

ARTIST BOOKS

NEWS

Hello! Here's a project you might find interesting. I'm asking people to **xerox the first page** (opening paragraph) of their favorite book (or least favorite). All the submissions will be put together to form a book, and displayed at a Mail Art Show at Expressions Graphics Gallery in Oak Park, IL. Expressions Graphics is a not-for-profit printmaking and art cooperative. Please pass the word along to anyone who might be interested in participating.

Everyone who sends a page will receive documentation of the show. The deadline for this project is **May 15, 1999**. Thanks! Send to: Polly Smith /1047 North Lombard Avenue / Oak Park, IL / 60302 USA. E-mail: Pilpol@aol.com

The **New York Times** on 14 July reviewed "A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980 at the New York Public Library", curated by Rodney Phillips and Steven E. Clay. It's rare to see a bookshow reviewed anywhere, let alone in the chronicle of our times, the *New York Times*.

Griffin and Sabine, that trilogy that captured the imaginations of so many "readers" several years ago has developed into a CD-ROM. called **Ceremony of Innocence** (Real World, CD-ROM. for Mac and PC, \$59.95), an epistolary romance between two artists, one of whom may be a figment of the other's imagination. Check it out, it's a winner and perhaps even better than the books according to the **New York Times** on 20 August 1998.

an for August 1998 includes a column on artists' books with reviews of a book by Jim Burns & Peter Carter on *Beware of Men in Suits* and Karen Babayan's *Lavashak and other stories* which were part of the Artist's Book Fair in Dean Clough, Halifax on 16 May 1998.

Articles about the electronic book: *Taking on New Forms, Electronic Books Turn a Page* by Peter H. Lewis in the 2 July issue of the **New York Times**, while **Wired** had an article called *Ex Libris: The joys of curling up with a good digital reading device* by Steve Silberman in the July 1998 issue. Another appeared in September in *Atlantic Unbound* called *Portable Musings* by Sven Birkerts in the Digital Culture section of **Atlantic Monthly**. Another article by Rye Armstrong in August 1998 issue of **Biblio** is one entitled *Incunabula of the Digital Age*.

An article entitled *Artist's Books, Uncovered: For 20th-century artists, the allure of the book is an open-and-shut case* by JoAnn Greco appears in the December 1998 issue of **Art & Antiques**. In a nutshell, the article offers a 4 page survey of the artist's book/livre d'artiste with illustrated examples of Scott McCarney's, John Baldessari's, Fernand Leger's, Anne Kresge's and Robbin Ami Silverberg's work. Also mentioned are some galleries which deal in artist's books, exhibitions of work currently on display.

Bookbinding Tutorial by Douglas W. Jones of the University of Iowa is available online at <http://www.cs.uiowa.edu/~jones/book/index.html>

WOID - A Journal of Visual Language in New York, is now available at: <http://pages.nyu.edu/~ptw1/WOID.html>.

Codex Espangliensis: From Columbus to the Border Patrol is a collaborative work made up of performance texts and poems by Guillermo Gomez-Pena interwoven with collage imagery by Enrique Chagoya into book form by Felicia Rice of Moving Parts Press. Letterpress-printed in black and red from zinc photoengravings on Amatl paper lined with Shintenguyo tissue. Measures 9 x 11½ inches, and its accordion-fold structure reaches 31 feet fully extended. Edition of 50, signed and numbered. Numbers 16-45, cased in a portfolio box, \$3,000. Numbers 1-V, boxed with unique inclusions. Moving Parts Press, 10699 Empire Grade, Santa Cruz, CA 95060, frice@movingparts.com or call (831)427-2271.

Book and its companion read by Ruth E. Edwards is a series of "limited edition pint-size books designed for folks who don't do heavy reading". Just 2¼" x 2 7/8", these whimsical handmade books made from a single sheet are 14 accordion fold pages in length and covered in acid-free Thai kobo paper. The text extensively defines the title word coupled with full color images. Both are signed editions of 121. To order, send check or money order for the introductory price of \$25 per book (\$30 after December 1, 1998) plus \$3 s & h. Checks must be made payable to Ruth E. Edwards, P.O. Box 69, Bronx, NY 10475.

Telegram: The Rationed Years from R Morris KC MO Nineteen Forties to Morris NY NY Nineteen Ninety-Eight, published by JRP Editions, designed by the artist, is the first text written by Robert Morris published as an autonomous book. Edition of 550 hardcover copies, printed by letterpress, 72 pages.

Retail price: 90 CHF (plus shipping). Special edition: 20 copies with an original drawing by Morris. Order from JRP Editions, 7 rue Barton, CH-1201 Geneva, Switzerland. Phone & fax: 41-22-738-3094.

Book Arts Web by Peter Verheyen is <http://www.dreamscape.com/pdverhey/>, one of the best sources for links to book arts-related sites including galleries of images.

Book Arts Classified available for \$16.00 a year or 2 years for \$30 from Page Two, Inc., P.O. Box 77167, Washington, DC 20013-7167.

At the **Hollywood Cemetery** in Los Angeles famous for the tombs of Cecil B. DeMille, Rudolph Valentino, Jayne Mansfield, Tyrone Power and Peter Lorre, taken over by a young (28 year old) Tyler Cassity, plans are to have a cylindrical building suggested by Erik Gunnar Asplund's public library in Stockholm, lined with book-shaped urns. Anyone for a reservation? Plans are also slated for a multimedia library for ashes, caskets, urns and memorials by artists such as Jim Turrell and Richard Serra!

Some web site exhibits:

<http://www.deltanet.com/gallery/guide/artists/index.html>

<http://www.elg.com/editlh/book.html>

<http://collectbooks.miningco.com/>

ADVANCE NOTICE FOR THE POPULAR ARTIST'S BOOK JURIED EXHIBIT

BOOK EXPLORATIONS '99':

Book Explorations '99 will have as deadline for entries the date of March 1st

next year. There will be advanced press coverage, opening night, gallery hours, purchase and cash prizes. Send address, photo of your entry for press

coverage and SASE for entry forms before February 1st, 1999 to:

Book Explorations '99, The New Art Forum, Box 52, Kingston, MA 02364.

CALL FOR ENTRIES: New York resident book artists are invited to submit slides for an exhibition entitled *New York, New York* at HarperCollins Exhibition Space, April/May 1999. Entries must reflect some aspect of New York life. Works on paper will be considered. Deadline for slides is **6 January 1999**. For information and application send SASE to

Stephanie Later, Curator, c/o HarperCollins Exhibition Space, Lower Level, 10 E. 53rd St., New York, New York 10022.

The National Museum of Women in the Arts offers a Library Fellows Grant for Book Artists, open to women artists only. Each year one proposal for a new artist's book is selected and funding is provided for its creation. To receive an application and further information send a SASE to: Krystyna Wasserman, Director Library and Research Center, National Museum of Women in the Arts, 1250 New York Avenue, NW., Washington, DC 20005 Phone: 202.783-7364. **Deadline: 31 December 1998.**

International Society of Copier Artists. Exhibition of Xerographic artist books and prints at Hampshire College in March 1999. Only multiples will be considered and books will be handled by visitors. For information, send SASE to Louise Neaderland, Director, ISCA, 759 President St. #2H, Brooklyn, NY 11215. E-mail: isca4art2b@aol.com or <http://members.aol.com/isca4art2b/I.S.C.A.HomePage.html>

Volumes of Vulnerability. 20 artists from a wide range of disciplines are asked to contribute a work loosely interpreting, with image and/or text, the concept of vulnerability. Organized by Susan Johanknecht of Camberwell College in London this show is the antithesis of a glorious and monumental statement of the new millennium, rather it is something within personal control, as opposed to state glory. The work is to become part of a series of artist books (volumes) which will be exhibited at The Shopfront Gallery in London and then tour internationally. The show will include exhibition copies, handling copies, copies to sell (priced at ca. £12 each) and a reasonably priced catalogue. Some books will hang, some fold out, and some will be sculptural enough to stand. A series of readings and performances profiling various volumes will take place as a season of events during the London show. Exhibition will be November 1999 - January 2000 and touring. Participating artists thus far are (from the UK, Germany, Japan, Poland, Scotland and the US): Sophie Artemis, Helen Douglas, Cate Elwes, Joanna Hoffmann, Susan Johanknecht, Liliane Lijn, Lily Markiewicz, Katharine Meynell, Johnny Miller, Jim Mooney, Shariff Musoon, Hayley Newman, Alistair Skinner, Gary Stevens, David Thome, Ulrike Stoltz, Claire Van Vliet, Elaine Worth.

