

ARTIST BOOKS

NEWS

1st Artistbook International (1er Salon International du Livre d'Artiste) will be held at the Hotel Inter-Continental in Paris, 3 rue de Castiglione 75001 Paris 2 - 4 December from noon to 7 p.m. A central exhibition of Illustrated Books by Henri Matisse will be featured, along with the participation of many galleries such as Arion Press (US), Book Works (UK), Coracle Press (UK), Grenfell Press (US), Hine Editions (US), Imschoot uitgevers (Belgium), Kaldewey Press (US), Yvon Lambert (France), Petersburg Press (US), Edicions T. (Spain). For more information, call (33)1-42-77-5894.

Read about Artist's Books in **How** for June 1994, in a slick article by Steven McCarthy.

New York Press for June 22-28 had a lead article, "ReFlux Action: Where the Avant-garde is history" by John Strausbaugh featuring ReFlux Editions products created by Barbara Moore in New York City. The article encapsulates a personal history of Fluxus from Moore's point of view and emphasizes the importance of the artifacts and Fluxus works which she sells through a gallery in New York City.

Nancy Princenthal writes about Rosemarie Trockel's **Jedes Tier ist eine Kunstlerin** (Every Animal is a "female" artist), her first bookwork. A lengthy essay, the text analyzes the whole book, as well as putting into perspective this work in all of Trockel's previous work appears in **Print Collector's Newsletter** for July-August 1994.

Ann Fessler had an installation, **Art History Lesson**, at the Houston Center for Photography from 9 September - 23 October. The installation confronted the familiar, authoritative discourse in art history through the re-contextualization of details from paintings, such as Poussin's **Rape of the Sabine Women** and Ruben's **Rape of the Daughters of Leucippus**. She refers to Janson's **History of Art** and Frederick Hart's **Art: A History of Painting, Sculpture, Architecture**. Accompanying the installation which resembles a Master-works museum gallery is her artist's book, published by the Smithsonian Institution.

Focus on Structure Conference sponsored by the Oregon Book Arts Guild, 22 - 25 June 1995 to be held at the Catlin Gabel School. Included is a lecture, one-day trade show, and an instructors' show. Three days of workshops are also included. For more

information, contact Debra Glanz, 2607 SW Custer, Portland, OR 97219. (503)244-0726.

Bookways, the quarterly journal which usually has dealt with fine press and smaller press books, is now reviewing artists' books show, such as **Millisecons to Millennia**, will have a column called "Book Spy" written by Barbara Tetenbaum, who is presently teaching at the Oregon School of Arts and Crafts; Linda Hardberger writes about her addiction of collecting artist books; Rose M. Glennon writes about her collecting artist books; an article by Tim Ely about his bindings is also included in the July 1994 issue. For more information, write to Bookways, 1906 Miriam Ave., Austin, TX 78722-1714.

Art Papers for September-October 1994 has reviews of artists' books by Jenni Lukac of Richmond, VA, including work by Joan Lyons, Tatana Kellner, "Caryl Burner, Kim Abeles and Carol Barton.

European Artists Books Publications Project is being coordinated by the University of Derby in England. The other partner institutions are Crawford College of Art & Design in Cork, Eire; Academie voor Beeldende Kunsten St. Joost in Breda, Netherlands; Staatliche Akademie der Bildenden Kunst Stuttgart in Germany; Chelsea College of Art & Design in London; with advisors: Simon Cutts and Erica Van Horn of Coracle Press, the UK. **The First Publication** is their first pamphlet, a guide of sorts to producing something in multiple form, issues to be considered, etc, to be used as a primary source for students and their teachers.

Idaho Center for the Book Newsletter has published its first issue, vol. 1, nos. 1 & 2 in October 1994. It is dedicated "...because people read t-shirts." You can imagine what this oversize one-sheet newsletter must be about. It's fun, good looking and very entertaining. Write to BSU, 1910 University Dr., Boise, ID 83725.

Rocky Mountain artists Book Winners announced. Two unusual bookworks with a political edge have been selected as winners of the first Rocky Mountain Artists and Eccentric Book Competition. **Clearcut** by Fin Rock, OR, book artist Sandra Lopez and **Citizens for a Poodle-Free Montana** by Missoula, Mont. artist Greg Leichner were selected by a panel of national judges for the competition sponsored by Boise State University's Hemingway Western Studies Center.

PUBLISHERS CATALOGS:

Boekie Woekie in Amsterdam has a new 1994-95 catalog, including books, graphics, multiples, journals and recordings, including work by Boekie Woekie, Henriette van Egten, Cornelia Hoedeman, Runa Thorkelsdottir, Jan Voss, Vossforlag, Roths' Verlag, and the collected works of Dieter Roth. Write to Boekie Woekie, Berenstraat 16, NL 1016 GH Amsterdam. Tel/fax: (20)6390507. It includes a new book by Dieter Roth: **Quick**, in an edition of 150.

Juan J. Agius: Livres & Multiples, c.p. 5243, 1211 Geneve 11, Switzerland will be issuing lists from September 1994 through June 1995, including Xerography (Collective works & Periodicals, Bookworks); Bookworks; Mail Art; Multiples and Unique Works, Magazines and Periodicals, and Fluxus in June 1995.

Womens Studio Workshop announces new releases by Amy Wilson, William Harroff, Sara Cushing and Lisa Titus as well as their new available bookworks catalog.

Wiens Laden & Verlag in Berlin has issued its 1994 catalog of almost 100 pages. Write to them at Gleditschstr. 37, D-10781 Berlin, Germany.

Burning Books Press has issued its 1995 catalog, which features hand-cut and individually assembled visual poetry chapbooks in color. Several new books have been offered, and the Press announces its new address: 1971 Rodney Dr., #102, Los Angeles, CA 90027.

Johan Deumens has issued his Catalogue no. 14 of Artists' Books, which presents for the first time a summary of available titles distributed by ARTIST Books Heerlen and related information. There is a separate price list in Dutch guilders, German marks, pounds Sterling and dollars. For more information write to P.O. Box 599, 6400 AN Heerlen, The Netherlands or phone/fax: 31-(0)45-31.56.26. There is a great deal of information in this catalog.

Some Implications of Poetry is the catalog of an exhibition which was seen at workfortheeyetodo, 152 Narrow St., London E14 8BP, England. The catalog is divided into anthologies, exhibition catalogs, individual poets/writers, other small press material, and unforgotten magazines. The works are all for sale.

Ten Years of Atlas Press, a brief history, bibliography, prospectus of the Arkhive and an appendix, celebrates ten years of Jake Tilson's efforts, published to coincide with an exhibition at workfortheeyetodo in London, 9 June - 30 July 1994. Tilson is planning to resurrect classics of the 20th century to reinterpret them for our times. Included are works by Bataille, Spoerri, and the **Dada Almanac**.

For the Voice: Sounds & silence in artists' books by Stephen Bury accompanies another exhibition at workfortheeyetodo in April-May 1994.

Sara Ranchouse Publishing: Books, Multiples and Art-at-Large has a 1994 catalog with new additions to the Detective Story series. In addition to paperbacks, Sara Ranchouse's penchant for Artists' Multiples continues with the recently published **Song Charms** by Diana Froley, as well as **Duz Magazine**. To learn more about it, send \$5.00 (refunded with first order) to Sara Ranchouse Publishing, P.O. Box 476787, Chicago, IL 60647. Beautiful catalog, but the books and multiples are even better!

Gates of Heck has a new catalog of 1994 **Heck Editions**, which include intelligent, good-humored objects and books, fashioned by people of uncommon grace, some by artists and some by persons nearly anonymous, all by those who touch language and image in a similar way. The work in this catalog is the result of several years of collaborations and joint publications by Key Gallery and Gates of Heck--the majority of them are available exclusively through this catalog. Included are works by AQUI!, Ann Fessler, Carolee Schneemann, Kay Rosen, The Tinklers, NSK (you can get your Artist's Passport here), Baldwin+Hompson, Brad McCallum, Caryl Burtner, Paul Glass Man, Mark Dion, Joe Coleman, Slave Pit of GVAR, Charles Burns, Gary Panter, Craig Pleasants, Annie Sprinkle. The catalog itself is a beautiful multiple, and for \$4.00 it can be yours from Gates of Heck, 5301 Brook Rd., Richmond, VA 23227 or phone or fax: (804)266-9422. It is a beautiful catalog!

Boise State University Publications Catalog, 1994-1995 New Titles includes new titles from cold-drill Magazine/Books, including artist books and **Missing Pages: Idaho & The Book**, an artist's exhibition catalog. For more information, write to BSU, Publications Catalog, 1910 University Dr., Boise, ID 83725.

Scripps College Press has a list of books and

broad­sides in print. Write to them at 1030 Columbia Ave., Claremont, CA 91711.

