

## Artist Book Reviews

Most of the books in this section are available from *Printed Matter*, 77 Wooster St., New York, NY 10012 unless otherwise indicated.

### REFERENCE

**Quant aux livres/On Books** by Ulises Carrión. edited by Juan J. Agius with introductions by Anne Moeglin-Delcroix and Clive Phillpot includes *The New Art of Making Books*, *Critical Autonomy of the Artist*, *Bookworks Revisited*, *About Criticism*, *We Have Won! Haven't We?* and *Other Books*. Included is a bibliography for this much missed theoretician, artist, facilitator, promoter and friend of artist books. This is a most important volume for any artist or any collection of artist books, 20th century art theory, or cultural theory. At last, we have Ulises' texts all under one cover. It is a tribute to Juan Agius that this has happened, but also the Héros-Limite in Geneva for publishing this most important reference volume in 1997. To order this volume, send 42 Swiss Francs plus postage to Editions Heros-Limite, 12 rue du Stand, CH - 1204 Geneve, Switzerland.

**The Century of Artists' Books** by Johanna Drucker (New York, Granary Books, 1997, \$24.95 paper) has been reprinted in paperback. Available from D.A.P., New York (for stores) and from Granary Books, 568 Broadway, 4th flr., New York, NY 10012. Add \$6.00 for postage.

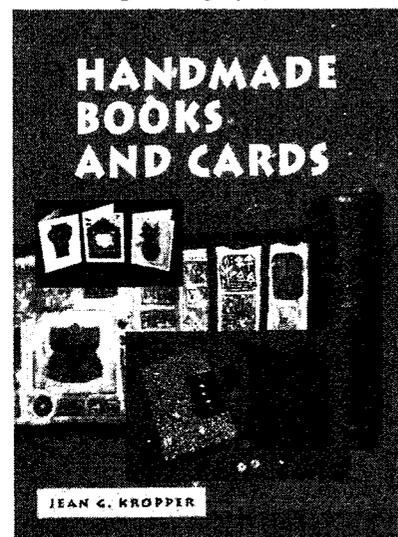
**Forum Book Art compress** (soon to be translated into English) is the one-volume paperback edition of the Annual Forum Book Art, including Book Artists and Presses, Index of Presses, Artists, and Authors, Printers, Papermakers, Bookbinders, Typographers. A special reference tool, available from H.S. Bartkowiak, Kornerstrasse 24, D-22301 Hamburg, Germany. In the United States, contact Joan Cotter, 526 Bradford Dr., Brandon, MS 39042.

**Livres d'artistes: l'invention d'un genre 1960-1980** is the checklist of an exhibition at the Bibliothèque nationale de France in Paris from 29 May - 12 October 1997. Curated by Marie-Cécile Miessner and Anne Moeglin-Delcroix, this exhibition represents the holdings built up over the years by François Woimant, the then head of the Department of Prints and Photographs of the Library. Beginning with Ed Ruscha's **Twenty-six Gasoline Stations** in 1963, there are more than 300 books by 75 artists from all countries. It covers Pop Art, Fluxus, Minimalism, Conceptual Art, Land Art using photography, then copy art, Mail Art, Something Else Press, Aspen, SMS, Artists and Photographs, Rubber Stamp books, Artist/Publishers, Early Publications about Artist Books.. The next section is on Poets or Artists, including Ian Hamilton Finlay, Marcel Broodthaers, Concrete Poetry, Henri Chopin, then Fluxus including Beuys, Vostell and Fluxus in Europe. Learning to Read Art includes work by Lawrence Weiner, Art & Language, and books published by Seth Siegelaub, including Investigations (Broun, On Kawara, Kosuth, Buren) as well as Robert Barry. The rest of the exhibition includes Collection and Memory such as Hans-Peter Feldmann, Christian Boltanski and Annette Messager as well as Sol LeWitt, John

Baldessari, Hanne Darboven and Dieter Rot, among others. A select bibliography completes this ample catalog.

**Handmade Cards and Books** by Jean Kropper (Worcester, MA, Davis Publications, 1997, \$24.95 hardcover) is a most ambitious how-to book, trying to cover bookbinding, papermaking, and artist books all under one cover. Written by a world traveler and graphic designer, Kropper's historical context in the first chapter is too short and sweet, but of course this book isn't a history book. The work of 93 book and card artists who are shown in living color certainly add to the understanding of the instructions in producing bookworks, bindings, etc. At times, the instructions are too cursory, but this is another in a long list of how-to books in the field. A living teacher, an artist who has experience and teaching skills, would be a lot better than a diagram, but this is a good substitute.

