just too hot to endure the art.

DEATH OR DEARTH IN VENICE

From Paris to Italy, I contracted a terrible flu. So my stay in Italy was not as long as I had wanted, but I did get to visit with Bruno Talpo in Bergamo, on my way to Venice to finally meet the Galantais from Budapest. We luckily stayed in the same place and shared art, meetings, Europe and the rest. If it hadn't been for my Hungarian friends, I might not have gone to Venice, since all reports about the

Biennale were not good. Well, after seeing the Venice Biennale, I must concur with all the other critics, but add only one thing: I believe that the Venice Biennale should die, should just be dissipated, since it is a waste of time and money. Except for Diter Rot's 30 projectors in the Swiss Pavilion, the Japanese Pavilion with its 3 brilliant artists, Helena Almeida whose performance documentation filled the small Portuguese pavilion, Smithsonian for the U.S., the now dead Hungarian sculptor Erzsebet Schaar, the rest of the show really was a shame. Tomaso Trini divided Space and Time—I didn't know you could in the visual arts—and the best show in the Magazzini del Sale was the adjacent warehouse where a gentleman was repairing one of the boats and it was much more interesting than the art in the Magazzini del Sale. The best work was one by Sergio Pacini, a four-columned black marble monolith, each one incised in gold with one word: Art - Is - A - Business! Yes, that was what the art scene in Europe was like this year—big business—and as Lawrence Weiner says, "Context Without Content!"

ART NETWORK

Art Network addresses social and political issues within the visual arts.

Art Network (7) 1982, 64pp includes: The 'Eureka!' shows of Australian artists work at ICA and Serpentine Galleries, London by Stuart Morgan, 4th Biennale of Sydney by Maggie Gilchrist, Los Angeles a Cultural Awakening by Leon Parroissien, 8th Mildura Sculpture Triennial by Ken Scarlett. *Current issue.*

Art Network (2) 1980, 80pp includes: Photography and Politics — The English Situation by Terry Smith; Workers Intervention and Creativity by Ian Burn; Venice Biennale; Artworkers Union; Performance Art Supplement; Margaret Preston by Ann Stephen. Art Network (3/4) 1981, 80pp includes: Robert Hughes by Denise McGrath; The Lovely Motherhood Show by Jenny Boulton and Ailsa Maxwell; A New Spirit in Painting? by Terry Smith; Australian Perspecta 1981 by Betty Kelly; Did You See the Koala Bears with the Machine Guns? by Janine Burke.

Art Network (5) 1982, 80pp includes: What Art Is by Donald Brook; Westkunst by Leon Parroissien; Beyond Social Concern by Helen Grace; Work In Progress, photo sequence by Canadians Carol Conde and Karl Beveridge with text by Nigel Lendon; Socially Engaged and Community Arts Supplement.

Art Network (6) 1982, 64pp includes: New Music Supplement (with 12min Flexidisc); Notes Toward a Post Mortem of the 4th Sydney Biennale by Terence Maloon; Remarks on Heartfield, Montage and the Forces of History by Charles Merewether.

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