

Garrett Library, from the family who resided there. Special events are scheduled in January.

**Visual Icons:** An exhibition of artist-made books by Slater Barron, Carol Barton, Caren Heft, Carol Chase Bjerke, Mary Ellen Long, Jeffrey Morin, Sylvia Glass, Lisa Hart, Katherine Ng, Pia Pizzo, Joanna Poehlmann, Sue Ann Robinson and Genie Shenk. Through 31 January 2002 at John Furlong Art Gallery, University of Wisconsin-Stout, Menomonie, WI.

**Bartleby & Co.: Artists' Books** by Thorsten Baensch, 1996-2001 at Buchgalerie Mergemeier in Dusseldorf, Germany. 29 November - 25 January 2002 at Luisenstrasse 7 in Dusseldorf. Online: [www.Mergemeierbuch.de](http://www.Mergemeierbuch.de) Special cooking performance on 13 December.

**Outwest II: SOCALled Books** through 22 December at the Center for Book Arts, New York City.

**Silents: Books Without Words** featuring the 1930s novels in pictures of Lynd Ward, Frans Masereel and others, and more current works by artists such as Maureen Cummins. Through 7 January at the Atrium Gallery of the Arthur and Mata Jaffee Collection, Florida Atlantic University, Boca Raton, FL.

**Collaborative Visions:** 17 November - 21 February 2002 at the Minnesota Center for Book Arts. XFB: Experiments in the Future of the Book at the San Francisco Center for the Book at 300 DeHaro St., San Francisco through 28 February 2002.

**2<sup>nd</sup> Annual San Diego Book Arts Member's Exhibition** from 3 December - 5 January 2002 at the San Diego Public Library, 820 E Street.

**Artful Reading in Medieval and Renaissance Europe** at the Getty Center, Los Angeles from 18 December - 10 March 2002.

**Wrapped Words: Handmade Books from Cuba's Ediciones Vigia** from 9 January - 17 March 2002 at the Kresge Art Museum on the campus of Michigan State University in E. Lansing. The show travels through 2003 to MCBA in Minneapolis, the Harold Washington Library Center in Chicago, the Spencer Museum of Art at the University of Kansas and the University of Richmond in Virginia.

## ARTIST BOOKS

*Most of the books reviewed here are available at Printed Matter, 535 West 22nd St., New York City, the new venue for Printed Matter, unless otherwise indicated*

**Writing to Be Seen, Vol. 1, an anthology of later 20th century visio-textual art** edited by Bob Grumman and Crag Hill (Port Charlotte, FL, Runaway Spoon Press and Pullman, WA, Score Publications, published by Light & Dust, 2001, \$24 postpaid, softcover) is the first major American anthology of visual and related poetries in some 30 years. This "assembling" features the work of Carol Stetser, Joel Lipman, Karl Young, Karl Kempton, Marilyn R. Rosenberg, David Cole, Guy R. Beining, Bill Keith, Kathy Ernst, Harry Polkinhorn, Scott Helmes and Bill Fox, each of whom has 20 pages of works and an introductory artist's statement that is in some cases ten pages in length.

The cover illustration is in color by Kathy Ernst, but the rest of this pithy poetic visual experience is in black and white of all gradations. It is a tribute to the ongoing production of visual poetry by artists who continue to work and yet have only occasional "citing" thanks to Karl Young's Light & Dust website and other attempts to distribute this work throughout the world. This long gap has made us long for an anthology such as this, and here it is! Dedicated to the late David Cole, who in fact has contributed a significant essay and selections, makes this book a necessary addition to any visual and verbal library. Available from Bob Grumman, 1708 Hayworth Rd., Port Charlotte, FL 33952 or from Small Press Distribution.

**The Vermont Notebook** by John Ashbery & Joe Brainard (New York City, Granary Books and Z Press, Calais, VT, 2001, \$15.95 paper) joins the wacky, sometimes beguiling texts like diary entries of Ashbery, born in Rochester, New York, with artist and writer Joe Brainard's silhouetted Americana as a foil for the texts.

**Tales of Stone and More** by Guido Quarzo is a delightful, charming story of stone into glass and more using the works of art of Giovanni Anselmo, Alighiero Boetti, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, and Gilberto Zorio.

Written by a pedagogical expert, who has left his teaching to concentrate on writing for children, this book helps the reader enter the world of art to create a wonderful environment for fun and learning. Typography and photography play great roles in making the pages sing. Truly a wonderful book for adults and children! (Torino, hopefulmonster, 2001, \$15.95 dist. by D.A.P.) part of the La Favole dell'Arte series.

