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## ARTIST BOOK REVIEWS

*Most of the books reviewed here are available at Printed Matter, 535 West 22<sup>nd</sup> St., New York City, unless otherwise indicated.*

### REFERENCE

**Ulises Carrión: Personal Worlds or Cultural Strategies?** Edited by Martha Hellion, with essays by Issa Maria Benitez, Martha Hawley, and Claudio Goulart, 2 volumes slipcased (Turner, 2003, \$49.00) is the result of a research project which culminated in two exhibitions: The Art of Artist's Books at the Instituto de Artes Graficas de Oaxaca in 1998 and the Biblioteca de Mexico in 1999, and finally Ulises Carrión: Personal Worlds or Cultural Strategies? At Museo de Arte Carrillo Gil in Mexico City in July -October 2002.

The editor's main aim is to demonstrate the close collaboration between visual artists and writers, and in turn, her intention is to identify the work of Carrión, as a creator and promoter, and to highlight his contribution and active role within the vanguard of contemporary art. Volume 1 includes works created by artists, who over the years have explored, defined and applied production to artist's books, using Ulises' texts as a framework in which to present the theories that he developed for visual discourse. Volume 2 includes an exhaustive catalog of Carrión's works. Images and texts are amplified by an account of his life based on witnesses, photographs, letters, newspaper clippings and notes that have been preserved by family members and friends, from Veracruz to Amsterdam where he died in 1989.

These volumes are bilingual (Spanish and English) with juxtaposed texts. The only problem is that the indexes sometimes misspell the names of many artists since they have been transposed into Spanish. Citations in the bibliography also are "spanified" so that the spelling is not correct according to the published title. But these are minor considerations. The books themselves are beautifully produced with black and white reproductions with 423 entries in Volume I.

Volume II includes an homage to Carrión's work, performances, videos, family and friends with a catalog of his work, curriculum vitae, and an oral portrait by his friends and family.

Ulises was my friend. He sent out an announcement in 1975 (March) 3 months after he had opened up a shop called Other Books & So, asking artists, writers, and publishers to send him "the sort of books you make". He had been aware of people all over the world, and knew he

would get a response for the first bookshop dedicated to artist's productions of all sorts. Just a few days later, the packages started arriving from Western and Eastern Europe, North America and South America, Japan and Australia. They really didn't stop for the next three years, and those of us who visited Amsterdam knew that we would find the largest array of artist publications in the world at the time. We also knew that sometimes we would be put to work to make a new publication on rubberstamps, or help collate pages of a book, or whatever. When the store closed, it was turned into an archive. Now it's up to the libraries and museums of the world to buy these two slipcased volumes and make them an important reference tool for the whole realm of artists' multiples! 730 duotones, 544 pages, a hefty two volumes worth everything, since it is a labor of love that produced this important contribution to the field of artist books. Distributed by d.a.p. [www.artbook.com](http://www.artbook.com)

**Imagining the Book: International Contemporary Art Encounter 2002** is a stunning exhibition catalog which represented the opening of the new Alexandrian Library is a full-color catalog in Egyptian and in English of artists from all over the world who participated in this colloquium and first exhibition. The artists sent in images before the exhibition—or not—so there is a variety of illustrations, but the variety shows the diversity of book illustrated in this important opening. (You'll need to go to the Internet to see how to order this).

**Sand in der Vaseline: Künstlerbücher 1980-2002** with essays by Uwe Koch, Sabine Roeder, Dorothea Klein, Klaus Pohl and Melitta Kliege (Cologne, Verlag Walther König, 2002, \$35.00) is a German-language catalog verifying that the artist book is alive and well and living in the world of art. With the diversity and variety one sees in this catalog, one sees how artists are treating the book in ever more varied ways and attitudes. A kind of catalogue raisonné for Albert Oehlen, Georg Herold, Hans Peter Feldmann, Barbara Bloom, Sophie Calle, Fischli & Weiss, Gelatin, Damien Hirst, Richard Prince, Mike Kelley, Ida Applebroog and Heimo Zobernig. Included is work by Martin Kippenberger, Raymond Pettibon, Martin Parr, Araki, Larry Clark, Nan Goldin, Wolfgang Tillmans, Jenny Holzer, Barbara Kruger, Ilya Kabakov, Roni Horn, as well as some very well-known European publishers. 400 color illustrations, softcover. Available from d.a.p.

**General Idea Editions, 1967-1995**, edited by Barbara Fischer (Mississauga, University of Toronto at Mississauga, Blackwood Gallery, 2003, \$25.00 paper) is a catalogue raisonné published in conjunction with a major retrospective exhibition of General Idea's editions organized and circulated by the Blackwood Gallery at the University of Toronto at Mississauga. *General Idea Editions 1967 - 1995* contains over two hundred full-page black-and-white and color reproductions. The three-hundred-twenty-page book documents the complete editions produced during the course of General Idea's historic twenty-five year collaboration: from 1967 - two years prior to the official formation of the group in 1969 - until 1994, the year in which Felix Partz and Jorge Zontal died from AIDS-related causes. The visual documentation concludes with *XXX Voto* (for the Spirit of Miss General Idea), published posthumously by the group's sole surviving member AA Bronson in 1995

Researched by Fern Bayer, the catalogue raisonné includes a list of ephemera, film and video works, a biography, bibliography, and index to the editions. The introduction by exhibition curator Barbara Fischer is followed by an essay by AA Bronson, excerpts from a conversation between AA Bronson and Mike Kelley, and commentaries by a host of internationally respected artists and writers - Jean-Christophe Ammann, Lionel Bovier, Cathy Busby, Christophe Cherix, Joshua Decker, Diedrich Diederichsen, John Miller, Philip Monk, and Stephan Trescher. All illustrations are printed in duotone, which show General Idea's work as always focusing on the link between the making of art and its dissemination in the wider marketplace. Distributed by RAM Publications in Santa Monica or through Printed Matter.