Love Letter to Gutenberg. An international students' competition for the millennium, organized by Ulrike Stoltz. This competition is part of the events for the millennium in Mainz, Germany under the rubric "Gutenberg 2000". There will be exhibitions in the Gutenberg Museum and other museums in Mainz, as well as a series of exhibitions which will take place in a pavilion which will be put up in the center of town. They will consist of The Poster, News & Times, fakes, copies, imitations and facsimiles; "Village Gutenberg" involving multimedia; children and the press; type in town and landscape; The Edison Effect (invention of the reproduction of sound); Alphabets, Codes, and other Signs; art with type; Happy Birthday Johannes international mail art project. Keep reading to learn more about this in the next issues of *Umbrella*.

Dateline: Paris

Anne Moeglin-Delcroix has just curated an exhibition of artist books for children or about childhood in one way or another. The exhibition opened at the beginning of July in Aubusson, but soon there will be a catalog in two parts, one "historical", beginning with 1900, the other being more contemporary since a dozen of the artists were commissioned to create a book on the subject, the dummies of which were exhibited. One by Peter Downsbrough has already been published. More about that catalog when it comes out.

Da-zi-ba, created by Roberto Martinez and Antonio Gallego, is a magazine made only to be seen in the streets, since it is glued on the walls in Paris during the night, in places people (and if possible not especially art mavens) have to walk past or where they have to wait. The format is one of a poster. One side is specially conceived by an artist for the issue and is a large image. The other side includes contributors who have the equivalent of A4 sheets to fill as he or she has wanted. The main idea, however, is conveyed by the title "Allotopie", a neologism by the artist Roberto Martinez, to refer to the place where art should be, that is "elsewhere", and not in galleries or museums. Of course, it also hints at utopia, but in the plural and not to say "no place" but "other place". The poster magazine is always stuck one side next to the other side, so your eye is attracted from afar by the strong image (this first one by Alain Bernardini, whose art is tightly linked with public gardens), so you approach, and then, you are able to read the texts, each printed in different typefaces, according to the subject, which gives them a sort of individuality. This magazine shows the way that utopia is never dead for long, because art keeps it alive.

Susan Hensel, Michigan book artist, recently made a literary sculpture, *Anne*, paying tribute to the anguished poet Anne Sexton. (Illustrated in September *Biblio*).

Artist Book Courses

Kids Making Books, an idea exchange for educators, has been published in Fall 1998 with its first issue. Edited by c.j. grossman, the newsletter includes tips from the editor, articles by her and Ed Hutchins, Joan Irvine, Susan Kapuscinski Gaylord, book reports, and lots of diagrams too! Be sure to subscribe if you teach kids, because this is essential! Newsletter format, \$12.00 a year from Kids Making Books, P.O. Box 460009, San Francisco, CA 94146-0009.

Finding Your Own Story: Labyrinthine Garden & Forbidden Fruit at Ghost Ranch, Abiquiu, NM from 15 - 21 May 1999. A week of stories, poetry, brush practice, painting, writing and two books: *A Book of Days* and *a Visual Journal*. To reserve a space, send \$175.00 non-refundable deposit to Laurie Doctor, 2873 Sixth St., Boulder, CO 80304. \$395.00 workshop fee, \$45.00 materials fee, \$405.00 room and board. \$50.00 discount if full amount is received by 1 March 1999.

Another workshop on 6 February, 6 & 7 March, 3 April 1999 in the Art room in Naropa Institute in Boulder, CO. For more information telephone Laurie Doctor at (303)447-9852 or fax: (303)786-8765.

The Windowpane Press has classes in letterpress printing, workshops on book arts and paper crafts, books printed by hand and bookbinding by hand. For more information, contact the Press at 4243 N.E. 92nd St., Seattle, WA 98115.

Planetary Collage (Timothy Ely) in Portland, Oregon has a new series of Workshops for Winter-Spring with courses in Book Structures, Archival Presentation Structures, The Vellum Book and the Making of Manuscript Inks. For more information, contact Planetary Collage, Timothy C. Ely, 1306 NW Hoyt, #407, Portland, OR 97209. (503)243-6812 or e-mail: axt1221@aol.com

Artist Book Dealers

Wiens Laden & Verlag has a new 1998/99 Catalog. Write to Wiens Laden & Verlag, Linienstr. 158 Hof, D-10115 Berlin, Germany.

Collant-art book, Via Trinchera 10, 80138 Napoli, Italy has a new catalog with almost 800 items listed.

Volatile, P.O. Box 3274, Cincinnati, OH 45201 has a new catalog of artists' books, graphics, multiples, visual poetry, and documents of Alternative culture. E-mail: volatile@onc.net

Juan J. Agius has a new catalog on rubberstamps and art multiples, as well as artist postcards. Write to P.O. Box 5243, CH-1211 Geneva 11, Switzerland.

Nazraeli Press has a new catalog for Fall 1998 with new photobooks by Masao Yamamoto, Boo Moon, Eiji Ina, Reiner Leist, Charles Pratt, Kobo Miyoshi, and a new book by A.D. Coleman. Write to Nazraeli Press, 1955 West Grant Road, Suite 230, Tucson, AZ 85745.

Book Central: 1998-99 Winter Supplement: Your source for instructional manuals about the Book Arts including bookbinding & book structures, papermaking, pop-ups, printing & decorating the page, and teaching the book arts, available from P.O. Box 895, Cairo, NY 12413.

Art Metropole has a 1998 catalog no. 20. Write to 788 King St. West, Toronto M5V 1N6 Canada. E-mail: artmet@interlog.com

McPherson & Co., P.O. Box 1126, Kingston, NY 12402 has a Summer Catalog and a Fall Catalog.

Sara Ranchouse Publishing Catalog 1998 is available from P.O. Box 47687, Chicago, IL 60647.

Book Works, 19 Holywell Row, London EC2A 4JB, England has a new 1998 list of publications, including two new publications: **The Palaver** by Gad Hollander and Andrew Bick, and **Shup**, a screenplay by Jordan Baseman. **The Palaver** functions as a story board for an imaginary movie, conceived as "photo roman", a pocket sized book unfolding as a sequence of 50 short texts each accompanied by a corresponding image. There are a series of line drawings in blue marker pen superimposed over each image. £9.95

Shup is a speculative screenplay that depicts a true story that took place on Saturday 13 March 1976 in Jenkintown, Pennsylvania. It is an investigation into the cruelties and powerlessness of youth: a study of mutual oppression. £7.95

Artist Book Exhibits

Master Drawings from the Hermitage and Pushkin Museums (September 25 - January 10, 1999) The Morgan Library 29 East 36th Street (at Madison), New

York City. Even in this impressive display of Old Master drawings "La Prose du Transsibrien et de la petite Jeanne de France," an accordion book written by Blaise Cendrars and Sonia Delaunay in 1913, stands out. If you know this work only from reproductions, then you haven't seen it yet. At the Morgan it's beautifully displayed so that one can see it from across the room as if it were an elegantly balanced painting, one of Robert Delaunay's Simultaneist canvases for instance. Up close it's more like Cubo-Futurism: if you've ever been in a train crashing through the Russian countryside in the middle of the night with great shafts of light shooting intermittently into your darkened compartment, this is what this book is about. Sonia Delaunay's pochoir colors interact with the multicolored type of Cendrars's poem with marvelous, delicate effect. The pochoir effect is in fact closer to watercolor in its freedom, and there are passages of, say, red brushwork on pink type whose texture no reproduction could convey. If you love books, don't miss this one.

Experience the **Wonders of Hand Bookbinding** at the San Francisco Public Library San Francisco: An exhibition showcasing the work of the members of the Hand Bookbinders of California in the Skylight Gallery of the Main Library, Civic Center continues through December 31, 1998.

Co-sponsored by the Book Arts and Special Collections Center, San Francisco Public Library, the 26th annual members' show features the work of amateur as well as internationally recognized bookbinders. Eleanore Ramsey's superbly designed and colorful binding for *Hans Christian Andersen's Fairy Tales* is among the works on display.

Since the late 1970s, the Hand Bookbinders of California has sponsored exhibitions of members' work, for many years in the front windows of John Howell Books, near Union Square, until this famous shop closed its doors. After a number of years at other venues throughout the San Francisco Bay Area, the Hand Bookbinders show was welcomed home by the San Francisco Public Library, where exhibitions have taken place since 1993.

Membership in the Hand Bookbinders of California is open to anyone with an interest in books and bookbinding. Monthly meetings are held September through June, and a newsletter, *The Gold Leaf*, is published regularly. For more information, please call the Book Arts and Special Collections Center at 415.557.4560.

AUBREY BEARDSLEY, 1872-1898: A CENTENNIAL EXHIBITION at Princeton University Library

5 October 1998 - 7 January 1999. The Princeton University Library is commemorating the 100th anniversary of the death of Aubrey Vincent Beardsley (1872-98), the celebrated English artist and book illustrator, with a major exhibition. Held in the Leonard L. Milberg Gallery for the Graphic Arts, Harvey S. Firestone Memorial Library, the exhibition draws on the Department of Rare Books and Special Collections' unrivaled Beardsley holdings, including original drawings, posters, photographs, correspondence, literary manuscripts, illustrated books, and memorabilia. Most of these materials were donated to Princeton University Library a half-century ago by A. E. [Albert Eugene] Gallatin (1881-1952), the American painter, art critic, and collector. Gallatin's gift was supplemented by materials from the J. Harlin O'Connell Collection of the 1890s and by other gifts. With 125 original drawings, more than 100 letters, and a virtually complete collection of the works published during the artist's lifetime, Princeton can boast the finest Beardsley collection in the world.