Imschoot, uitgevers has three new publications by Dan Graham & Marie-Paule MacDonald, *Wild in the Streets: The Sixties*, *Folding Public Plans* by Eran Schaerf, and *Excuse my Dust* by Sarah Seager.

Printed Matter will be holding an exhibition/sale of multiple and serial works by artists, called **Giftland III: Smart Art** during the month of December at 77 Wooster St., New York, NY.

workfortheeyetodo published a catalog, **some implications of poetry**, which covered anthologies, exhibition catalogs, individual poets and writers, small press material, and unforgotten magazines. **workfortheeyetodo** is located at 152 Narrow St., London E14 8BP and is a gem of a bookstore.

Ted Clausen gave a lecture on his work, creating personalized, symbolic sculptural pieces and bookworks on commission at the Blacksmith House, Boston on 10 November.

CALL FOR PROPOSALS: The Library Fellows of the National Museum of Women in the Arts invite women artists to submit proposals for new artist's books. Each year, the Library Fellow select one proposal and provide funding for the creation of a book.

For guidelines on submitting proposals, please send a SASE to the Library & Research Center, National Museum of Women in the Arts, 1250 New York Ave., N.W., Washington, DC 20005-3920, or contact Krystyna Wasserman, Director of the Library & Research Center, at (202)783-7364/ **Deadline: 31 December 1994.** (The 1993 deadline just passed)

CALL FOR ENTRIES: Dressing the Text: The Fine Press Artist's Book, a national juried competition and exhibition to be held **15 April - 28 May 1995.** Sponsored by the Printers' Chappel of Santa Cruz and the Art Museum of Santa Cruz County. Send for entry form, due no later than **31 December 1994.** Entry fee is \$20.00 per title, \$10.00 for each additional title. Send to The Fine Press Artists' Book, Art Museum of Santa Cruz County, 705 Front St., Santa Cruz, CA 94050 for form.

CALL FOR VISUAL POETRY: Dr. Klaus Peter Dencker, the editor of the first German anthology of Visual Poetry in 1972, **Textbilder: Visuelle Poesie International von der Antike bis zur Gegenwart** (Köln, DuMont Verlag, 1972) wants to do a worldwide encyclopedia, a handbook of visual poets around the world. If you are a visual poet, send a photograph, short biography, bibliography, a list of your exhibitions and 3 works for reproduction, as well as one or two important bibliographical items about your work. Send your material to Klaus Peter Dencker, Sieker Landstr. 77, D-22927 Grosshansdorf, Germany.

EXHIBITS

First ArtistBook International where artists, publishers, dealers and the collectors are to meet at the Inter-Continental Hotel, Paris, 2 - 4 December 1994, Noon to 7 p.m. The organizers of this Salon are Rik Gadella and Florence Loewy, and it is basically a Salon of publishers and dealers. There will be *Livres de Peintres*, *Livres de Luxe*, as well as artist books and Fluxus editions. Intended in the program are lectures and meetings with artists, writers and curators. Riva Castleman, Curator of Prints and Illustrated Books, Museum of Modern Art, New York, will be the featured speaker. For more information, write to ABI, 46 rue de Sevigne, 75003 Paris. Tel: (33)1-427-75894, fax: 447-30691.

Claire Jeanine Satin: Bookworks at Broward County Main Library, 29 April - 29 May 1994.

12 Bookworks by Satin were seen at the South Atlantic Sculpture Exhibition, South Carolina State Museum through September.

In honor of Johanna Drucker's exhibition of all his bookworks at Granary Books in New York City in June 1994, there is a Chronology of her books from 1970 - 1994 written by the artist. Entitled "**Books: 1970 to 1994**" by Johanna Drucker, Druckwerk. Available from Granary Books, 568 Broadway, New York, NY 10012.

Kate Kern: Reference Room. Drawings, Artists Books and Sculpture. Southern Ohio Museum, Portsmouth, OH, 10 June - 29 July 1994.

The Anthropomorphic Book, Book Arts Gallery, New York City, 2 July - 10 September.

The Works of edition balance: Contemporary Book

Arts from the New Germany, 16 September - 15 October 1994, Book Arts Gallery, New York City.

Books from Russia, Book Arts Gallery, New York City, 28 October - 14 December 1994.

Brazilian Book Arts, 13 January - 25 March 1995. Book Art Gallery, New York City.

The International Library Book Project, Book Art Gallery, New York City, 7 April - 17 June 1995.

Australian Artists' Books from the Graphic Investigation Workshop, Canberra School of Art, under the direction of Petr Herel, Australian Embassy, 1601 Massachusetts Ave., N.W. Washington, DC, October 1994.

Buchobjekte from 10 - 25 June and 19 July - 31 August at Galerie und Edition Hundertmark, Brüsseler Strasse 29, Köln, Germany. Included work of Hubertus, Al Hansen, Joe Jones, Milan Knizak, J.H. Kocman, John Latham, George Maciunas, Dieter Roth, Gerhard Ruhm, Takako Saito, Mieko Shiomi, Jiri Valoch, Jan Voss and others.

Denmark: Bucher, Objekte, Installationen at Neues Museum Weserburg, Bremen, 12 June - 9 October 1994, curated by Guy Schraenen.

Barbie and Beyond & Bibliophilia: Books? by Artists at Morphos Gallery, San Francisco, 12 August - 7 September 1994.

Purvis Young: Books & Works on Paper, Janet Fleisher Gallery, Philadelphia, 10 September - 8 October 1994.

Claes Oldenburg: Books and Ephemera, 1960-1994 at Printed Matter, 9 September - 15 October, curated by David Platzker. Over 60 works were included, among which was a notebook created in 1938 by the then 8-year-old Oldenburg, as well as the cardboard maquette for **Proposal for a catalogue of My Retrospective Exhibition in the Form of a Swiss Cheese Sandwich** (1969).

Black and white and read all over, new work by Tom Dowling and **Concrete Poetry: Artists' Books** at Griffin Fine Art, Costa Mesa, CA, 6 August - 8 September.

Artists' Books: Fourth Annual exhibition at William

Busta Gallery, Cleveland, OH, 22 July - 29 August.

The Unfolding Nature of Books: Artist Books by Edward H. Hutchins at Park Row Gallery, Chatham, New York, October 1994.

Milliseconds to Millennia: The Art of Time, artists' books and functional sculpture dealing with the theme of time is at the Bridwell Library, SMU, Dallas, Texas October - November 1994; January -February 1995 at the Ellipse Art Center, Arlington, VA; March-April 1995 at the Montserrat College of Art, Boston, MA; and in the 1995 summer, Sawtooth Center for the Arts in Winston-Salem, NC.

The Art of the Book '93, celebrating the Canadian Bookbinders and Book Artists Guild's 10th Anniversary, at the Triangle Gallery of Visual Arts in Calgary, 17 November - 31 December.

The Packwood Diaries: Artists' Books and Graphic Works on a Closely-Held Subject, 8 September - 1 October 1994. Comus Gallery, Portland, OR.

Artists' Books: Text, Image, Form from 25 August - 25 September at Upper Story Bookshop, Springvale, MA, included work by Leonard Baskin, Ted Clausen, Laura Davidson, Barry Moser, Marian Parry, Claire Van Vliet, among many others.

Kumi Korf, a retrospective at the Upstairs Gallery, Ithaca, New York, 13 September - 15 October 1994.

Meryl Brater: The Form of Language, Watson Gallery, Wheaton College, Norton, MA, 1 - 30 September 1994. Exhibition Catalog with essay by Susan L. Stoops.

Dorothy Iannone: From Diamonds to Hearts including bookworks, 9 September - 30 October 1994 at Galerie und Edition Hundertmark, Cologne, Germany.

Book Works Publications and Imschoot, uitgevers presented four and three new publications, respectively, at the Frankfurt Book Fair, 5 - 10 October 1994.

Tatana Kellner: Photo-Collage at Foreman Gallery, Hartwick College, Oneonta, New York, 7 October - 4 November 1994.

United Untied, a group of seven publications of artist

books, editions and multiples including Guy Schraenen, Hundertmark, Stop Over Press, Boekie Woekie, Edition Hansjorg Mayer, and Rainer Verlag curated by Skuta at Granary Books, 13 September - 22 October, New York City.

Maurizio Nannucci Editions, 1967-1994 was exhibited at the Galerie Colbert of the Bibliotheque Nationale from 28 June - 9 September, which represents the final gift to the Library including prints, artists' books, photographs, postcards, collaborative artists' publications and catalogs, multiples, as well as a neon multiple (Le Sceau de Salomon). A brochure printed by the artist accompanied the show, including the first essay of a catalogue raisonné of his total oeuvre, in collaboration with Anne Moeglin-Delcroix.

