

# ARTIST BOOKS

## NEWS

**Submit Papers to The Journal of Artists' Books (JAB)**, founded in 1994 to provide a forum for the lively and critical debate about artists' books and their contents. JAB publishes articles, interviews, book reviews and exhibition reviews twice a year. Send papers to JAB, c/o Nexus Press, 535 Means St., Atlanta, GA 30318. For information call (404)577-3579.

**The Los Angeles Book Arts Center** is alive and well and living with over 80 members in a very short time. Having had a successful first exhibition and including workshops on a regular basis, Lisa Deutsch, the new president, and book artist and curator Gloria Helfgott have begun a center which is sorely needed in Southern California. For more information about joining and about activities, see [www.labookarts.com](http://www.labookarts.com).

Marcia Moore, a founding member of the LA Book Arts Center, has opened up a shop to supply book artists with what they need. Called Backspace Book Arts, it is located at 1738C Ocean Park Blvd. In Santa Monica, open on Wednesdays and Saturdays from 12 - 5 p.m.

**Don Glaister** will be giving a lecture in Santa Monica on 17 January on "How I built the Brooklyn Bridge: Reflections of a bookmaker on his first edition".

**Barbara Hodgson** will be giving a lecture/demonstration on the Book as Art on 23 February from 9:30 - 4 p.m. See the website.

**Printed Matter**, founded 26 years ago by artists Carl André, Sol LeWitt and Lucy Lippard as a place to produce and sell artists' books, has formed a partnership with the Whitney Museum of American Art. The two institutions will together put out books and publications by both established and emerging artists. Besides cooperating in marketing efforts, Printed Matter will sell the books at its Chelsea space in New York City, and the Whitney will have them for sale at its museum bookstore. Their publications will also be available from their Web sites, [www.printedmatter.org](http://www.printedmatter.org) and [www.whitney.org](http://www.whitney.org). They hope to form a joint site.

The initial partnership will include projects by artists like Vija Celmins, Rita McBride, Ed Ruscha, Jonathan Selliger and Kim Sooja.

A show we all missed unless we were in the UK: **Artists' Books from the faculty collection** through 15 September including work by Boltanski, Celender, Broodthaers, Ruscha, Richard Long, Huebler, Colin Sckett, Jake Tilson, Alvin Cometer, Bernar Venet, Vito Acconci, Peter Downsbrough, Richard Kostelanetz, Louise Lawler, Karl Torok/Simon Cutts, Shelagh Wakely, Coracle Press, Allan Kaprow and Mel Bochner, followed by Structural Book Forms, from 30 September - 30 October. All this from Sarah Clifford and Sarah Bodmin at the Faculty of Art, Media and Design Library, UWE, Bristol, UK.

**"Book Smarts"** by Jeanne McDowell for Time Magazine of 11 November 2002, covers the field of handmade books, featuring the new Los Angeles Book Arts Center, among others.

**"Fresh Light Shines on Neglected Artist's Book"** by Monique Beeler appeared on 4 November in the Oakland Tribune, featuring the exhibition at the San Francisco Center for the Book, a show that runs through 15 January.

**The Community Print** studio is located on the second floor of 508 Legion Way in downtown Olympia, Washington. It is run by students and artists living and working in Olympia, and depends on fees collected

through membership and workshops to cover the cost of rent, supplies, and maintenance of equipment. Community Print is equipped with approximately 15 drawers of metal type; a large assortment of wooden type;

a unique collection of cuts and photoengravings; a manual Chandler & Price letterpress, two proof presses, an Excelsior 5x8" hand letterpress, and a book press. The shop maintains a small reference library of material related to bookbinding, typography, and printmaking.

Community Print holds an ongoing series of workshops in letterpress printing and bookbinding. For more information, contact Community Print, 508 Legion

Way #1, Olympia, WA 98507.(360) 754-5854

**The Eric Carle Museum of Picture Book Art** opened in November in Amherst, Mass. In an apple orchard next to Hampshire College. It has 40,000 sq. feet to house three galleries, an art studio, a 130-seat auditorium, a reading library, café and a shop. Named for Eric Carle, an author and illustrator of more than 70 books and a leading financial supporter along with Penguin Putnam and HarperCollins, the museum will annually present exhibitions by four guest artists besides showing Mr. Carle's work. The first exhibition is devoted to Maurice Sendai through 12 January.

**Library of Unwritten Books** was an exhibition at the Pump House Gallery in London through 10 November. Equipped with a custom-built mobile recording unit, Sam Brown and Caroline Jump spent the past summer interviewing members of the public in order to explore the concept that there is a novel in everybody. The resulting stories form the "Library of Unwritten Books," an archive of several hundred factual and fictional works published in limited edition mini-books. Subjects include the tale of a kidnapped ferret, the life and times of a single hairdresser, holiday eating habits and markets around the world. There was also a chance for visitors to add their own stories to the library on Fridays, Saturdays and Sundays, when the artists were present and collected new tales. Everyone who contributed got to take home a copy of his or her book.

**ISCA Offers:** Since this will be the final year (21st) of our assemblage project, the **ISCA Quarterly of Xerographic Prints and Artists Books**, we are offering for sale all back issues of the Quarterly, spiral bound print issues (@\$10) and the Annual Box of Artists Books (35-40 small bookworks) @\$25. An entire year of three print issues and the book box is available for \$40. Postage for 1 print or book issue is \$5 and for the entire year purchase is \$10. All of the above make wonderful Xmas gifts and support the future of the ISCA Annual Box of Artists' Books. Checks should be made out to ISCA and sent to ISCA, 759 President St. #2H, B'klyn, NY 11215

**Artist Book: Reparation de Poesie.** Send 80 original visual poetry, mail art, Copy Art, collages, texts, etc. Format: A5 (8 ½ x 5 ½ inches). Must pay equal to \$10 Canadian in your currency for Canada, or \$15.00 for foreign countries. **Deadline: 1**

**February 2003.** Send to Collectif Reparation de Poesie, c/o Jean-Claude Gagnon, 1-359 Rue Lavigueur, Quebec, Que. Canada G1R 1B3. [Reposie@sympatico.ca](mailto:Reposie@sympatico.ca)

•"Rewriting the Artist's Book" by Linda Yablonsky appears in Art on Paper for November 2002 featuring the painter James Brown and his wife, Alexandra, proprietors of Carpe Diem Press in Oaxaca, Mexico.

•"Pulp Fiction" is an article in the Idaho Center for the Book Newsletter (October 2002) features the papermaking of Tom Bennick, including a recipe for Milkweed Paper.

•John Bennett's "An American Avant Garde: Second Wave: exhibition at the Rare Books and Manuscripts Library of Ohio State University was reviewed by Tracy Zollinger Turner in *dialogue* for September/October 2002.

•"Greetings Printed as if for Christmas Past" by David Colman is an article about the popularity of letterpress printing, a renaissance against the "glut of cheap desktop-published cards and stationery". (NYT, 28 November 2002).

•"Where a Film's Goopy Bits Are the Real Showstoppers" by Sarah Boxer speaks of a movie called "Decasia" and the deterioration of things, including books. NYT, 3 December 2002.

**William Harroff** and Charlotte Johnson debuted their cutting-edge, online-happening, @)Evolutionary (e)Books, in New York City, hosted by METRO, the Metropolitan New York Library Council. Featured are e-books in historical perspective, with electronic artworks by Simon Biggs, Tennessee Rice Dixon, Shelley Jackson and Harroff. Harroff has recently shown his work at Artpool in Hungary as part of the Budapest Autumn Festival, the Sarah Mortland Gallery in New York City, at the Center for Photography at Woodstock through February 2003, and was recently one of a group of international book artists who helped inaugurate the new Bibliotheca Alexandria in Egypt.

**National Library of Medicine** in Bethesda, Maryland has a show called "Dream anatomy" in which there are seven-page Plexiglas books that show the internal structures of a man and a woman photographed in cross-sections from head to toe

shortly after each died. Available for viewing until August. [www.nlm.nih.gov](http://www.nlm.nih.gov)

**University of Toledo Symposium: Beyond Boundaries: A Weekend with the Bareiss Collection.** Schedule includes 28 February 2003: Text in Contemporary Art with panel discussion moderated by Buzz Spector including Holland Cotter, Jonathan Fineberg, Carrie Mae Weems, Joseph Kosuth, Xu Bing. On 1 March 2003, Symbolism to Surrealism, moderated by Pamela Genova with Frederic Canovas, Mary Ann Caws, Friederike Emonds, Gunter Klages, Todd Sanders. For more information, contact [www.toledomuseum.org](http://www.toledomuseum.org)

walking bird press is pleased to announce the completion of **Jack! (in a box)**, a varied edition of 24 artist's books. Letterpress printed on a single piece of paper measuring 7.6 x 762 cm, (yes, that's 25 feet) various nursery rhymes and traditional songs are interspersed with linocuts (and a couple of wood engravings) by Tara Bryan. The text block is concertina-folded to fit in a box 9.5 x 8.8 x 10 cm. (HxWxD); the boxes are covered in six combinations of three colors, with a spring inside which catapults the paper out when the box is opened. If you would like to see a digital image of these books or want more information, please contact me off-list. Tara Bryan walking bird press, 63 Deermarsh Road Flatrock, Newfoundland A1K 1C8 Canada. [www.tarabryan.com](http://www.tarabryan.com)

## ARTIST BOOK EXHIBITIONS

**Stephen Lewinter: a printmaker's book**, by a professor of art at the University of Tennessee, exploring use of innovative printmaking techniques in creating "ecolandscapes". 1 November - 15 December at the University of the West of England, Bristol.

**Hans Waanders: Grafiek en Kunstenaarsboeken** at Galerie Galerij, Pontes Locatie Pieter Zeeman, Hatfieldpark 2, Zierikzee, Holland from 4 November 2002 - 27 February 2003.

