

## MAIL ART NEWS

There is a crisis in Romania with regard to the postal rates, which have gone up five times, from 8 lei to 45 lei! As a result, many Rumanian mail artists have been forced to stop mail art correspondence, because stamps are so expensive. At least, word comes that they are healthy, are not starving, awaiting for the spring with a kind of peace in their hearts. For more information, or to make Vincze Ferenc Gyorgy's spring truly joyful, write to him at str. Hunedoara no. 30/23, 4300 Tirgu-Mures, jud. Mures R. Romania.

The U.S. Postal Service, starting on 1 May, is making 29-cent stamped envelopes with recycled paper. Peel-off stamps are now redesigned and printed on biodegradable plastic film, and the Postal Service is experimenting with water-based inks that will not contaminate paper heading for recycling.

Although not a typical mail art collection, Loyola Marymount University in Los Angeles has one of the largest postcard collections in existence--more than 1 million, dating from the 1860s. 25,00 of them are on Los Angeles, and not all are made of paper. Some are stamped on leather or tin and even grass. A few are hand-painted, all from a private collection owned by Werner von Boltensern, a photographer and world famous deltiologist (i.e., postcard collector), who moved to Los Angeles from Los Angeles and founded the International Postcard Collectors Association.

**Imagery in Motion: Exhibition of Prison Envelopes** was held in Long Beach in March, in which prisoners had done pencil drawings on large manila envelopes. There were some in the recent **Freedom** mail art show at the Armory of the Arts in Pasadena.

**La Posta in Gioco: International Exhibition of Mail Art, 2nd enlarged edition**, was held at the Galleria Comunale d'Arte, Cagliari, Sardegna from 20 December 1991 to 15 January 1992. A round-table discussion on "Mail Art and New Communication" was held on January 15.

An exhibition **Ree-Vision: Fee-mail Art Exhibition** was on exhibition at the Women's Caucus for Art 20th Annual Conference in Chicago, February 1992. A xerox catalog included lists of 149 artists who sent in 230 works that were 2 x 2 x 2". Entries came from 20 states and the District of Columbia ranging from photography, collage, painting, handmade paper, color Xerox, drawing, fiber, clay, plaster, glass and book arts. The catalog had a sewn binding and some color copy illustrations.

**ARTline** is a copy art publication, in which participants send in 100 copies of a work and it is distributed to various people beyond those who participate. Each participant is listed in the issue which comes out three times annually. The cost of each issue is \$6.50. The theme for Issue no. 5 is "Uncle Sam, Big Brother, and other Weird Relatives." The deadline was 15 April. For more information, contact Frank Thomason, 17 Pine Dale Rd., Asheville, NC 28805.

**The International Shadows Project**, Milwaukee 1990, organized by Karl Young as a memorial to those who died in the first nuclear holocaust, 6 August 1945, and a call for the abolition of all nuclear weapons everywhere, a mail art project, is documented in a catalog published by Woodland Pattern Book Center, and distributed by Printed Matter for \$1.00. Write to Printed Matter, 77 Wooster St., New York, NY 10012.

**In Transit**, an exhibit of art works from 3 continents, is having its American debut at the Momentum Gallery, 34 N. Palm St., Ventura, CA 92001 through 9 May. It includes 200 books created by artists from Germany, Japan, Italy and America, sponsored by **Art Works, Art/Life, Eins Von Hundert** and **Arte Postale**.

The **Artpool Art Research Center** has started activity in Budapest. Special collections are: Artistamp Museum, Collection of Bookworks, Postcard Box, Slide Bank, Video Archive, and Audio Archive, which will be on Hungarian TV and radio channels. The archive is in a special room in alphabetical order. Duplicates of catalogs and reviews are displayed on open shelves. The next exhibition will be devoted to Copy Culture, and will open on 25 May. A Decentralized Mail Art Congress will be held at Artpool in Budapest, 24 - 26 August 1992 on Fax & Sound Art via telephone. Write if you are interested in participating. Write to Artpool Research Center, H-1277 Budapest 23, Box/Pl. 52.