Broken rules and double crosses: An exhibition of artist books by Ken Campbell in the Salomon Room at the New York Public Library, 28 August - 30 December 1994. For information, write to Ken Campbell, 3 Gibraltar Walk, London E2 7LH, United Kingdom.

Clare Forster: Unique Books at Boulder Art Center, Boulder, CO, 5 August - 11 September 1994.

"...A new surprise...for our readers!", the second International Artists' Book Exhibition at the King St. Stephen Museum, Szekesfehervar, Hungary, 25 June - 21 August 1994.

Bound to Make Books, an exhibition of limited edition books by Angela Lorenz, 1 - 29 September 1990, Widener Memorial Library, Harvard University. Catalog printed by Stamperia Valdona with 24 color photographs available through Houghton Library, Harvard University, Cambridge, MA 02138. \$24.95.

Frontispiece: Scott McCarney, showing **Index**, a new artist's book, and **The Encyclopedia**, a unique book completed while the artist was in residence at the University of Southern Maine, 7 July - 27 August 1994, Minnesota Center for Book Arts, Minneapolis.

Mapping Knowledge: 3 Exhibitions that explore the Idea of the Book, curated by Les Bicknell, at The Minories, Colchester, England, 39 November 1994 - 8 January 1995. **Visions of Bookness** includes work of Matthew Tyson, Helen Douglas & Telfer Stokes, Victoria Bean, Janet Beckwith, Mark Pawson,

and John Cayley. **Some stuff we call book art** is a selection of over 50 bookworks that explore the many possibilities of the book as art; and **footprints in the sand**, sculptural bookworks by Les Bicknell. There is also a display of books by Bookworks and Estamp, two very important and diverse contributors to book art production in the United Kingdom.

Heart of the Matter: Artist Books by Miriam Schaer, Robert McLaughlin Gallery, Oshawa, Ontario, Canada, 27 October 1994 - 1 January 1995.

Barbara Bloom: Reading Lolita in the Dark. Edition Florence Loewy, Paris & Art Metropole, Toronto, 1994. 14 October 1994 at Librairie Florence Loewy, Paris.

Timber Tornado, 13 October - 13 November 1994 at the Hemingway Western Studies Center at Boise State University, including **Clearcut** by Sandra Lopez and artist books by Sandra Lopez, among other events.

My Grandmother, My Mother, Myself: Artists' Books with Poetry and Storytelling, curated by Meg Campbell, involves selecting women artists to respond to the challenge of recording personal history, "using their own truth, avoiding sentimentality and finding a form for the diffuse stuff of lived experience." Traveling show 1994-1995, City Art Gallery, Southampton; Old Town Hall Arts Centre, Havant; City Art Gallery, Portsmouth; and South Hill Park Arts Centre, Bracknell, England. Essay by Stephanie Brown. Exhibition catalog, fully illustrated in color, with work by Natalie d'Arbeloff, Sophie Artemis, Sue Stewart, Karin Bolender, Chila Kumari Burman, Meg Campbell, Kirsti Simonsuuri, Lynne Dick, Sam Gopman, Elaine Kowalsky, Ursula Leach, Fiona Sampson, Francine Plunkett, Christine Wilkinson & Stephanie Lakin. Write to Meg Campbell, 10 Church Lane, Highfield, Southampton SO2 1SZ, England. \$10.00 including airmail postage.

Cover Story: A 10-year retrospective of Bindings by the Campbell-Logan Bindery, 5 November - 9 December 1994, Arundel Antiquarian Books, Los Angeles.

Larry B. Thomas of Atlanta, Georgia was featured in the exhibition, "Painting, Drawing, and Works on Paper"—the Southern Arts Federation/National Endowment for the Arts 1994 Fellowships. Exhibition is being held at the SCCA (Southeastern Center for

Contemporary Art), Winston-Salem, NC, 22 October 1994 - 15 January 1995. The essay on Thomas was written by Carol Barton.

Infinity City, an exhibition to commemorate the 50th anniversary of the Atomic Bomb, by Stephen Moore & Ann T. Rosenthal. 27 September - 21 October 1994. Includes a bookwork.

Felix Gonzalez-Torres: Details from 20 Sculptures, Printed Matter, New York City, 26 October - 24 November 1994. Includes piles of individual sheets of paper printed with various images, texts or in some cases left blank. The audience is invited to take the sheets, and so are directly involved in its distribution and eventual disappearance.

Bookmarks 3, Exhibition & Auction, to benefit WhiteWalls, a journal of language and art. One-of-a-kind bookmarks, made by nationally and internationally known artists from Chicago and beyond. 25 - 28 October 1994, Northern Illinois University Art Gallery, Chicago.

Baker's Dozen: Artists' Books, 13 book artists, curated by Jan Baker, 31 October - 20 November 1994 at McKillop Gallery, Salve Regina University, Newport, RI, including work by Pamela Bower, Ann Chernow, Lea Cyr, Deborah Davidson, Evelyn Eller, Susan Kapuscinski Gaylord, Grigory Gurevich, Kathleen Hancock, Gloria Helfgott, Jan Owen, Lise Poirier, Gail Smuda and Stephanie Mahan Stigliano.

Dobbin Books: First 3 Years at HarperCollins Exhibition Space, New York City. 5 - 28 October 1994. Includes 24 collaborations along with some recent examples of Robbin Ami Silverberg's own bookworks. Exhibition will be traveling to Prieto Gallery at Mills College, Oakland, CA opening 10 February 1995 to 19 March. Exhibition catalog is available for \$1.50 postpaid from Robbin Ami Silverberg, Dobbin Books, 50-52 Dobbin St., Brooklyn, NY 11222.

"... A new surprise for our readers!" **2nd International Artists' Book Exhibition** at Szent Istvan Kiraly Muzeum, 26 June 1994 - 21 August 1994. Not as international as was anticipated, but a fine catalog with essays by Guy Bleus and Martz Kovalovszky. Many black and white photographs illustrate the books, and each artist's address is indicated, which is a boon. In addition, there is an exhibition of Robbin Ami Silverberg's bookworks.

Erratum Musical: Entre Sons et Images, Entre Entendre et Voir, curated by Guy Schraenen, appeared at the Institut Francais at Bremen. Included in the exhibition were Henri Chopin, Duchamp, Dufrene, Le Corbusier, Xenakis, Varese, Antoine de Bary, Roland Topor, Dubuffet, Ben Vautier, Arman, Jean Dupuy, and so many more artists--from Karel Appel to Lawrence Weiner and Warhol. Works were sound, visual and documents. A remarkable chronology from 1858 when Leon Scott initiated the Phonocautographe, an apparatus permitting the reproduction of oscillations of sound, all the way to 1994, when the first presentation of "Erratum Musical" took place in Bremen 28 April - 3 June 1994. An exhibition catalog is available from Institut Francis de Bremen, Contrescaarpe 19, 28203 Bremen, Germany.

Muse 94fly, Catalogue of Artistic Book, 30 April 1994 - 30 May 1994 at the Center for Contemporary Arts, Lithuania, curated by Kestutis Grigaliunas. Edition of 500.

Ten X Years of Atlas Press: Emissions of the Anti-Tradition at workfortheeyetodo, London, 9 June - 30 July 1994.

Angela Lorenz: Limited Edition Mixed-Media Creations, which at times resemble books. Davis & Langdale, New York City, 2-23 November.

Janice Krasnow. Jose Freire Fine Art, New York, 12 November - 23 December 1994.

Paul Maurer: Handmade Books, October - 5 November 1994, at Passages Bookshop & gallery, Albuquerque, NM.

Soviet & Subversive Books from Russia, Center for Book Arts, New York City, November - 14 December 1994.

Book Arts: Images and Words, Cambridge Artists Cooperative, Cambridge, MA, 28 January - 28 February 1995.
at Papertrail, Ottawa, Ont., Canada, 9 December 1994 - 28 January 1995.

Bookmakers, an exhibition at Sandusky Cultural Center in Sandusky, Ohio from 6 November - 4 December 1994. Included are artist books by June Bonner, Delores Chance, Melissa Jay Craig, Kevin Everson, Ron Garrett, Peggy Kwong Gordon, Don

Harvey, Kate Kern, Eric May, Jacqueline Parsons, Noel Reiffel, Karen Shaylor, Audra Skuodas, E.Z. Smith, Keith A. Smith and Jody Williams.

Sas Colby: Twenty Years of Book Thinking at the University of Arts, Philadelphia, PA 23 February - 17 March 1995. Also at Mills College, Oakland, CA from 3- 23 April 1995.

Jake Tilson had an introductory exhibition of publications as part of a residency at the Ruskin School of Drawing and Fine Art, University of Oxford, 26 October - 18 November 1994. Tilson is the editor *Atlas*, among other bookworks. He has conducted research at Oxford University into electronic publishing, artists' books, video and audio.