**Andrew Eason: Interpreter. Artists' Books, 1999-2002** at the University of the West of England, Bristol from 17 December - 31 January 2003.

**Axel Heibel: Buchobjekte + Zeichnungen (Book Objects and Drawings)** at Buchgalerie Mergemeier,

Luisenstrasse 7, Dusseldorf, Germany. 7 November - 21 December 2002.

**Ars Photographica** at the Neues Museum Weserburg in Bremen, German features photographic artists' books from 1 December 2002 - 9 March 2003. Included are bookworks by John Baldessari, Didier Bay, Jan Dibbets, Jochen Gerz, Andreas Gursky, Richard Hamilton, Sanja Ivekovic, Jurgen Klauke, Sol LeWitt, Richard Long, Urs Luthi, Antoni Muntadas, Yoko Ono, Ed Ruscha, Michael Snow, Rosemarie Trockel and many more.

**The Art Books of James Castle** at Columbia College Center for Book & Paper Arts in Chicago from 8 November - 21 December 2002.

**Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books** at the Toledo Museum of Art from 14 February 2003 - 11 May 2003.

**Revealing the Mysteries: The Development of the Artist's Book in the Bay Area.** 11 October - 15 January. San Francisco Center for the Book.

**Rags to Riches: 25 Years of Paper Art** from Dieuonné Papermill from 23 November - 26 January 2003 at Heckscher Museum of Art in Huntington, NY.

**Wrapped Words: Handmade Books from Cuba's Ediciones Vigia** at the Marsh Art Gallery at the University of Richmond (17 January - 28 February 2003).

**Pop Up: 500 Years of Movable Books and Leaping Off the Page: Building Pop-Up Books** through 12 January 2003 at the Los Angeles Public Library Central Library, 630 W. Fifth St., downtown Los Angeles. The display features selections from the Waldo Hunt Collection, more than 300 interactive books illustrating over 400 centuries of innovation in bookmaking. Hunt is the founder of Intervisual Books Inc. [www.lapl.org/events](http://www.lapl.org/events)

**Built by Hand: The Book as Art** at Pyramid Atlantic, Riverdale, MD and Eleven Eleven Sculpture Space, Washington DC from 20 November - 8 February 2003.

**Why I Love Books: The Artworks of Charles Hobson** at Chowan College, Murfreesboro, North

Carolina from 2 - 30 April 2003.

**The Hand Bookbinders of California 30<sup>th</sup> Anniversary Exhibition** at San Francisco Public Library in the Skylight Gallery, through 3 January 2003.

**Memory Books** by Parsons Design Students Parsons School of Design - Gimbel Library 2 West 13th Street, 2nd floor, New York City. Through 31 January 2003.

**XOXOX: An exhibition of Heart Art, Valentines & Love Letters** at the San Francisco Center for the Book from 24 January - 28 February 2003.

**San Diego Book Arts** is offering several courses. Contact [www.sandiegobookarts.com](http://www.sandiegobookarts.com) for more information.

**Orange County John Wayne Airport: Book Arts Exhibition**, curated by Barbara Berk, including work by Southern California artists, except that the show is in the Secure Area of the airport and can only be seen if you happen to be a passenger flying in or out, or by special arrangements with the airport staff.

**Christine Oatman: Box Constructions 1996-2000, with Selected Books from the Athenaeum Collection** at the Athenaeum in La Jolla, CA. Oatman's box constructions she considers to be like books and so she has chosen to install her own work with selected books from the Athenaeum's collection. Through 4 January 2003.

**Bookworks: An Exhibition in honor of UCSD's Sixth College** on the main floor of UCSD's Geisel Library through 5 January. Selection of artists' books exploring the interrelationships between art, culture and technology.

**The Shape of Content: Artists' Books by Boston Book Arts Members**, curated by Susan Kapuscinski Gaylord and **From the Heart: A Memorial Exhibition of Books by Berna Finley** at Rivier College Art Gallery, Nashua, NH from 9 March - 4 April 2003.

When Berna Finley died in the spring of 2001, she left an impressive collection of handmade books created over a 15-year period. They reflect her love of family, her faith, her connection with the natural world, and her lively exploration of materials and

techniques. Her work communicates both her love of life and her joy in the creative process. For further information, contact Susan 978-462-3255, [skaylord@makingbooks.com](mailto:skaylord@makingbooks.com)

**Bookworks** at the Central Library, Birmingham (UK) through 26 April 2003. Includes artists investigating personal and cultural histories of the library and its constantly changing population. The library in Birmingham, starkly modern, is the city's most used building.

**Adventures of Hamza** at the Brooklyn Museum of Art through 26 January 2003. First time 58 of the finest paintings from the illustrated manuscript, the Hamzanama, commissioned by the Mughal emperor Akbar (1556-1605). Fewer than 200 paintings of the original set of 1500 paintings survive from the extraordinary manuscript. Includes 28 paintings lent by the MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna never seen outside Austria before this time.

**Book Exhibit online:** The Idaho Center for the Book's traveling exhibition of Idaho artist books, **Booker's Dozen 2002**, may be viewed via a link from the ICB website at [www.lili.org/icb](http://www.lili.org/icb)

**Readings: Artist Books Now** at the San Francisco Center and Lux, 521 7<sup>th</sup> St. From 6 December - 14 February 2003. Curated by Kathy Walkup.

**Ladislav Sutnar (1879-1976): Early trade bindings and other designs** at Jan van der Donk. 5 December - 10 January 2003. 601 West 26<sup>th</sup> St., Rm. 1201, New York, NY 10001.

## NEW BOOKWORKS

**The Theater of Nature or Curiosity Filled the Cabinet** by Angela Lorenz. This is a pop-up museum housed in a magic lantern box which is an amusing introduction to the history of museums from Ancient Greece through the 18<sup>th</sup> century. With reproductions of the artist's original etchings and watercolors from the limited-edition version of the book, the Trade Edition recounts the rise and fall of cabinets of curiosities in rhyming verse. \$39.99 from [angelalorenzartistsbooks.com](http://angelalorenzartistsbooks.com)

**The Book by Piero Golia**, edited and conceived by Piero Golia and Gea Politi with texts by P. Ellis, P. Golia, F. Pasini, G. Politi, W.G. Thiel et al has just

been released by Fine Arts Unternehmen Books. This is the first of a new series "The book by", which includes a number of monographs entirely conceived by the artist in collaboration with an independent curator and edited as an artist's project. This is a combination short story and manual of instructions, with all the information and the necessary processes needed to realize his works. But he always tries to short circuit the whole art system, or to rewire the system in order to bind art within a closed circuit between one's brain and one's heart. 128 pages, 48 color illustrations, 7 in black and white, 39 euros in a box. Order from Fine Arts Unternehmen, obmoos 4, CH-6301 Zug, Switzerland.

**Forgotten Knowledge** by Marisol Limon Martinez is a new bookwork from the Women's Studio Workshop, inspired by the artist's great-grandmother. A meditation on country, family, home, displacement and loss. Using documents, images and text, *Forgotten Knowledge* speaks to us about life lived and remembered. 34 pages, Xerox and silkscreen-printed, hard cover, spiral bound, ed. 50. \$150. To order, send to WSW, P.O. Box 489, Rosendale, NY 12472 for \$165.00 (including \$15 postage). e-mail: [www@ulster.net](mailto:www@ulster.net)

**Ten Reflections on Rainer Maria Rilke's Duino Elegies** by Mindy Belloff is the result of a meditation on Rilke's *Elegies* one a month. The poet's words are interwoven with elegant paintings reflecting despair, love, fear, and solitude. Ed. 40. 10 pages, images from original gouache, ink, and pigment paintings. Digitally printed on textured rag paper with hand painting. \$600. See [www.IntimaPress.com](http://www.IntimaPress.com)

**Facing: A Book of Self-Composed Portraits** by Andrew Forster (Montreal, Burning Editions, 2002, \$75.00 plus \$5.00 shipping) has 144 duotone images photographed over a period of three years in various locations and conditions of people looking at their reflections in the mirror. Each photograph is taken from behind the subject, the camera looking over his or her shoulder towards their own reflected image in the mirror.

The mirror allows each sitter to compose himself or herself for the "portrait", seeing one's self exactly as he or she will be photographed, the camera capturing what is normally a private moment, before the mirror, "putting on" the face each of us presents to the world. At the same time the presence of the photographer and camera at this self-conscious

moment adds an additional gaze to the equation. The subjects see themselves being seen, and are seen (by the photographer and by the viewer) looking at his/her own image.

Each individual copy of "Facing" has a different page order, consequently a unique juxtaposition of images. Sewn binding, no cover, protected in a special case. This bookwork is published in association with Nexus Press in Atlanta, Georgia. [www.reluctant.ca/burning/new.html](http://www.reluctant.ca/burning/new.html) or Burning Editions, P.O. Box 55051, Montreal, Que. H2T 3E2, Canada.

## OPPORTUNITIES

Purchase College, State University of New York, is accepting applications for a Master of Fine Arts Program of Professional Study in the Visual Arts with a concentration in Book Arts. The Masters of Fine Arts program at Purchase has been in effect since 1984. It is a small, highly selective program, normally consisting of not more than sixteen to eighteen full-time graduate students.

Faculty involved in the Book Arts component of the MFA program include Antonio Frascioni, Warren Lehrer, Phil Zimmermann, Margot Lovejoy and Cassandra Hooper. Application deadline for Fall 2003 is February 1, 2003. Write to: Office of Admissions Purchase College, SUNY 735 Anderson Hill Road, Purchase, NY 10577-1400 Attn: Graduate Programs. For application materials or information, call: 914.251.6300

**Mainzer MiniPressen-Messe 2003: 29 May - 1 June 2003.** The International Book Fair for Small Publishers and Private Presses. This is an invitation to all printers and publishers for the MiniPress Fair in Mainz, Germany. The Mainzer MiniPressen-Messe is a Book Fair especially devoted to smaller publishers and private presses. It takes place every two years with a participation of nearly 360 small publishers and private presses.