Beardsley's brilliant but controversial work was emblematic of the English 1890s. This most literary of artists was much influenced by the Pre-Raphaelites, Japanese woodblock prints, Greek vases, and contemporary French

writers. But he was more than the sum of influences, developing a unique artistic vision that was bold and original despite its eclecticism. Through his drawings and writings, he became the leading exponent of a movement

referred to by its detractors as "decadent," much as was Oscar Wilde in literature. While Beardsley only lived to 25 and was closely associated with what Max Beerbohm called "the Beardsley period," he had a profound influence

on visual arts and book illustration for decades. Among the 120 items on display are original drawings, rare editions, and other materials pertaining to Beardsley's contributions to Malory's "Le Morte D'Arthur" (1893-94), Wilde's "Salome" (1894), "The Yellow Book" (1894-95), "The Savoy" (1896), and "The Lysistrata of Aristophanes" (1896) and other works published by Leonard Smithers. Also included are portraits of Beardsley by such contemporary artists as William Rothenstein and Max Beerbohm. The exhibition, curated by Mark Samuels Lasner, author of "A Selective Checklist of the Published Work of

Aubrey Beardsley" (1995); and Don C. Skemer, Curator of Manuscripts, is on view from Monday, 5 October 1998 through Thursday, 7 January 1999.

THE WPA, an exhibition of Works Progress Administration (WPA) Literature and Art from the Collections of the Bienes Center for the Literary Arts 6 October - 31 December 1998. The exhibit contains 261 books, pamphlets, ephemera, works of art, and other items produced through the Works Progress Administration (WPA). Established by the federal government in the 1930s, the WPA provided jobs for the unemployed, first in the construction industries and later for artists, performers, musicians, writers, librarians, and other white collar professionals. Most of the items in the library exhibition were generated by two sub-agencies of the WPA, the Federal Writers' Project (FWP) and the Federal Art Project (FAP). The exhibit features the FWP's tour guides to the (then) 48 United States and Alaska and Puerto Rico. Each state guide's dustjacket is illustrated in the 88-page catalog. The catalog accompanying the exhibition also includes the texts of three previously unpublished Florida Writers' Project works. Almost all of the printed pieces in the exhibition were donated to Broward County Library in 1986 by Jean Fitzgerald, a former Broward County Library Advisory Board member and a founder of the Broward Public Library Foundation. His gift of about 600 titles forms the core of the 1400-item WPA collection now housed in the Bienes Center for the Literary Arts. To order a copy of the 88-page illustrated catalog, send a check or money order payable to the Bienes Center for the Literary Arts, for \$15.00 (includes shipping and handling). The catalog appears on <http://www.co.broward.fl.us/bienes>

Russian Arts & Letters at the Morgan Library, New York City, including printed books, manuscripts, illustrated works, and children's books from the 17th through the 19th centuries. Through 17 January 1999.

Derriere le Miroir at Toledo Museum of Art from 27 September - 3 January. Selections from the 253-volume set, including such artists as Chagall, Picasso and Miro.

Hans Waanders: Books at Museum van het Boek in the Hague in Holland. 2 October 1998 to 10 January 1999.

Graham Gillmore and Kenneth Goldsmith: Whose

Words? Curated by Debra Bricker Balken at Dorsky Gallery, New York City, 10 November - 23 December 1998.

The Next Word, an interdisciplinary exhibition of work from the 1990s that explores new avenues linking imagery and language within an artistic context. Concentrates on Visual Art, Artists' Books, Visual and Concrete Poetry, Graphic Design, and New Media, and includes work by artists, poets, and a new generation of web-based designers. Curated by Johanna Drucker. 20 September 1998 - 31 January 1999.

Präprintium: Moskauer Bucher aus dem Samisdat (Russian Books from the Underground) from 7 November - 7 March 1999 at the Neues Museum Weserburg in Bremen, curated by Guy Schraenen.

El Libro de Artista (The Artist Book) at the Museo de Las Encartaciones in Bilbao, October 1998 - February 1999. Included are faculty, alumni and students from the University of Vizkaia with contributions from Dick Higgins as well as those

The 11th Annual Pop-Up and Movable Book Exhibit will be held at the main library of The University of Arizona in Tucson from the first of December, 1998 through January, 1999. The exhibit is open to the public. It will contain approximately 233 new books and about 40 hand made and/or limited edition books.

Out West: The Artist's Book in California: Part One: Northern California at the Center for Book Arts, New York City, from 21 November - 27 February 1999, curated by Steve Woodall of the San Francisco Center for the Book. Included in Part One are Julie Chen, Alastair Johnston and Betsy Davids.

Part Two: Southern California will be held from 6 March - 19 June 1999, curated by Gloria Helfgott. Included in this section will be Inge Bruggeman, Katherine Ng, Carolee Campbell, and Susan E. King.

A Book of One's Own at the Kempner Exhibition Room, Rare Book and Manuscript Library, Columbia University, from 19 November - 17 December and then from January 6 to March 12, 1999. The exhibition explores in over one hundred items how individuals, famous (Erasmus, Ben Johnson, Vincent Van Gogh) and obscure (a seventeenth-century beekeeper, a

nineteenth-century widow), have personalized books for themselves and for others. Bindings, bookplates, book stamps and stencils, inscriptions, annotations, and added illustrations are all highlighted in the display. Items of special interest include: Grolier, DeThou, and Longepierre bindings; Samuel Adams's arithmetic; Harold Frederic's watercolor drawings in a volume of English poetry; Fanny Kemble's printed memoirs with her later, revealing manuscript notes; and a copy of Hart Crane's collected poems that was extra illustrated with photographs by Katherine Anne Porter of Crane for George Platt Lynes and later annotated by Tennessee Williams.

Westward Bound, a national traveling exhibition of juried artists books, will be on display Nov. 20-Dec. 20 at the Idaho Center for the Book on the campus of Boise State University in Boise, Idaho. The four-color "Westward Bound" exhibition catalogue is on sale at the BSU Bookstore and may be ordered from the Bookstore, 1910

University Drive, Boise, ID 83725 (Attn. Kris), or by phone at 1.800.992.8398. Price is \$20 +s/h.

The 48 works in the show are one-of-a-kind and limited edition, hand-crafted books celebrating the remarkable growth of Book Arts in the American West. Featured are emerging and nationally prominent book artists. The exhibition was organized by the Marriott Library at the University of Utah and is sponsored by the Idaho Center for the Book at Boise State University, the Idaho Commission on the Arts and the National Endowment for the Arts.

Made in Mexico/Made in Venezuela at Art Metropole, 26 November - 23 January 1999 with Inaki Bonillas, Stefan Bruggemann, Alexander Gerdel, Ali Gonzales, Yolanda Leal, Diana Lopez, Juan Nascimento, Santiago Sierra. All work was sent by the countries of origin by fax or e-mail. The works were then realized for exhibition by the staff of Art Metropole in accordance with the instructions sent by the artists. All the instructions are printed in the announcement booklet, so that the entire exhibition exists in its germinal form, for individuals and institutions on Art Metropole's mailing list.

Ten Plus: Modern Narratives Reconstructing the Book from 16 November - 18 December 1998 at the Tucson/Pima Arts Council with Janet Bardwell, Maria Harper, Kirsten Hassenfeld, Doug Highland, Michael Longstaff, Io Palmer, Lisa Rader, Jacinda Russell,

Maria Schutt, Jody Sevon and Beata Wehr.

Contemporary Russian Artists' Books from 6 November - 18 December at the Columbia College Chicago Center for Book and Paper Art, curated by Mikhail Karasik and organized by Barbara Lazarus Metz.

Story: Telling: Untold Translations of the Book at the Minnesota Center for Book Arts, from 4 December through January 1999.

Bound to Happen, a juried invitational bookshow, from 28 January - 6 March 1999 at West Virginia University, Paul Mesaros Gallery, Morgantown, West Virginia.

Recent Exhibitions

Incoming Tide: Works by Clare Chanler Forster including artists' books and color-copier collages from 16 May - 17 July 1998 at the Minnesota Center for Book Arts, curated by Betty Bright.

B*O*O*K (be double okay): artist bookworks & books by artists at Walter Phillips Gallery, Banff Centre for the Arts, in Banff, Alberta, Canada from 25 September - 29 November 1998. Guest Curator, Lisa Gabrielle Mark.