**Michael Snow: almost Cover to Cover** is the result of Michael Snow's first retrospective in England at the Arnolfini (London, Black Dog Publishing, 2001, \$26.95 US, \$39.95 Canada). Michael Snow is renowned as a pioneering filmmaker and conceptual artist, best known for *Wavelength*, one of the most influential experimental films ever made. This book traces the threads running through Snow's practice from 1960s to the present, from his early *Walking Woman* series to his most recent works. His primary concern with perception is always evident in the wide range of media he has used throughout his career, from film, photography and installation to painting and audio work.

Writers include Caroline Collier, Catsou Roberts and Michael Snow, Martha Langford, A.L. Rees, Lucy Steeds, Amy Taubin, Malcom Le Grice, Regina Cornwell, John Pruitt and Kevin McNeilly. Includes a biography, chronology and bibliography.

**Almost Cover to Cover** plays on Snow's seminal book, **Cover to Cover** (1975), assessing, through reprinted and newly commissioned writing, the diversity, playfulness and complexity of his work. Snow has become a cult figure for many, important for contemporary art, especially those involved in time-based work, interdisciplinary, narrative and film.

#### REVIEWS

**Crossing the BLVD: Strangers, Neighbors, Aliens in a New America** by Warren Lehrer & Judith Sloan (New York, W.W.Norton, 2003, \$35.00 hardback) is a rhapsodic collage of words, voices, faces, and feelings of a new America, one which allows us to see our new neighbors, our larger provinces, and our States, a culture which has energy, ethnicities, and cultures in our diversity. Unlike any other book in the major New York publisher's roster, this artist-created, conceived, compiled and written oral history portrays the largely invisible lives, images, sounds, and stories of new immigrants and refugees who live in the borough of Queens, New York—the most ethnically diverse locality in the U.S. where 138 different languages are spoken.

Lehrer & Sloan are residents of Queens, where the major thoroughfare Queens BLVD—with up to 12 lanes at one point—becomes notorious for the number of pedestrians killed trying to cross its densely trafficked expanse. This serves as a metaphor of how newly arrived immigrants and refugees must traverse the way with great difficulty they navigate their way into the fabric of American life.

Lehrer, a professor at SUNY Purchase, has been a connoisseur of typography years before it was fashionable on the computer. With his intense knowledge of typography and design, he has created a simulated roadway through the histories of these refugees with concrete and yellow stripes, maps and gutters decorated with ethnic traditions. In addition, there are portraits of the people interviewed—strong, color photographs of people who have had a dream of America as the land of the free. Incorporating the very archival documents of each of their neighbors as decorative elements on the page, Lehrer and Sloan make this book a living history of a slice of America.

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Sloan is the director of Cross-Cultural Dialogue Through the Arts, an arts mentorship program creating collaborations between disparate communities as well as being an adjunct professor at NYU. She is an actress, writer and radio producer as well. The collaboration is intimate and sympathetic. The stories they have collected include the objects, documents and memories the families have transferred from home to home, historical and cultural contexts, along with the authors' commentaries.

The soundtrack (the CD is in a pocket in the back) is done with great professionalism, collaging the words from the oral histories with music sometimes traditional, sometimes created especially for the words, but each cut is a saga, a tradition, a telling, a musical offering.

The book is like a high-energy cocktail, bringing us sociology with an aesthetic bent, teaching us what America really is, not a melting pot, but a mosaic, and creating a full portrait with music, words, and the soundtrack for the movie which happens everyday on Queens Blvd. Three years in the making, this work merits a special award for intuitive understanding of a culture, of a neighborhood, of a country. This is a gift for anyone who is sensitive to originality, vitality and where they are living in the U.S. It is a gift to us!

**Tango** by Santiago Melazzini is one of many flipbooks by this exquisite Argentinian photographer. Only 4 x 2.5 inches, this small work fits in the palm of your hand, reading both from front to back and back to front, and becomes animated with the hand. You can almost hear the bandoneon (Argentinian musical instrument) opening and closing and hear that tango music in your mind. One of a series available from d.a.p. (Buenos Aires, la marca, 2001, \$5.99)

**Dieter Roth: here and there** with essays by Frank Kicherer and Björn Roth reflects two projects from Roth's Stuttgart period (Ostfildern-Ruit, Hatje Cantz, 2003, \$16.95 hardback) Roth was a Renaissance man, an artist who made no distinctions between art and life. A poet, artist, filmmaker, musician, graphic designer, Dieter Roth, Diter Rot, Dieterrot, or Karl Dieter Roth was all of the above. He changed his name with the various places he chose to live, such as Reykjavik, London, Basel, Hamburg and Providence, Rhode Island.

The first of these projects is a 25-part serigraph series printed with Frank Kicherer in 1990, and photographed by

Uwe Lohrer. The original project was done in 1979. The plates are glowing. The second project is a complex work in which the artist restored a sculptural work at the Staatsgalerie Stuttgart, during the last few months before he passed away in 1998. He expanded the work in the process. It grew and grew as he worked, bolted and gluing it to a wooden wall. The photographs were taken on 1 March 1998. A glowing tribute to an artist who always re-invented himself. German and English texts. 64 pages, 10 in color. Dist. by d.a.p.