Again, like 2001, the fair will be held in two big tents at the bank of the river Rhine and we hope it will be an even greater success than the last one! We will follow the same principles as in the years before, which includes:

- 1) Only productions of small publishers and private presses, no other trade;
- 2) Publishers and printers are asked to appear personally;
- 3) No exhibition fee;
- 4) Tables and chairs will be provided, and a limited

number of standing panels will be available on request. We plan to publish the catalogue of the Mainzer Minipressen-Messe by ourselves, which shall contain a list of the most important small publishers and private presses in Europe. For more information write or mail to: Mainzer Minipressen-Messe (Gutenberg-Museum), Liebfrauenplatz 5, 55116 Mainz. Tel/Fax: 06131-122676  
[www.minipresse.de](http://www.minipresse.de) - [minipresse@minipresse.de](mailto:minipresse@minipresse.de)

**Exhibition Catalog by Subscription:** The Betty Rymer Gallery/School of the Art Institute of Chicago is currently in the process of preparing for an exhibition titled "The Consistency Of Shadows - Exhibition Catalogs As Autonomous Works Of Art", which will be open in February 2003. Curator Doro Boehme is selecting from a multitude of formats and aesthetic approaches by artists, galleries, museums, etc. that attempt to expand the common function of the catalog as mere memory and inventory of a show into its own work of art.

For this event a catalog will be produced with original contributions by Christian Boltanski (artist, Paris/France), Mary Jane Jacob (writer and independent curator, Chicago), Barbara Moore (art historian, publisher and rare-book dealer, also proprietor of Bound & Unbound), Anthony Elms (art critic and editor of WhiteWalls, Chicago) and Alan Cravitz (private collector of artists' books and exhibition catalogs, Chicago). The book and CD-ROM will be housed in a specifically designed and vacuumformed acrylic box and can be purchased NOW for the pre-publication price of \$ 32.- plus sh/h (\$ 8.- first item, \$ 2.50 each additional copy). For details and images of the mock-up please go to [http://www.artic.edu/saic/art/flasch/flasch\\_exhibit.html](http://www.artic.edu/saic/art/flasch/flasch_exhibit.html)

(It's well worth taking a quick look; the design of the item is rather unconventional). The item is being offered on a pre-subscription basis. You can fax in or email your order and will receive a pro-forma invoice. Once payment from you has been processed (credit card or check only) you will receive a confirmation notice. Please send in your order or any inquiries to Doro Boehme, Joan Flasch Artists' Book Collection under [aboehme@artic.edu](mailto:aboehme@artic.edu) (or fax her at 312-899-1465). Actual production of the catalog will start in the Fall but you will not obtain your copy until opening of the show, as installation shots will be added to the CD-ROM.

The Center for Book Arts in New York invites artists, printers & designers to submit up to three

letterpress printed works published in the last five years for exhibition. Broadsides, fine press books, artist books and other letterpress printed pieces will be considered for exhibition by jurors Barbara Henry, Elena Laza, and David S. Rose. No entry fee. E-mail [info@centerforbookarts.org](mailto:info@centerforbookarts.org) or visit [www.centerforbookarts.org](http://www.centerforbookarts.org) for information or to download an application form. **Deadline: 2/12/03.**

The Center is offering two Artist's residency programs in 2003. One will create a limited edition book and teach a workshop at the Center during a six-week residency. The other offers space, time and support to explore the production and exhibition of artist books and related work. For more information, contact [www.centerforbookarts.org](http://www.centerforbookarts.org), or e-mail [info@centerforbookarts.org](mailto:info@centerforbookarts.org), send an SASE to The Center for Book Arts, 28 West 27<sup>th</sup> St., 3<sup>rd</sup> flr., New York, NY 10001, Attn: Workspace for Artists Program or Attn: Bishop Residency Program.

**College Art Association Session on Artist Books:** A panel discussion on institutional collecting in the New York Region. Co-chairs and participants are Deirdre E. Lawrence and Milan Hughston. Also, Robert Rainwater of NYPL, Jae Jennifer Rossman, Art of the Book Program at Yale University. This session will focus on issues related to building a collection of artist books within a museum, public and academic library setting. The scope of each library collection will be outlined by the session speakers. The presentations will outline what types of artist books are being collected including specific examples of multiples, limited editions and unique works. The discussion will illuminate what types of books are being created by artists both on a local and international basis and the decision making process that brings these books into public collections. The session is scheduled for Thursday evening, 20 February 2003 from 5:30 to 7:00 p.m. at the New York Hilton.

## COURSES

**San Francisco Center for the Book** has a new catalog of courses and activities from January - April 2003 and you can get a copy from SFCB, 300 De Haro St., San Francisco, CA 94103 or see [www.sfcb.org](http://www.sfcb.org)

**Laurie Doctor** is giving a workshop with Laura Wait called "Form & Fancy: The Cross-Pollination of Imagination and Structure at Ghost Ranch, Abiquiu, New Mexico from 15 - 22 February 2003. See [www.lauriedoctor.com](http://www.lauriedoctor.com)

The Los Angeles Book Arts Center has a schedule of courses from January - April 2003. See [www.labookarts.com](http://www.labookarts.com)

## RESOURCES

**Book History Online (BHO)**, designed, managed, maintained, and published by the Koninklijke Bibliotheek, National Library of the Netherlands, in cooperation with national committees in more than 30 countries, is a bibliographical database on the history of the printed book and libraries. The databases include bibliographical information on the history of printing and publishing, papermaking, bookbinding, book illustration, type design, and type founding, bibliophilism and book collecting, libraries, and scholars. Visit at <http://www.kb.nl/bho>

**Sand in der Vaseline: Kunstlerbucher II: 1980-2000** by Sabine Röder accompanies the exhibition on artist books at the Kaiser Wilhelm Museum, Krefeld, Germany. Texts are by Röder, Uwe Koch, Dorothea Klein, Klaus Pohl and Melitta Kliege. The exhibition is organized by themes: Introduction to thinking, Adult Comedy Action Drama, Perceivable World, True Stories, Becoming a Landscape, and ongoing press publications. Included are such artists as Martin Kippenberger, Raymond Pettibon, Georg Herold, Sophie Calle, Damien Hirst, Mike Kelley, Paul McCarthy, Richard Prince, Hans Peter Feldmann, Els Scholten, Martin Parr, Boris Michailov, Nobuyoshi Araki, Henry Bond, Larry Clark, Peter Fischli, David Weiss, Nan Goldin, Barbara Bloom, Gelatin, Jenny Holzer, Barbara Kruger, Roni Horn, Matthew Barney, Ilya Kabakov, Ida Applebroog, Werner Buttner, Albert Oehlen and Wolfgang Tillmans. There are 500 books by 30 artists. With more than 400 color photographs and complete reviews of artist books by Buttner, Oehlen, Herold, Feldmann, Bloom, Calle, Fischli/Weiss, Gelatin, Hirst, Prince, Kelley, Applebroog and Zobernig, edited by Uwe Koch. In German language only. Published by Buchhandlung Walther König, in Cologne. Available for \$30.00 US plus \$6.00 postage (\$36.00 total) from Artists' Books, Johan Deumens, Dr. N.G. Piersonstraat 1, 2104 VG Heemsted, The Netherlands. [Deumens@artistsbooks.com](mailto:Deumens@artistsbooks.com)

**Kunstler Bucher I, 1993**, a catalog for the first exhibition at Krefeld, is still available in a few copies with an overview of books by Baldessari, Broodthaers, Buren, Gilbert & George, LeWitt, Long, Ruscha and Lawrence Weiner. \$20 plus postage from Johan Deumens, [Deumens@artistsbooks.com](mailto:Deumens@artistsbooks.com)

**Annotated catalogue raisonné of the Books by Martin Kippenberger** by Uwe Koch, in German and in English. This is a major reference work revealing the intriguing complexity of Kippenberger's immense book-oeuvre. It contains all the books published by Kippenberger between 1977 - 1997: Kippenberger's artist books, all the catalogs designed by him, and all publications containing original contributions by Kippenberger. Essays by Diedrich Diederichsen and Roberto Ohrt. Includes 150 color and 460 black and white photographs. Index. This can also be ordered from [www.artistsbooks.com](http://www.artistsbooks.com) for \$50 US plus postage.

**Why I Love Books: The Artworks of Charles Hobson**, documenting an exhibition at Bolinas Museum, 48 Wharf Rd., Bolinas, CA 94924. There is an introduction by Barry H. Lopez and annotated stories about each bookwork illustrated in color throughout the catalog. Designed by the artist and Kathleen Burch. For more information contact [cmhobson@aol.com](mailto:cmhobson@aol.com) or go to [www.charleshobson.com](http://www.charleshobson.com) \$20.00 but look at the website!

**Liquid Language: The Liquid Language of Artist's Books**, curated by Bob Ebendorf and Karen Kunc, published by the American Heritage Center and University of Wyoming Art Museum, 15 September - 1 November 2002 in conjunction with Mid-America Print Council Conference in October 2002. The hardcover catalog simulates a small chapbook and illustrates one item from each artist in sepia tones. In the back cover is a pocket with a folded checklist of the exhibition. Available from University of Wyoming, Art Museum, 2111 Willett Dr., Laramie, WY 82071-3807. [www.uwyo.edu/artmuseum](http://www.uwyo.edu/artmuseum)

## ARTIST BOOK DEALERS

**Paule Leon Bisson-Millet** has a new address at Edelmannsweg 4, 71717 Beilstein, Germany. Tel: (49)07062-978548 or fax: ((49)07062-978549.