## EXHIBITIONS

**Art-Dump**. A Joint project of Oxcart Marphologna & SFC. No art refused. Scavenging welcome. Postmodern Postdogmatists. Affirmed by critical and popular support at the Art-Expo in Osaka, Japan, and scholarly recognition in the International Art Press. Under the dome of night we use burning literature from Art-Strike to ignite pyres of Art-Dump art, submitted to us from supporters world-wide. We burn both Art & Art Strike, entwined and inseparable; send your fuel and help illuminate alternatives. Send art, donations, inquiries or orders to Box 147, Stn. J, Toronto, Ont., Canada M4J 4X8.

**Rodoid Koyott**: a fresh and French mail-art association is born. Put your mind in transparency (any artistic creation is welcome). Send it in a transparent envelope to: Rodoid Koyott, c/o Pakoune Chapelain, 20 rue de la République, 25000 Besançon, France.

**The Third Dimension, and Beyond**. Medium and size open. However, use of rubber stamps would be greatly appreciated. No returns. Documentation. **Deadline: 2 November 1992, 4:45 p.m.**

Show will be on public display at the Stamping Grounds rubberstamp store. Send work to: 3-D + Mail Art Show, The Stamping Grounds, 228 W. Fourth, Royal Oak, MI 48067.

**Trash Project**. Media and size free. Documentation to all. **Deadline: 1 January 2000**. Send to Mail Art Archive, Matteo Cagnola, Viale Diaz n. 19, 21052 Busto Arsizio (Varese), Italy.

**Mail Boxes: Mail Art.** Kentucky designed and crafted mailboxes await delivery of mail art. Will taken entries from now until exhibition's closing. Everything accepted, no theme. Exhibition dates: 1 June - 17 July 1992. Opening reception: 2 June 1992. Send to Mail Boxes: Mail Art, Kentucky Art & Craft Foundation, 609 West Main St., Louisville, KY 40202. Documentation to all.

**Religion and Art.** Mail Art Project. All works will be exhibited in several cities in Yugoslavia. **Deadline: 1 September 1992.** Send to Nestic Dragan, Vivlahovica 18, 31330 Priboj, Yugoslavia.

**The Secret Life of Marcel Duchamp.** Size: 21 x 15 cm. Special documentation to all participants. **Deadline: 15 July 1992.** Send to The Secret Life of Marcel Duchamp No. 5, c/o Pascal Lenoir, 37 rue de Chevrieres, 60680 Grandfresnoy, France.

**Air Mail Stickers.** Send airmail stickers from all over the world. International Mail Art Project. Send airmail stickers to Kjell Nyman, c/o Oh-Art, Box 3091, S-903 03 Umea, Sweden. No deadline.

**Who Eats Whom and Why?** Please express yourself and send back to: Angela & Henning Mittendorf, Postfach 50 03 66, D-6000 Frankfurt/M. 50, West Germany. **Deadline: 31 Dec. 1992.**

**Magic & Mystery Endless Project.** No size limits, no media limits, no fees, no returns, no jury, no deadline. Send to: Archives, c/or Fulgor C. Silvi, Via Pagino 1, 61040 Frontone (PS), Italy.

**Dante Alighieri: The Divine Comedy.** Any size, any medium, no returns, documentation to all. Send to Giovanni Strada, c.p. 271, 48100 Ravenna, Italy. **Deadline: 31 December 1992.**

**Mani Art.** Magazine project. Send 60 originals or 60 copies, size 21 x 15 cm. or 60 postcards. No deadline. Magazine to all participants. Upon receipt of magazine, please send postcard in return. **Mani Art** is not sold nor can it be bought. Send to Pascal Lenoir, 37 rue de Chevrieres, 60680 Graandfresnoy, France.