**Mona Lisa Goes Russia** by George Pusenkoff (Heidelberg, Kehrer Verlag, 2002, \$38.00, dist. by Consortium Books) is a saga by the photographer, who takes his version of the Mona Lisa to sites of his native Russia. The editors refer to Lautrémont's quote "As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella!" but Mona Lisa in this case is not to be compared to the surrealism of the quote. Instead, Pusenkoff returns to his homeland and stops by such places as the Russian Museum placing Mona Lisa next to a Malevich, or in Red Square, among Russian icons, on a bus, next to statues of Lenin, in snow and in sun, at markets, and in the doctor's office. In most of these full-page color photographs, Mona Lisa seems somewhat "alien" to the normal routine of Russian life, thus they seem surrealistic. Instead, I believe this is an ironic, almost subversive commentary on how we deal with pictures.

**The Morning Star in which the Extraordinary Correspondence of Griffin & Sabine is Illuminated** by Nick Bantock (San Francisco, Chronicle Books, 2003, \$19.95 hardback) is the final chapter of the Griffin & Sabine stories, in which the fate of Matthew and Isabella—and their unexpected kinship with Griffin and Sabine is tested.

Isabella is drawn into her predestined journey to Egypt, a journey that forces her to explore a world beyond her imagination. In Alexandria, challenging his deepest fears, Matthew makes his own compelling discoveries in the fertile fields of both archaeology and the human heart.

Relying upon myth, memory and Bantock's expansive imagination, this mystery that began with an enigmatic postcard from Sabine to Griffin reaches its dramatic conclusion. Buy two, one for yourself and one for your friends to whom you have given the rest of the series. This epistolary romance ends with this volume.

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**Lu ShengZhong: First Encounter**, edited by Weiqing (Chambers Fine Art LLC, 2000, \$35.00, dist. by d.a.p.) serves as a catalog as well as an artist book, by one of the Chinese artists who came into their own, freed from the Cultural Revolution strictures that dictated what was and was not acceptable art. Lu ShengZhong took the direction of classical styles, deeply immersing himself in the native folk tradition of paper cutting which produced striking formal expressions of ideas both philosophical and religious in nature.

Created as a softbound, stab bound traditional Chinese bookwork, *First Encounter* includes two floor-to-ceiling scrolls made of lacy, intricate red cutout forms pasted on a black ground, called *Great Peace and Tranquillity* and *Poetry of Harmony*. The book serves also as a diary for the presentation of his artwork, the people involved, and a "how to" papercutting lesson as well. The process almost seems more important than the end product, that which we cannot see because of the size of the works, but the book is a work of art in itself.

Christophe W. Mao has written a fascinating foreword, and the introduction to Lu ShengZhong's work is by Wu Hung. The boxed edition is an exquisite book with 70 full-page color illustrations. Includes a bio-chronology.

**A Penny Dreadful** by Gustave Morin (Toronto, Insomniac Press, 2003, \$16.95 paper) simulates the 19<sup>th</sup> century English form of popular literature, lavishly illustrated with garish and grotesque pictures depicting lurid crimes and shocking romance, circulating cheaply among the lower classes. Morin now revisits the penny dreadful where the crimes remain the same but all the romance is gone.

10 years in the making, this is a large suite of works that are neither literature nor graphic art, but a hybrid—and not even a graphic novel. Included is a crazy quilt of 20<sup>th</sup> century imagery colliding with mongrel semiotics achieving a unique approach to a kind of flip-book (but it really is too big for that) and a comic book, or a tour through the margins where personal and social collapse, filtered through the lens of political impotence. An "appendix" by celebrated concrete poet, jwcurry, completes the volume. Lots of fun and never the same twice. Available from Insomniac Press, 192 Spadina Ave., Suite 403, Toronto, ON, Canada M5T 2C2

**Hotel Terminus** by Stephen Laphisophon (Chicago, WhiteWalls, 1999, \$15 softbound) brings together text and

images from disparate sources as a way of bridging narrative structures and creating a new genre of indeterminate origin.

12 chapters, three appendices and an index organize the materials into short works each speculating and offering a particular rumination on how significance is created. So there is a book of essays, or perhaps sections of a treatise or perhaps both at once. In fact, the author offers a challenge to the reader in the way we perceive information, trying to create the page spreads as long strings of emotions, theories and memories, somewhat personalized and broken down from their original forms, theories as lived in practice. They are part of the author's installations and collages, creating literary into visual art. The works are open and complex and the quote on the back from Victor Hugo, perhaps, says it all: "This will kill that. The book will destroy the building." Why not read it and see?

**Prisoners' Inventions** by Angelo (Chicago, WhiteWalls, 2003, \$12 paper) is the result of a commission to Angelo, an incarcerated artist, to write and illustrate a booklet about the ingenious, practical, and sometimes bizarre things he has seen prisoners make. As a result, Angelo generated more than 100 pages of drawings and text, representing 78 different inventions or skills. It also demonstrates how prisoners personify their environment and attempt to recreate living conditions from outside of prison. From making cottage cheese to "toilet bowl" bombs, from vent covers to modesty curtains, from chess boards to pencil holders, it is all ingenious techniques for storage, bathing, cooking and dining, privacy, recreation, home beautification and so much more. Angelo's texts and drawings show you how to improvise a wake-up alarm, grill a cheese sandwich in a locker, make an immersion heater from razor blades and popsicle sticks, use a toilet to chill a soda or take a hot bath, and complete many other tasks we take for granted on the outside.