**Bookartbookshop**, 17 Pitfield St., London N1 6HB, England.

**Bookstorming**, 24 rue de Penthièvre (angle av. Matignon) 75008 Paris, France. Tel: (33)14225 1558, fax: (33)14225 1072. Métro: Champs Elysées Clémenceau/Miromesnil France. [www.bookstorming.com](http://www.bookstorming.com) which features books, artist books, catalogs, and multimedia

**Boekie Woekie**, books by artists, Berenstraat 16, NL 1016 GH Amsterdam, The Netherlands [boewoe@xs4all.nl](mailto:boewoe@xs4all.nl), internet catalogue: <http://www.boekiewoekie.com>

**Juan Agius, Books & Multiples**, features art zines, alternative publications, art magazines, mail art, ephemera, available online at [agius.books!@netsurfer.ch](mailto:agius.books!@netsurfer.ch) or P.O. Box 5243, CH 1211 Geneva, Switzerland.

**Paul Robertson** is known as Heart Fine Art and can be reached for amazing catalogs at [mail@heartfineart.com](mailto:mail@heartfineart.com)

**Ink Tree**, Seestrasse 21, CH-8700, Kusnacht, Switzerland [www.inktree.ch](http://www.inktree.ch)

**Hotel des Bains Editions**, 28 rue du Pont percé, 27130 Verneuil sur Avre, France

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# ARTIST BOOKS

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## REFERENCE

**The Russian Avant-Garde Book, 1910-1934** by Margit Rowell and Deborah Wye (New York, Museum of Modern Art, dist. by Abrams, 2002, \$65.00 hardback) represents the most comprehensive museum exhibition ever devoted solely to the Russian avant-garde book. It is the result of a major gift to MOMA of over 1,200 books and related materials from The Judith Rothschild Foundation. To see the great treasure trove of avant-garde design from 1910 through 1934, with names such as Goncharova, Rozanova, Malevich, El Lissitzky, Rodchenko, and Stepanova, sometimes crude with printed manuscript texts or rubber-stamping, with illustrations that bled into margins and intermingled with inventive verse, this was a revolution. And these books also served the new society after the Revolution of 1917, with propaganda as the goal, with a desire for order and rationality, so abstract designs were included.

This is an astonishing book, for it includes an assortment of over 300 of these artist books with 610 illustrations, 60 in duotone, accompanied by incisive essays, a selected bibliography, and a checklist of the 1,200 items in the full collection. A hefty (296 pp) but remarkable contribution to the literature. A must!

**The Art of Mary Beth Edelson** (New York, Seven Cycles, 2002, \$29.95 perfectbound) is definitely an indication of how many grants must support the publication of an important document that needs to be used in most universities and colleges throughout the English-speaking world, if not just in the US. This volume is an artist-made history by a feminist who has documented her life, which has been a chapter in feminist art over the past 30 years, generating the context of a lively critical and visual documentation that decisively places Edelson's work both in an historical and dynamic current context.

The volume also serves as an exhibition catalog for a show of work starting in 2000 - 2002, and then traveling to Europe. But the book is too heavy to carry around the gallery. Rather it is a textbook of feminist

issues for all to relish. Just looking through the table of contents will give one an idea that posters and collages, activism and community, humor and masquerade, story gathering boxes, conceptual projects, chiffons as transparency, handmade books, performance and conversations with Nancy Spero, Miriam Schapiro, Janet Henry, Yvette Brackman and Carolee Schneemann, certainly tend to lead to a long film list and bibliography.

This is the history of one feminist artist, from 1933 - 2000, but it is also the history of many women artists who relate to Edelson in the feminist movement, the art world and in "critical feminist links". Essays by E. Ann Kaplan, Laura Cottingham, Alissa Rame Friedman, Paul Bloodgood, Linda Aleci, Amellia M. Trevelyan and the artist herself make for remarkable volume. And we haven't even spoken about the visual impact this book, designed by the artist herself, gives you. It is impacted with images, but each one has its own space. This is not overkill, it is remarkable for its generosity of space. Printed in Malmo, Sweden, *The Art of Mary Beth Edelson* is a tribute to the artist's patience in finally getting the word out how important an artist she really is and has been since I met her in the 1970s, when her *Story Gathering boxes* and her performances transforming herself into heroines hit the mark. This is an important book, available through D.A.P. (800-338-2665, or at your friendly bookstore).

**Cooking Books: Ron King and Circle Press** with essay by Andrew Lambirth, descriptions and commentary by Ron King (New Haven, Yale Center for British Art and London, Circle Press, 2002, \$75 softcover) is a remarkable catalog of an exhibition and gift to the Yale Center for British Art. The total archive of the Circle Press now rests in New Haven. This is also the story of Ron King, how he began, how he developed, and how he matured into one of the finest bookmakers in the world. This book is a joy to behold, not only for the typography, but the images—the glorious color images and the textured pages to demonstrate how some books work—pop-up, mirror book, etc. This book is a collection of vignettes of the bookworks that Ron King has become renowned for, inventive, ingenious, always growing, always diverse. The catalog is a labor of love, a gift to us the readers, a gift to those who revere Ron King, and a

gift to generations from now who can document this amazing book artist. A quasi-exhibit is included in the catalog to give anyone who could not come to Yale a feeling for the exhibition itself. We commend the artist, the institution, and the organizers of the exhibition. Order from Yale Center for British Art, Museum Shop, PO Box 208280, New Haven, CT 06520 or call 203-432-2820 or e-mail: [elizabeth.oconnor@yale.edu](mailto:elizabeth.oconnor@yale.edu)

**Bartkowiaks Forum Book Art** is the Compendium of Contemporary Fine Prints, Artists' Books, Broad-sides, Portfolios and Book Objects published by Heinz Stefan Barkowiak in Hamburg. This is the 20<sup>th</sup> anniversary edition and the largest edition which includes actual samples of handmade paper, woodcuts, prints, and remarkable printing. It includes printers, typesetters and typographers, bookbinders, papermakers, artists and authors. It is over 700 pages long and deserves to be in all collections that are involved in bookmaking and publishing. This covers most of Europe and should serve as an amazing reference tool. For more information, contact for USA, Joan Cotter, 501 West Main St., Barnesville, OH (e-mail: [cotters@lst.net](mailto:cotters@lst.net)) or

Forum Book Art, Kornerstrasse 24, 22301 Hamburg, Germany. [Forumbookart.barkowiak@t-online.de](mailto:Forumbookart.barkowiak@t-online.de) or [www.forumbookart.com](http://www.forumbookart.com)

## BOOKWORKS

**Turning Leaves of Mind** by Ligorano/Reese and Gerrit Lansing (New York, Granary Books, 2003, \$34.95 paper) is a masterpiece of design, intention, and production. This is a testament to the book as the most elegant storage and retrieval system ever devised. Nora Ligorano's documentation of Spanish bookbinding from the 13<sup>th</sup> to the 17<sup>th</sup> century is no longer a lecture, but in fact an epiphany of "gorgeous" with highlights, close-ups and details that only a true aesthetic eye could realize into astounding abstract forms.

With the new technology of digital, the decorative bindings are transformed; by manipulation the surface ornamentation and detailed structural design of these early books become new configurations of design and more. With essence of text by Lansing, manipulated on the computer to appear as antique calligraphy, the details of "book" become more than themselves, symphonic rhapsodies and odes to hand-made, to culture, to libraries and to codexes.

The index inside the front and back covers was written by Marshall Reese, but more than an "index", it is also a kind of poem and journal that whets the curiosity and yet interacts with one's own memories of places visited, books revised, and friendships begun and interrupted. It comes from indices in some of the books in their library, as well as poetic meanderings of a life lived in books.

We are living in an age of collaboration. We no longer can live isolated and hermetic, for the world impinges on our every move. This book is an example of true collaboration, of the artists with the book, of the poet with the artists and the book, of the three with Steve Clay of Granary Books, and an intense confluence with the reader, the no longer missing collaborator. To us, the readers, we owe the creators of this marvelous book a tribute by buying the book and giving this book and treasuring this book. Use it, read it, but do not lock this book up! It has taken almost twenty years for this book to evolve. Give it time and love it. All binders of the world should buy this book, or lovers of books should buy this book, and all librarians should buy this book!

Twenty-six of the edition of 700 have been bound by Daniel Kelm at the Wide Awake Garage in Easthampton, MA, lettered and signed by the artists and poet.

**Daytrmtnt** by Peter Gallo (East Middlebury, VT, Amandla Publishing, 2002, \$50 softbound) is a masterpiece on many levels. First, because it is printed by Stinehour Press at Lunenburg, Vermont. Secondly, because there is a consummate mind behind this bookwork, an artist and writer who is known for his reviews and articles in *Art in America*, *Review Magazine*, *Art New England*, as well as a member of the Grass Roots Art and Community Effort; he works as a psychiatric crisis support worker in a community mental health care agency and day-treatment facility in rural Vermont.

That is the background for this amazing work where the hospital become not a metaphor, but the reality of everyday that governs our lives. "We are all patients in a ward, and the prescriptions, proscriptions, and interventions of staff are necessary to the well-being of the system, not those in it," according to Robert Buckeye who writes the introduction.

Gallo writes up his daily notes against the background of what he has read, whether it Benjamin, Pollock, Malevich, Mondrian, Wilfred Owen, or

Kafka.

Gallo puts down everyday on the typewriter what he sees and edits, corrects, erases, and deletes what he feels is necessary, but always against the backdrop that art is everywhere, art is everyday and you find art where you find it. The front cover certainly gives you an indication of all the everyday things that crop up in his diaristic approach on the typewriter, but it is not off-putting. Instead, it seems to be engrossing. Occasionally, we find a large writ phrase "How noisy everything grows" from Benjamin. That is where Gallo and I have something in common, because the world has too much to offer, too much information, too much to sort, what to take in, what to dismiss. And so this bookwork takes effort, takes time, takes quiet to understand and absorb. The journey will be worth it. This is truly a work of art that may transform you.