One source of the problems with this book is that the author lives in Sydney and did not check some of her information in the Resources section before publishing. Several addresses are completely wrong, including the address for *Umbrella*, the *Journal of Artist's Books*, *Book Arts Classified*, just to name a few. Another is that it tries to cover too much--to honor those people in the field who have continued to do innovative work, to show techniques to beginners, to cover artists who make "cards" (it seems that bookmaking could be the only subject in a book), but the author wanted to widen the audience, I am sure. This is a handy-reference tool that is artfully enhanced by very good photographs, including bibliography and index.



**Art Recollection: Artists' Interviews & Statements in the Nineties**, edited by Gabriele Detterer (Ravenna, Monanari Editore/Zona Archives, 1997, \$18, 30DM, 28,000 lire) presents a broad spectrum of internationally renowned artists reflecting upon their work as well as upon art and culture in the 90s. This is a direct access to the work of the artists and offers strikingly personal views of patterns of thoughts, motifs and methods of making art. This is a valuable source, a key to an understanding of art, thus stimulating discourse. The artists are John Baldessari, Matthew Barney, Dara Birnbaum, James Lee Byars, Maurizio Cattelan, Stan

Douglas, Luciano Fabro, Fischli & Weiss, Dan Graham, Damien Hirst, Jenny Holzer, Joseph Kosuth, Jannis Kounellis, Sol LeWitt, Maurizio Nannucci, Bruce Naumann, Giulio Paolini, Hiroshi Sugimoto, Diana Thater, Rirkrit Tiravanija, Niele Toroni, Bill Viola, Jeff Wall, Lawrence Weiner, and Rachel Whiteread. In English.

## REVIEWS

**The Journey is the Destination: The Journals of Dan Eldon**, edited by Kathy Eldon (San Francisco, Chronicle Books, 1997, \$27.50) is one of the most beautiful artist diaries ever reproduced. Much in the tradition of Ohtake Shinro as far as collecting photographs, drawings, words, maps, clippings, detritus and then having it printed in exquisite color that is so perfect that you feel you have the actual diary in your hand, this amazing (and I truly mean amazing) journal leads you on the journey that this young man made through four continents, leading expeditions across Africa, writing a book, working as a graphic designer in New York, making a film, and then becoming a respected photojournalist--only to be stoned to death by a Somali mob reacting against a UN bombing in 1993 at the very young age of 22. He did more than most people do in fourscore years!

London to Kenya, where he went to school, traveled, matured, and became a book maker. Back in California, he organized safaris to help refugees fleeing Mozambique. He set up a photography business in Nairobi, shooting ads, made a film, and documented everything. And the diaries kept coming--each multilayered, each packed with life. And then he went to Somalia and was forever changed--the first time he had seen so many dying people, so many dead people, so many mutilated people. He went back many times, and the last time he was stoned by the very people he was trying to help. When his possessions were returned to his family after his death, the rucksack contained his last journal--and this time, it was not full of collages, whimsical drawings, and fantastic images, but instead this journal was stark and simple with just photographs stuck on the pages. Unfinished, the diary became a tribute to his unfinished life. This is an remarkable book--yes, I say it again--one that will transform your life. For it is the inner life which is the true journey Eldon was on. 300 full-color images, die-cut, fold-out pages, and bound-in inserts--an artist book of the highest order.

**Patina du Prey's Memorial Dress: The Memorial Book: Boston, Berlin, Hagen** by Hunter Reynolds (Berlin, Kunsterhaus Bethanien, 1996, \$45) is a memorial to all those who have died of AIDS. Reynolds, a performance artist, has designed a black ball gown silk-screened with 25,000 names of those who have died of Aids, lettered in gold. Patina du Prey stands on a rotating disc in the middle of a black pedestal, much like a life-size music box. Patina du Prey has performed this piece in many cities, but this book catalogs the inscriptions in the book in the three cities in the title. for the artist has requested anyone to include the

names of those who have died of AIDS, or those who just merely wish to make a comment. Herein is a facsimile of the original book, a description of this by Frank Wagner, and a critical essay by Claudia Hart. Poems by Reynolds introduce and conclude the book, as well as a page of stills from the performance and a dedication by the artist. As one who has experienced this performance, it is transforming, emotional, and unforgettable. This book is a tribute to those moments shared in so many cities, moments that bring memories to the surface, allowing one to remember again the losses we have suffered.