Kunstenaarsboeken (Artists' Books/Livres d'artistes/Kunstlerbücher from the Archive of Guy Bleus - 42.292 at the Literair Museum, Bampslaan 35/3500 Hasselt, Belgium from 9 September - 7 November 1998.

Paper, Bone, Vellum, Stone: Susan Barron at Anheuser-Busch Gallery at COCA, University City, MO, 11 Sept. - 24 October 1998.

Hans Waanders: The British Isles at Aeolus, Crawford Arts Centre, St. Andrews, Scotland from 2 October - 8 November 1998.

Rumanian Avant-Garde 1916-1947 with books, collage, drawings, graphic design, paintings, periodicals, photography and posters. 35 October - 5 December 1998 at ubu Gallery, 16 E. 78th St., New York NY 10021. Includes a large books as well as Rumanian avant-garde periodicals.

Ruth Cahnmann and Maria Barbosa: Shared Environment, Individual Works from 16 October - 21

November

at Creative Partners in Bethesda, MD. Barbosa, known for her book art and constructions, is inspired by content, while Cahnmann, known for her keen use of colors is inspired by process. Together they create a shared environment for their distinct and unique works.

Alliance for Contemporary Book Arts. Exhibition at Artworks/Bookarts Gallery, Bergamot Station, Santa Monica CA. 11 September - 30 October.

Retrospective Inclusion, an installation by Sally Alatalo from 14 October - 13 November at The Cliff Dwellers Club, 200 S. Michigan Ave., 22nd flr. In Chicago. Opening on 14 October from 5:30 - 7:30 p.m.

Le corp du Livre: L'oeuvre éditoriale de Gervais Jassaud. 20 June - 18 October 1998 at Carré d'Art Bibliothèque in Nîmes, France. Catalog available for 120F plus 20F postage from the library at Place de la Maison-Carrée, 30033 Nîmes Cedex, France.

Laura Davidson: Books, Maps & Buildings, 10 - 30 September at Salve Regina University, Newport, RI.

Janet Schipper: Artist Books and Photos, 8 September - 3 October at Brand Library Art Galleries, Glendale, CA.

A Greater Canvas: Journals as Art, a group exhibition of works collected in journal or book form from 3 - 27 August at the Harwood Art Center in Albuquerque, NM.

Hand, Spirit Invention: Boxes, Artists Books, Collages and Prints, curated by Kumi Korf at Harper/Collins Exhibition Space in New York City. September - October.

Textiles/Fibers/Threads: The Book Show at the Center for Book Arts, New York City, 12 September - 14 November, curated by Kumi Korf and Charlotte Thorp. Catalog.

Something Else Press, 1964 - 1974 at Neues Museum Weserburg Bremen in the Sammlung der Kunstlerbücher, curated by Guy Schraenen, from 9 August - 25 October 1998.

Western Skies, a 3-D text simulation by Chris Burnett

at The Writers Place in Kansas City, MO 6 - 28 August.

Cease and Desist: Artist's Books by Affiliates of the Nova Scotia College of Art & Design with works by just about everybody from Amy Baker to Martha Wilson, plus many more. 30 May - 31 July 1998 at Art Metropole, Toronto, Canada.

For the Girl Buried in the Peat Bog, an exhibit including poetry, artist books, and mixed media wall works by Bertha Rogers at the 96th Street Regional Library, NYPL, 112 E. 96th St., New York city from 7 November - 30 November.

FLUXUS

Ben Vautier in New York City:

Ben Vautier: Statements with Clocks, John Gibson Gallery, 568 Broadway at Prince Street through Nov. 14.

Ben Vautier: Photo Rejects Zabriskie Gallery, 41 East 57th Street through Dec. 5.

Gallery One—"a recreation of 'Ben's Window' where he lived in a store window for fifteen days in London in 1962 (part of the "Premises: Invested Spaces" exhibition) at the Guggenheim Museum SoHo, 575 Broadway at Prince through January 10. A review of all three shows appears in today's issue of The New York Times: "For this clown prince, art here, art there, art everywhere," by Vicki Goldberg (p. B32).

The Queens Library Gallery is hosting an exhibition titled: "**Trans.mit: Fluxus, Mail Art and NetWorks**". **Deadline: January 20, 1999.** Please submit work/responses focusing on Communication and Interactivity in the Global Network to: Queens Library Gallery, Karina Skvirsky, Curator, 89-11 Merrick Blvd. Jamaica, NY, 11432 e-mail: kskvirsk@earthlink.net

Eric Andersen: Nose for Art at the Stephen Gang Gallery, New York City from 10 October - 7 November.

Ben Vautier showed his films at the Anthology Film Archives in New York City on 11 October.

REVIEWS

Most of these books are available from Printed Matter, 77 Wooster St., New York, NY 10012 except when otherwise indicated. You can order them directly.

REFERENCE

Making Artist Books Today, A Workshop at Poestenkill, NY 1997, edited by Wulf D. von Lucius and Gunnar A. Kaldewey (Stuttgart, Lucius & Lucius, 1998, \$52) is a softbound beautifully executed volume with prefaces by the authors, which also includes essays by Hank Hine on the World of the Book, by Harry Reese on the tactility of artist books, by Gunnar Kaldewey on the new aesthetics in artist books, and Artist Books in South America by Luis Angel Parra, Exhibiting Artist Books by Mindell Dubansky, and Wulf von Lucius writing about collecting Contemporary Artist Books. The book is exquisitely designed, with photos running along the bottom of the texts, the cover of French recycled paper, and the information covers mostly high end artist books and more expensive fine press bookworks, but also exhibitions of all kinds of bookworks at the Metropolitan Museum of Art Thomas Watson Library with a chronology. Available from Lucius & Lucius, Gerokstrasse 51, 8-194 Stuttgart, Germany. Tel: (711)24-20-60 and fax: (711)24-20-88.

The Words of Gilbert & George with portraits of the artists from 1968 to 1997 (London, Violette Editions, 1997, \$30.00 paper) is the first anthology of writings, statements and manifesto art works by Gilbert & George, including a selection of their controversial interviews and portraits of the artists from the last 30 years. Included are previously unpublished texts, passages from rare editions *Side by Side* (1971) and *Dark Shadow* (1974), as well as lots of conversations. Certainly this volume shows the artists' talent for creating paradoxes which, surprisingly, bring hope and passion from the midst of this century's neo rush. With a hefty 288 pages and over 200 illustrations, this volume includes biography, chronology, bibliography and index. Distributed by D.A.P.

EDGEWISE

Recent Essays, 1990-1996 by Peter Halley (New York, Edgewise, 1997, \$10) is a defense of abstractions, the varying roles of architectural space, the values of stasis and change in our culture, and his relationship with his contemporaries. He also emphasizes the age of digitalization and the role of the computer in the last

decade of the 20th century. There is also an essay on Andy Warhol, Mondrian and painting, and thoughts on Rem Koolhaas.

Complete Essays 1984 - 1998 by Jonathan Lasker (New York, Edgewise 1998, \$10) talks about the development of American abstract painting over two decades, analyzing the work of Piet Mondrian, Willem de Kooning, and Eugène Leroy, and the critic Clement Greenberg. But he also discusses abstract painting's relationship to violence, sensation, the media, the physical and cognitive world of images, experience, reality, intentionality, beauty, consciousness and mortality in the contemporary world.

Corneal Abrasion by W. Mark Sutherland (Toronto, 1998, \$100) is an homage to Fluxus in a signed and numbered box, a bookwork as performance vehicle. There is a puzzle, a twirler with hemp strings, an eraser, a cardboard box, a tongue depressor, matches, a stamp sheet, pill bottles, key chain and key, carpenter's pencil, wooden letters, shopping bag, lunch bag, wax, felt, movie tickets, *The Complete Book of Indecision*, chopsticks, sandpaper, an American Dollar Bill, and shredded dictionary. All items have various titles and can be performed in various modes. There is imagination and leeway involved, much like Maciunas conceived his own boxes. The voyage is long and delightful, and I am sure that each time the "artist" handles these items, a different solution will evolve. An important neo-Fluxus addition to the collection!

SALON VERLAG

Nature dispossessed dispossessed by nature by Dan Asher (Cologne, Salon Verlag, 1997, \$10) Edition *Séparée 9* is a booklet with a color photograph at the beginning and one at the end which flank a text with one word on each page. The text speaks of social and ecological dispossession.

Sing a Song of Sixpence by Jack Pierson, edited by Reiner Speck and Gerhard Theewen (Cologne, Salon Verlag, 1997, \$10) Edition *Séparée 18* is one of a series of small booklets in which this time Jack Pierson has taken portraits of Aurel Scheibler, a young man in a sumptuous environment with full portraits taken informally, sometimes alluding to Paul Newman, the actor, and then zooming on the details of the chandeliered room. Beautiful little booklet.