**Pocket Road Atlas** by Mel Watkin (St. Louis, 2001, \$20) is a memory track as well as an atlas, a small booklet probably belonging to the artist's grandmother, to whom the bookwork is dedicated. Instead of just having ordinary maps, these are reworked with flowers, fields of growing things, rivers and forests, and painterly overlays of landscapes and riverscapes that flow through the pages as a memory track instead of an auto track. The layers of memory bring out the beautiful in its wake, in the brilliant colors that artist uses to paint over the maps, creating new maps of memory. This is a beautiful tribute to a grandmother, and a wonderful treatment of a small and precious work of art.

**Tortillas: The [Glow-in-the-Dark] Book of Miracles**

by Tom Trusky is one of those "miracles" that comes from experimentation. Trusky knew he wanted to crate one of those miraculous tortillas from the Southwest that usually carry the face of Jesus or Mary. Instead, he found the wrong papers and the wrong inks until he found the right combination. So there are 6 pages with glow paper, PMS ink, and the tortillas are printed two-up, offset. You really have to see these in the dark. Published by Painted Smiles Press, P.O. Box 6414, Boise, ID 83707. If you order from the Press, you get a bonus of hot sauces of your choice. Hot pink paper with yellow binding and Incan type of imagery appropriated from the *Painted Books of Mexico* makes for a very interesting book of

miraculous tortillas.

**Samtalar** by Kurt Johannessen (Bergen, Norway, Zeth Forlag, 2002, \$22) means conversations in English. It is a book with 10 stars and 10 seeds presented side by side. The name of the star and the Latin name of the seed are presented on the previous page. Printed against black backgrounds brings out the meaning even more, for not only are these "conversations", but also seem to give the reader an indication of the universe on earth and the universe in the heavens. A fantastic journey into understanding our place in the universe.

**A Nice Pair** by Chris Buck (Toronto, 2001, \$2.50) is a bargain at any price. Created by the artist-photographer for the Hewlett Packard photography library, Buck traveled and took pictures of subjects, but not one photograph but two, and both are just a little different. Some are even funny. Some are hilarious. These color photographs are studies, but the subjects make them interesting. The places are Toronto, Los Angeles, Morocco, Ghana, and San Francisco. It's a howl—and a delightful experiment in juxtaposition.

**Nano Squad** by Peter Hamlin (Brooklyn, NY, Hambot, 2002, \$10.00) is a combination of Nano-Nauts Stickers, a postcard and a booklet full of pithy remarks about nanotechnology mingled with drawings and illustrations showing that the Nanonauts have come to earth to help humanity get rid of microrovers—and they get their pep talk and roam the earth eradicating those rovers until the whole lot of them are disabled, due to.... someone sitting in front of the TV looking at a game and eating a giant sandwich. All this printed in an edition of 200, in several colors.

**BOOKWORKS BY JESPER FABRICIUS**

**Sometimes I feel Happy** (Overgaden, 2002, \$4.00) is a color concertina book set in covers, which shows an installation of furniture, playfully placed on top of pieces, juxtaposed in unlikely ways near well-lit windows.

**Theory & Ideality** by Jesper Fabricius (Copenhagen, Space Poetry, 2001, \$10.00) is a collection of drawings and collages in full color, most of the drawings being done in red ink. Perfect bound

**Aishiteru I Love You** (London, Imprint, 2002, \$39.00 hardback) is a glorious volume of color photographs taken from a period where painter Jamie Robinson met and fell in love with Tomoko. As they bond developed, he focused more and more intensely on Tomoko and the sense of estrangement arising from a relationship split between London, Tokyo and Osaka.

Robinson's history is closely tied to the modern condition arising from extensive travel and the artifice and detachment of cultural tourism. As the child of a geomorphologist he had traveled around the world three times by the age of ten. While his father studied the relation of the earth's surface contours to its internal geology, **Aishiteru I Love You** utilizes the photographic surface to fathom the depths of his personal relationship.

The format is vertical rather than horizontal, so although it seems strange, when one opens the book normally, one immediately must turn the book so double vertical spreads teach the viewer to read the photographs in a different way, and one gets to know Robinson's attempt to understand his lover from the point of view of location. He investigates Japan in a bird-eye view with the loving lens on the Tomoko interspersed with the culture from when she comes. This is a rare treat.

**Xanadu** by Jesper Fabricius and Tal R (Copenhagen, Denmark: Space Poetry, 2001, \$7.00 ) is a book project by Jesper Fabricius, Tal R and students from the Academy of Fine Arts in Helsinki, Finland. The publication is, in essence, one ongoing collage about the fantasy city of Xanadu. The artists chose to print it in brown and blue to represent "Nordic melancholy". Cityscapes of great fantasy including popular culture, all forms of transport, East Asian architecture, cartoons, with fantastic cities, yet doleful women, and the journey continues in the reader's imagination.

**Last Christmas** by Johan Markusson (Stockholm, Le Buk, 2002, \$20) Combining color photographs and email letters "Last Christmas" documents a journey through Sweden during Christmas. The e-mails originally in Swedish are translated on separate pages into English. Henrik Karlsson, the recipient of the e-mails, is in New York. The story goes that Johan, having lived in New York for a couple of years, got an assignment to shoot a couple of photographs in Scandinavia when he went back for Christmas. One was a picture of a parking garage in the middle of Stockholm, and the other was of the windows adorned

with Christmas candles. Well, having not been home for a few years, it was interesting to return to Stockholm and shoot photographs, some of which would never have occurred to him if he were still living in Sweden. So although only some of the photos were used, he had so many left that he thought this would make a good book, and it does. Printed on very white newsprint, the book moves in wonderful ways.

**Exit Dark Matter** by Steven Parrino (Geneve, JRP Editions, \$17.00 softcover) This comic book lifts images and phrases from various graphic outposts in contemporary culture and unifies them with the same pen into an action packed non-linear narrative. Part two uses abstract ink on paper to tell the rest of the story, the dark matter of the title. This is an exquisitely printed bookwork. The collaboration of Les Presses du réel (Dijon), la Grazer Kunstverein (Graz) and Fri-Art in Fribourg attest to this as well.

**The Mission** by Gray Fraser (Montreal, Production Gray, 2001, \$24.00) is a fictitious journey of a pseudo-patriot acting as a terrorist after 9-11. The horizontal, long and thin pages are in full color with the themes of false patriotism, spying, feeling like an American rear their ugly heads toward the mission. Text is in a computer font used by someone in a hurry—a kind of teletext. Fascinating take on "being American."

**DIY or How to Kill Yourself Anywhere in the World for Under \$399** by Joe Scanlan (Gent, Imschoot, 2002, \$22.00) is a beautifully printed book which was originally conceived for the exhibition, *Waste Management*, curated by Christine Ricci at the Art Gallery of Ontario in 1999, which consisted of plastic laminated particle board, foam weatherstripping, various hardware, plastic coated and uncoated steel wire, polyester fabric, ceramic, and paper. The book consists of drawings, clear and concise and beautiful, of the hardware and the particle board used to make the drawers, the pedestal, or the coffin. The vase of flowers on the pedestal in the installation ends the book. The drawings are precise and beautiful. The book tells a process which leads to an installation.

**Silence and the Hammer** by Wayne Sides (photographs) and Jake Berry (poetry) is a haunting collaboration of two artists who have worked together on various projects. One wonders whether the text generated the photographs, or the photographs the

texts, since they are so remarkably meshed. The purple cover with gold embossed title leads one into black and white photographs, which could have been better printed to create the contrasts that they seemingly generate but not they way there were scanned. Perhaps it is the paper selected, perhaps the computer program. But I wanted the sharp contrasts that are hidden in the photos that have inspired the poet to write the stories, the narratives, the feelings that go with the images. There is a nostalgia and memory referring to the shards of furniture, of lives lost in the photos. In this week of 9/11, some of the words and images even generate thoughts about loss and destruction. Would that production of this book could have been more considered to make it a truly remarkable work of art. Published by 9<sup>th</sup> St. Laboratories, Florence, Alabama, 2001, \$20.00 paper.

#### FLIPBOOKS

Julia Featheringill is an amazing flipbook maker, carefully creating the color photographs, timing each shot, and allowing us to enjoy her miniature movies first on

**Laundry**(2002) in which the female viewer keeps looking at the laundry tumbling in the dryer as you flip the pages.

**Shoe** (2001) is a beautifully orchestrated tying of laces in a pair of athletic shoes, flipping into a wonderful rhythmic exercise.

**Toast** (2001) is the careful placement of two slices of white bread into the toaster and waiting for them to pop up beautifully toasted and ready to eat.

**Chess** (2001) shows a couple playing chess, where the woman slowly and methodically finally decides to make a move—and then does not—bringing her hand back to her face.

The images are gathered using a video camera and the footage is broken down into an image sequence. She prints on an inkjet printer, cuts all the pages down and binds them together using a glue bind All these flipbooks are \$30.00 and they are masterful.

**Variations of a Fall** by David Schulz (Rochester, Visual Studies Workshop, 2002, \$25 paper) has as its premise a recurring dream of falling through space, rooted in a hypertextual reality where who you are is where you go. The three levels of dream experience refer definitely to Dante's *Divine Comedy*, i.e. hell, purgatory, and heaven, and in so doing considers our

perception of the nature of death as a critical aspect of our identity. "I'm completely alone in the everything of nothing."

Each double-paged spread contains gridded assemblages of four photographs (on the right), accompanied by epigrammatic stories or musings on the left. One of the four images follows an anonymous character through scenarios that pique specific emotional states, while the three surrounding images range from obscured panoramas to vertiginous drops, oftentimes reflecting the character's present state of mind. The texts abound with "close-calls" and digging large holes in the dirt bringing to mind relationships that challenge individual choices with a universal animating force that minimizes differences between humans and worms to the point of consciousness alone. Edition of 250.