**Thematic Compilation Tape Exchange.** Pudding songs, train songs, chicken songs, mad songs, etc. wanted for exchange. Every conceivable subject considered. List to all participants. Send to A.1. Waste Paper Co. Ltd., 71 Lambeth Walk, London SE11, England.

**Round Project.** Your biological necessity to express yourself and create is what concerns our physiological need to express ourselves to create. Any subject, any medium, any size. **Deadline: 1 May 1992.** Show at Networker Congress, Vada (Livorno), 24 May 1992. 2 works please! Send to Raimondo del Prete, Via S. D'Acquisto 2, 57026 Rosignano Solvay (LI), Italy and send to Santini Franco, Via C.A. dalla Chiesa 9, 57018 Vada (LI), Italy.

**Rubber Stamp Exchange.** Continuing project of A.w. Waste Paper Co., 71 Lambeth Walk, London SE11 6DX, England. Send your old stamps and get new ones in return.

**Eccentricity.** Mail Art Project. Any size, any medium, no returns. **Deadline: 31 December 1992.** Send to Marcin Gajownik, ul. Podhalanska nr. 12/4, 34-400 Nowy Targ, Poland.

**Stickerman Project 1992.** We are collecting materials for a book about stickers and their creative use. If you know of artists who used stickers in their work, or if you have samples or documentation of very unusual stickers, or if you know anecdotes about stickers, please contact immediately. Write to Vittore Baroni, c/o The Stickerman Museum, Via Battisti 339, 55049 Viareggio, LU, Italy or Piermario Ciani, c/o The Stickerland General Register Office, Via Latisana 6, 33032 Bertiole, UD, Italy.

**Stop U.S. Blockade to Cuba.** Any medium, any size. No returns. Catalog to all participants. All works will be donated to the Uruguayan Committee of Solidarity with the Cuban People. Send to Clemente Padin, Casilla C. Central 12311, Montevideo, Uruguay. **Deadline: 30 June 1992.**

**Birds & Borders.** Send your mail art ideas on this subject as audio or visual for exhibition in November 1992. **Deadline: 31 October 1992.** Send audio to Rod Summers/VEC, Postbus 1051, 6201 BB Maastricht, The Netherlands. Send visuals to Ever Arts, Dr. W. 28, 4317 AB Noordgouwe, The Netherlands. Documentation to all.

**Copy the Street.** Take a transparent bag, fill it with every curious thing you find on your street and run to the next copy center to photocopy your bag (black and white, size A4). When the right time comes, you will receive news from the results of this project. Send to Art & Tal, Cesar Figueriredo, Apartado 4134, 4002 Porto Codex, Portugal. **Deadline: April 1992.**

Action Art International Mail Art Series. **Means of Control, War Mongers, Death by Corporation, Environmental Agony, Individual Politic.** All five shows will be included in a free Documentation Magazine. Please state the theme of the show you are entering. No fees, no jury, no returns, location, dates and times to be announced. Send Xeroxes, poems, letters, drawings, banners, paintings, newsclippings, graphics, photos, collages, postcards, newsletters, stories, sculptures, works on paper, or items from our culture to: Ashley Parker Owens, P.O. Box 597996, Chicago, IL 60659. **Deadline: September 1992.**

**Having a Great Time, Wish you were Here!** Mail Art Exhibit. Postcards from 4 x 6" to 8 x 10" (10 x 15cm. to 21 x 26cm.) Exhibits are planned at Tallac Historic Site, So. Lake Tahoe, CA, 14-20 August and later at Main Post Office, Carson City, Nevada, so items should be appropriate for the general public--but still fun and creative, of course! **Deadline: 4 July 1992.** Documentation to all. Send to Sagebrush Moderne, P.O. Box 488, Glenbrook, NV 89413 USA, or Darla, P.O. Box 4066, Carson City, NV 89702 USA.