Nobson Newtown by Paul Noble (Cologne, Salon Verlag, 1998, \$10) is Edition *Séparée 23*, in which the

artist has created this book to coincide with the exhibition Nobson at Chisenhale Gallery in London. There is a fold out map at the beginning to orient the reader. Pencil-drawn, the map gives an overlay of the new town called Nobson, which is part of the fantasy of the artist made clear.

CCA ARTIST BOOK SERIES

Conceived by Nobuo Nakamura and Akiko Miyake, this series is published by the Korinsha Printing Co. and co-published by the CCA (Center for Contemporary Art):

Racial Makeup by Julião Sarmiento (Kyoto, Korinsha, 1997, \$28.95) is a softbound beautifully created bookwork of photographs taken by the artist during his stay in Japan. His commentary has English captions which are often cryptic, meaning the reader/viewer has to take time to look at the photos and intuit actual meaning. Yet Japan is at our fingertips, a different kind of Japan, with exterior shots, buildings, night scenes, food shots, pop culture magazine covers, TV, children, sexy ladies, public telephones all in Kitakyushu, Japan in September 1997. What a trip! What a bookwork! Bilingual in Japanese and English. Distributed by D.A.P.

A Trail of Ambiguous Picture Postcards by John Miller (Kyoto, Korinsha Press, 1997, \$24.00 softbound) is another "traveling" bookwork where the artist has juxtaposed photos taken in Japan along with photos taken in Berlin where he also lives and works. The visit to Japan and his taking pictures made Miller ruminate on the role of the "diary" and what it means in our culture. He has done research and alludes to Walter Benjamin's *Moscow Diary*, de Sade's *120 Days in Sodom* and Andy Warhol's *Diary* as triggers for his meditation on the role of the diary and the ambiguity of time. Bilingual in Japanese and English. Distributed by D.A.P.

THREE BY AGLAIA KONRAD

Aglaia Konrad travels with his camera and never forgets to do a book about a place in full page photographs.

Mexico City (Vienna, Zona Azul, 1995, \$5.00) is a series of full-page black and white photographs of a very personal view of Mexico City.

Sao Paolo (Gent, Imschoot, 1998, \$10) was produced with the help of Brastemp, in Brazil, and a Foundation in Amsterdam, and the results show increased beauty in the printing of these full-page urban views of a Sao Paolo much different than tourist photographs, all in black and white.

Aglaia Konrad is the result of an exhibition from November 1997 to January 1998 in Bolzano, Italy, with soft focus aerial views in black and white. This catalog, printed by Imschoot in Gent, costs \$8.00.

Room Behavior by Rob Kovitz (Toronto, Insomniac Books, 1997, \$16) deals with psychological aspects of rooms, the human factors of architecture, and consists of found quotations on the left side, and photographs on the right. This book is about rooms, with texts found in crime novels, decorating manuals, anthropological studies, performance art, crime scene photos, literature, and the Bible. Kovitz shapes the material through a process of highly subjective editing and juxtaposition to create an original, fascinating and darkly funny rumination about the behavior of rooms and the people that they keep. "There is reason, it is said, in the roasting of eggs, and there is philosophy even in furniture." (Edgar Allan Poe, *Philosophy of Furniture*) Or "The room is not only the universe but also the etui of the private person. To live means to leave traces. In the room they are emphasized." (Walter Benjamin). This is a book to keep, to review again and again. Funny, but deep.

Woof by Madalyn Eastus (New York, Harry N. Abrams, 1998, \$18.95 hardcover) is a designer's dream done on a spiral binding, but using the wrong paper. Instead of a nice matte finish to set off the multicolored papers which play with plaiting, die-cuts, textures, overlays, collage, we see shiny cover stock used as a "design" element, instead of a soft touch to the paper and a desire not to see glare on the page from a lamp or a light fixture. This kind of book has been done for years—there was a book in the show I co-curated with Joan Hugo in 1978 done in the same way, but in a small edition. Here, this trade book produced by Arroyo Projects Studio in Santa Fe is a miss, just because of the kind of paper chosen. Computer techies, beware, for book design is more than process; it involves the interaction of a reader, one who "knows". Available at your local bookstore.

Irish has a cover by Sol LeWitt, and variant translations of Paul Celan's 1967 poem about a mind-trip to the Irish landscape by Pierre Joris, Harry Gilonis, Jerome Rothenberg, Edwin Morgan, Anselm Hollo and Nuala Ní Dhomhnaill. LeWitt's lettering is a painterly approach to "Irish". Beautifully printed by Morning Star in Edinburgh, 1977, \$16.00.

The Republic of Dreams: A Reverie by Gerald Crimmins (New York, W.W. Norton, 1998, \$21.95) is actually a dream come true, since I remember reviewing an artist book by Crimmins in the early 1980s. He has created his own universe, a paradisiacal land located in the Mid-Atlantic, somewhat south of Bermuda, between the Sea of Clouds and the Sea of the Unseen. The only way one can get there is through one's own imagination, and it is exempt from the laws of time and space. The official language of the island is Poetry, and its only regulation is as follows: the act of interrupting or terminating another person's dream is prohibited. The Republic is home to all those who have an instinctive dislike of the narrow limitations of Common Sense, such as dreamers, artists, musicians, lovers, and poets. In this lush land, few sites are unadorned by the magic of an artist's inspiration, a philosopher's wit, or a poet's insight. The weather in **la Republic de Rêves** is always perfect, and there is a festival every day.

In the Republic, narrator/author/artist G. Garfield Crimmins rediscovers his alter ego, Victor La Nuage, and his beautiful lover, Nadja La Claire. Together, the dreamers learn of a sinister plot activated by the destructive League of Common Sense, who seek to rid the world of non-conformists, free-thinkers, eccentrics, artists, and other "crazies". With the help of the mysterious Dr. Prometheus, Victor and Nadja must resist the serious-minded threats of the undercover League agents. Will the League succeed in the vicious plan to transform this dreamy paradise into an everyday reality where deadlines and responsibilities rule and creativity is suppressed?

The original conception was done with color Xerox in the late 1970s and early 80s, but now with the lush printing of Hong Kong, and with souvenir maps, telegrams, foldout postcards, a poetic license, and a real "passport" for return voyages set in a pocket in the endpapers as you open the book, a trip to The Republic of Dreams is a free journey that readers can take at any time, day or night, for as long as one wishes.

Crimmins is a master of collage, using found objects and ephemera to make surreal and mystical artifacts. His Republic of Dreams has its own post office with wonderful postage stamps, its own money, and has Ministers of Poetic Justice, a Minister of Clandestine Operations, and Ministers of Flor and Fauna, of Cartography, of Railways, and of Illumination. One funny thing is that the Republic has a Minister for the Propagation of Confusion. The President is chosen by lottery and holds the job until he or she is bored. When Crimmins is not visiting **The Republic of**

Dreams, he resides in Philadelphia.

PHOTOGRAPHY

10 Photographs from the OneStar Productions Photo Division (Gent, Imschoot, 1998, dist. by Florence Loewy, Paris, \$30) is a portfolio of 10 photographic reproductions with attached captions (much like press photos) which depict aberrations from genetic normality with dwarfs, clones, defective behavior, transgressive behavior et al. This is a funny series of photographic reproductions, done exquisitely so that you have an envelope of fine photographs and a website of OneStar Production: <http://www.onestar.net>

Boxers by Christophe Boutin (Paris, One Star Press, 1998, \$20) is a series of 27 production stills from a film "3" made on 6 April 1997 between Joel Gomis and Kamel Lafihel who accepted a challenge to box in Max Rousié Stadium known as "the butcher shop of Porte Pouchet". This is a fight with gloves for fighting in English style boxing made with 3 boxers in one ring!

100 German Men by M.E. Carroll (New York, presse endémique, 1998, \$10) is a little softcover book with page after page of full-faced German men, each man identified with his name under the photo. Are these "set responses" or have we carried a wrong message about German men. This book may change your mind.

Think Again Postcards is the result of a group of artists who strike back a mainstream ideas that perpetuate injustice. They think that Xerox machines and wheat-paste can still incite people to **think again**. The postcards are influenced by Barbara Kruger, Patricia Williams, Michael Moore, and all the advertising you have ingested for the past couple of years. You won't want to be reminded, but the message is one of twisting the untruths into the truth. Mostly black and white, with some color. \$7.50

Eyin Le'Zion by Gary Goldstein (Jerusalem, Segev Productions, 1995, \$10) is a series of color postcards in a portfolio, which have been altered by the artist. Goldstein has taken ordinary picture postcards and has superimposed images of internal organs cut out of ancient anatomy books together with the holy sites completely altering their original images. He also has added his line drawings to the mix, contesting the sacred and the profane, the heavenly and the earthly,

the holy sites vs. the flesh and blood of human beings. Not a bad combination for someone who has come as a tourist and adopted the country as his home. This is a very personal Jerusalem, indeed.