**In-between** by Tom Banner (San Francisco, 2002, \$30) is a series of color photographs, the images from which hover between the public and private, between representation and abstraction, between art and design.

Many of these photographs have been taken from billboards, cropped, and colonize in such a way to create a dreamy flow of shadows, letters, illuminated color, pages of books, advertising, with repetitive lines of text about unfolding future, or running through the streets trying to find you, and the reader tries to find the light In-between the light. Jim Goldberg and Christine Alicino have also contributed photos. This is a deliciously beautiful volume, hardcover sewn binding, 450 in the edition.

**Police (State) USA** by Sharon Gilbert (New York, 2001, 12 pages, black and white, spiral binding, \$25) is a reaction to the U.S. Supreme Court's decision on 24 April 201 that police have the right not only to detain ordinary citizens but to search, arrest and jail them on the basis of even the most trivial pretext. This work ponders that decision.

Created well before 9/11, from which a general sense of public safety that was basic for most American has been altered. In the rush to protect us from future terrorism government officials have enacted ever greater intrusion into our privacy. Racial profiling, abuse of power, would seem to ignore several problems that were on the verge of being openly assessed just prior to this event. So the artist is questioning how we can achieve a balance between the rights of the individual and the need for communal

security. She tends to show in page after page in this bookwork the risk, even sacrifice, that such changes pose to our freedoms. Taking newspaper pages, typography, minor offenses which are liable to arrest. This is a powerful book, always in keeping with the artist's socio-political issues.

**Naked Came The \*\*\*\*** by Gina Ashcraft, Rita McBride, John Baldessari and Erin Cosgrove, Mary Caponegro, Meg Cranston, David Gray, Philippine Hoegen, Lourdes Iglesias, Alex Jablonski, Matthew Licht, Glen Rubsamen, Juliao Sarmento, Dirk Snauwaert, Marcel Vos (Vaduz, Liechtenstein, Kunstmuseum Liechtenstein, 2002, \$18.75 paperback simulates your juicy pulp novel in paperback stores. This is both a Rita McBride exhibition catalog and a romping novel written by Gina Ashcraft, which is, in turn, a pseudonym for a host of individual writers. "Gina Ashcraft's scorching novel makes valley of the Dolls and Penelope Ashe read like Rebecca of Sunnybrook Farm," says the Long Island Press. And The Upper Westsider says "Rita McBride's exhibition catalog disguised as a pulp novel is pure genius." It certainly is a tour de force. Includes black and white photos of installation shots. Nothing like it!

**The Final Sleep/Le Dernier Sommeil** by Spring Hurlbut (Toronto, Royal Ontario Museum, 2001, \$24.95) is the culmination of two years of Spring Hurlbut's culling material from the museum's immense trove of research artifacts. She scoured the ROM's departments of Egyptology, paleobiology, mammology and ichthyology. Known for her reconfigurations of antique rituals surrounding sacrifice and death, this time she looks at the cultural artifacts and sees the relationship between sleep, repose and memorial. Wonderful photographs are followed by a catalog of all the cases and their contents used by the artist. The bridge between art and science, between installation by an artist and museum design, between static presentation and aesthetic installation becomes this tour de force of editing and formal design with over 400 objects ranging from Egyptian cat mummies to the very tools of death and mummification. Radiant in their Victorian vitrines, Hurlbut's treasures emanate other-worldliness and, rather than instilling fear, invite contemplation. We reflect on the connection between life and death, art and science, and beauty and knowledge. Essay by Ulana Baluk and Elizabeth McLuhan.

**The Suitcase de regarde 9.11.01, a Study of Memory and Reality**, a Collaboration by Bob Dombrowski, Mary Petruska, Dorah Rosen, Laura Winton and Richard Hobbs (New York, d/p productions, 2002, \$6.00) was the physical container for otherwise intangible and overpowering fears that beset everyone in the days following 11 September 2001. It is at the center of four stories and one set of photographs that this book presents as "A Study of Memory and Reality" around that time. Interspersed are quotes by famous people about hysteria, fear, and doom, leading to optimism. A fascinating study of the effects of 9/11.

**Yellow Umbrella** by Jae Soo Liu and music by Sheen Dong II (La Jolla, CA, Kane/Miller, 2002, \$19.95) is a perfect book for a rainy day, a wordless book that tells of one umbrella's morning journey. In luscious colors, this South Korean artist, said that "On a rainy day, some 15 years ago when I was a teacher at a middle school, I watched some students come to school carrying their umbrellas. While watching them, I realized that their physical differences disappeared. What remained were the visual images of the harmonized colors and the movements of the umbrella. It seemed to me that these children were claiming that they were all equal in spite of their physical differences. That is exactly what I wanted to tell in my book." And she does.

The book is accompanied by an audio CD which accompanies this wordless book with 15 tracks. With the "plink, plink" of the piano, the drops fall in acoustic wonder as one turns the pages of **Yellow Umbrella**. This is a perfect book for children and adults, for beautiful umbrella images to trigger your imagination.

**Laylah Ali** is a wordless beautifully printed sophisticated bookwork reminiscent of the artist's paintings in which we see the violent escapades of the Greenheads that populate Laylah Ali's paintings. Unnervingly cute in their bank robber attire they seem to be the hapless victims of their own viciousness. But you really do not dislike them, because they are so slick and colorful. One wonders what the artist dreams about, but the Museum of Modern Art, New York published this in 2002, and this book work is well designed and beautifully printed on glossy stock. \$7.50

**Auto Roto Font** by Mark Hosking (London, Bookworks, £14.50 hardcover) is a machine that produces text cores that are four letters long. Therefore, "literature and science" will become *literatur rean dsci ence*. This book explains this principle while speculating on the use of these cores as building blocks for new architecture. Incorporating a specification for a patent application to be archived at the British Library with illustrations, texts and prototypes for other machines devised by the artist, this book features a new text by Edward Allington and was developed in response to research by Mark Hosking in the Patents Collection in the British Library. To order, contact James Brook, Book Works, 19 Holywell Row, London EC2A 4JB, England or [james@bookworks.org.uk](mailto:james@bookworks.org.uk) or [www.bookworks.org.uk](http://www.bookworks.org.uk)

**Curiosa: Celebrity Relics, Historical Fossils, & other Metamorphic Rubbish** by Barton Lidice Beneš (New York, Abrams, 2002, 110 full color illustrations, \$29.95 hardcover) is an artist book, one which shows how Beneš imbues mundane objects with the mystical power of holy relics. Organizing modern-day curiosity cabinets, the kind referenced in the cabinet of curiosities in a review under Book Reviews in this issue, he assembles them into reliquaries, out of everyday items that have been touched by fame of experience, of living, of sharing moments of being. Imbuing stuff with magic—that is what Barton is—a magician, a transmogrifier, a quick-change artist making significant that which we usually consider detritus. To be sure, he has delved into reliquaries focused on the celebrity culture which he experienced in an earlier period, but most of his reliquaries have been because of AIDS. As he says, my apartment has become a "safe deposit box, a vault of memories. Without the stories, these objects mean nothing, but when they are mounted they become special." A kind of archivist for his friends, the memories when placed together in the right order, then they become art. Certainly he has already labeled drawers with labels—fascism, magic, crime, hair, sex, disasters, for instance, but he also has a large case of cubbyholes in which he places the items as they arrive, waiting for definition, and so when mounted, they begin to define themselves into new subjects.

Much like a mail artist, he tells his friends who are producers, reporters and the like, what he is working

on, and they send him new relics. Thus, all his work is collaborative with contributions from politicians, archaeologists, movie stars, musicians, lawyers, etc. from all over the world. All his relics are real, arriving by letter or by hand with a story that goes along with it. He keeps all the documentation like any genuine archivist. And yet mingled with the seriousness of the undertaking, there is a kind of devilish humor about our obsession with celebrity.

John Berendt writes a delicious essay about Barton's history, life and relics. His exhibition which traveled the world, "Lethal Weapons" came about because he cut his finger and was bleeding, saved the blood and used it in objects (his blood is HIV-positive) and then he made many objects and relics, which terrorized as well as sensationalized the AIDS pandemic along with the show.

The rest of this amazing book, for it is Barton's hand in all of it, are pages and pages of reproductions of the relics with running commentary and captions. You know, some people are destined to carry the stories of a culture. Barton Lidice Beneš is our cultural archivist. Long may he continue this amazing life! As for me, this is the "best book of the year"! Or any year! Send Barton something—you will have a friend for life!

**Wild Blue Yonder** by Lawrence Weiner (New York, Moved Pictures and Printed Matter, 2002, \$25.00) is the first publishing venture of Printed Matter in 20 years with a tale of love, lust and life, using stills from Weiner's DVD movie in combination with pages of text and graphics, bringing the complexity, subtlety, and play of his language propositions to bear on the terrain of human relations. This is vintage Weiner using cutting edge technology making and delicious colors throughout. It is far more than eye candy, for it pushes the mind into corners it never even imagined. Go on this journey, and you will return changed.

#### GRANARY BOOKS

**The Tango** by Leslie Scalapino and Marina Adams (New York, Granary Books, 2001, \$29.95 paper) is an oversized series of photographs of monks in formal debate taken by Leslie Scalapino at the Sera Monastery in Tibet. The combination between Scalapino's photographs and text mingled with Marina Adams' works on paper and painting on found

materials creates a joyous embrace of image and word, of spirit and flesh, of earth and heaven.

The words take you into shifting places, into shifting consciousness which leads to different levels of awareness. There is the comparison between the author's mind phenomena in contrast with the exterior phenomena alongside each other. So the mind's comparison to dawn, to magnolias, to color of night are manifestations of mind phenomena. The words leap out, almost dancing from the page, and the mind works overtime to understand, digest and then synthesize.