**Brainstorm Mail Art Show.** List several subjects that you are interested in. Send subject list to me with your address. I will send you something that relates, in some way, to a subject on your list. Then I will send a catalog with your subjects and addresses listed. After you get the catalog, you can continue brainstorming with one another about the topics that interest you. You will know "who is into what" in this part of the mail art network. Your continued brainstorming with one another after the catalog will be the show. **Deadline: 15 May 1992.** Send to Robert Ashworth, P.O. Box 2161, Bellingham, WA 98227.

**Fifteen Minutes of Fame.** International Mail Art Exhibition. Postcard size. All work exhibited, no returns. Send work to 15 Minutes of Fame, Creative Arts Center, 47 Williams St., Pontiac, MI 48341 USA. **Deadline: 2 June 1992.**

The Disembodied Art Gallery Exhibition, Brighton, England, 1992. Decorative work on paper or card, originals or Xerox, 1 to 100 copies. Everything will be displayed in the streets of Brighton in May. In return, we will photograph the artwork in-place and document the comments from the towns' people about your artwork. We will send you a copy of this documentation at the end of the exhibition. Your pictures will be fly-posted, hung from bus-stops and distributed around shops, arcades, pubs and clubs. New work is encouraged that addresses the issue of Art not being a sacred relic to be worshipped from afar and to be sold at phenomenal prices. Curated by K. de Mendonca and M.A. Longbottom, disembodied curators. Send to 1992 Disembodied Art Gallery Exhibition, Flat 5, 65 Lansdowne Place, Hove, Sussex, BN3 1FL, England. **Deadline: 15 May 1992.**

**Peacedream - Project UNI /vers(;**, an art project about visual & experimental poetry internationally. We are assembling a world poetry. Made up of diversified thoughts and ideas. Size: 21 x 14.8 cm (A5), 100 original copies signed, any media. Theme: 500 years after Columbus. **Deadline: 12 October 1992.** No jury. One portfolio & a listing of all participants to all. Send to: Guillelmo Deisler, Thalmanplatz 12, 0-4020 Halle/Saale, Germany.

**FAX ART:** Please fax your images, texts, etc. on the subject of the earth, stone, rock and "between the Apparent and the Stubble" to Lilian A. Bell's installation, "Does God play dice? - Earth Summit and the power behind the throne." All faxes will be displayed on the table in the installation during the week of 8 - 16 May 1992. **Fax: 55-61-224-2738,** c/o Bene Fonteles, Curator, The Omame Project, National Theatre Galleries, Brasilia, Brazil.

**To the Living Memory of Five Centures of All the Indian People's Resistences.**

Any size, any media, catalog to each participant. **Deadline: 30 June 1992.** Send to Cesario Rachador, 3 rue de la Prairie, F 28190 Dangers, France.

**First International Exhibition of Mail Art in Matosinhos, Timor,** 29 May - 13 June 1992. Timor is a territory under Portuguese administration. On 7 December 1975, Timor was invaded by Indonesia. People have been subjected to house and temple searching, persecutions, deportations, imprison-

ment, torture, murder, massacres, the last one on 12 November 1991. More than 200,000 human beings have been killed in Timor--men, women and children! **Theme:** Timor or East-Timor (as it is also called). Any media, any size, no jury, no returns. All works will be exhibited. **Deadline: 18 May 1992.** Send to Expositao - Timor, Posto de Turismo, Rua Franca Junior, 1, 4450 Matosinhos, Portugal. The works will be offered to the representative in Portugal for Timor Resistance after the exhibition.

**A Celebration of Moments.** Any size, any media. **Deadline: 1 June 1992.** Send to Jacqueline Wolven, 2421 Elden Ave., #1, Costa Mesa, CA 92627-5111.

**Let's Do Lunch!** "How would your favorite star or personality take their lunch to work?" "Design and create a sandwich bag or box reflecting the style or character of a selected person." Documentation to all, no returns. **Deadline: 30 May 1992.** Send to Patrick Symesw, Ste. 149, 41-29 Main St., Flushing, NY 11355.