The texts are often anecdotal in references to daily prison life, including small tales about the ways prisoners try to skirt prison rules. The pen drawings are highly detailed, allowing for clear understanding of materials used and how the objects function. This is a glimpse into the social environment of prison, where inventiveness and ingenuity are needed to satisfy even the most basic human desires.

Temporary Services, which commissioned Angelo, is an expanding and contracting artists' group in Chicago. [www.temporaryservices.org](http://www.temporaryservices.org) A sculptural version of

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**Prisoners' Inventions** is currently on view in **Fantastic** at MASS MoCA (North Adams, MA) through February 2004.

**Of Sand I Sing** by Bob Dombrowski (New York, D.P. Productions, 2003) is a small color printed chapbook of meditations on sand and gorgeous illuminations produced with a Mac and an Epson printer, a kind of tribute to the patterns that sand makes and ruminations about those patterns. For more information, contact [d.p.productions@earthlink.net](mailto:d.p.productions@earthlink.net)

**The Saranac Memorandum: A Professional Observation at the End of the Aquarian Age** by Gary Richman (Exeter, RI, 2003) is Number 19 of Blue Book Issues by the artist. An art professor at the University of Rhode Island since 1966, Richman came across a yellow legal pad about a year ago that was written by his own hand. He saved an evaluation he had written about a class he taught back in 1973, and threw the rest out. 30 years later, he has done this 19<sup>th</sup> installment in his Blue Book series, combining text and images.

He evaluated the 1973 Junior Seminar adding images without any intended meaning, appropriating from a variety of sources. Being a period when the professor saw the end of the funding for the Vietnam war, the passage of environmental laws and women's rights legislation, the beginning of the oil embargo, and the Yom Kippur War, many of the images reflect some of those thoughts.

#### LITTLE BOOKS

**Gabriele Picco** by the artist (Ravenna, Edizioni Essegi, 2002, \$15.00 hardback) are a series of drawings handcolored that explore life, loves, sex, and politics in a fantastic way, drawn for the exhibition he had at Le Case d'Arte in Milano. Wild and wonderful!

**Hearth** by Trevor Morgan (Melbourne, 2003, \$12.00 softcover) is an interactive mobile fireplace that explores simulation and surveillance. *Hearth* reflects a basic reality (flickering media as the focus for family life) and the absence of a basic reality (the first as the focus of family life). Like the photographic portrait, *Hearth* represents a moment in the life of a fire, seen over and over again.

As indicated in this postcard catalog, *Hearth* is installed in domestic settings and public spaces. In domestic settings, volunteers use and respond to *Hearth* and record these experiences as part of an evolutionary project. In public

installations, surveillance uncovers *Hearth* as simulation. This catalog documents the history of the *Hearth*'s journey to date. There is also an image of the custodial contract. Remember those logs in the fireplace? Well, in Australia and New Zealand, they are everywhere!

**000: The One Who is Defined** by Kasper Andreassen (Amsterdam, 2002, \$18.00 flipbook) is a little book of perforated coupons (like bakery tickets) like a vocabulary test and memory game rolled into one, but not practical or logical. Each page, divided down the middle and stamped twice with the same number, presents two different ways of saying the same thing—almost. “The one who leads horses” shares the page with “some chauffeur”; “The one who needs direction” with “some navigator”; “The ones that study” with “some students”. On the back side of these statements are two identical photocopied images. You can flip the images, but this is not a flipbook. The progression goes from being dots on a map to an older woman feeding birds. The pages are also divided into four colors. Enigmatic but fascinating.

**Collected Short Stories** by Daniel Blaufuks (Lisbon, Power Books, 2003, \$10.00) is a conceit. Designed to look like a Penguin Twentieth-Century Classics edition, these short stories are really 31 color photographs taken in nine different countries between 2000 and 2002. Filmmaker and writer, Blaufuks' interest in narrative possibility is apparent in this series of fragmentary diptychs that often couple a human presence with an urban landscape and carry titles such as “The End of Something” or “The End of the Party” or “Dream of a Strange Land”. In the introduction Sergio Mah writes, “I dare to recognize a Proustian feeling in most of the works, not only in the way they express an enormous desire of experience, but also in the way they stimulate the involuntary scope of memory.” The covers look just like those pocketbooks you would buy at the airport. Blaufuks deals in affairs, obsessions, fantasy, myth, legend and dream, fear, pity and violence—all corners of human experience. They are stunning photographs. This is a must!

**Craig Hutchins: Photographs** (London, David Robinson/Glass, 2002, \$20.00) is an introduction to the work this British photographer who died in 1998. Excerpts from four of his projects are collected here with brief texts illuminating the thoughts behind each one: documentation of one of the first planned communities in England, a photo

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study of his brother, images from a home for the mentally and physically handicapped and a series of personal poetic photographs. "And there was a kind of comic vision of just how absurd life is, this giant melodrama, played out for what purpose. This intense struggle to survive set against the comic absurdity of death being so easy to come by, by accident or design." The handwriting is nervous but quite legible. The story quite personal, and a tribute to a tense talent, nipped in the bud.

**Ladies' Luncheon Guild: Scranton, PA: Volume III** (New York, Squid, Inc, 2003, \$12 paper) is a group of whimsical drawings, quoted texts, and puns in this miniature volume. It's up to the reader to meditate and ponder the meanings. **Tick-Tock** by AA Bronson (New York, 2002, \$10.00) is an elegant little book which accompanies the installation **Tick-Tock 2002**, consisting of 46 clocks representing the flags of the 45 countries of sub-Saharan Africa, plus the flag designed by Marcus Garvey in 1917 to represent an African homeland for Afro-Americans. The book reproduces, in black and white, the flags from each country and annotates them with statistics about the population, the number of people living with HIV/AIDS, the adult rate of infection, the AIDS deaths to date and the number of orphans to date.