The text is a serial poem, appearing alongside a series of photographs which are printed as they were taken on the roll. Alongside text and photographs, Adams has juxtaposed painting on found material that is patterned cloth, as serial tapestry akin to Buddhist tankas as if "alongside" that tradition in a conceptual extension of that which is "original." This is certainly one of the most original bookworks of Granary Books, tiptoeing between poetry and art.

**A Girl's Life** by Johanna Drucker and Susan Bee (New York, Granary Books, 2002, \$24.95 paper) looks at a girl's life full of celebrity crimes, bad hair days, cleaning up the earth, and helping our best-friend-for-life out of a scrape. Using appropriated images from grammar school primers to magazine images, the artists create a story of best friends from hell. Of course, there is a man, Ivan, in the picture whom Becki had a thing for. Instead, we get celebrity crime and high style romance.

Written by Drucker and the artwork by Bee, designed by both, this bookwork is an adult fairytale, I hope. Delightful, charming, funny, touching, colorful, this is a bookwork for the 21<sup>st</sup> century!

#### LITTLE BOOKS

**Birds Looking Over Their Shoulders** by Deborah Davidovits (Brooklyn, 2002, \$10.00 paper) is a small book of photographs of birds actually looking over their shoulder against pastel backgrounds for the most part. To contemplate just this is enough to take one's mind off just about anything. In full color, the photographs are isolated against their backgrounds, but it is a book that is at once comical and yet meditative.

**Table Head** by Nicola Schwartz (London, Pocko Editions, 2001, \$9.50) shows intimate portraits of the miniature players in table football games. Using macro-photography, these tiny overlooked images become powerfully symbolic, almost iconic. Some have a feeling of found Roman busts, others seem to appear as Mexican painted sculpture. So the camera does lie at times, if that is the intent of the artist. These photographs have been taken from Marrakech to Milano, from Tokyo to San Francisco, from London to Paris and many more places, so it is a very particular travelogue of very particular table heads. These bruised and abused faces bear their scars with pride, telling stories of pain and glory.

**Field Guide to the Wildlife of Madison Square Park** by Mark Dion (New York, Public Art Fund, 2002, \$7.00 paper) shows the artist's setting up an Urban Wildlife Observation Unit and documenting birds, insects, trees, animals, etc. There is a chronological time line to indicate the history of the environment, as well as people who frequent the Park, with a schedule of conversations with said subjects. A Dion artform.

**Life is to Blame for Everything** by Jeremy Deller (London, Salon, 2001, \$18.00) tells the story of Deller's life in exhibiting his work in various venues, including bedrooms, bathrooms, meeting the mayors of the cities where he exhibits, clubs, public art, interventions (unofficial public art), billboards, posters, works on paper, and so much more. This full-color mini-retrospective as documentation makes for a delightful art=life experience. Deller lives his art, documents it, and shares it with us.

**Football Moon** by Alex Finlay (Edinburgh, Morning Star/ Baltic Press, 2002, \$24.00 paper) with poems of three- word commonplace phrases and illustrations by the artist and type by Jon Harker moves through the pages like a dance. Printed in full color.

**Irish (2)** by Alec Finlay, David Antin, Guy Moreton, Richard Barrett, Claudia e Kraszkievicz, Ken Cockburn, Gabriel Rosenstock, Robert Kelly, Tim Robinson, Zoe Irvine (Edinburgh, Morningstar/Baltic Press, 2002, \$24.00 paper) are poems by each against a remarkable background of a photograph of woods. This is an event with invitations by one translator to another, emulating a desire by Celan to visit Ireland which he never did. But he wrote one piece about

Ireland and then each translator did his or her bit in this wonderful event. A small audio CD accompanies the book as well. This was presented as part of Wegrecht Wayright, an exhibition at Torhaus in Dortmund in May 2002 and at Spacex in Exeter, and is touring through the UK. Sol LeWitt's gouaches accompanied the exhibition as well.

**1000 Coordinates of Violence** by Miranda Maher (Brooklyn, Horse in a Storm Press, 2001, \$25.00 paper) is the result of an installation at Kunstbunker in Nuremberg, Germany 7 years before this book was printed. The artist did research in her local library and instead of 1000 coordinates of violence, she accumulated 4,400 events between 1 and 2000 C.E. The book, thus, is a list of locations of violence, their latitude and longitude with 9 pages of websites dealing with peace, relief and anti-war organizations.

A book more timely this year than even last year.

**Guidebook : Three Manoeuvres** by Tim Brennan in London (London, England: Camerawork, 1999, \$12.00 paper) is the second in a series entitled *Camerawalks* whose mission is to encourage a closer reading/walking of the built environment. Drawing upon a range of references, disciplines, and histories of social description, Tim Brennan has been developing a practice which he refers to as "manoeuvre"; a discursive approach to performance that takes the form of the guided walk. Included is a set of instructions, maps, and historical references to explore the interfaces between the reader, performer and changing social texts. 3 routes, 2 essays by Damian Brennan and Chris Jenks.

**Prospectus: A Manoeuvre** by Tim Brennan (London, Camerawork, 1999) covers the Mole Gap Trail, taking you through the landscape of Norbury Park and into the village of West Humble and on to Dorking. 9 new art works commissioned for the trail are sited in the railway stations and throughout the route. Historic, literary, and anecdotal texts combined with photographs and maps of the trail illustrate the direct address that literally leads the reader through the countryside.

**Names/Lives and the Allan Project** by Barbara Rosenthal (New York, Media Loft, 2000, \$6.00 paper) is the result of seeing a glazier's truck go by in

1991 bearing the name "Glasser and Sons." When she found a news article about conjoined twins named "Binder", this project was born. Keeping a journal or notepad over a ten-year period, the list is now this bookwork showing how much influence the name had on the particular individual.

**Grrr. Nulork, Nulork** (Grr 16) is a wonderful series of black and white drawings of life in New York, each page of which is overlaid with drawings of food, vitamins, or drawings which echo that which is printed on heavier stock—a kind of fugue of natural drawings and urban drawings—the squares of New York in contrast to the fold-out skyscape, the contrast between man-made urban environment and the men and boys that live in it. Just black and white, but so rich with pulsing life. \$5.00

**How to Be Fashionable or Consume Like Me** by Andrew Coulter Enright (Brooklyn, The Tynt Press, 2002, \$8.00 paper) is a kind of visual poem or typographic experiment in which the smart and the smart-ass combine to make for a "how to" be "in" in New York or LA, how to dress, how to be a media addict, vocabulary words, what names to drop, what websites are important, etc. First handing out laser printed copies of the book, they finally put it all together and created a press to produce printed works that bridge the gap between artist books and large format fashion rags. Funny, self-effacing, this book certain frames the interests of the artist, who loves fashion but also likes making textual conceptual art.

#### TYPEWRITTEN BOOKWORKS

**The Fastener Incident** by Mark Wagner (Brooklyn, Bird Brain Press, 2001, \$18.00 paper) tells about an absurd escalation of conflict in a public library where the artist-author once worked where librarians argue over the superiority of paper clips versus staples. The story is told in smudged typewritten pages, some photocopied, which simulate the kind of "old-fashioned" approach not only to library discourses of this kind but also to clips and staples. Of course, the decision was a command, not a mediated committee-generated decision. And the whole staff divided into paperclipists and staplists.

The cover, however, is letterpress with a remarkable series of illustrations by Dylan Graham, and the file folder cover even has a simulated coffee stain on it,

plus the rubberstamp "confidential" in red. Signed and numbered. Recommended for all librarians!

**Black & White** by Steven Guarnaccia and Susan Hochbaum (San Francisco, Chronicle Books, 2002, \$16.95 paper) is a delightful graphic journey down opposite paths of the color spectrum. Magicians in tuxedos, penguins on ice floes, aces of spades, and magic eight-balls, fingerprints, nuns in their habits, eye charts and so much more and so many more people exemplify the world of no-color in this clever and spirited book.

We find out where "to call a space, a space" originated. We find out how high society got its colors. We see police cars, dartboards, prison stripes, dice, dominoes, skeletons, checkerboards and a lot more. This is an exploration of opposites: good vs. evil, life vs. death, positive vs. negative, shadow vs. light. This is a very smart book, a book with attitude in black and white, reducing everything to its essence.

The authors use vintage photographs, advertising and packaging, showing a world of opposites while acknowledging the symmetry of their union. This is a book that should be not only **Black & White** but read all over.

**Were No. 1** by Wyatt Troll (Palomar, Palomar Arts, 2001, \$32.00 hardcover) is a beautifully produced album of photographs shot over a 10-year period, but seemingly having a feeling of coalescence in exquisitely produced sepia-toned photos of people and places from California to Texas to Maine. Although shot separately, they seem to have become a series of linked photographs that tell their tale according to the viewer. Each photograph, one to a page, stands alone but is linked. A triumph!

**Classification of a Spit Stain** by Ellie Ga (Rosendale, NY, Geraldine Dodge Foundation/Women's Studio Workshop, 2000, \$50) is the result of a two year photographic investigation of city sidewalks. The artist invented a classification system for the stains, spills and malformations of pavements as she walked with her head down through various cities. The book contains diagrams, definitions, charts, photo-intaglio prints and scraps from the investigation.

Ga uses a simulated bookkeeping columnar pad, spiral-bound, with various inserts including printing

on tissue paper, with images of the stains, as well as images from Brooklyn, Chinatown, Queens, Rome, Portland, Memphis and Jersey City. There is a pocket in the back containing a photograph, and facsimiles of working classification sheets, definitions of spit stains, and the assumption that the "reader" has come across this volume as if it were a workbook of Ellie Ga. The cover also has a small card glued on it with a rubberstamp "Classification of a Spit Stain" on the card. This is an exemplary work of art, but reflective of most of the quality work coming out of the Women's Studio Workshop in Rosendale, New York.