**Sign Language: Reading on the Road** by Amy Hill (New York, 1997, \$30) is a series of color photographs contrived, digitized, and superimposed upon pictures of freeways. These new road signs deal with social, psychological and cultural matters. For instance, one sign calls for "Overachievers" and another calls for "Underachievers" with a "strong desire to be in bed with a box of chocolates". Another set of signs is 1) First Year on the Couch and 2) Second Year and in the distance Third and Fourth, etc. There is even a set of signs for "Vegetarians for Political Reasons" and "Vegetarians for Health Reasons" with a "Merge Ahead" additional sign. The toll booth signs are even more dispersed with "Scattered", "Empty", "Hurt", "Unsure" and "Shaken" as choices. These signs certainly leave choices wide open for those of us who can still make choices. It all seems like a conceptual joke, but the choices are signs of our times.

**Life's a Drag** by Kelly Dolak (New Brunswick, NJ, 1997, \$1.00) is a discussion of the role of lesbians in our society now that Ellen has come out--illustrated with vivid drawings (cartoon-like). The discussion is valid, the images a blast. This is a bargain--for anyone.

**Tax Forms** by Stephanie Brooks (n.p., n.d. 1997, \$10) is a parody of the IRS forms--but watch when you look up your filing status, or more moral exemptions, inventory and adjustments. One could really feel better paying taxes if one could fill out a form that has moral and emotional criteria. Let's adopt this new form!

**Automobile Accidents: A Coloring Book** by Oli Watts (Chicago, School of the Art Institute of Chicago, 1997, \$5.00) is a Disaster Coloring Book, one too close to home after Princess Di's demise, but certainly not for children. The Disasters of War has been announced in a small card inside the book. Oy vey!

**Beauty Intensive: Series 1: Beauty Intensification Procedure** by Kelsey Osborn (Philadelphia, Borowsky Center for Publication Arts, 1997, \$8.00) is a hilarious brochure created by "The Women's Alliance of Plastic Surgeons" to allow the "patient" to select eyes/forehead, nose/cheeks, lips/chin desired for plastic surgery. Osborn has split portraits and pages so that one can pick and choose, mix and match, and special offers are given, before and after, as well as an application form for the selected procedure. This could be the next "best seller" for plastic surgery!

**Women** by Despina Meimaroglou (Athens, 1997, \$15.00) is an artist book serving as an exhibition catalog. Bound in black suede, the hot red and pink glossy pages are blowups of women, with varying texts documenting dialogues, social statements about women, interviews, but the emphasis is on the harassment of women—from having to wear high heels to being handcuffed when imprisoned. The artist's bio-bibliography and chronology are also included.

**Photo-Love, vol. 2** by Suky Best (Devon, England, 1997, \$10) is patterned after a fotonovela, printed in four colors, and with photographs and text, but the photographs are gridded in an oblique manner, sometimes segmented in very odd ways. Ironically, the fotonovela is based on "the wedding of the century" where the dream couple lives a private nightmare. Separation would be in the picture, but the woman says that divorce is not in the picture. To be continued.

**Seven Nude Men Think about Architecture** by Jessie Nebraska Gifford (Brooklyn, NY, 1997, \$6.00) is a series of elongated portraits of 7 men who are artists, writers, publishers or art lovers, who are subjects of the artist's oil paintings which she is creating for a May 1998 show at A.I.R. Gallery in New York City. The seven poses were chosen for vertical distortion when an 18" photo is reduced to 8½" pictures. Knowing some of these subjects, I am sure that some of these men would love to look like these elongated distortions. But what fun! Although this has already been done in the 1970s by *Wet Magazine*, with the same format showing 17 men taking a shower. But there really is nothing new under the sun.

Bill Burns, Trevor Gould and Mark Vatnsdal who have created a set of three artist books, published in French and in English, by Galerie Optica in Montreal, Quebec, vialable from 3981 Blvd. Saint-Laurent, espace 501, Montreal (Quebec), Canada H2W 1Y5. **Manuel d'Animal Handbook** by Mark Vatnsdal has created an accordion book in covers, wherein he has appropriated images from a variety of electronic and print media, combining animal portraits with various human hands. **Montréal Zoo de Montréal** by Trevor Gould is an illustrated guide to animal habitats in Montreal, black and white reproductions of watercolor studies of a variety of animals at the zoo. The field guide to animal habitats in teh city with 64 illustrations is accompanied by a fold-out map of habitats in the region for easy reference. **How to Help Animals Escape from Degraded Habitats** by Bill Burns hopes to probe the well-intentioned actions and language of the environmenal activist, the scientist and the journalist to find formations that lead to misunderstandings about the way that we perceive animals and people in our world. Beautifully designed, this bookwork is half in English and you turn it over and read it in French.