**Piero Manzoni's Infinite Line.** Artists are invited to send a single line traced on any material (paper, cloth, bark, etc.) with any material (ribbon, rope, neon, etc.) or drawn with anything (typewriter, fax, laser, etc.). The line may be any length, but must be sent with the signature of the artist and a certificate designating the length and materials used. The line may be delivered using any means. Lines sent from all over the world will be used to document a drawing performance of 70 km in the art museum at the finish. All strips will be returned to artists and documentation will be sent. Send or fax strip by **31 October 1992** to Ruggero Maggi, Corso Sempione 67, 20149 Milano, Italy. Fax: (02)34-91-947, and add the quotation, "Paolo Barrile - Ruggero Maggi/Linea infinita di Piero Manzoni."

**Organized Chaos!** No rejections, no returns, documentation to all. Send to Envelope Parameters, 4308 Greenwood Ave. N, Seattle, WA 98103 USA. **Deadline: 30 August 1992.**

**Columbus Didn't Discover America Project.** Will you be celebrating on 12 October 1992 or will you be mourning? Was it a "discovery" or an "invasion"? Documentation to all. Send to Doewa Art, Pamelsestraat 4975, 1770 Liedekerck, Belgium. **Deadline: 12 September 1992.**

Cristoforo Colombo and Lieutenant Columbo. Any medium, any size. No returns. **Deadline: 12 October 1992.** Send to Simone Fagioli, Mail Art Project Columbus, Via Tasso 2, 51100 Pistoia, Italy.

**The Mental Zoo.** Any media, any size, documentation to all, no juries, no prizes, no returns. Send to Larry Esquire, 13211 NE 195th St., Woodinville, WA 98072. **Deadline: 1 July 1992.**

**Images about Youth's World: sound, trends and feelings.** Exhibition 15-31 October 1992. Any size, any medium, documentation to all. Send to La Testata, Piazza del Popolo 2, 52100, Arezzo, Italy. **Deadline: 30 July 1992.**

**Blasphemy & Heresy and Lust for Life.** Any format, including print, audio, video, etc. **Deadline for Blasphemy: September 1992. Deadline for Lust for Life:** No deadline. Send to Ade. L. Vice, 9 Tancred Rd., London N4 1EH, United Kingdom.

**Handwork.** Mail Art Project, any medium, any size, no deadline. Please send self-portrait photo with work. Exhibition every year in May. Documentation to all. Send to Vladimir Sutiagin, P.O. Box 179, Minsk 220 141, Russia.

**Unwanted Mail Art.** Recycle your old unwanted mail art. No matter how trivial or ephemeral we will find room for it in the archive. Send to Michael Lumb, 41 No.Hill Rd., Ipswich IP4 2PN, England.

**Peripatetic Congress 1992: Walking in the Zoo--Talking to the Elephants.** Antwerp, Belgium, Zoo, near the Central Station. **Date: 23 August 1992 at 1 p.m.(13 h.)** At the entrance of the zoo. Theme: The Role of the Networker in the zoo. Entrance fees: Adults 305 BF (ca. \$7.00 US); Children: 190 BF. To hold as many "peripatetic" congresses as possible in zoos everywhere, from Darwin to Orwell. Contact: Guy Bleus, The Administration Centre - 42.292, M.A. Archive, P.,O. Box 43, 3830 Wellen, Belgium. Tel.: (012)74.14.15. Networkers sit too much: especially archivists and administrators.

**National Postal History & Philatelic Museum will be opening in 1993 in Washington, DC, the 14th museum of the Smithsonian Institution. Located in the historic post office on Massachusetts Avenue, the National Postal Museum will display the Smithsonian's collection of 16 million objects, the world's largest collection of postal history and philately.**

The Museum is interested in receiving some examples of mail art, including exhibition catalogs, posters, brochures. Send to Victoria L. Ballard, Office Manager, National Postal History Museum, Smithsonian Institution, Washington, DC 20560.