### BOOKWORKS BY LEONARD KOREN

**13 Books (notes on the design, construction & marketing of my last...)** by Leonard Koren and drawings by Gary Panter (Berkeley, CA, Stone Bridge Press, 2001, \$17.95 softbound) reflects the bookmaking process behind each of author/designer Leonard Koren's creations, from inspiration and organizing page principle to greatest difficulty and enduring lesson. Koren, former founding editor of *Wet Magazine*, creator of these 12 books and 1 magazine asks Gary Panter to do three drawings for each book: cover, spread and page detail, which gives the reader a good instinct for each book. Koren shares with the reader his creative process, linking information, business and visual form in our culture today.

**Wabi-Sabi for Artists, Designers, Poets & Philosophers** by Leonard Koren (Berkeley, Stone Bridge Press, 1994, \$14.95 paper) is a modern classic of design theory and ideals, an extended essay in words and pictures universalizing the Japanese traditional rustic aesthetic of *wabi-sabi* that was developed over hundreds of years by Zen priests and teamasters. **Wabi-Sabi** serves as complete aesthetic, nature-based and "soft" in contrast to the "hard" digital aesthetics of modern computer-age design. As such, it offers designers and other creative people a wealth of insight into materials and process. The photographs by the author are truly exquisite and reflect the Japanese aesthetic. Koren lives in the U.S. and in Japan.

**Trimorphic Protennoia** by Jesse Glass, who also lives

in Japan but did this book in Maastricht, Belgium (Maastricht, The Elephantine Press, 2002, the Elephantine 16)) which includes his poems, with covers done by Ben Leenen, a well-known printmaker, assemblage and mail artist. He is a member of the Seien (Blue Flame) poetry group and his work has appeared in a wide variety of venues, including on the Internet. [ahadada@gol.com](mailto:ahadada@gol.com)

**Spidertangle: The Book**, a coincidental miscellany of now vispo (Dreamtime Village, WI, Xexoxial Editions, 2002, \$12 softbound, \$30 hardcover) with works by MIEKAL aND/Camille Baco, William James Austin, John M. Bennett, K. S. Ernst, Ficus Strangulensis, Jesse Glass, Bob Grumman, Scott Helmes, Crag Hill, Richard Kostelanetz, Joel Lipman, Malok, Sheila Murphy, Marilyn R. Rosenberg, Nico Vassilakis, Karl Young and others involves visual and concrete poetry with all-color full-page reproductions. I would suggest to any and all readers if you do not know what visual poetry is or can be, buy this book! It is tasty, delicious, and dense too. Includes an index at the back of the book. Published during October 2002 to celebrate Xexoxials re-emergence into publishing and electronic networking. Write to Xexoxial Editions, 10375 Cty Hwy A, LaFarge, WI 54639 USA. [Dtv@mwt.net](mailto:Dtv@mwt.net) or go to <http://cla.umn.edu/joglars/xs>.

### SPECIAL EDITIONS

**I Was There: Rumor, Fable, Exploit**, conceived and designed by Brittany Sanders (Santa Monica, Bonnie & Morgan Press, 2002) is the treasure book of fiction, poetry, a pop-up, a miniature book, a letter of "truth" from Einstein, an essay from a climber and humanist, a secret love letter, a kind of *kunstkammer* of original letterpressed art, woodblock prints, paintings, letters from a mother to her son in World War II, a cinematographer at Woodstock, a hand-painted diagram of the pre and post-brain of a new father, and delicious color images of the Manhattan Skyline photographed on 11 June 2001 by Stefan Hagen. And now if you have caught your breath, this anthology is a labor of love by a young bookmaker, who studied with Walter Feldman, the legendary professor at Brown University who teaches the love of typography and the design of books. After 50 years, he is retiring, and perhaps the generations that he has taught will

have noted and honored him, as Brittany Sanders does in this amazing project.

**The Kinda Sutra**, a book of MIS conceptions, collected by Jessica Yu with drawings by Marvel Cassidy, is worth the price of admission to this whole experience.

Handprinted on letterpress in an edition of 250 books, each of these books is signed and numbered with a cloth cover and slipcased. There are many different kind of papers, many types of illustrations from drawings to photographs and an exuberance of formats and conceptions. Using the old-fashioned way of getting subscriptions for the book before it is published, Sanders seems to do everything right. This work is a gem, not to be missed by those who love books. It is a must for most library collections! Don't wait, run to your next acquisition, this one. Send for information from Bonnie & Morgan Press, 345 Adelaide Dr., Santa Monica, CA 90402. E-mail: [bonniemorganpress@hotmail.com](mailto:bonniemorganpress@hotmail.com)

**J'ose!- défier** - by Henri Chopin (Verona, Archivio F. Conz, 2002 with an essay by Nicholas Zurbrugg and one by Paul Zumthor, consists of 13 typewriter poems in an oversize softcover volume. The book is bilingual in French and in English, and there is a personalized biography by the artist, showing the extent of his work in concrete poetry, sound poetry, posters, postage stamps, T-shirts, and sound sculptures, as well as film and video. A must for all contemporary avant-garde collections. Ed. 100, with an additional forty copies enriched by an original etching, numbered and signed by the artist. There are also 30 deluxe copies, each accompanied by an original typewriter poem, signed and dated by the artist on the same day it was made. For more information, contact Francesco Conz, Vicolo quadrelli 7, 37129 Verona, Italy. Fax: 045-800-1128.

**Dear Doppelganger** by Paula Hocks is an autobiography in images and text, a habit of many artists who use reflective images. Using her collaged texts and her textual collages, Hocks weaves her life into literary quotes and exquisite images which she has taken in New Mexico where she lives and around the world where she has traveled. Using events, images, philosophy and literature, architecture and design, and memories of lives lost, lives gained, lives intersecting. Robert Lax, Denise Levertov, Doris

artists who use reflective images. Using her collaged texts and her textual collages, Hocks weaves her life into literary quotes and exquisite images which she has taken in New Mexico where she lives and around the world where she has traveled. Using events, images, philosophy and literature, architecture and design, and memories of lives lost, lives gained, lives intersecting. Robert Lax, Denise Levertov, Doris Cross, and George Steiner, but so many more. With color and black and white photographs and texts from literature, philosophy, history and aesthetics, this book artist culminates her life in books and art with this unique autobiography, one that allows you, the reader, to intersect with her life and share the years, the journeys, the ups and the downs and the synthesis of life and art. This is over 100 pages full of life, a life full of art and books. This remarkable life ends in a large project about Bomarzo and the Sacro Bosco, the amazing garden in Italy, but it is a life shared. \$525.00 from Paula Hocks, 1601 Pennsylvania NE, #D3, Albuquerque, NM 87110.

#### ARTISTS' PERIODICALS

**Verano** by suscripción (Buenos Aires, Argentina, April - June 2001, \$20.00) This book was published for the exhibition "Verano" (summer) which took place in April 2001 at the Belleza y Felicidad Gallery. The book illustrates the work of twelve Argentinian artists: Andi Nachon, Sabastián Bruno, Julián Gatto, Eubel, Nacho Iasparra, Mariano Mayer, Cristian Turdera, Alix de la Barriere, Guillermo Ueno, Cecilia Szalkowicz, Gastón Pérsico, and Tammy. A CD, which features music from an installation, is included. This is a small paperback journal of 48 pages with color photographs which are laserprinted. Edition: 100.

**Loyal Magazine. No. 3** (Winter 2002) is published in Stockholm, Sweden by Martin Lilja. This is a haunting magazine largely due its subject matter of young people, and their plight. Homeless, promiscuous, chancing life in a mysterious way. Included are drawings, cartoons, and color photographs of real people. I do not know whether it's the intention of the publisher, but with the headlines in the newspapers everyday about children like these, the overlay is one of sadness. \$5.50

#### EXHIBITION CATALOGS

**Public Works** by Richard Kelly Tipping, published by the University of Newcastle's School of Design, Communication and Information Technology in association with Thorny Devil Press, features once again intermedia art, concrete poetry, sculpture and attempts to extend the boundaries of

poetry using language as his medium. Color and black and white photographs, foldout, chronology, bio-bibliography. This and other printed works by Tipping are available from Thorny Devil Press, P.O. Box 787 Newcastle 2300 Australia, e-mail: rt@artpoem.com This and other catalogs cost only \$8.00 Aust. and should be in most contemporary collections.

**Catalogue 2001 Artist Books/Bookworks** by Christine Kermaire (Charleroi, Belgium) from the Kama Sutra to UFOlogy, this shows the talent and the diversity of the concept of book by this talented Belgian artist. The catalog is encased in a sewn plastic gridded cover and enveloped in a lovely nylon envelope. For more information contact Christine Kermaire, 32 Avenue Henin, 6000 Charleroi, Belgium.

#### CDs by Artists

**Fluxus Suite, a musical Dictionary of 80 people around Fluxus** by Mieko Shiomi, 500 ed., 19.50 Euros from Editions Hundertmark, Brusseler Strasse 29, D-50674 Koln, Germany.

**Ben Patterson Tells Fluxus Stories (from 1962 to 2002)** which is an interview by Sabine Felker and Berhard Westerrath on 14 March 2002 in Patterson's kitchen in Wiesbaden, Germany. Richard Strauss' "Ein Heldenleben" is used as "background music." Published by Editions Hundertmark, Brusseler Strasse 29, D-50674 Koln, Germany.

**Joe Jones: Xylophone** created originally in 1976 and now available in an edition of 500 for 19.50 Euro by Editions Hundertmark.

**Henning Christiansen. Pedestroika.** A green painted record with shoes glued on the front page, signed and dated. Ed. 6. 380 Euros from Editions Hundertmark.