**Booklet: Consumed** by Alyson Beaton (Chicago, School of Art Institute of Chicago, 2003, \$8.00) is a collection of the artist's favorite products photographed at her kitchen table and annotated with information about the price, estimated life span and usage to-date. Alongside this presentation of empirical data, each product is also paired with a line from a love song promising eternal devotion to the dear household companions. In a final gesture of uber-appreciation, the images are captioned with an advertising slogan that grows over the course of the fourteen pages to staggering almost unpronounceable length. An amusing demonstration of the overblown and somehow, in this case, magically fulfillable promises of the market. (Disclaimer (by artist): Do not view book on a full stomach or immediately after shopping. May cause a reaction of physical discomfort. Please show book to your children, this book has been approved for mass consumption).

**Flip Book: Sunny** by Alyson Beaton (Chicago, 2003, \$8.00) is a series of photographs taken from a mall parking lot to create a daily weather report having taken the photos every 30 minutes from morning until night. The slight rising temperature from morning until night indicates a cold day

in Chicago with the 30s up to 50 degrees as temperature during the course of the day. The love ditty tucked along the inside margin of each photograph makes it feel like things are looking up even as they are looking very much the same all day long (sunny and clear).

**Untitled Mail Order Catalog** by Conrad Bakker (Urbana, IL, 2002, \$10.00 paper) includes a nose hair trimmer, flexible comfort clog, hand-held muscle massager, 3-mile flashlight...and so much more, available to order, but they are carved wooden objects from the artist. Painted with oil paint, there is no mistaking these for the real thing, but who would want the real thing anyway, when you can get a sculpture from an artist. 5 in 1 digital web camera, comfort eye shades, even a digital tire gauge and much more all made by hand by Conrad Bakker. If you really want these in a hurry, call 877-377-5858. And what mail order catalog has an essay by Buzz Spector called "Conrad Bakker's Vernacular Simulation." Spector talks about the prices—and you will too for they are modest compared to their worth. We are told there is only one of a kind right now—first come, first serve—but if there is a demand, the artist will make multiples. This is a wonderful Duchampian project of reverse readymades. Buy it, and buy them. You may find yourself the owner of a work of art as commodity.

**Vanuit Mijn Aquarium** by S.F. Fontein (Amsterdam, basboek, 2002, \$15.00 softback) is the first photography book by the young Dutch artist Bas Fontein. Translated as "From my Aquarium", Fontein claims that he felt himself to be submerged in an aquarium, looking out at the world, while taking these photos.

The format of the book, divided into five segments of five double-page full bleed images, directs the viewer/reader to read them as if they were stanzas in a poem. An inscription reproduced on the back cover gives us a hint how the artist's childhood fascination with fish clearly inspired his artistic practice as an adult: "For Sebastian Fontein who is celebrating his fourteenth birthday today. He studied his fish for so long that he almost became a fish himself, therefore this book is for a true expert." The book was Elsevier's Guide for the Aquarium Lover.

#### SOME INTERESTING BOOKWORKS

**Problem Pictures** by Spencer Selby (Berkeley, Sink, 2003, \$15.00) contains 124 collaged pieces created over the past 10 years including visual poetry, copy art and assorted graphic manipulations of found material. This is the third

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and most extensive collection of his visual work to date. Much of the work appeared in magazines in the U.S., Canada, Australia, South America and Europe before this collation.

**Music for Touch**, composed by Ilya Monosov (2003, \$15.00) is a music score by sound artist, Monosov, to be taken literally. Unconventional notations deeply embossed into the book's otherwise blank pages invite the reader to pass his or her fingers over the surface as if it were braille, trying to understand the "music" in interpreting the "notes" or interpreting them. At the same time, the marks look like they might have been created by some music making device run through a press. It is a sound artist's score, simply exquisite in its concept, requiring the reader to use his/her whole sensibility to read and listen to the sounds. Spiral bound and printed by letterpress. A tour de force!

**A Third Party - 1" Print Luther Typeface (booklet and cards)** by Kasper Andreasen (Amsterdam, 2003, \$4.00) is a series of typographic specimen cards, screen printed stickers, and a little catalog of photographs presenting a new typeface, Luther, created and exhibited by Kasper Andreasen. All of this comes in a small plastic bag and the font is beautiful.

**Oracle** by Ann Messner (New York, 2003, \$25 paper) is the result of a residency at the Department of Fine Arts at Amherst College. It is a sequence of 57 full-page black and white photographic images—rephotographed from the historical archives of Gandhi, Martin Luther King and Malcom X, creating a visual narrative on silence. This is a meditation on non-violence, on the gesture of civil disobedience, on the power of the public voice, on what is not heard, and what is heard, spoken and non spoken, and what is silenced. Using magnified soft focus with sharp contrasts of black and white, the pages are a personal meditation place for each reader. This is a powerful statement or better yet, it is a catalyst for personal silence and public outrage.

**Black and White Reproductions of the Abstract Expressionists** by Brian Kennon (Los Angeles, 2002, \$22.00 softbound) are black and white reproductions of well known paintings by Pollock, Motherwell, DeKooning, Rothko, Gottlieb and others accompanied by swatches of the paintings' true colors, neatly lined up around their edges. A conceptual detailed systematic treatment of color amuses the reader, while it remains a sly comment on the celebrated and

mystified gestures of Abstract Expressionism. I'm still smiling.