Sadness After Song by Eric Antonow and Ann Naumes (n.p., 1997, \$15) is a series of 16 beautiful photographs of Ann in various modes, in a taxi, on the carpet, in the shower, plus a few other friends on the train, etc. It seems like the still frames of a film, and the photographer obviously is very familiar with the subjects. A kind of narrative without words, this book is exquisitely designed and intelligently conceived. Slipcase

Copy 2 by Leah Singer is another offset newspaper of silhouette figures in white on hot pink, black on white and blue on white. A pink lady walking, a blue lady seemingly leaping, a helicopter, two blue classical youths in silhouette, a court jester in black, and because of the translucency of the smooth newsprint, the images peak out behind the previous images. What a remarkable transition, and now you can buy canvas bags and other artifacts with the silhouettes on the products! Singer is on to something—and I hope she continues to explore. The centerfold is delicious—much like a Marc Pally work of art with found photographs. Let's hear it for Leah Singer. (New York, 1998, \$8.00)

Textbetrachtung by Paul Heimbach (Köln, 1998, \$25.00) is an amazing alphabet, each page dedicated to a letter which is poetically strewn over the page as concrete poetry with one page playing off the next. The "text" comes from Kierkegaard, yet there is no text as such. It is a very small book, but one which expands the visual processes. Signed, ed. of 100.

BOOKS BY BEA NETTLE

All these books can be ordered from Prairie Book Arts Center, Box 725, Urbana, IL 61803.

Memory Loss (Urbana, IL, Inky Press Productions, 1997, \$8.00 paper) is the result of not only being custodian of the family negatives but also of the actual prints. Most of the vintage family photographs, kept in an old Army trunk in her Dad's office, were discussed with her father, the family historian, who has a sharp memory for an 83-year old. Not a talkative man, he has written a detailed three-volume autobiography and provided all the children with a carefully organized genealogical report, doing his research, writing letters, visiting libraries and

courthouses, and taking trips to graveyards.

Due to memory loss on the part of her mother, Bea Nettles decided to do this book especially since her mother has begun to forget and there were fewer photographs of her family to trigger her memory. The book is a narrative interspersed with the family photographs, making the facts organic and alive. The book is a prototype for any artist and photographer to document a family. It is rich with detail, and although the family still lives in Florida and those parts and Bea is the farthest away in the Midwest, the roots in Florida stay firm. Father's autobiography is a trigger for the narrative and is a tribute to the steadfastness of Mr. Nettles and his inquiring mind. But there is also a Civil War journal and her maternal grandfather Noble's three year diary from the 1920s

Grace's Daughter (Urbana, IL, Inky Press Productions, 1994, \$8.00 paper) is a collection of family stories and images inspired by the passage of the ruby ring, silver spoons, coffee cups, blackeyed peas, hammocks, pies, haircuts, climbing trees, hiding places, mountains, waves, leaving home, memory. This autobiographical book reflects the importance of memory and autobiography which have played such an important role in Bea Nettles' art work. As she has matured, the gesture backward has become predominant in her photographic work, and this book is no exception. She melds the image and text so beautifully on the page, and yet the story is so poignant and personal. This definitely is an exemplar for those considering doing text and image side by side.

Seasonal Turns: Four Accordion Books (Urbana, IL, Prairie Book Arts Center, 1998, \$10.00) is a plastic boxed (looks like a binding) series of four hand-held accordion books with landscapes, portraits evoking the evolving of Spring, the swimming in Summer, the bare trees and piles of Fall, and the icy migrations and shadowy days of Winter. Departure and return, comfort and loss are recorded as the days flow past. The reader adds any text or no text to the flow of the images. Each book is illustrated on both sides of the accordion structure. What a wonderful gift to us by a consummate photographer.

THREE BY BRESELE

Moebel wie Bildnisse wärmender Träume by M. Bresele (Oberpfalz, Exis Art, 1997, \$8.00) is a small booklet by Maximilian Bresele who loves to use his offset press with a variation on the chair in various colors, and the chairs are really wild!

Nonsens auf Makula Tortur by M. Bresele (Oberpfalz, Exis Art, 1995, \$25) is a small paperback booklet of many pages which are experiments in offset printing. Wild and wonderful, colorful and contextual, this signed and numbered edition is truly part of a genre which Brad Freeman would appreciate.

Karren der Depression by Maximilian Bresele (Oberpfalz, Exis Art, 1993, ed. 300, \$25 hardcover) is a rhapsody on the offset press signed and numbered, with photographs of the artist in the field, the tools he uses for preparing the land, drawings, photographs of people in the field and layers of all of the above and more in many colors. What a joyful trip ending in New York!

119 Days in New York by Nina Heller (Zurich, Nina & Andrea Heller 1998, \$20) is a deliciously printed visual diary of those four months in New York, where the artist has accumulated detritus, found objects, found visuals, and photographs which create a piece of concrete poetry that is gorgeously colorful. Exquisitely produced, this bookwork is something for all collectors of artist books, where found text and found images create a marvelous work of art! A search for eye candy in a postcard, an orange wrapped in a waxy paper, a corner of a poster, the eery glow of an old neon sign above a Chinese restaurant and so much more, including costume buttons found at a flea market. Playing with images and allowing us to play with her visions. What more can you ask of a bookwork!

I'd Rather be Polymorphous Perverse by Emily Vey Duke (n.p., 197, \$8.00) is a small booklet concerning the erogenous zones of a child as she/he is developing, and the artist/author writes about pornography, orgasm, and male partners. A tough little book.

Selected Documents of the S.L.A. (with appendixes) by Stephen Clayton Ellwood (New York, 1997, \$20) includes the Symbionese Federation & The Symbionese Liberation Army declaration of revolutionary war and its program on 21 August 1973, as well as the Goals of the SLA. With two photographs of Tania/Patty Hearst. Am I mad to think this is overpriced, or are we to thank Mr. Ellwood for resurrecting history?

Mobile Ground by Andrea Kahn (1992, \$8.95) folds up like a map, but it is printed on vellum, and thus has much more stability and hardness in its folding and its texture. The feeling of the map-book is about

architecture and architectural sites. There are chapters devoted to abstract relations broken down into existence relation, quantity and order. The photographs have a mystical existence with the transparency of image and text, so that one panel plays against the other. An extraordinary experience with such paper and a feeling that you are reading through the map of the mind.

How Billboards Help Us by C. Topher Sinkinson and Kristan Kennedy (Portland, OR, Swallow Press, 1998, \$12) is the result of the two artists who have roots in photography, printmaking and design, using photographic images from their children (early 1970s) to feature photographs of children with emotions on their faces. These staged photos were taken upon completion of a provoking "fictional" event which was described in the form of a small story next to the photo. These billboards allowed the artists to create a surprising intervention in a public space, using themes of memory and reclamation. The project was up in Portland from May 25 -June 22, 1998. The book emulates the form of the billboard being long and thin in the horizontal mode. An interesting conceptual project.

Kunsthæfte nr. 1 by Jesper Fabricius (\$5.00) is a kind of "space poetry" in which the artist has used found photos which he has cut into kind of jigsaw puzzle pieces and placed just a few in collage on the gray pages. The large size bookwork with its negative space makes your eye look at the visuals with more intensity than overpowering you with an over-all design. The collages are excellent constructions. Interesting!

Transmission by So Takahashi (New York, 1998, \$20) is a fascinating series of laser-scanned photographs of youth in Japan, sports events, a railroad station, and one foldout of a face. In addition, the book ends with the flight of birds in a most poetic manner. The feel of the pages is silk-like as you "read" this textless bookwork with the feeling that the transmission is completed by the "reader".

Line Controller by Edward Summerton is a 32-page artist book of photographs and text, printed in an edition of 500. Each book is signed, numbered and in a hand-stamped plastic bag. Published by Caledonian Macbrain, 1998, \$10.00, this is the documentation of an artist's journey along the most northern coastline in Europe. Shown earlier at An Lanntair, Stornoway, Isle

of Lewis in Scotland, the book coincided with an installation of 34 paintings "Birds of the Sea and Shore". More than an exhibition catalog, this book reads like visual poetry of a land so far away that this is all new information in black and white and color.

E-MAIL

Hey dad, : messages from the world by Sandra Hoffmann and Christoph Stähli (Basel, 1998, \$25) is an accumulation of found e-mail messages in internet cafés throughout Canada and Europe. Almost all the messages adapt to means of communication, reductions to absolute essentials for reasons of time and money. The transmission of language is quick, a raw exchange, unfettered by formalities. These cyberspace messages go to the anywhere of global anonymity. This may be the first e-mail bookwork from found messages! A treat.