Janice Krasnow at Jose Freire Fine Art, New York City, 12 November - 23 December 1994.

The Future of the Book of the Future, Florida State University Museum of Fine Arts, Tallahassee, FL, curated by Gail Rubini and Conrad Gleber. Catalog includes essays or pages by Martha Wilson, Clive Phillpot, Robert Fichter, Robert Peers, Jerome Stern, Scott McCarney, Paul Rutkovsky, and others. Important document!

EXHIBIT REVIEW

Site Readings: An Exhibition of Artists' Books and Small Works on Paper at Granary Books, New York City, 8 - 26 February 1994.

The early months of New York winter were graced this year by the heartening presence of **The Women's Health Show**, which took place as a group of exhibitions, in various galleries and video venues. But in terms of artists' books, **Site Readings**, a small, yet substantial showing of 23 artists' books and related works by women at Granary Books were particularly noteworthy.

Curated by Monica Chau, an artist, curator and artists' book enthusiast, half of the works were submitted for other exhibitions. She organized these and supplemented them with additional works when she realized that bookmaking was a form common to women artists and could be regarded in the context of a specifically women's tradition. Foremost, she was conscious of the artists' intimate relation to their books and the emphasis on process and materials.

But not all the works in the show were handmade, limited edition works with felt images and narrative content. In fact, numerous examples of the artist's

book as a political tract or document were on display, including Jo Spence's **Collaborative Works** (1990), **Choice History: Framing Abortion** (1992) by Repo-History, a multicultural political collective, and the **CFPC Special Annual Report 1992-93** by Lois Baron, Susan Stern and Ross Whitaker. These books, intended for a mass audience, represent one facet of an intricate history of women artists' books, or, more precisely, the book as a public purveyor of ladies' info and/or feminist political resistance. Margot Lovejoy, film and bookmaker, uses offset printing in **The Book of the Plagues** (1994) to make an irregularly (and irreverently?) colorful, accordion-fold book about AIDS and women. While not a conventional mass-produced form, her book is intended for a public audience and bridges the gap between "political pamphlet" and "illustrated livre d'artiste".

Other works in the exhibit were contrived to be more individually expressive, yet still dealt with the body in adroit and political ways. Hana Iverson's **Bill Diary** (1993) is a compelling account of her friend's bout with AIDS in the form of a Xeroxed diary. Mary Ting's delicate, hand-made book/sculptures, **Body Ravaged** (1993), **Counting** (1993) and **Sweet Sixteen** (1993) which combined wax, paper, string, fishhooks, rope, wire and ink in glistening, bound pages of obscure writing and distended shapes were particularly striking. So too were Brigitta Lund's peculiar process-oriented sketchbook/diaries made completely from found materials, such as paper, wire and copper. But perhaps Joyce Cutler Shaw, who has worked for 10 years with medical images and the body and Shelagh Keeley, who made, respectively, **The Anatomy Lesson Book II** (1993) and **Notes on the Body** (1991) accomplished the richest layerings of idea, image and text. Keeley's book, produced at Granary Books with Steven Clay, is a gorgeous volume of hand-drawn pencil, ink, gouache, and wax images overlaid with color Xerox transfers.

Other works included those by Hillary Mushkin, Joan Lyons, Jane Bradley Cameron, Shari C. Diamond, Shelley Hoyt, Susan E. King, Sue Anne Robinson, Ann Fessler, and Rebecca Lown.

Site Readings pointed out the continuing relationship between body and book, book and body as it relates to women artists and women's health. For more information on individual book artists, works and sales, contact Monica Chau at (718)522-5662 or Steven Clay at (212)226-5462 or at 568 Broadway, New York, NY 10012.

--Molly Hankwitz

ARTIST BOOKS

REVIEWS

Most of the bookworks reviewed in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012. If they come from another source, that source is usually cited.

REFERENCE

Facing the Page: British Artists' Books, a survey 1983 - 1993 (London, estamp, 1993, \$30.00) is an exhibition catalog which includes essays by Simon Ford (Definition of an Artist's Book), an introduction by Cathy Courtney, artist's book columnist for *Art Monthly*, an essay by Silvie Turner and Ian Tyson about the survey, an essay by Stefan Szczelkun about marking and promotion research about UK Artists' Books, a survey of Artists' Book Collections in UK & Ireland, as well as addresses of British Book Artists, British Presses and Publishers, and where to buy artists' books.

You would not be wrong in buying this exhibition catalog for many reasons--not only to know that there is a revolution in England in the field, but you will know the artists' names, addresses, where to buy them, why to buy them, and a great feeling for the movement in the UK. This is a reference tool as well as an exhibition of a collection--namely, the highlights of a movement in the 1980s and 1990s which has culminated in an exhibition called **Facing the Page**. Buy this exhibition catalog--it will tell you more than you ever anticipated.

Fax Art: Vereingit II (Copenhagen, 1994, \$15.00) by Per Henriksen appeared in Odense in November 1992 and in the Art Library in March 1994 involves fax art sent by Lawrence Weiner, Niels Lomholt, Gunther Beckers, Torben Christensen, Ko Nakajima, Christo, Jacobo Borges, Eric Andersen, Olav Christoffer Jenssen and Lynn Hershman--an international array that sent fax art to Denmark.

The text, alas, is only in Danish, but one can see that the theme is dealing with fax art not only as transmission but as transformation. The pages reflect that!

BOOKWORKS

Terremoto by Ricardo Bloch (Minneapolis, Minnesota Center for Book Arts, 1993, \$35) commemorates the earthquake on 19 September 1985 in Mexico with a 8.0 Richter scale. The photographs, taken at that time, are "earth shattering", and the text

is in broken English, spelled phonetically and weirdly. It is "narrated" as if one who had endured the earthquake is speaking--in broken English. The photographs are powerful, showing steel girders bent and melted, with insets of more destruction than anyone could have imagined. Small insets of found photographs and interpreted icons appear on several of the photographs of destruction. Thousands of people died in the earthquakes--and the photographs demonstrate that--with a book remaining open at the end.

This is a powerful statement--one which documents and then narrates a feeling about destruction of lives and of material culture. It is a tribute to the Minnesota Center for Book Arts which honors artists who makes books with the aid of the Jerome Book Arts Fellowship.

1935: Universal Alignment by Fintan Friel (1994, \$5.00) is a silkscreened booklet No. 6, which indicates without words a harmonic convergence in black and white.

Vulnerability: New Fashions by Athena Tacha documents an exhibition at Franklin Furnace of this environmental artist-sculptor, who used to make bookworks in the 1970s. The exhibition from 8 April -7 May 1994. The headdresses involve a memorial to Maro (1992) who died of brain cancer and **700 Aegean Dives: Double-sided Shield for Ellen** (1992)--a longtime friend of Tacha's. The fashions are shields against the plagues which have overwhelmed this society--cancer, chemotherapy, rape, coke addiction, homelessness, wife battering, and smog. These new forms of armor made by an artist are far more potent in their message than the armor the military troops wear in Iraq or in Haiti--they are made of shells and feathers, fish nets and chicken wire, clam shells and pigeon and hummingbird wings, etc. Something to contemplate, meditate and synthesize. Comments on fashion from everyone from Alison Lurie to Richard Martin amplify the power of these works. All fashions are displayed on human models. \$10.00.

Texts in the Public Domain by Deborah Garwood, 1991-1993 (New York, 1994) includes paragraphs from books and pamphlets selected by the artist and word processed in two versions: one maintains the Universal Subject (he) as written and one alters it, followed by a facsimile of the printed source and bibliographic information. Texts range from Michel Foucault's **The Order of Things** to the NEA's

mission statement. This is an interesting conceptual work of art, but it is also reiterates our dependence on a language which does not seem to apply to reality. The labor-intensive task that the artist has set for herself is well rewarded in the meditative and illuminating hunt for the original and corrected language, usually from philosophical and mathematical tomes. The choice of paper and type fonts are also part of the conceptual construct.

The pages are set in mylar in a looseleaf notebook for additional pages to be inserted at the will of the artist, and at her discovery of new material. The information has also been enlarged to be installed in exhibition spaces and public places for illumination and edification of the viewer/reader. For more information, write to the artist at 432 E. 11th St., #3R, New York, NY 10009.

PERIODICALS

Atlas 4 by Jake Tilson is a continuation of this ingenious periodical--beautifully printed in Sweden, but published in England. Tilson once again outdoes himself--this time with contributions from Sonic Youth Richard Wentworth, Prof. Howard A. Bern, Maria Chevaska, Steve Reich, Dr. Suzanne Evans, as well as found drawings and the atlas alphabet by Jake Tilson and many others.