Heart Fine Art are pleased to announce the publication of our first multiple / artist's publication under the label of "Showand Tell Editions":

**Ken Friedman. 52 Events.** 118pp. A 2002 diary, stapled with card covers and printed offset dust jacket. Each diary is signed and numbered by well known Fluxus artist Ken Friedman in an edition of only 250 copies (with only 2 A/Ps and 10 deluxe copies additional.)

Each week of the coming year is accompanied by an event score by Friedman. Most scores are annotated in 9pp of detailed notes at the back of the diary containing much historical Fluxus information and anecdotes as well as background on the various event scores themselves. A deconstructed diary -the choice as to whether to use it or not is made by the purchaser. 25 uk pounds each plus postage.

"Three Calendar Events

- (1) Publish a calendar with incorrect dates.
  - (2) Publish a calendar with correct dates. Sell it at a different price. The price may be higher or lower.
  - (3) Publish an article in a journal of economics explaining the price differential between the two calendars."
- Ken Friedman

To order contact: Paul Robertson. HEART FINE ART LTD, 1 Royal Mile Mansions, 50 North Bridge, Edinburgh EH1 1QN Scotland, United Kingdom. Tel/fax 0044 131 225 8217 <http://www.heartfineart.com>

## ORDITI & TRAME

Mauro Molinari, an Italian who lives in Rome, is an artist who publishes series of artist books with the theme of antique fabrics influencing contemporary works of art. His father sold fabrics and he remembers as a child a house full of material and remnants. Molinari never uses real fabric in his work, but uses paper engraved and painted with watercolor, calling paper fabric.

Orditi & Trame, a traveling show on the occasion of the 1999/2000 Jubilee year dedicated to the Planets, 7 large sculptures based on the motifs of church

vestments across the centuries. This catalog has 12 color plates, a drawing, and an embossed print signed by the artist. It also has a c.v. and bibliography.

**Fili d'Emozione** is part of the series I Quaaderni, in which he has made a series of paper women's high heels with the painted paper simulating fabric. For more information, contact Orditi & Trame/Mauro Molinari, Via Latina 135, 00179 Roma, Italy or [caronee@tiscali.it](mailto:caronee@tiscali.it)

## PURGATORY PIE PRESS

Purgatory Pie Press has a a set of four accordion bookworks which they published in 1999:

**Twig** by Susan Happersett (New York, 1999, \$13) is a series of mathematical drawings based on growth & decay patterns of twigs and the Fibonacci sequence. Conceptually beautiful, exquisitely printed by Dikko Faust, and edition of 55.

**Conch** by Susan Happersett (New York, 1999, \$13) is another accordion book with mathematical drawings based on the growth patterns of conch shells. Ed. 55.

**Bloemen** by Susan Happersett (New York, 1999, \$13) is a series of mathematical drawings based on the growth and decay of sunflowers.

**Leaf** by Susan Happersett (New York, 1999, \$13) is also a series of mathetmatical drawings based on the growth pattern of leaves. Ed. 55

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## TINFISH PRESS

**Twelve Scenes from 12 a.m.** with text by Lisa Asagi and art by Gaye Chan (Honolulu, Tinfish Press, 2001, \$7.00 paper) tells the return of Asagi back to Hawaii, after living in San Francisco. The whole text divided by 12 days is printed on piece of paper folded into the covers. Gaye Chan has drawn a map-like outline of the texts with numbered areas indicating the dates, as well as the found map of government agencies in Hawaii. The whole resembles an exploration of spaces, feelings, fiction and documentary all rolled up in one.

**Physics** with text by Lisa Asagi and art by Gaye Chan (Honolulu, Tinfish Press, 2001, \$7.00 paper) is another one-page text folded into covers with a meditation on a journey through New Mexico and other places, using 9 found photographs at the top of the text. It is dream-like, triggering the reader's memories as well as the author's.

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**The Worst of Gordon Pym Continued** by Ian Cooper and Peter Crump (New York, 2001, \$40 a box) defies definition. It seems like a mail art show, but is curated by the two gentlemen. Their display space was a conventional revolving wire postcard rack (they usually have 28 slots, so the curators chose 28 artists) and the size of the works were the conventional 6 x 4¼" postcard size. And the artists were friends, who also asked a visual artist friend. Several of the artists chose to produce their own work on a postcard size canvas, while other artists used the postcard as a springboard for "mail art". Occasionally, viewers are invited to participate by sending in the postcard to receive a copy of a zine or to participate in future artworks. One card even shows the routes of the cards from one artist to another.