**The fit/The Fitting** by Leon Johnson (Portland, OR, Long Bell Press, 2003, \$8.00 paper) is a pamphlet of color photographs drawing from Leon Johnson and John Schorr's performance of the same name, reconfiguring it as a book. Color photographs of a pretty young man imitating striking poses in a succession of exotic outfits alternate with the repeated black and white image of another man, hands folded in lap, on the edge of his seat. The only text, taken from the performance, is on the back of the book: "Turn around. Stop. Is it tight?" The small photograph of The Palms Motor Hotel beneath the epigram seems to situate **The Fitting** in the fitting rooms of this neon lit side-of-the-road nightspot.

The author gives this information: "In 1999 I bought a collection of Physique Pictorial muscle magazine in an estate sale. They were all dated from 1967 to 1970. In one, called Apollo, I discovered a sealed glassine envelope of negatives. The man imaged in the processed photographs was recreating poses from the magazines, in his basement. He is now my collaborator and muse. Mr. Fact and Mr. Fiction, the fit/THE FITTING."

**And Here, As** by Peter Downsborough (FRAC Bretagne and Editions Incertain Sens, Rennes, 2002, \$10.00) is another in the continuing studies by Downsborough of space, text and architecture. Downsborough, once based in the U.S., has been living in Belgium for many years now, and has had a major retrospective recently. This was a co-edition with two publishers, more than likely hosting an exhibition by Downsborough. The series of black and white photographs with texts which are vertical, horizontal and reversed (how much time he's saving using the computer) with gridded images as well as distortions, creates an enigmatic conceptual work which fits into the large body of printed material he has continually published throughout the past 30 years.

**Possible Things & Assorted Markings** by Lucila Machado (Paris, 2003, \$20) is a perfect bound volume of drawings creating circles, squares and forms that make a new visual language for this frantic world. Done in pen and ink, the black and white illustrations lead one to think about each in a new way—fresh, unfinished, and perhaps quickly done,

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these drawings certainly make one think of possible things with its assorted markings.

**Against the Dessin** by Hiro Sugiyama (Tokyo, Enlightenment Publishing, 2002, \$18.00) is a beautifully printed over-sized artist book, a kind of drawing pad made public printed in graphite colored ink, giving a graphite sheen of a worked surface. The viewer feels that the artist has given up his privacy and made public that which he uses as a private sketchbook. But how lucky we are to see these images of portraits from advertising, snapshot contexts, cartoons, life drawings, and so much more, collaged seamlessly with the artist's persistent pencil line, creating real and imaginary creatures and humans, from boxers to beauties, serious to humorous, with even a change of papers in the center. Exquisite print job, done with skill and expertise. There is a bright red cloth cover wrapped in a blue wrapper printed in gold. This is a bargain at \$18—exemplary printing by an exemplary artist.

**A Hundred Years of: Lex Flex** by Ruth Laxson (Atlanta, Nexus Press, 2003, \$40) is the latest artist book off the press of Nexus Press. This is a joyous book, a chronology of the 20<sup>th</sup> century in Ruth Laxson's inimitable style of collaged words, collages phrases, an actual timeline, collaged images and a story that needed telling from Kitty Hawk to jazz, to Dada, to baseball. That was Part I: Innocence, Elegance, Riches & Rags. Part II: Wars, right and ego-echo, including lots of news words that came from war times and afterwards, a whole new vocabulary of prejudice, race relations, gay relations, feminism, and the 60s done in her inimitable style. Part III: Cyber Self & The Ether/Other brings us another new vocabulary including AIDS, all the isms, nanotechnology, the danger of losing so many languages, the growth of so many new words at the same time, and so much more. If you love words, if you love artist books, if you love Ruth Laxson, this is the book for you! Hardbound in silver cloth, it is elegant, delicious, enticing, regaling, and a joy!

**R-FVG: Recipes Friuli Venezia Giulia** by John Armleder with essays by Gianni Salvaterra, Luigi Veronelli and Sergio Dressi (Milano, Charta, dist. by d.a.p., 2003) is a collection of recipes written by the world's foremost chefs. Each recipe has been specially created using ingredients from the culinary traditions of Friuli Venezia Giulia. In designing the book, Swiss artist John M. Armleder has hidden the

original recipes beneath a silvery film, drawing inspiration from scratch-and-win lotto cards. The result is an inventive, interactive game in which the reader discovers a world of fragrances and flavors associated with the traditional cuisine of the region. Printed in a limited edition as an artist multiple, a single copy of this oversize book, bound with two heavy screws, contains a winning symbol that entitles the finder to receive a gift consisting of a selection of wine and food specialties from the region. Proceeds from the sale of the book will be donated to the Audrey Hepburn Children's Fund, helping needy children around the world. \$50.00

#### AUDIOVISUAL BOOKWORKS

**Eunoia** by Christian Bök (Toronto, Coach House Books, 2001, \$16.95) is the shortest English word to contain all five vowels, and the work quite literally means "beautiful thinking". The book, upon publication, excited the poetry world, sold well over 15,000 copies, and has been reprinted countless times. The book is now accompanied by a CD, in which Bök performs the whole book in its entirety. Here, the author and performance poet reveals the distinctive personality of each vowel. A turns out to be courtly, E elegaic, I lyrical, O jocular and U shockingly obscene. Bok pushes language to its limits, and in those edges it finds its beauty. On the page, on the stage, and on the CD player, **Eunoia** is quite a feat! The book and the set can be purchased for only \$29.95. To order in the U.S., call Small Press Distribution at 1-800-869-7553. For more information, visit [www.chbooks.com](http://www.chbooks.com)

#### ARTIST PERIODICALS

**Lilacmenace, no. 1** (Sydney, Camille Ross, 2002, \$15.00) is a terrific zine created by a team of artists. The energy is contemporary and explosive, delving into fashion, photography, illustration, graphics, creative writing, art and cultural reviews, and music writing. Slick to quirky, the style covers fine photographic reproduction, innovative typography, typewriter, and experiments as well in layout using various printing papers. Wonderful overlays, duotones, color reproductions of excellent quality, down to funky black and white reproductions on vellum make for an interesting adventure into the creative juices of quite a group of people down under.