**Dagboek/Diary** by Hans Eykelboom (nos. 9 and 10) are examples of Eykelboom's photographic diary, begun on 8 November 1992. This is not a narrative diary, but one which "visualizes the development of my world view". **Diary no.**

**9** includes pictures of curtained windows. Reminds one of Ed Ruscha, perhaps. **Diary no. 10's** photos were made on 12 April 1997 taken in a youth center during a House Party with Hard Core Only. Both booklets serve in black and white photographs as the continuation of this visual diary which started in 1992 and will continue until 8 November 2007. Each booklet represents an exhibition of the artist at a different Dutch venue. (Arnhem, 1997, \$5.00 each).

**México** by Vera Buchlmann, Joachim Melf and Eva Maria Weinmayr (Munich, Prinzen Verlag, 1997, \$15.00) is a finely printed book of impressions of designs by Daniel Buren, Gunther Forg, Lucio Fontana, Per Kirkeby, Fran Stella, Cy Twombly and Sol Le Witt on glossy stock in full color. The interpretations are done each in one color, brilliant and expressionistic.

**The Gold Coast** by Sico Carlier (Spring 1997) is "Garbage Galore" as the cover indicates, but it's typographical garbage and it goes on and on again with no rhyme nor reason. Although it is indicated that this is a "limited handcrafted edition" the \$25.00 charge seems overpriced for these pages with hidden messages in the spaces between the single words on the five lines on each page. *Umbrella* magazine, by the way, comes out of Santa Monica, California and not New York (using our testimonial on the back cover and citing it as located in the East, not the West).

**Another Attempt to Map Space** by Heidi Neilson (n.p., 1997, \$10) is basically a one-page bookwork bound in boards. The page is folded in such a way as to create a new geographical territory, all collaged from various maps. If this is space, at least it merits new explorations, for it is quite different and yet made of parts of other known geographical territories. The bookwork can be "read" countless times with much new enjoyment. A jewel.

**TWC (The Word Company), vol. III** by Adib Fricke (Berlin, Edition Fricke & Schmid, 1997, \$18.00) includes two essays: one by Arthur Waldenberger on *Words & Word Combinations as Copyrightable Art Works* and *Words they don't teach you at school* by Christine Fuchs, both commenting at length on the work of Adib Fricke who develops new words which he offers for sale as art works, and for which he claims copyright protection. The essays are in English, French and German and are of interest to legal mavens, librarians, collectors, other artists, and the general art community throughout the world.

**Drawn from the Work in Progress** by Sarah Jacobs (London, Colebrooke Publications, 1996, \$16) is a book of typographical landscapes, a book which would have been done by hand in the 1970s (stripping out words, etc., but now the computer helps to draw in text and excise it partially to create words that make places, typographical places in which the mind inserts itself. There are occasional phrases which make text on blank white pages, but it is the page which are intensely filled with texts, parts of text, texts imposed upon other texts, "back through the pages, and again started" which pursue the reader's eyes, and which in turn allow the reader to pursue the text. The deconstruction

of the text makes for the construction of the landscape. Reluctant reflection remains. An intensely interesting bookwork, to be seen and touched and felt.

**what should we really be doing** by John Byrum (1996, \$6.00) is a typographical object, white text on black background framed in white which more than likely is a statement by Derrida, presented in run-on text with no justification or accomodation for ending words in a normal manner. This "language poet" creates a typographical object as well as a philosophical. Whatever it says, it seems to be secondary to the way this text looks. Frankly, I cannot undertake a time-consuming attempt to understand what it "means", but it looks good! Or maybe this is Byrum's take on the French philosopher's obtuse texts and the best way to "read" them is to make them look good. That's up to the reader.

**When We Were Ten** by Judy Gelles (Rochester, NY, VSW Press, 1997, \$15) begins as a "diary", a journal of the relationship of a mother and her son. Instead, the investigation into the family as an agency of socialization leads to observations which can be shared by a much larger audience. Each age has a story of son Jason and mother juxtaposed. The problems of growing up seem to be entertained by both son and mother, each experiencing another kind of growth but it seems all too familiar. With all photos black and white, this book seem familiar and yet evolves into a social document. Can be ordered from Printed Matter or from 155 Stonehenge Rd., Kingston, RI 02881.

**Sequence** by Nico Vassilakis (Lakewood, OH, Burning Press, 1997, \$7.50) is a series of concrete/letter poems based upon the letters *n* and *u*. In the first third of the book, he composes in boldface type, which he abruptly terminates for a page that consists of an idiosyncratic definition of *nu*. Then he follows with a letter pictures with letters in Courier, followed by a page in which *nu* grows to nuance, nudge, nuzzle. The subsequent pages are rectangular structures of the *n* and *u*, creating entrancing and mesmerizing results. Marvin Sackner produces an afterword housed in a pocket in the back cover. Vassilakis is a Seattle-based visual poet and artist. Available from Burning Press, P.O. Box 585, Lakewood, OH 44107.