Lee Ranaldo contributes notes from the studio during the recording of the album, *Dirty*, by Sonic Youth--with notes on Howard Johnson Hotel paper, a hotel in Cincinnati. In addition, Richard Wentworth produces studio notes from other artists, as well as a handwritten musical score of *Drumming* by Reich, as well as *Found Sounds* CD by Jake Tilson. This is an amazing journal--and a bargain at \$14.00.

RIP 1 is an oversized complex collage of "believe it or not" kind of newspaper articles--an exposé of 20th century oddities--from *American Ideas & Culture*, *Business Report*, *Comix & Puzzles*, *Entertainment*, *Falling & Feeling*, *Fashion*, *Health*, *Sports*, *Terrorism*, *Travel & Women's Pages*, among others. I find the printing not equal on each page--some pages are blacker than others--indicating a faulty copy machine, since the grays are getting grayer, rather than blacker. Yet there is a great deal of information here, both humorous and cynical, and it is to the credit of the author in this limited edition of 100 that the information overwhelms the technique. \$38.00

FAT, Vol. 1, no. 1 (Spring 1994) is edited by Josephine Meckseper and includes articles by Sylvere Lotringer, Tyler Stallings, James Gunn, John Reed,

Doug Aitken, Michael McCurry and deals with articles on Good and Evil. This biannual magazine is designed like a tabloid, in black and white and red, is illustrated with black and white photos of all the gung ho artists in L.A. and New York, includes advertising that you have never seen before and cannot believe. Enjoy it for \$12.00, including a pair of Opaque Panty Hose with "Fat" inscribed on the right thigh--a bargain for \$12.00 including the mag!

Schism, vol. 2, #11-24 (1985-1989) by Janet Janet, is a bargain at any price, but this one is \$10.00 for the complete set of volume 2--cash only--good value with a strong bite, according to JJ. Each issue is done with a different color paper, and the format is 4 x 5½". Each issue has a different theme--sometimes legal abortion, other times the commemoration of a year (such as 1968), another time a visual castigation of Reagan, a tome about plagiarism, comments about Duvalier, a tome to a mail marriage, and homage to the Art Strike. Some of the issues are poignant, others definitely picaresque. This is a bargain--and funny as well. Write to Janet Janet, P.O. Box 2977, Iowa City, IA 52242.

Purple Prose, a mostly English language journal from Paris, is a wild and woolly journal of columns on books, architecture, intermedia, and much more flitting from French to English and back. Then there are interviews with an array of people such as Shirin Neshat, an Iranian artist, who was sent to California to study when she was 16 years old, and returned to her country in 1990, 16 years after she left. Her art reflects the women in her country who accept the laws of the harem, yet are willing to go to war with a rifle slung across their black chadors. She now lives and works in New York.

This journal is computer generated, wildly designed, and geared to Generation X and interested bystanders. 4 issues for \$21.00 or 120F from Purple Prose, 40 rue des Saints Peres, 75006 Paris, France.

COLD-DRILL BOOKS

Poor Man's Notebook by Shawn Records documents graffiti (and other visual images) in a series of 13 black & white photographs which have been offset printed, then rivet bound into a postcard notebook. Accompanying commentary for each image is both insightful, and sometimes absurd. \$6.95

Clear Cut by Sandra Lopez (1994, \$14.95, ed. 1000) is a majestic bookwork (18 x 23"), has a sacred text (Psalm XXIII of David), set in elegant 18 point Centaur type with an original woodcut (offset printed

with black and red soy-based inks on recycled grey paper) and is presented in a simple, three-panel accordion fold format (housed in a forest green envelope especially designed for this edition. Every element of Lopez's bookwork has been quietly and artfully selected to prepare the reader perfectly for a ravaging, perfectly appropriate finale.

These two bookworks are available from the BSU Bookstore, 1910 University Dr. Boise, ID 83725.

MAIL ART

A Mail Installation by Miekal And (Mentor, OH, Generator Press, 1990, \$4.00) is an experiment in typography generated in the variety of typefaces available through digital manipulation of typography and page design, thanks to the computer. Much concrete and visual poetry interspersed with the Act of Writing documented in type. A bargain, thanks to John Byrum and his Generator Press!

ART & GAMBLING

The Mayfair Show, organized by Jason Simon, brings together artists and gamblers who have in common risky life-choices, a philosophy of play, work which is elected, repetitive and without the prospect of closure, intense concentration on human behavior, interpretation of the subtlest gesture or sign, etc. Poker is discussed by two psychoanalysts, and then photographs by Melissa Hayden and curator, Jason Simon, with a story about gambling by Claire Pentecost. The exhibition of Simon's photographs continued at the American Fine Arts Company. \$6.00

small but good

Tabloid! by Russ Johnson (New York, 1994) is a cartoon-like take-off on the supermarket tabloids available at every cash register. The book, though small, packs a wallop--and covers everything from the L.A. Earthquake to the Pope. \$3.50 will get you all the news that wasn't fit to print.

Men in the News #31: Eulogy is a retort to the eulogy offered at the funeral of President Nixon. The text is an answer, although embittered, to those who question the honor bestowed on Nixon at his funeral. Images include President Clinton delivering the eulogy for Nixon, the loss of sight and her right forearm by a 13 year old when one of the old bombs still scattered around Vietnam exploded, etc. A powerful political statement in the guise of a small pamphlet. Ingenious format as well. \$2.00

Untitled by Anonymous is a graphic presentation of symbols which remind one of diskettes and technical schemata or symbols representing words--first prize to anyone who recognizes the scheme, translates it and lets me know who did it as well. \$2.00 for a wonderful little artwork.

La Grande Famille by Simon Lamuniere (Ditzingen, 1994, \$22.00) starts in midstream with Norma who loves Emma and Achim and so it goes through page after page of one person loving another (en francais) ending with a photography and an index of words, rather than names. A subtle satire on the "extended family" even including two pages of visual poetry consisting of "who love" or "who loves" in French. Truly a large family!

NoMoProMoHoMoPhoBo by Scott McCarney lashes out at "Fat Heads and Narrow Minds," namely men such as Quayle, Robertson, Helms, Buchanan, Falwell, who have attacked homosexual behavior. Instead, these homophobic men are now mocked by using their own words. In an ingenious page format, McCarney says it like it is. \$5.00

Another book by Scott McCarney is **Index to the Encyclopedia** (Rochester, Smart Books, 1994, \$15) is based on a close reading of the 1960 edition of the **Encyclopedia Americana**, a favorite of the artist's. The original Volume 30 of the **Encyclopedia Americana** was carved with a one-inch Craftsman wood chisel struck by a 16-ounce Popular Mechanics claw hammer. **The Encyclopedia**, a sculptural bookwork installed in the Portland Campus Library of the University of Southern Maine, was created during a residency in Spring 1994 at the University. What McCarney did was take the 29 volumes of the Encyclopedia, cutting page from page and word from image, rebinding the pieces into 70 units of text-only pages, and then arranging them on a six-foot-square grid. Then McCarney chiseled the pages into one-inch cubes, thus transforming the printed surface into a rough facsimile of a computer screen. He then used similar cubes made from the encyclopedia's excerpted photographs, to stand for black pixels, and used the text cubes for white ones, recreating an image of his hand as generated by a computer scan.

Using Adobe Photoshop and Quark XPress graphics programs, McCarney reformulated the text of the index, along with illustrations from the encyclopedia proper, into a greatly enlarged, gridded image of his hand. We begin to see how astute McCarney has been in using the conceptual and formal conventions by

which information is structured. Bound in cordovan-colored, leather-textured paper covers, foil-stamped with a gridded handprint, McCarney simulates a pixelated image that reminds one of a picnic tablecloth, weaving together conflicting signs for known facts. This is the first offset book he has produced since *Memory Loss* (1988).

Inviolable Habits by Rebecca Lown (New York, 1993, \$15.00) is another tour de force by Lown, who received a grant from the Women's Studio Workshop in Rosendale, New York. Wrapped with a white ribbon edged in gold with gold text from William Blake, stating "In a wife I would desire what in whores is always found, the lineaments of gratified desire." Against the backdrop on each page of a bride, there is superimposed on the midsection of each bridal portrait the black and white portrait of a nun. If you lift the portrait of the nun, there is a plea to Jesus to embrace or caress or inflame the supplicant next to a sexy photograph of a position or a part of the body. Ingenious, dynamically executed, this book like other bookworks of Lown produce a deep discussion of the role of women, whether religious or secular, in our society. There is cunning, a keen intellect, and even a sense of humor that pervade each and every page. A must!

An Orchid s by Laurie Palmer (Chicago, 1993?, \$4.00) is a rhapsodic fugue and variation on the Orchid, taken from an installation at the Orchid Room at the Hewlett Gallery in Pittsburgh. Palmer has researched the orchid and its lore--and uses pages of terms which describe orchids and become visual poetry concerning orchids. There are vignettes about orchids, literature and lore, and reminiscences. You probably will think about orchids in a very different way after you read this bookwork.