### **EXCERPTS FROM THE ROLE OF THE NETWORKERS by Guy Bleus**

The Mail Art Network is a circuit of hundreds of networkers inventing and exploring new art media: telephone, computer, fax, rubberstamps, stickers, strikes, scents, congresses, tourism, hotels, Xerography, artists' books, administration, artistamps, etc.

Never forget that the network is a whole of "networkers", men, women and children of flesh and blood. Without human beings there is no network. The networker is always more important than the network. Always.

The first role of the networker is to be free. The role of the networker is to invent new roles for the networker. Above all, the networkers or mail artist has a social function. If your child is hungry, stop networking and take care of your descendant. Art is not necessary, it is a luxury. Luxuries can become necessary, which means decadence. Don't blame a networker for not answering your (electronic) mail. S/he has her/his motives. Networking is the art of giving and receiving. Sometimes you'll give more than you'll receive (and vice

### **MAIL ART REVIEW**

**Mail Art: An Annotated Bibliography** by John Held, Jr. (Metuchen, NJ, Scarecrow Press, 1991, \$57.50) is indeed a tribute to a librarian's uncanny perseverance in documenting An unstructured movement which has been active for the past 30 years. But this remarkable bibliography is much more than a documentation of mail art in books, artists' books, book essays, mainstream magazines, alternative magazines, mail art magazines, newspapers, catalog essays and much more.

It is the dedicated work of a compulsive to publish sources from 36 countries with 200 "spies" around the world, snooping around and gathering material for him.

Using people in the network was a wise move, for the bibliography truly became "international" and representative of the activity of mail art, the direct descendant of such movements as Dada, Futurism, New Realism, and Fluxus. With over 2,000 sources of information, many of which are ephemeral, the annotations contribute greatly to the appreciation of a movement which not only has been international in scope, but has generated more interest as the public has learned to see it and love it.

The virtue of being a working artist and a librarian allowed the author to participate in person with many of the mail artists who helped create this bibliography. The "eternal network" really works, and with new technologies, the richness of this medium can be seen in allusions to audio art, rubber stamp art, artist's postage stamps, photocopy art, visual poetry, fax art, computer art, and much more.

The **Mail Art Bibliography**, obviously, will not always be used by mail artists, but by researchers who will find a new block of research on a little known art form. And perhaps, cultural historians and social historians will also see the need to assess the value of mail art in times of political and social upheaval. And maybe mail artists who can afford the book will keep it on the shelf to show that someone cared and made them historical, but only if their name is included in it.

versa). Sending mail art is "asking" for an answer. It doesn't mean "claiming" an answer.

The Eternal Network is a spontaneous theater. There are no actors, there is no public. It is the action and the event that have significance.

A Mail Artist must never suffer from an orthodox monetary principle: the incompatibility of mail art and money. If a networker wants to sell mail art, he or she may sell it (or burn it), because it's his or her property. But one may never do mail art at the cost of other networkers. The thesis that "only networkers have the right to sell mail art" is a relevant issue.

The networker's place of residence is the center of the world. Mail art is decentralized art and communication. The center of the communicative power is the address of the networker at that specific moment. There is only a metaphorical center.

The network is the medium, the networker is the message.

The original form of **Dissolution** was a series of concrete pages with a concrete cover interleaved with black and white photographs. The paperback book has the same ethereal, smoky, out-of-focus gesture of the St. Francis fountain, an incorporeal feeling to the image of the saint and a smoky kind of atmosphere around the whole image. There is a generous kind of texture in each photograph, each one different, each one ephemeral in feeling. Available at Printed Matter or directly from the artist at 125 Stanton St. #3, New York NY 10002.

**Distributed Art Publishers (D.A.P.)** is the source of many new titles, some of which would never have been seen by North American readers without the auspices of this exciting new distributor.