**Instructions: Watch for the Unnatural** by Kate Kern (Cincinnati, OH, Yellow Ochre Press, 1997, \$35.00) is the artist's first multiple. It is a book that began with a list of found and recalled instructions/directions in her sketchbook, and grew to become 30 sometimes absurd, sometimes a bit frightening stanzas such as:

**Wash with baking soda**  
**Do not wash**  
**Do not immerse in water**  
**Do not use bleach**  
**Wash by hand.**

Known for photocopy work, this is the first time the artist created an editioned book by having someone else do the work, instead of being the sole creator. The instructions deal

with health, medicine, precautions, behavioral adaptations to extraordinary events (After 20 minutes go in and offer quiet reassurances). But it is in the juxtapositions that we get the cunning humor of the artist. It is humorous, pathetic, empathetic, painful, and instructional, indeed. Order from the artist, at 6264 Robison Rd., Cincinnati, OH 45213. Signed and dated.

**Réparation de Poesie's Assembling no. 8** is a collaborative participation by those who send in 100 pages of their original work. Included in this are such artists as Jurgen Olbrich, Pascal Lenoir, Giovanni Strada, Emilio Morandi, Jean-Claude Gagnon, Antonio Gomez, Patricia Collins, John Bennet, John Byrum, Stephen Perkins, Carlo Pittore and State of Being, among others. A combined collective supporting visual poetry and mail art, the Collectif created this boxed series of work which is as eclectic as the many artists included. \$50.00 Canadian for the Assembling, and \$10.00 Canadian for subscription. Order from Collectif Reparation de Poesie, c/o Jean-Claude Gagnon, 359 rue Lavigneur, apt. 1, Quebec, Canada G1R 1B3.

## ANOTHER BY LOUISE NEADERLAND

**Black Holes** is a bookwork created on a copy machine, but it also is a bookwork which has more depth because of the pop-up black holes which pervade each page spread. One subtext says: *The Search for the Invisible Requires Sustained Obsession*. The other text explains what black holes are in scientific but lay person's terms. A marvelous bookwork published by Bone Hollow Arts in Brooklyn in 1997. \$25.00

## BOOKS BY HANNES PRIESCH

**Wine & Language, 1 + 2** includes **Wine & Language Naturns and Wine & Language Chicago** by Hannes Priesch, two separate volumes which celebrate an exhibition at the Galleria Steghof in Naturno, Italy and another exhibition at the MWMWM Gallery in Chicago in 1995. The Chicago exhibition is in English, its cover in red and white stripes with the images of bottles on the back. There are 11 wines and one installation shot. Both booklets are the results of a wine tasting, with the conversations being taped, I suppose, and then set in different fonts. There are many voices on each page and scanned images of the bottles of wine. The German/Italian booklet has drawings of bottles and seems to be more playful, while the English version is much more typographically poetic. At any rate, the tastings are delicious, and the conversation ranges from judging the wine to the drinker. A delightful project.

**Basis 1,11** is an artist book and the catalog of an exhibition by the artist at the Galerie Theuretzbacher in Vienna in 1993. The artist made a set of 11 dressed made with India ink on watercolor paper and a set of 11 curtains made with India ink on rice paper. (Vienna, 1993, \$5.00)

**Promised Relations: or, thoughts concerning a few artists' contracts** by Ben Kinmont (n.p., Antinomian Press, 1996, \$5.00) begins with a quote by Rousseau from *On the Social Contract* (1762). In the short preface, Kinmont says he is dealing with a variety of uses of the artist's contract, "more interesting in their eccentricity than in their representation of a particular genre." First there is Yves Klein's contract as a performance in 1960; Ed Kienholz's Concept Tableaux, in which the Contract for purchase becomes an "instruction drawing" and an alternative economy; a note on verbal contracts; Marcel Broodthaers' contract to save a Museum (his Musee d'Art Moderne) from bankruptcy; Seth Siegelaub & Bob Projansky's contract as an artist's bill of rights; Komar & Melamid's contract as a Faustian sculpture; Paula Hayes/Wild Friends business relations with Ac Project Room. The author has included the "micro-economy of this catalog and its exhibition" with a breakdown of the costs. This is a must for all collections of contemporary art work.

**Yukinori Yanagi: Field Work on Alcatraz** is a catalog created by the artist during his residency at Capp Street Project in San Francisco from 30 April through 11 May. Through the space, phrases such as "Moon in Cell", "Bloom and Bones", "Stray like Ant" and others are projected on the floor, created from sunlight. He used the broken glass from the windows and made a map of the United States in the center of one long corridor. In his essay, Yanagi tells how he visited Alcatraz for the first time, and learned of the imprisonment of a Japanese American there, as well as the Native American occupation in 1969.