Absolution Pool (Iowa City, Long Bell Press, 1994, \$8.00) is a pamphlet produced on a Heidelberg Offset Press in an edition of 100. Beautifully designed and printed, the eclectic text includes a page on food, a portrait of Marlowe in Luxembourg, a portrait of an Elizabethan Porn Star, a portrait of a woman with a "chest wound" and a small fold-out map citing the course of paper from China to Europe.

At the end, the page indicates a desire to form new sheets of paper made expressly to show professions of love. Found texts of Marlowe? Is Marlowe Johnson, to whom the pamphlet is dedicated and probably son of the author, the inspiration for the texts? A gem of design and printing, and an interesting addition to any

collection.

Secret Ballot by David Thorne (Glover, VT, reDress Press, 1994, \$6.00) exposes documents from the Iran-Contra Scandal and highlights Oliver North's relevant comments, serving as directives, which reveal the character and the intrigue of the senatorial candidate from Virginia. The portrait of North appears digitized and large and diminishes in size to a thumbprint. A loaded, spiral-bound booklet that should be in the hands of all Virginia voters before the election in November.

Deaf & Dumb: A Tale by Joseph Grigely (New York, White Columns, 1994, \$4.00) was published in conjunction with "Conversations with the Hearing", an exhibition from 18 March - 16 April 1994 at White Columns Gallery in New York City. The pages are excerpts from found books such as "Lip Reading for the Deaf" or "The Deaf and Dumb Boy: A Tale" or methods for learning sign language, etc. It is an interesting technique, one suited for such an exhibition.

Key Personnel: The Records of Doctor Zachary Pro by Nancy Chalker-Tennant (Rochester, NY, Chalker Editions, 1994, \$20) reflects personnel interviews of certain individuals, all presented as portrait prints (digitalized), accompanied by texts which show reasons for referral of the employee, evaluations by the Doctor, phrases from the Guidelines, and graphs of Corporate Personnel Policy. As a result, the book can be read both seriously and satirically. The reasons for referral are funny and sad at the same time, written in a handwriting that is legible, although some words are misspelled; the graphs are assessed as a psychological tendency; the phrases from the Guidelines blow one's mind if one is not in the corporate circuit, and the images speak for themselves. It would be wise **not** to read this before a job interview. It may detract a person from straight thinking. It might even make the interview situation an event, rather than a situation.

The Incredible Bike Man by Jim Roberts (Bath, England, Jolly Roger Books, 1994, L 4.50) is a delightful signed edition of 200 reproducing a series of relief prints on recycled paper. The book was inspired by a bicycle journey from Bath to Bristol across the Severn Bridge into South Wales. Then following the Welsh coast line to Swansea, he cycled up to the Brecon Beacons. After 14 hours of non-

stop cycling, he arrived at his chosen destination in Llandoverly.

The text pages are also relief prints and are a necessary complement to such strong imagery. This is a delightful book, especially for those who love freedom, bicycles, the sunshine, motion, relief prints, and a joy in bookmaking. It is a bargain at 4 pounds 50, postage inclusive, so send for it from Jolly Roger Books, The Workshop, Bath Old Road, Radstock, Bath, Avon, BA3 3HD, England.

Self Defense by Margaret Lazzari is a self-published bookwork executed from drawings for women to defend themselves against rape, assault and other crimes. The drawings are created by the artist, titled, yet the text includes a possible event, and what to do to avoid it. Instructions are specific, drawings are specific, and yet there is an aesthetic hold on the reader at all times. Some of the drawings are set against source material found in manuals for women for self-defense or karate, yet it is the power of the artist's drawings which pull the viewer in. \$10.00 from the artist, 3932 Coolidge Ave., Los Angeles, CA 90066.

Girls! Girls! Girls! Madwomen & Murderesses by Miranda Maher (Brooklyn, Horse in a Storm Press, 1993, \$12.95) brings to mind a recent visit by a Japanese artist, who said that everyone asked why he was going to Los Angeles, because it is such a dangerous place. Well, women who are supposed to be the gentler sex, obviously have stimulated Miranda Maher to do an extensive study about women who go mad and who murder, and this elegantly printed 4 x 11" bookwork is divided into three chapters: Madwomen, Murderous Madwomen, and Murderesses. Using quotations from books, statistical data, and newspapers, along with images that could only be created by an artist, whereby the mouths of all the women depicted are covered with a large black dot. There is much to learn about madness and murder, but when associated with women--wow! Madness is portrayed as Passion, Inversion, Savagery, Error, Blindness and Sexuality. There is much to learn, much to absorb, and much to contemplate. This book is fascinating from all points of view. A book for everyone, including sociologists, psychiatrists, therapists, and booklovers.

Unholy Alliance/NYC 1994, published by Museum Boymans-van Beuningen, Rotterdam and Michael Shnitker, dist. by D.A.P. (available at Printed Matter, New York, \$20.00) is a portfolio of images with

participation by Dan Friedman, Arch Garland, Milton Glaser, Michael Hill, Wim Hurrman, Bruce King, Timorse, Richard Prince, Scott Santoro, Lawrence Weiner, and Pieter Woudt. The "Alliance" brings together graphic artists, visual artists, MTV people who deal with text and image. The design is undeniably upstaged by Lawrence Weiner's cover text and proceeds in a stunningly printed manner to combine a page of text with the artist's name and a full page on the right of the images found or contrived. It is indeed an "unholy alliance" but makes for a great book of images of a New York that perhaps none of us have seen before, but could.

Karen Savage has done two books under the tutelage of Sally Alatalo in Chicago::

Looking the other way (Chicago, 1994, signed \$10.00 paper) is a series of full-page portraits of young women showing their eyes and nose only, no mouths, all printed in brown, heavily dot-screened. One statement at the end is the only text, with two startled women staring straight at the reader.

The Silence is Golden Book (Chicago, 1993, signed \$15.00 paper) is a series of full-faced portraits of women, in which the overleaf has a letter for each one in the title of this book. The punchline is worth the journey through these images. It is pleasant, well done, and the two books should be purchased in tandem. Printed by the artist at the School of the Art Institute of Chicago, under the direction of Sally Alatalo.

SARA RANCHOUSE PUBLISHING

Misdirection by Kevin Riordan (Chicago, 1994, \$10, paperback, 4 x 7") is another in a series of Detective Stories, with "non-start action that will set your teeth on the edge of your seat." This "work of attempted fiction" is created of found photographs, film stills, collages, digitized double exposures, and some surprises. Simulating those paperback detective stories pervasive in the 1950s, this volume is a "torturous chronicle of high-stakes folly and spasmodic candor set precariously in an unanchored world." Uncannily humorous and surprising. You've got to get it to believe it!

Character Weakness by Judy Radul (Nijmegen, The Netherlands, Knust Press, 1993 \$18.00 hardcover) is a book of poetry by this outstanding Vancouver poet and writer, who went to Holland to publish this book, illustrated by the five artists at Knust Press. The offset is fascinating, the binding stiff but becomes more flexible as you open the book, and the words

are powerful. The process is secret, but the stencil press is an outstanding enterprise in eastern Holland, where a "special process, improvised machinery, and a vague consensus" keep the operation going. The book was also sponsored by a Canada Council grant, and completed during a five-week residency. A fascinating collaboration.

How to Get Along with Other People by Janice Krasnow (Barrytown, NY, Station Hill Press, 1994, \$5.95) is a result of a great deal of rethinking about our human condition. Krasnow feels that the human need to get along has disintegrated. We have traded deep, meaningful relationships with other human beings for a strong, consistent relationship with the TV, radio and newspaper. Perhaps now, even with the Internet.

In this new book in a series of "Real Life Books", Krasnow offers us a social-survival guide for the 21st century. She is an artist who has lived and listened, and advises us to refresh our connections with people, getting rid of the destructive distance in relationships. "Absorb the visuals", says she when meeting someone for the first time.

Written with a light touch but sincerely felt, this guide to social survival lays out a series of specific steps to help readers make meaningful connections with other human beings, in addition to a series of specific exercises that lead to genuine communication and interaction. These include temporary withdrawal from the media (no TV, no radio, no newspapers. But do the exercises, including definite scripted sentences for various encounters. But always "be refreshing." "Be real and be specific." Krasnow divides the book into exercises to deal with people you know slightly or not at all from those who are your close friends and relatives.

Krasnow, a painter and writer, has written other little books, such as **Artists and Writers in New York City**, and a forthcoming book on **Tiny Feelings: Tips for Shy People**.

(On 10 December, Janice Krasnow and others will read from **How to get along with other people** at 6pm sharp, 77 Wooster St., New York City.)