They are located at 636 Broadway, Rm. 1208, New York, NY 10012. They also have a catalog, but here are some of their titles:

**Counting: 3 2 8 7 7 1 8-3 3 1 1 0 0 3** by Jonathan Borofsky is a tribute to an artist's obsession, one which launched him on the walls of galleries in Los Angeles. So, not only is this book the "act" of counting, it is also the them of Borofsky's art. One would more than likely feel this is one aspect of the journals of the artist, the other being his dreambooks. With the act of counting, the artist shows us how we live the passage of time as the concrete "timed" experience of work.

Having begun to count in 1969 with the number "1", after giving up making "art objects", he resumed the art making in 1971, signing his finished works with the number he had reached in his continuing counting process that day.

As the counting has continued, his reputation has grown with especially his "Hammering Man", who stands for "the worker" in all of us. So, too, his "Heartlight" sculptures contain a digital recording of his own heart beat. Through sequential numbering, he makes the passing of time comprehensible. Not only symbol, the counting is a real expression of his work. Thus, this book represents an abstract biography, in which all his drawings, paintings, sculptures are registered with a number recording its place within his personalized system of time.

The jacket shows photographs of his work, the pages of the book are numbers (black) on white pages. An abstract red sheet divides the book, a page which is full of light and corporeal forms, a page which speaks chapters. Published by Portikus Frankfurt Am Main and Verlag Walther Konig in Cologne. \$40.00

**George Brecht: Notebooks** are facsimile editions of notebooks of a seminal theorist of the Fluxus movement. Born in 1924, Brecht speaks in the first three notebooks which span the years 1958 to 1959 start with the first day of John Cage's class at the New School and end with Brecht's preparations for his one-man show in New York.

On 24 June 1958, Cage teaches how he once conceived of a sound-silence opposition, but after many experiences concluded that silence was non-existent. Mind you, this was 1958, and Cage was teaching experiments of sound, Morton Feldman was lecturing, composers such as Richard Maxfield, Bruno Maderna and Christian Wolff are included in the lecture on "electronic music", where the definition stands for music composed for the loudspeaker.

There are exercises which create "confetti music" of "gamelan" music, color-coded sounds, as well as Korean music exercises. The notes are written clearly, mostly in outline or in diagrams, and are in sequential dates.

Citations lead one to **Transformations**, vol. 1, #3, where 4 musicians at work are Cage, Wolff, Feldman and Boulez. Note says "Get it at Wittenborn". (How easy it was in the 1950s!) Then there are notes about Cage, Kaprow, Brecht, Addis, Al or Bob as performers for "8 Lights". Earl Brown and Stockhausen are compared.

Included in the class which began on 24 June 1958 were George Brecht, Steve Addiss, Al Hansen, Dick Higgins, Scott Hyde, Allan Kaprow, Jackson Mac Low, Florence Tarlow. Among the occasional visitors were Jim Dine, Harvey Gross, Al Kouzel, George Segal, Larry Poons. Projects were worked on individually at home, brought back to class and performed--mostly once a week by each student.

There are pages which have taped clippings which refer to new transistors, or pushbutton switches, or setting up a laboratory with Robert Watt and Allan Kaprow. Allusions to literature or essays or musical compositions are explained in myriad of notes at the back of each notebook, where the artist himself was there to annotate his own notes.

There are drafts for articles, such as one on John Cage, called "John Cage and the Modern World View: Space, Time and Causality" which he never completed, as there are programs of concerts in which John Cage was guest composer or music master for Merce Cunningham's dance company. In addition, Brecht attended a lecture on Cassirer at the New School and then read Cassirer's *Myth of the States and Essay on Man* in English, although he knew German, since he lived in Germany as an 18-year old soldier. He also attended Giorgio Tagliacozzo's class, *The World of Modern Knowledge*, with the *Image of Nature* in the fall and the *Image of Man* in the spring. There are drawings by Brecht, notes, and much more.