**Lilacmenace, no. 2** (Sydney, Camille Ross, 2003, \$15.00) is dedicated to Mother Nature, with art nouveau frames around many of the color photos, a review of McSweeney's,

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architecture, fashion and much more. Terrific zine for every and all.

**Ante: Journal of the Students of the Yale University School of Art**, vol. 1, no. 2 (The Issues Issue), edited by Nicholas Herman with art direction by Dmitri Siegel along with design by Siegel and Jeffrey Lai, is dedicated to the "Issue Issue", a take off on magazines which rise and fall on the issues that link the publisher to the public. And personal issues have become the currency of choice of our popular culture—emphasizing that the etymology of the word magazine, from French to Arabic to Aramaic, relates to the safe storage of something important. There is an interview with the founder of *IN* magazine, one with the founder of **Giant Robot**, a phone conversation with the founder of **Cabinet**, a zine fan with covers of lots of zines, a special interview with A.A. Bronson and lots more. This is a stunning magazine, student or otherwise, and at \$8.00, it's a bargain.

**Fairy Tale 11E** for Spring/Summer 2003 for the design company, Vier 5, presents a slice of youthful, international fashion life, **New Fashion and Work**. Included in this issue is Best Company designer Olmes Carretti, artist Claus Richter, and Kate Pierson of the B-52s writing on social engagement. The special supplement on "Work" features interviews with assistants of artist Haim Steinbach, director Sofia Coppola, and stylist Marie-Amélie Sauvé. In English, French, German and Italian. Published in Paris with editors, Marco Fiedler and Achim Reichert. \$11

**Knit Knit #2** by Jesse Alexander, Peter Coffin, Emily Drury, Sabrina Gschwandtner, Aya Kani, Lee Krist, Elliot Winard (New York, 2003) contains interviews, profiles, and articles by craftmakers who work at the intersection of traditional, utilitarian craft and contemporary art. This issue has instructions for making your own I-pod cozy and a little how-to-make-a-tank-top-from-a-turtleneck artist book. These treats and other articles and illustrations come packaged in envelopes, inserts, all bound by thread around and around. An assembling of sorts. The covers are made of industrial felt. You can read issue 1 online at [www.knitknit.net/issue\\_1.html](http://www.knitknit.net/issue_1.html) In November in New York City, they will be screening textile-related films and videos by artists Yayoi Kusama, Jack Smith, and Annabel Nicholson, among others. See [www.ocularis.net](http://www.ocularis.net) \$12

**Howtoplays** (Amsterdam, Stichting Jack, 2002, \$15.00) comes in a plastic bag with two issues of MiniJack 01 and 02. The two pamphlets are narrated like a fantastic voyage through outer space, but the space actually turns out to be a

very particular form of inner space: the computer screen. Printed in delicate iridescent inks, the strange and familiar lines, waves, spheres, and three dimensional grids pass in front of the reader's eyes like objects seen from the window of a space ship, effectively transforming the landscape of computer graphics and design into a virtual last frontier. **GM Log I: Into Unknown Territories and GM Log II: The Research Mission** are two very large silkscreened poster-size folded sheets and the pamphlets are all done by a team of Dutch artists. There is also a CD which indicates that there are sounds from various solar systems. A trip one can afford to take for only \$15.00.

**Libertinage Dadazine** is an Anarchist Dadazine from the College of Pataphysics, Los Feliz Chapter to the World, created by Fazulito Reet. Reet is just an amazing collagist and combines images and text in such a Max Ernst way that I love every issue. Cover stock is a warm cappuccino color with images such as Schwitters, Jarry, Ernst on the cover or wonderful poems and essays about movements of Dada, Futurism, Surrealism, etc. This is not to say that they are not political, but the politics are subservient to the presentation. This is an amazing zine which everyone should subscribe to. For more information, contact Fazulito Reet, 3230 Griffith Park Blvd. #1, Los Angeles, CA 90027. You will definitely be a happy recipient!

#### NEW TITLES BEING OFFERED

**Remembrance** by Judith Mohns, where the artist uses the 26 August 2001 obituary page from the New York Times to create new readings of the existing text by isolating various words and lines. The visible and underlying structures of obituaries, families, society, and the qualities of life and death itself are explored, revealing both the cold commonalities and the very personal specifics of the lives of the deceased. Offset on Newsprint text and cover, pamphlet sewn, \$18.00 plus \$5.00 postage. Send to WSW, P.O. Box 489, Rosendale, NY 12472.