CARTOON BOOKWORKS

The Peasant and the Devil and other stories by Simon Grennan & Christopher Sperandio for the Seattle Art Museum (Seattle, Fantagraphics & Seattle Art Museum, 1998, \$4.95 paper) is a response by the two artists to Cindy Sherman's photographs (five of them) in which she masquerades as various male or female characters. Upholding the comic book genre and conventions, they retool them as personal stories by their friends and acquaintances. They overlay the images with conversations of real people. A stunning collection!

Ghost on the Stair & other stories by Simon Grennan & Christopher Sperandio (Seattle, Fantagraphics, 1998, \$7.95 paper) is the result of solicitation of true stories from the public via simultaneous advertisements in 35 newspapers. The results present nine "true" stories of personal epiphanies in the post-Industrial North of England. Each story is one of discovery and transubstantiation of nine storytellers. The stories are revelatory in the midst of the industrial revolution.

Rat Poison by Eileen Arnow-Levine (Levittown, NY, 1998, \$4.00) contains strong black and white drawings which demonstrate the history of rat poison being used in the United States, the problems of accidental deaths and poisoning of children, and then things got back to normal. The book contains a sheet of perforated labels which the artist requests the reader to cut and stick them anywhere, on bottles, boxes, anywhere. Amaze your friends and Annoy your family.

Fingerprints by Hiro Sugiyama (Tokyo, Enlightenment, 1998, \$16.00) has a flexible blue binding with a red skull on the cover and every page in this book has smudges printed all over them. Every page has line drawings of many common artifacts and people, but with a twist such as a wall heater, a car (small) with two gooseneck lamps (big), then a vacuum cleaner, drawings that look like Ida Applebroog pages, trademarks, cartoon characters, and lots more. The artist has used pencil and gesso on paper. A portable exhibition by a renowned Japanese artist.

A Study of Rootamental by Sean V. Elwood and Camilo S. Rojas-Lavado (New York, Dosage Books, 1998, \$5.00) discusses the powerful force contained in all plant matter. This is a Hip Hop book, which has its own rhythm, its own energy, and its own fantasy. Based on a bibliography of botanical texts, this booklet goes as far away from normal botany that you could ever imagine, but the drawings are beautiful and the text really moves.

Time + Space by Ken Leslie (Hardwick, VT, Charuby Press, 1998, \$25) is a small boxed edition of spliced digitized photographs which show the meeting of time and space into a circle of seasons. The circle is only half a star within the covers of the bookwork, yet the circle is demonstrated on the box of the boxed edition. Edition of 100.

More (Than) Chocolate by Stephen J. Shanabrook and Olga Chernysheva (Moscow, L Gallery, 1996, \$20) is a highly deceptive book. Seemingly a box of chocolates in a candy box, one opens it up to find the chocolates are a large photograph that simulates a box of chocolates with the white liner in every box of chocolate dividing that card with various pages and essays. Herein we find the artists' exploration of the iconographic potential of food, its realization working closely with the staff and employees of the Moscow Red October chocolate factory, and its ultimate exhibition in which certain pictures, in spirit of their petrified imagery in chocolate relating to a state of anesthesia or death, evoke a mental space of lived experience. The exhibition included 6 large photographs of villages in the snow outside Moscow, printed in dark brown tones reminiscent of chocolate, and a series of 12 chocolate masks, cast from faces of Moscow artists and writers, combined with cast graphic reproductions of their pointing finger which each used in making their self-portraits. The remnants

of the masks were exhibited directly against the wall, with the portraits on a shelf below. The snowy villages depicted in the photographs were the aftermath of a journey to the countryside by artist Chenysheva, while the chocolate masks were more complicated, since the artist had an agreement to lend out the masks for a period of 24 hours to the persons whose faces they depict. They were asked to enjoy the chocolate of their quasi deathmask, eat it and while doing so make a self-portrait on paper. The various results were collected by Shanabrook the next day. Some persons had violently mutilated the cast faces with their teeth or with mechanical devices, while others hadn't touched them at all. It is left to the viewer to contemplate the importance of chocolate, beauty, and individual worth in all of this. But what a treat!

Genie Wahnsinn by Titus Ackermann, Thomas Fuchs, and Christoph Niemann (Stuttgart, 1996, \$20) is a large size soft covered offset book of paintings with short texts in German. Black and white images are strong and recognize the page as the structure of each vignette. A stunning publication!

The Devoir by Maximiliana Henze simulates the *New York Times* for 14 June 1998 with many blank spaces in the columns, but with a conceptual drive in the texts such as a "A Moveable Host of Metaphors, Metonymies and Anthropomorphisms" with "national" and "international" pages in the four-page newspaper-size concept. The conceit is one of anecdote. A tour de force! \$8.00

Attaché by Dave Hornor is an envelope full of small booklets, one called "At-a-boy Attaché" with some hand painting over the copy art; and two versions of "The Sky Was Blue" which includes handwork over the copy art. This is performance art, visual poetry, and a cunning sense of humor. \$10.00

DIGITAL BOOKWORK

Das Gute Portrait by Christoph Niemann (Augsburg, Maro Verlag, 1998, \$14) is an inventive delight using take-offs on digitized "icons" to create icons for various artists, historical figures, comic strip heroes, biblical figures, and so much more. This is a wonderful universal gift, since all the portraits are well known everywhere. A treat.

A DECK OF CARDS

A Game of Chance is a deck of Tarot cards by 54 artists with proceeds going to the Y-Me National Breast Cancer Organization, at \$20.00 per deck. Some

of the artists in the show are Nancy Spero, Leon Golub, Ellen Lanyon, Ed Paschke, Christopher Brown, Susan E. King, Janis Provisor, Marian Winsryg, Rafael Ferrer, Judy Linhares, Fred Stonehouse, April Gornik, Howardena Pindell, Betty Woodman, Don Ed Hardy, among others to accompany a special exhibition. The 54 well-known American artists were invited to create an interpretation of a specific playing card. This **Game of Chance** is a metaphor for the unknown risk all women face from breast cancer. Curated by Hollis Sigler, this deck of cards is a gift worth having, a gift worth giving. Order for \$20.00 plus \$3.00 shipping and handling from Y-Me National, Breast Cancer Organization, 212 W. Van Buren St., Chicago, IL 60607. There is also a Deluxe Limited Edition available for \$75.00.

SMART ART PRESS

These three books are available at your local bookstore or through Smart Art Press, Bergamot Station, 2525 Michigan Ave., Santa Monica, CA 90404.

Recent Forgeries by Viggo Mortensen, Renaissance man, who lives art and his art reflects his life, documents paintings, photographs, words and objects in this new book published by Smart Art Press, 1998, \$20. In this book, we see poems layered in paintings, simple gestures, accidental encounters, changes of light in color, black and white, manipulated and composite. Mortensen, best known for performances in films such as *A Perfect Murder*, *Gl Jane*, and *Portrait of a Lady*, and Gus Van Zant's remake of *Psycho*, is also the author of several books of poetry and other writings.

With a preface by Dennis Hopper and the introduction, a *Visit with Viggo Mortensen* by Kristine McKenna, who says that Mortensen is obsessed since every inch of his house is given over to artworks, either finished or in progress. Basically self-taught, instinct and tuition drive his art-making. Born in Manhattan in 1958 of an American mother and a Danish father, Mortensen takes pictures of suburban backyards, graffiti, a bullfight in Spain, a bride running down the steps of a small Midwestern church as she leaves her groom at the altar, a farm in Denmark—simple, chaste images, sometimes even tender. This compendium of Mortensen's photography, painting and writing show the everyday details of life shown with emotional honesty. A CD-ROM accompanies the 106-page catalog.

A Cloud in Trousers by Christopher Doyle (Santa

Monica, Smart Art Press, 1998, \$25) is one part of a three-part exhibition of Christopher Doyle's films, video, photography, text and collage organized by the Los Angeles Center for Photographic Studies and appearing at Still/Moving and LACPS in Hollywood, UCLA for the films, and Track 16 Gallery at Bergamot Station. Featured in this book are four light-generated installations designed specifically for the space, combining texts, collage, and photography, attesting to Doyle's ongoing obsession with sex, light and mystery. He collaborates for the first time with Gus Van Sant, the filmmaker.

Doyle, the Hong Kong-based visual artist and cinematographer, explains why he is not a painter, for he sculpts in light, and photography is his medium for he says it is more like sculpture than painting. His saturated photographs bring intimacy and warmth to the viewer. But who is this Doyle? He elliptically explains himself in this bookwork, which is part diary, part showcase, part confessional, and very personal. He makes films in his house, and he shoots still frames in his house. He films the wonderful ambiguities of Chinese society, enjoying the irony, the chaos and the confusion of Asian city life. Lots of sex, body and amazing color collages permeate these gorgeous pages, but this filmmaker whose signature is the hand-held camera, short lenses, cropped compositions and saturated color definitely reflects Chinese modernity today to the rest of the world, as much as having been influenced by it. Known for his "moving" films, Doyle's static work is lusciously portrayed here with his philosophy, his feelings, his nerve center also presented in his own voice. "The image exists, it is our job to find it." This jacketed softcover bookwork of 112 pages is edited by Roger Trilling.