Besides Brecht's interest in Zen, there are notes on Indian and Persian thought, allusions to exhibitions by Marcel Duchamp, a concert by David Tudor playing Wolff, Higgins and Cage, diagrams and sketches for many musical works, and here the description of "Music for 5 radios", where the students were asked to compose 4 pieces and play one. It is exciting to see the diagrams for these, since at John Cage's 75th birthday, this reviewer heard him perform a similar piece for the radio and for live performance. Amazing, since this is living history we are reading in these notebooks.

Allusions refer to Brecht's concepts for a "Television Piece", one of the first in the art of 20th century, as well as allusion's to Brecht's one-man show, "Toward Events" which was held in 1959 at the Reuben Gallery in New York City, which had a found picnic case with various objects, a dome, a found cabinet with various rearrangeable contents, and a unique set of 27 cards in a wooden box, called *Solitaire*. The **Time-Table Music** was the first score signed by Brecht in the notebooks, and the first one transcribed by typewriter. It was performed for the first time in July 1959 by members of the Cage class at the Grand Central Station, New York.

These notebooks are accompanied by an interview with the artist, as well as notes which amplify the meaning of the original notes. This is a look at Fluxus history, reproducing source material exactly. It is quite a wonderful set at \$150.00,

boxed. The next four notebooks will be out in Fall 1992, published by Verlag Walter König, Cologne.

## TWO LIMITED EDITION BOOKWORKS

**Centric** (1991) by Laura Davidson is a small square book with wooden covers and a doorknob flange. The metal behind the doorknob has an iridescence which simulates mother-of-pearl, while the spot where the handle would be has a spiral incised at the bottom of the hole. The spiral is a theme within, where linoleum prints and collaged words photocopied on drawing paper appear, the text revolving around symbolic and spiritual references to things circular and spiralled. There is magic to this book, for it is also an object, one that has been transformed into something magical and mystical. Edition of 13. \$250.00.

**Inner Workings** (1992) is a square book with wooden covers adorned with machine gears, pocket watch faces, hardware, keys and inner workings of wristwatches. Inside, there are prints and collaged images and words copied onto drawing paper. Embossed onto the pages are statements about Time. The text, both printed and stamped, is concerned with the internal concepts and symbols of time.

Another book object mingled with philosophical and symbolic ideas of time. Edition of 20. \$300.00.

Both are available from Laura Davidson, 215 A St., 5th flr., Boston, MA 02210.

## COURSES

**Artists' Books: A Workshop** was taught by Carl Heyward in San Francisco on 15 February.

**Artists Book Works** held several courses in March including limp vellum workshop, **Artists' Books from the Inside Out** by Sas Colby, **Suminagashi: Japanese Marbling** by Barbara Lazarus Metz, paste papers, marbling, boxmaking. **Artists Book Works**, 1422 West Irving Park Road, Chicago, IL 60613.

**School of the Art Institute of Chicago** is celebrating its 125th Anniversary with exhibitions of recent works on paper by 78 living alumni, an exhibition of paintings from 12 distinguished living alumni, among other events.

**Woodcut Printmaking & Japanese Papermaking in Florence, Italy** with Margaret Prentice. 200 July-07 August. Santa Reparata Graphic Art Center. Limit: 12 students. For complete information, write to Margaret Prentice, Dept. of Fine & Applied Arts, Lawrence Hall, University of Oregon, Eugene, OR 97403.

**Thinking in Things: Altered Books/Book Objects** was an eight session workshop led by Leslie Fedorchuk at Woodland Pattern Book Center in Milwaukee.

**Anderson Ranch Arts Center**, P.O. Box 5598, Snowmass Village, CO 81615 has included courses this summer of 1992 by Susan E. King on developing ideas for artists' books, by Jamie Kamph on fine bookbinding. For more information, write or phone (303)923-3181 or fax: (303)923-3871.