**Beauty** by Steven Holt, designed and produced by Patrice Baldwin, is the story of what passed for beauty throughout the ages and cultures. Why do we respond to some things and call them beautiful? Then there is "fashion." Why is it so compelling? The answer to these and other burning questions will be found in this 2¾ x 2¾" 142-page miniature. Silver and handmade paper over boards. There is a Peruvian shrine to beauty embedded into the front cover. Pretty ribbons fluff up the spine. Signed and numbered

edition of 50. \$90 plus \$2 postage and handling. Send to Pequeño Press, 1505 Buckskin Dr., Santa Maria, CA 93454. patbooks@mindspring.com

#### MAIL ART EDITIONS

**Bank of Fun** is a portfolio of creative currencies from the Funtastic United Nations. Printed in a limited edition of 400 copies. It includes a descriptive 24-page booklet in English and Italian and 21 banknotes in full color from the imaginary worlds of: L. Angelo, V. Baroni, K. Bates, E. Biancuzzi, A. Bocchi, P. Ciani, A. Corradi, C. Del Sal, Dogfish, P. Echaurren, M. Ciacon, H. King, T. Mancusi, G. Manenti, E. Michieletto, Prof. Bad Trip, G. Scarabottolo, R. Wood, C. Zanelli and Z. Zograf.

These banknotes are beautifully printed in full color, and what a wonderful world if we could spend them! Each portfolio costs \$15.00 or 15.00 Euro, including postage, to be paid cash on delivery, or send cash well concealed in a letter to: AAA Edizioni, Via Latisana 6, 33032 Bertolo, Italy. [www.aaa-edizioni.it](http://www.aaa-edizioni.it)

#### AUDIO ART

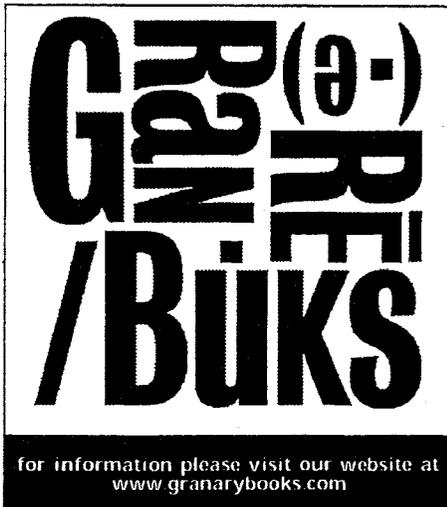
Edition Hundertmark has published a new CD from Emmett Williams, **A Cellar Song for Five Voices (Solo Version)**, for 19.50 Euros. Order from Edition Hundertmark ? Records, C. Francisco Wood Quintana no. 17, 35017 Tafira Alta, Las Palmas de Gran Canaria, Canary Island, Spain. You can send to Barclays Bank, 35002 Las Palmas de Gran Canaria, Espana, acct.: 0065-0129-74-001291500980.

#### VISUAL POETRY

**Yr Cream Dip** by John M. Bennett and Reed Altemus (Columbus, Luna Bisonte Prods, 2001, \$5.00)

**OO's Involvement, A Collaboration** by Mark Sonnenfeld & Reed Altemus (Portland, ME, Postmark Editions, 2001, \$3.00)

**Avant Hybrids** by Andrew Ropel and Reed Altemus (Portland, ME, Tonerworks, 2003, \$3.00) all to be ordered from P.O. Box 52, Portland, ME 04112.



## MAIL ART NEWS

### NEWS

**Julio Campal Experimental Poetry Collection** has been set up by critic and poet Fernando Millán and Professor Laura Lopez (mostly in Spanish). You can visit the Collection on the website: [http://spider.georgetowncollege.edu/library/InternetLinks/julio campal experimental poetry.htm](http://spider.georgetowncollege.edu/library/InternetLinks/julio%20campal%20experimental%20poetry.htm) where books and other documents can be checked out from any library of the United States through the Interlibrary Loan service. You can also contact Laura Lopez directly at [vicedo@mindspring.com](mailto:vicedo@mindspring.com) or [Laura.Lopez@georgetowncollege.edu](mailto:Laura.Lopez@georgetowncollege.edu) If you wish to send your publications, the mail address is: Dr. Laura Lopez Fernandez, 400 East College St., Georgetown, KY 40324 USA.

**Kairan 7: Mail Art Forum**, published by Gianni Simone, has as its guest editor, Clemente Padin, who has written an article on "The Origins of Mail Art in Latin America." There are interview with Hilda Paz, Jesus Romeo Galdamez, Isabel Aranda YTO, Roberto Keppler, and Tulio Restrepo. In addition, there is an article y Elias Adasme on "Mail Art in Latin America: A Gamble on Utopia." And Graciela Gutierrez Marx has written "My Life in Mail Art - Invisible Artists or Fishing Nets and No Fisherman". For copies, send \$2.00 or 2 IRC's to Gianni Simone, 3-3-23 Nagatsuta, Midori-ku Yokohama-shi, 226-0027 Kanagawa-ken, Japan. **Available: Poems to Eye** by Clemente Padin, published by the Runaway Spoon Press in English. Orders to Bob Grumman, Box 495597, Port Charlotte, FL 33949 USA or for e-mail: [BobGrumman@nut-n-but.net](mailto:BobGrumman@nut-n-but.net)

**Mail Art for sale by subscription:** Pavel Zoubok gallery is offering a year's mail art subscription to Robert Warner's monthly mail art piece being offered to 50 collectors for \$1,200 for the year. Warner is a letterpress artist using old typefaces and plates to print, often in unusually bright inks and on varied surfaces including metallic foil, images that he manually cuts and pasted into Dada-esque compositions. He was a friend of Ray Johnson's. For more information, contact Pavel Zoubok Gallery, 1014 Madison Ave., NYC 10021.