VISUAL POETRY

Minimal Fictions by Richard Kostelanetz (Santa Maria, CA, Asylum Arts, 1994) seemingly looks like visual poetry, but in fact is experimental writing with more than 400 stories which must be read as poems are read--carefully and patiently, and the author suggests that they be dipped into. These minimal fictions seemingly entice and attract any reader for its

visual placement on the page. The last piece, **More or Less**, is a love story and is typeset in such a manner that there are ornaments and dingbats between sentences--more or less. This is another in an unending array of fictional, poetic and visual works by a multifaceted artist, writer and anthologist.

POLIPOETRY

The first Spanish anthology of Polipoetry, **Polipoesia**, has been published by Sedicions, Apartado 9554, 08080 Barcelona, Spain under the guidance of Xavier Sabater, who edited this first volume, which comes with an audiocassette. This kind of sound poetry or oral poetry must be heard to be appreciated, although the practitioners of this kind of poetry, Llorenç Barber, J. M. Calleja, Enric Casassas, Bartolme Ferrando, Carles Hac Mor, Fatima Miranda, Josep Ramon Roig and Xavier Sabater, included in this volume is the Manifesto of Polipoetry, created by Enzo Minarelli.

Saba-Sanyo-Casio by Xavier Sabater (Barcelona, Sedicions, 1992) contains collages and sound scores for polipoets, as well as digitized illustrations. This is also accompanied by an audiocassette of sound poetry.

Poesia Experimental-93 documents an exhibition in Catalonia of experimental poetry, the first exhibition since 1973. The list of poets is abundant including Joan Borda and Joan Brossa. An English essay about the history of experimental poetry exhibitions, as well as publications until 1993, when this exhibition organized by Josep Manuel Calleja and produced by Xavier Sabater, was presented with a wide range of poetry, using collage, computers, mail art, words, homages to various authors, conceptual art, transformations, etc. For more information, write to the editor at the address above.

COLLABORATION

Intestinal Fortitude, Depictions of anatomical blasphemy by Jonathon Rosen (New York, Poote Press, 1990, \$40) is a collaboration between Ruth Lingen and the author, entirely printed letterpress in an edition of 300. It is hilarious, beautifully produced, and is alchemical in some phases of the satirical, hilarious drawings. A dash of Leonardo, Bosch, Gary Panter, Breughel, and much more, this beautiful satire is a book of our time and one to savor for years to come. This is indeed a book of the 1990s--but executed in a traditional manner for a more lasting quality. Be sure to buy this one from Ruth Lingen, 44 Powers St., Brooklyn, NY 11211. It is deliciously wicked.

Souvenir Écran with the participation of 25 original artist's projects, commemorates the 13th anniversary (1981-1994) of VU, centre d'animation et de diffusion de la photographie. Each project explores the form and the content of artistic research which has previously not received any public diffusion.

Beautifully printed both in black and white duotone and color, this volume represents the memory track of many Canadian artists who have watched the field of photography grow as an art form. Names such as Evergon, Nicole Jolicœur, Gaetan Gosselin, Mari-Josée LaFortune, Joanne Tremblay are but a few of the photographers involved in this beautiful project. The language of captions and texts is basically French, but there is a great deal of English as well. This is an important contribution, since it also documents the 13 year activities of the Center, Vu. To order this beautiful volume which has 102 pictures in color and a two-color process, send \$36 (Canadian) from Vu, 95 rue Dalhousie, c.p. 126, Succ. B, Quebec, Canada G1K 7A1.

PETRIFIED for EAST by Gyorgy and Julia Galantai, Gyorgy Petri and Peter Forgacs

is the result of a trip the four Hungarians made to Arizona. Housed in a portfolio cover, this set of books resulted from a project that was first conceived by Dan Mayer and John Risseeuw of the ASU Visual Arts Research Studios, just as the Soviet domination of the Eastern Block countries was disintegrating. Under the working title, "Freedom/Oppression: Central European Artists in Response," three artists of the opposition were invited from Budapest, Hungary to collaborate with the staff of the visual Arts Research Studios of Arizona State University. New poems were written by the poet Petri, new images were created by the artists, and bookform mockups were prepared for later production.

Instilled with their visit to Arizona along with a darker undercurrent of the legacy of past oppression--each had his work banned by the state at some time, this project was created by photography, video stills, color Xerox, collage, and computer. They were then translated and executed by offset lithography, relief, and screenprint.

Oppression & Freedom, Inc. comes from dictionary words--mostly those that begin with "non", opposition, freedom (the f words). Petri did this book, generating most of the text from a dictionary.

Poetry by Peter Forgacs consists of a series of poems with images in color and black and white taken in Tempe, Arizona.

He is He by Gyorgy Galantai is a series of poems,

postcards, collage, inserts, silkscreens, postage stamps, rubber stamps, etc. by this most prolific visual artist and co-founder of **Artpool**, the astounding archive of Eastern European art and artists of our time.

For more information, write to Visual Arts Research Studios, ASU, Tempe, AZ.

COPY ART

New Observations 101 features **Copy Culture**, guest edited by Stephen Perkins and Lloyd Dunn. With an essay by the editors about Copy Culture: Barbarians in the Copy Shop, an explanation about the invention of xerography, and contributions by Frank Moore, Piermario Ciani, Vittore Baroni. Mark Frauenfelder writes about Cheap Memes, zines, metazines and virtual press; Mark Palmer and Lloyd Dunn write about Plagiarism and the Festival of Plagiarism held in Scotland in 1989, while Reed Altemus provides a bibliography on copy art. There are contributions by T.S. Child, Al Ackerman, Mark Pawson and many more. \$5.00 from **New Observations**, 611 Broadway, #701, New York, NY 10012, or from Copy Culture, 1816 E. College St., Iowa City, IA 52245.

COMIX

Marina Kappos has created **Super-HER-O**, a comic book with a woman as "heroine". A black and white comic book, Nihil is an anti-superhero and comes in various forms. You must see all the satirical comments to believe them. V. Eyes, Fang and Gelato are a few of the characters involved in this saga, which continues with Volume 2, not yet seen. For \$1.00 you too can get a copy of Super-Hero-O from Kool Komix, Marina Kappos, 1925 Oxley St., South Pasadena, CA 91030.

Liver and Lights 16-18 by John Bently is another in this series begun in 1984. This one is in a large kind of paper shoebox, in which #16 is a bound leporello, in which History is seen to Repeat itself Endlessly... (The images are underscored by the saga of humankind. This is a horizontal accordion book and inset in the back cover is a vertical accordion book in which the collaged articles from newspapers indicate violence, rage, battles, censorship, racism. The artist has painted on the vertical "and on and on and on".

#17 is a Bedscroll, a magic scroll to fend off evil for the use of those whose roof is the sky. Wrapped in burlap, this large scroll, handcolored, is a long drawing of refugees passing through Europe towards "our city". Refused entrance to the city, to the streets, or to the homes, these refugees are told to buy

from me this scroll and go to another city where the scroll will shelter you from the cold.

#18 is housed in a small child's black athletic shoe and involves untying the burlap bound scroll and unrolling a long drawing of legs and feet from small to large.

Bently seems to have alot on his mind--about homelessness, people shunned at the gates of freedom, refugees. The art harks back to Chagall, the message harks back to yesterday's headlines about Cuban refugees found in the water near Florida and who are now in Guantanamo camps. Bently continues in this saga of creativity and social concern, and for this he should be greatly praised.

You can purchase this wonderful bookwork at Eagle Gallery, 159 Farringdon Rd., London EC1, England for 90£.

Bently says that "we have begun to make headway, particularly in the press, and perhaps more importantly in schools and colleges. It is only a matter of time, this irrepressible optimist reckons, before the big collectors, the museums, the media, come rattling down our seven-lane autobahn." Buy it! **From Hell to Breakfast**, a collection of work by Blair Wilson (Book 20) demonstrates the amazing talent of a wild artist, whose two figures (male & female) progress to the most far-out imaging you've ever seen. This mini book has 16 pages, costs only \$1.00, and is a portable exhibition of Wilson's "greatest hits during the early 1990s. Send for it from Blair Wilson, P.O. Box 45654, Seattle, WA 98145-0654.

VINTAGE VALLANCE

The World of Jeffrey Vallance [Collected Writings 1978-1994] (Los Angeles, Art Issues Press, 1994, \$12.95) is a post-modern fantasy that is real, a travelogue about going nowhere except the Valley from when he began his journey, a saga of connections and interconnections until you do not believe that this is true, but it is. Jeffrey Vallance has been making life happen for him in Southern California and in the world, so that with his bestseller, **Blinky, The Friendly Hen** (1978), his literary career was launched.