Assigned the Industries Building, Yanagi found material and immaterial means to create a poignant installation over a period of two weeks, hauntingly evoking the indictment of a second-generation Japanese-American and eventual sentencing to death on the charge of treason against the U.S. during World War II. He was eventually commuted to life imprisonment, and then pardoned by President Kennedy just before the assassination in 1963. (San Francisco, Capp St. Project, 1996, \$15.00)

**The DNA-Photon Project 1925 - 1995** by Dan Rose (Philadelphia, Pure Theory Publishing Co., 1997, \$15.00) is the combined efforts of a scientist and an artist all in one, namely Dan Rose. Rose presents 25 Engineering Maquettes and most highly classified documentation from the most top secret, twentieth century, international, Big Science Project called in code, Photon Ecstasy, discovered and "somewhat edited" by Professor Dan Rose. The whole project is contingent on human beings wanting to transfer DNA to another planet. The secrecy, volunteers, and mission statement are all here--science bridging art--and the author has a wonderful after-word, which indicates this is his first novel that combines material and text, creating a physical novel, and he gives instructions in how to read this "novel". If you're interested in science and in art, this is a must!

## CATALOG AS ARTIST BOOK

**Fransje Killaars: Full Color** depicts a Dutch artist, whose trips to India unleashed an ability to work in three-dimensions. From a painter in Holland, she became an installation artist depending upon the intense colors and materials found in that country, not so different from what she was doing with two-dimensional paintings in Holland, but now she creates spaces in which one can meditate, reflect and find calm. Contemplation and harmony are the keywords for these spaces, in which richly colored carpets, curtains, cushions and wall hangings embrace the viewer into a complete participatory mode. She creates textile paintings and sculptures from materials which compete with each other for status yet meld with each other to make a whole. Covered with fuschia silk fabric, the book is created with high color glossy pages, textile fabric dividing sections, serving as a scrim for the subsequent page. Back and forth, the colors of India meld into the soul of a Dutch artist wanting to be free. She has found her freedom in India, where she lives half the year. Includes chronology. \$27 from Cirrus Gallery,

## LITTLE OBJECTS

**Reverse World** by Hiro Sugiyama (n.p. Enlightenment, 1997, \$4.00) is a small booklet of close-up color shots, an odd collection from sunflowers to a Bruce Lee poster, from a spiral staircase to a nose of an airplane.

**[Elegant Options]From the Machinery of Attrition** (Eugene, OR, Long Bell Press, 1998, \$10) is another beautifully printed brochure, subtitled "empire ossuary" which seems to be dedicated to Leon Johnson's "ineradicable ghost", those made by printing, those made by haunting, those made by image-making. A beautifully printed (on the Heidelberg) object in the hand.

**Palace of Doubt** by Taly and Russ Johnson (less answers to even fewer questions) is one of those little books that one can give as a gift, keep to while the odd hours away, or realize that random access booklets such as this require no installation and no system requirements. Black and white and read all over. It's the 70s all over again!

**Free Falling** by Elyce Semenc is a series of color laser prints showing a diver, dives, the water, and it's a cool little book. (n.p., crack p. production, 1997, \$10.00)

**Men in the News #32: Sleep** by David Thorne shows images of the Lincoln bedroom in the White House, images of the Park Police shooting Marcelino Corniel on 21 December 1994 in fundraising memo, a list of persons who have slept at the White House during the Clinton administration. This one-page bookwork is a powerful document, bringing into focus the way the Park Police in Washington killed a homeless man holding a knife. The man was just angry over how the Park Police drove out people like him who slept in Lafayette Park across from the White House. He was not threatening anyone.

**Love. no. 6** by Gunnar Mueller (Kassel, Archif-Verlag, 1997) is a series of sepia-toned postcards (98) which depict lovemaking positions by two partners who have beautiful bodies and fascinating positions with props. A performance in a box!

**Snakes and Horns** by Ruth Marshall (Brooklyn, NY, 1997, \$20) is a handmade hardbound edition of Xeroxed images of drawings of snakes and horns, mostly drawings from the imagination of the artist. Bad dreams, surrealistic imagery, a three-dimensional nightmare that moves the spirit.. The book by this Australian artist, who is a sculptor, is an edition available from Printed Matter. The book is well made, fantastic in concept, and has a user-friendly cast to it.