Most Art Sucks: Five Years of Coagula (Santa Monica, Smart Art Press, 1998, \$19.95) documents the short life of the world's largest free art magazine, a bi-monthly 72-page art attack founded by frustrated artist Mat Gleason in 1992. Flourishing as a source of high brow gossip and insider dirt on the New York and Los Angeles art scenes, the magazine has allowed readers to get a bird's-eye view of the emperor's new clothes, but it also has had cutting-edge art criticism, challenging conventional art world practices. Name a name, and they have all been dished out their just desserts! With a foreword by New York art critic Walter Robinson, there are exclusive interviews with artists Chuck Close, Karen Finley, and George Herms, among others; insightful essays about the art of Bob Flanagan, the performances of Ron Athey and Carolee

Schneemann, and a deconstruction of art critic Dave Hickey. Then, in its inimitable style, there are selections of Coagula surveys like the "Most Obnoxious People in the Art World," "The Most Overrated Artists of the 20th Century," and annual New York/L.A. Best & Worst lists. Some of the news is temporal, signifying less in the long run of art history than the short run of "fashion", but this punk 'zine on the art scene goes on and on and on. Designed by Steve Samiof, best known as the designer of the *Slash Magazine*, this compendium also includes an interview with the editor, Mat Gleason, by Tom Patchett, the publisher of Smart Art Press. What more can you ask for? I'll leave that to you. Illustrated throughout the 200 pages!

THE PINSPOT SERIES

Smart Art Press presents its newest venture in creative publishing, the Pinspot, a series of artist books that explores the printed page as an environment for unfettered creativity. \$7.00 for each bookwork which is 6 x 9 inches in size and 32 pages long with a duotone cover and black-and-white and/or color reproductions throughout.

Pinspot #1 - Famous Drawings presents Marcel Czama is a showcase for this Canadian artist whose drawings swim in a sea of white space involving transformations of characters and situations which definitely involve the grotesque and the ambiguous such as a guy crashing in a phallic spaceship, caterpillar with tin hats, a legless man slumped on the ground smoking a cigarette and lots more. He treats Spiderman as well as faux film noir scenes and absurd Surrealist scenes. Wayne Baerwaldt writes a short essay in the back on this artist whose subjects generate humor and riveting attention.

Pinspot #2 - Invisible Cities by Jody Zellen is a suite of computer-generated photographs that juxtapose image and text. Each image begins with a found photograph – an urban setting taken from a newspaper magazine, or book – on which text is over- and under-laid to fill carefully chosen empty spaces. The text relates to social, spatial, and perceptual aspects of the urban environment: navigation and chaos, functioning like street signs and billboards in a city. Text and image compete for attention, creating an invisible city based on theories and ideas.

Pinspot #3 - Rugburn by Cameron Jamie is a series of photographs modeled on a late-sixties phenomenon known as "apartment wrestling," in which devotees of

the sport staged wrestling matches at home, photographed them, and sent the photographs to wrestling magazines, a kind of homemade soft porn. The photographs in Rugburn feature the artist – in long johns, a mask, and a plastic derriere – pitted against a number of bizarre competitors in various domestic locales. Heavily dosed with S/M overtones, these photographs blur the boundaries between art and life, between real and fake, between identity and character. There is short fiction by David A. Greene.

Pinspot #4 - Think – Thought – Think by Rob Cragie explores the interface between nature, technology and humanity. His "Drawing Experiments" series, from this this Pinspot is taken, asserts the creative process as an eccentric metaphor of the scientific process. Paper becomes the blotter for experimental thinking, for the deposits of physical matter, and for the unfolding of natural processes. Written words are incorporated into the experiments as well, for the purpose of identification and word play. Some of these experiments include marking the path of a honey bee hovering over dissected flower parts laid onto paper; becoming the predator (armed with a piece of clear tape) of an ant which has crawled onto a drawing; and creating constellations from pollen grains dropped onto a piece of paper.

Sara Ranchouse Publishing

Lubb Dup by Ann Tyler is an outstanding publication for 1998, perhaps winning the prize for the best book of the year! Labor intensive in its production, Ann Tyler who teaches at the Art Institute of Chicago tells a true story of Jonathon Schmitz who travels from Michigan to Chicago for an appearance on the Jenny Jones show. Scott Amedure and Donna Riley also fly together to Chicago to appear on the same episode of the talk show, called "Secret Admirers", namely crushes on people of the same sex. Using tunnels (peeholes), pull-outs, diecuts and translucent pages, this four-color offset bookwork, spiral-bound, is a tour de force. Using photographs which simulate the heart and face photographs, as well as modeling of the heart, but the book is truly an interactive experience for the reader/viewer and Ann Tyler as storyteller (true story, that is). Using quotes from *People* magazine, the hospital report, interspersed with these subtle anatomical photos uses terminology dealing with medical conditions of breathing. The bullet hit the bronchial tree which affects the function units of the lung. Schmitz shot Amedure, who succumbed and the press took the news around the world. The book has

everything a book should have: surprise, refined imagery, a narrative, sound effects (onomatopoeia), interactive devices for the reader, and a refinement of production, which was also a team effort. (Chicago, \$35).

The Menu by Toby Lee Greenberg is a compilation of 34 last meals, offset printed, bound with gold elastic cord to a burgundy menu cover. These last meals are mostly in prisons on death row, and the poignancy of the food consumed and the criminal involved are revelatory. **The Menu** is indeed a moving vignette of a larger problem in our society, both in crime and in fast foods. It almost adds up to a formula. There is also a deluxe edition bound in a padded menu cover with metal corners including an 11 x 14" handpulled lithograph of one menu. (Chicago, \$30)

ARTIST PERIODICALS/PUBLICATIONS

Whitewalls for Fall/Winter 1998 (Issue 39) features Impossible Projects and is dedicated to the memory of Douglas Huebler, who in fact set his art up to be impossible, but he stealthily inched forward. This issue includes work by Laurie Palmer, Robert D. Morris, Goat Island, Mike Hill, Heinz Baumuller, Laurence Booth, Brett Bloom, and others. \$8.00

The Red Krayola (vol. 1, no. 1, spring 1998) is a new Los Angeles-based periodical, edited by Daniel Mendel-Black, has a cover design by Christopher Williams, end pages by Larry Johnson and an insert by Tom Simpson. Included are *Three Pieces on Realism* by Ed Johnson, contributions by Farhad Sharmini, T. Kelly Mason, Catherine Sullivan, two interviews by David Patton between the publisher of the magazine Space Age Bachelor and Markus Popp of the German sound group Oval. There are artist pages and much more. \$10

Zingmagazine for September 1998 is another "heavy" journal with coast-to-coast reviews, articles, images, and advertising, enough to fill a month of Sundays with reading. A labor of love, a love of art expanded.

Writing from the Style Underground: (R)evolutions of Aerosol Linguistics created by Stampa Alternative in Association with IG Times (Viterbo, Nuovi Equilibri, 1996, \$25) is a beautifully printed discussion and exhibition of graffiti, walls, buildings and train cars. The "writers" concentrate with their aerosol cans, on letter word and its recognizability. So rather than the "common ground" this is an alternative route and

a cultural phenomenon. Italy must appreciate all of this, since the catalog is printed in English and in Italian, so well integrated that you can hardly see the difference in the languages. An amazing catalog with full color and black and white "writing".

finger, a newsletter for contemporary cultural phenomena created by a German collaborative artists group, is financed by subscriptions and cooperation with art organizations. All issues are published in German and English and distributed to 3,000 individuals and institutions in the U.S. and in Europe. The design of the newsletter is derived from the weight restrictions of the German postal service: a maximum of 16 grams limits it to twelve pages on airmail paper. While they do not occupy a single category, the articles published in **finger** deal with crossover phenomena in everyday life and examine the impact of media, science and art. A "non-sensational" selection of topics, beyond the usual focus of art magazines, is pursued in an effort to question the grammar of contemporary culture. Created by Martin Brandt & Andreas Wolf in Stuttgart and Florian Haas and Martin Schmidl in Frankfurt. An exhibition entitled "Readers Profile" was curated by Joseph Kosuth at Apex Art in New York City, which closed on 14 November.

Little Cockroach Press

Ladies and Gentlemen by Zoe Leonard (Toronto, Art Metropole, 1998) documents the logos on the men's and women's washrooms, usually in silhouette. Leonard is a photographer and an installation artist, and this little booklet adds another (Little Cockroach Press 10) to the collection.

Centre-Parting by David Shrigley (Toronto, Art Metropole, 1998, Little Cockroach Press 11) uses stick figures, childlike drawings but makes sophisticated comments in child-like handwriting about society, jobs, mores, a kind of Gary Panter with an attitude. An outsider artist who is inside.