Vallance, renowned in the mail art world for sending ties to all the heads of state in the world, asking for something in return, and then exhibiting the letters and the ties as a result in Los Angeles, has journeyed to Tonga, New Zealand, Polynesia, Iceland, Vienna, and Oregon. Uncanny as it may sound, Vallance has found connections everywhere which bring him back to his beloved San Fernando Valley--

but in his real (read fantasy) world, he pursues the "truth". He does a great deal of library research, making this book truer than life. Believe it or not, Vallance, this is your life. Distributed by D.A.P. in New York.

BOOKWORKS FROM NEW ZEALAND

Leslie Kaiser and John Barnett have collaborated in several projects, including:

The River Sticks poses the problem of the warming of the planet, and as a result, the dying of the trees. From the River Styx, the starkness of the landscape is no longer a myth, but a fact, thanks to this warming trend. It is frightening, and the images are as well. Published by Alphabet Piano Press, P.O. Box 37774, Parnell, Auckland, New Zealand. Ed. of 100.

Post Art: Mailouts, sitings, self-adhesive labels, 1991-93 includes the documentation of an electronic sign public art piece in two venues in Auckland, with the participation of countless artists and writers, curated by Barnett & Kaiser. The Paper Project appeared as classified ads in **The New Zealand Herald** on 6 August 1992. The Local Project appeared on the Daktronics signs at the Devonport ferry ticket office, Queens Wharf, in Auckland and in Devonport, 1-14 February 1993. The artists also made sure that their stickers appeared in a store at Devonport, "Preserve, renew, invent". They also had an ad for the Absolut Vomit Art Sick Bag, orders for 10.00. They also curated an exhibition of Artists' responses to AIDS, 23 September - 20 October 1992, with an LED sign at Uity Books in Auckland during the duration of the exhibition. An interesting documentation of two very active artists, who are politically and socially aware.

The Big Question asks what is the ugliest part of your body? You must read the book to find out the results of the survey.

For more information, write to Lesley Kaiser, 111a Tainui Rd. Devonport, Auckland 9, New Zealand.

False Idols, photographs and text by David G. Moore, a self-published project by Moore's Jupiter Press, intends to portray an ongoing spiritual conflict. With staged scenes and costumed models, the figures in these photographs represent the unseen world which exists alongside us. "We who are immersed in the conscious life, the material world, risk losing contact with the spiritual world which they inhabit. These beings see our attempts at religious expression to have lost immediacy. They seek a more intense spiritual expression.

The author's words show us that we have created

the world in which we live, sometimes accusing us of digging our own graves, and at the same time oftentimes meditative as well. These images wish to rouse us, to shake that part of us which sleeps amidst our frantic lives. Some of these photographs seem disturbing, but they should be, for the intent of the artist is to catch our attention, make us think about the figures in intensely fearful settings, and yet oftentimes he eases us down from that tension into a quiet contemplation. This evocative imagery, sharp instruments, threatening situations, only awake us to our means to find hope in the midst of this anguished world.

Order from Jupiter Press, 110 Clarke St., Syracuse, NY 13210.

The Three Little Pigs by Craig Pleasants tells the tale as it was originally passed into English folklore in 1620, with commentary about housing, triage and cultural bias in housing design today. You've never seen an edition of **The Three Little Pigs** with a tarpaper-cover and a set of bibliographic notes that could get the author a PhD. But this is still a little story for children, since the final words of the book on the inside back cover say so: "fiction--children." The first two pigs have made clever houses and the wolf huffs and puffs, but to no avail. The third pig, however, is too selfish to share his meal with the wolf, and so the wolf eats him up right away. Pleasants uses this medium to interweave his own agenda, and it works! \$5.00 from Gates of Heck, 5301 Brook Rd., Richmond, VA 23227.

Early Photography by Nancy Linn (New York, A. White Publishing Co., 1994, \$6.00 softcover) is a collection of black and white duotone portraits of children, who "imitate" Linn by emulating her as a photographer. The photographs are universal, enchanting, showing inventive, creative kids. If these are children in Bellevue Hospital in New York City, then we have seen an extraordinary group of children. The book is soulful, moving and beautifully designed. The front cover shows a left palm and the back cover the left hand of a child. Each child portrait is captioned with the first name of the child and the age. The only text in the book is a quotation: "Imitation is a fundamental human ability. It plays a crucial role in learning..." The book is an artist's approach to that statement, and it works beautifully.

BOOKWORKS FROM ENGLAND

Echo Book by Ron King is a beautiful bookwork in which the two words of the title are embossed into

heavy handmade paper, the cover being a dark gray cover stock and the inner papers in a creamy beige. The embossing seems to echo and respond on each page so that the resonance of the book continues even after you close it. Printed by King at Circle Press in London, in a signed limited edition of 75. Write to Ron King, Circle Press, 26 St. Lukes Mews, London W11 1DF, England.

Rex Reason by Simon Patterson (London, Book Works, 1994, 6£) is a small book in which the each page has a number of the periodic table, the symbol for the element, and then names of famous people using that initial or initials as the first part of their name, e.g., S for Shirley McLaine. The symbols or letters are in red, everything else is in black Helvetica, and 1-107 is solid, gaseous, liquid or synthetic. There is a quiet intelligence here, as well as a poet's sensitivity, mingled with a keen sense of humor. There is so much in this small book that it becomes larger than itself. An engaging publication. Order from Printed Matter or from Book Works, 19 Holywell Row, London EC2A 4JB, England.

EXHIBITION CATALOG

The Mayfair Show is a collaboration of artists who created an exhibition of experiences at the Mayfair Club, a gambling casino, where artists took pictures, other people wrote dialog of the players in the club, and the exhibition of works by Dennis Balk, Ashley Bickerton, Moyra Davey, Melissa Hayden Claire Pentecost, Adam Simon, Jason Simon, David Smith, and Hans Weigand at the American Fine Arts Company. No place is cited in any of the book, but one would assume it might be New York. This is really **not** an exhibition catalog, but a bookwork which accompanies the event, the exhibition, and the event, the interchange between artists and club players. Jason Simon and Melissa Hayden present color photographs, while Pentecost writes a piece, called "What Charlie Troutman Said." \$6.00 from Printed Matter.

Repair Workbook documents a series of exhibitions done by a group of artists in New York, who were invited to create site-specific installations about the concept of "repair"--to the earth and its inhabitants, to human behavior and to the spirit. These 7 sculptors addressed current and pressing environmental concerns. Combining a sensitivity to materials with the inner experiences, they bear witness to the problems, with all their subtleties and contradictions, and propose rethinking on practical and metaphorical

levels. The binding is hand-wired, the paper looks recycled, and the works are printed black and white on a soft yellow paper. These artists are working to remove art from the category of negative reaction to that of positive action.

These artists are Mariella Bisson, Paul Bloodgood, Eva Mantell, Thelma Mathias, Sylvia Benitez, Tony Kosloski, Tetsu Okuhara. They have all worked together in installation, and now in an artist book that serves as a vehicle for communication and change.

Eve Mantell's umbrellas began to twirl and whirl and ended up as ghosts of circular movement on the Xerox machine. Mariella Bisson has watercolors of landscapes; Paul Bloodgood made a narrative out of found texts; Thelma Mathias did a comic about the Hewitts; Sylvia Benitez has made large drawings about the deadly sins; Tony Kosloski has included the text that accompanied his installation in The Lobby series, in which there is the site documentation and the process for it; and Tetsu Okuhara explores his Japanese heritage with large portraits, and the land through photography. Available at both Printed Matter and Granary Books in New York City.

The Transcendence of Actuality over Methodology by Roberta Lynn Uhlmann (1992, \$25.00) suggests that text is visual and verbal symbol succinct to the object which it signifies. Using enlarged imagery of tools, human anatomy and motors, the artist puts forth a theory that text deals with the actual--the physicality of the object represented. But it is in the seeing, the knowledge gained through the senses not logic and reason, that the dualism of subject-object and the codification of thought and action become non-existent.

Sentences overcome separatism, functioning in conjunction with illustrations. Arrows direct; parentheses contain. Images and phrases merge, blurring social and formal boundaries. Each page acts independently and as part of a collective. This book demonstrates these theories admirably.



WANTED: Slides from artists who have worked in collaboration to create bookworks. Judith A. Hoffberg is going to curate a show on Collaborations and wants to be sure she has all those who feel they should be in the show. If you have collaborated in more than one project, then I consider you an artist for this show--someone who wishes to reflect the 1990s. So send me slides at the address for Umbrella, P.O. Box 40100, Pasadena, CA 91114 USA.

WANTED: Slides from artists who have taught a course on artists' books in the 1960s or 1970s, considered a mentor in the field. Judith Hoffberg is curating a show called: Mentors of the Movement: Artist Books from 1960 - 1990. The 1980s and 1990s will reflect the students of those mentors, chosen by the mentors to be included in this extensive exhibition to travel throughout the U.S. and elsewhere. Contact Umbrella. Tell your colleagues.