**School Book: Textbook of the 1996 Goat Island Summer School in Glasgow** is a spiral-bound small book simulating the standard "notebook" with blue and white speckled cover and brown and white spine. Supported by a City of Chicago Cultural Affairs grant to participate in their Chicago Artists International Program, Goat Island, a collaborative performing group, invited by the Centre for Contemporary Arts in Glasgow, to do an intensive educational workshop in July 1996 found that instead of a workshop on new theory and practice in art/performance, what transpired was an explosion of organized communal activity and expression. Published by the Centre for Contemporary Arts in Glasgow, the Schoolbook is divided into *Workbook*, the first three weeks of the Summer School. Even by turning the pages, you can image how intense this exercise had been with assignments of writing in journals, doing performances, thinking, moving, discussing. The pages are interspersed with diagrams, transparent pages, drawings, doodles and serves as a diary in itself. *Lectures*, Section Two, included two guest lectures on Photography and Mental Illness and by Francis McKee and Reconciling Truth in South Africa by Carol Becker. The other lectures were by Goat Island members. The last part of the book contains photographic documentation of 8 collaborative performances. This is a remarkable bookwork, one which is informative and celebratory of the collaborative process, and should be in every contemporary art collection.. \$15.00

**Art as Reactionary Statement (Care in the Community)** by Graham Fagen (Glasgow, Scotland, Armpit Press, 1997, \$6.00) has a plaid cover - a giveaway for a Scottish artist, and funded by the Scottish Arts Council too. The book involves places around the world with headlines from the news on the left, and on the right, the artist's reaction to the place cited. These 22 statements were expressed "when either looking at, being involved with or in the making of art." Between 1982 and 1995, from Irvine and Leeds to London and Milan, the artist has reacted to his surroundings and his artmaking with his Scottish brogue and his blunt frankness--it's like seeing Artspotting!

**How to Read and Write in the Dark** by Barbara Henning (prose) and Miranda Maher (drawings) is a production of Long News Books in Brooklyn, New York. First conceived as two separate books, the two "artists" combined forces and

as a result, the book has more resonance than if they had remained singular volumes. The tipped-in scanned prints represent a double bed, with diagrams interposed on each one of them. The prose is so visual, so visceral, so gutsy and the drawings seem to work well with the prose. Both are impressionistic, both mesh very well. \$10.00

**Private perceptions pertaining to the properties particular to Public Art:** Selected pieces by Nina Karavasiles (San Diego, 1996, dist. by Small Press distribution, 1814 San Pablo Ave., Berkeley, CA 94702) describes pieces the artist has done in both private and public areas, and how the meanings of these separate definitions have overlapped, migrated or stood apart. The book is playful--the introduction is in the back, the glossary is different from all others; the actions are antic and adventurous; the philosophy behind all of this is the joy of making art, the art/life syndrome, and a feeling for serendipity.

**Mono ve, mono hace** by Enrique Enriquez, Ivan Larraguibel and Vanessa Gutierrez (Caracas, Venezuela, Litterae Editores, 1995, \$5.00) is the impression of a Venezuelan artist in New York, wearing a Gorilla head. As a foil to the Guerrilla Girls, we have this male artist touring New York with this fierce guerrilla face. The trip is indeed a "trip" as witnessed by Vanesa Gutierrez's photographs.

**The Partner Left the Room** by Les Bicknell is reminiscent of Fortune Tellers, five handsized, cut and folded constructions, whose text explores the hopes, dreams and reality of birth from a father's perspective. Printed in baby blue and held in a tracing paper sleeve, this bookwork includes vellum overlays, a pop-up, and typographical experimentation done by computer. £10.00 from Les Bicknell, Eva's Place, Sibton Green Saxmundham, Suffolk IP17 2JX, England. Ask for a catalog.

**(your name here)** by Sugene Yang (New York?, 1997, \$4.00) is a book by an angry artist, one who doesn't like her name nor the way she looks, because she is an immigrant, or at least people think she is. She tells us that her name "tells me that this person should be shot, or at least stabbed repeatedly with an umbrella." But although she is not accepted because she looks "different", she is a whiz at math and is accepted for her mathematical acumen.

Created by computer, the book in an open edition is brutally put together with staples which are used in a random pattern of closure. When you see the book, you might overlook it for its raw look, but buy this book. It will make you angry that someone is so angry, angry enough to voice her emotions through the artist book of **(your name here)**.

## COMICS

**Famous Mrs. Soul** by Caro Bensca is a "Special True Issue" for adults only (Amsterdam, 1994 - 96, combining drawing, photographs, and a great deal more complex than Madam X's pamphlets and booklets, but they are on the same wavelength with a philosophy of life that deals with

happiness. Somewhat diaristic, oftentimes beautifully drawn and then becoming funky, this is a treat for \$4.95.

**Carlos Zéfiro in Black and White** (n.p., Plug In Editions, 1996, \$16.00) uncovers a largely forgotten magical world in explicitly sexual Brazil depicted in crudely drawn images and text by one of the best known underground artists of the 1950s and 1960s, the late Carlos Zéfiro. His characters, a combination of rogues and members of polite society, reflect the cultural cauldron that is Brazil even today. Stripping away violence and suggesting another parallel world governed by sexual mores where romantic macho men and strong women navigated around the strict probity and discretion of a world dominated by the unrelenting conservatism of the church and the state, Zéfiro cataloged the social and political activity of Brazilian society, concerned not only with a sense of erotic titillation but also with the common good—creating a form of sex education manuals available to the masses through a low cost form of printing technology. But instead of a throwaway, Zéfiro created an informed and extended masterpiece not to be forgotten. For adults only? Perhaps not.

## PHOTOGRAPHY

**Fuite d'images** by Jean-Paul Hubin (Liege, Belgium, 1996, \$30) is an album of portraits of painters (mostly Belgian), photographs such as William Klein, Lisette Model, Ernst Haas, Edouard Boubat; filmmakers such as Chantal Akerman and Andre Delvaux, family, friends, and even some unknown. To this photographer who has been shooting since 1969, every portrait is a self portrait. This is a beautiful bookwork, one created by the artist-photographer and his sister, who unfortunately died before the book was published. You certainly get to know about Hubin and his life. Pictures of all his family and friends tell us more about how much confidence people have put in his art.

**A Hidden Monograph: Found Photographs by Individual or Individuals** by Lauren E. Simonutti (n.p., Sisyphus Press, 1996, \$25.00) is a fictional conceit creating a heroine, Julia Providence, who supposedly died tragically on 5 March 1995 at her home in upstate New York, having caught her heel in the hem of her gown, tumbling to her death. Being a recluse, by the time her body was found it was in such a state of advanced rigor mortis that her eyes, wide open upon the event of her death, could not be closed.

These photographs are supposedly those which were auctioned in late 1995. Simonutti has thus created these "found photographs" of a woman (torn), legs, images through a glass darkly, a woman in a mirror, a woman smoking, a man holding the doorposts in a smoking jacket, Mr. Peanut sitting on a peanut roaster, etc. So popular this book is out of print, but awaiting those who might want to buy it again.

## ZINES

**Carne** is a zine created by a Collective which appears in Urbe once a month, but is being sold at Printed Matter as a separate entity. 4 pages on newsprint tabloid-size with the impressions of a Spanish-speaking group of artists in New York City. \$2.00 an issue.

## IMPORTANT REFERENCE BOOK

**Esthétique due live d'artiste 1960-1980** by Anne Moeglin-Delcroix (Paris, Editions Jean-Michel Place, 1997, FF350, HFL 118, DM 107, Pst. 36/Bfr 2200, US \$59) is an important history of the artist book emanating from that small book containing photographic images entitled, **26 Gasoline Stations**, by Ed Ruscha. Set against the bibliophilic and precious craft tradition of the "illustrated book" or "le livre de peintre", in which an artist associates graphic work with an author's text, the artist book is one based on the artist's authorship who chooses to make work using the modern form of the book, mostly in an unlimited edition. Anne Moeglin-Delcroix accounts for the birth and development of the artist's book in the U.S. and Europe in the light of privileged relations it has kept with the avant-garde of the sixties and seventies: Concrete Poetry, Fluxus, Minimal and Conceptual Art, Arte Povera, Narrative Art, Land Art, Performance and Happening Art, among others. More than 500 books have been analyzed by about 300 artists such as Ruscha, Marcel Broodthaers, Ian Hamilton Finlay, Robert Filliou, Lawrence Weiner, Christian Boltanski, Sol LeWitt, and Dieter Roth. Each chapter is dedicated to a particular approach of the artist's book. Included is a general bibliography, a bibliography of artist books and artist periodicals, and an Index. This is a major contribution to the literature. A more detailed review will appear in the next issue of *Umbrella*. But with 241 black and white illustrations and 119 black and white bookcover reproductions of 395 pages, this is a major reference, reflecting the collection of the Department of Prints and Photographs of the Bibliothèque Nationale de France in Paris. The book is in French.

Order this book from **Artists' Books, Johan M.H Deumens, P.O. Box 599, 6400 AN Heerlen, Netherlands. Tel and fax: 31-45-531-5616.** e-mail: [artistsbooks@tip.nl](mailto:artistsbooks@tip.nl) Postage will be as inexpensive as possible. Mr. Deumens will be in New York City for the Artist Book International from 7 - 9 November so visit his exhibit and see the book..

**Mea Culpa.** The books by Gary Starks reviewed in the May 1997 issue of *Umbrella*, p. 66 were attributed to Gary Stark. The name is Gary Starks.