The show and the catalog derives from an Edgar Allan Poe story, "The Narrative of Arthur Gordon Pym of Nantucket" with an essay by Todd Alden in the form of a letter declining to write the essay because he doesn't think the Poe story really has a story line. Of course, the catalog is in the form of a box of postcards and can be bought as a boxed set, or separately if you have the chance to be at Printed Matter. A hybrid, but well done.

**100% Love** by Christoph Niemann and Knickerbocker (New York, 2001, \$19.00 spiralbound) is part of a series of books called 100% and this is 19%, based on a theme of Love. Signed and numbered, this volume is a series of screenprints with whimsical drawings of him and her in various poses, various predicaments, various environments. Love also has disputes, arguments, dissensions as well, but lovingly portrayed.

#### **PUNCHINELLO PRESS**

Christopher Lowery has two books, which are very similar:

**This is not a Pipe** (New York, 2001, \$2.50 paper) is a series of compulsive drawings of an artist who aspires to be a rich one, who lives out his life by drawing these visual diaries, and who indeed has talent.

**Untitled (Blackhead)** pursues the same direction, asks similar questions that most artists ask themselves, but Lowery puts them out there for all to read. He certainly gets this reviewer's accolades for being sincere and open. (New York, 2001, \$2.50 paper)

**City Views** by Jody Zellen (Los Angeles, 2001, \$5.00 paper) has a wonderful rhythm, the busyness of a cityscape, when it describes what cities are, how the link the past to the present and then the present to the future, looking always back to the past. Using multiple images on each page, the artist simulates the movement of the eye and the reader, so that the turning of each page has a linear rhythm that keeps the pace of the book turning and turning. The images are direct, relative, and strong and the artist knows how to keep those pages stimulating enough not to make the reader turn too quickly. There is much to see and much to contemplate, and this is an intelligent artist's way of demonstrating her message to the world.

**Mur Murs** by Jean-Marc Dimanche and Francis Lachance (Paris, VITRIOL, 2000, \$34.00) is a tour de force, an enviable work of art in a quilted box, in which each book is printed to acquiesce with the statements from great writers on love: Ronsard, Paul Eluard, Tagore, Lord Byron, Jacques Prévert, Charles Baudelaire, Paul Verlaine, and then the explanation in the last book—a discovery of words by Dimanche and images by Lachance with painted papers from Tokyo in 1999. The colophon tells all with words by Lucretius on nature, Descartes on passion and joy throughout. This is a magnificent work of art, which is such a complete bookwork that it generates awe. A must for any collector, in love or not. Of course, the text is French, the language of love.

**Atlas** by Atsmon Ganor (Tel Aviv, Omanut-Laam, 2001, \$28.00) uses the Atlas as a stepping stone for a journey, for sliding around entire continents, and Ganor uses the backdrop as a foil for his drawings which depict private bodily borders superimposed on the political ones, rubbing against each other. The body is both the promised land and the unknown continent, so there is this continuous border clash. So the drawings reveal and redefine the Self: from national disputes and virtual borders, weapons and sexual organs coalesce. Using the atlas as a metaphor, the drawings superimposed on its pages have a subtext as well of "Man", "The Economy", "Relations", "Languages" and much more. Not isolated are the drawings nor the words, since there is always context and meaning which join forces with the images and the word. This is a beautiful bookwork, signed and dated by the artist, in both Hebrew and in English. The English and Hebrew texts by Noam Holdengreber are inserted in either cover as a loose sheet of vellum. An extraordinary bookwork.

**Bath and Shower Gel** by Claudia Fischer (Zurich, 2000, \$15.00 softcover) has a soft oily cover in pure white. Although directions tell the reader what to do to take a bath or a shower, the color photographs throughout the book are of Switzerland's urban life, with a few great landscapes. In an edition of 100, the book is signed and numbered.

**Live Better: Thrill! Dream! Discover!** By Eliza Jane Curtis (New York, 2001, \$20.00 paper) is an exposé of world fairs, done in the style of a handmade (the artist uses her own handwriting) and silkscreen technique to make a beautiful description of the 1964-65 World's Fair in New York, first describing it as a "tourist" would have enjoyed it, and then exposing the world's fairs as problematic, exposing the terrible plight of people in New York City vs. the corporations' input into the future of the very consumers who came to see the Fair. As a result, this is a critique (albeit beautiful in fabrication) of the message of world's fairs.

**The Smell of Sunday Soup** by A. Van Helmond (Maastricht, Jan Van Eyck Akademie, 2000, \$10.00 paper, sewn binding) is an interestingly constructed bookwork, a kind of dual portfolio of photographs, both color and black and white, along with watercolors, with water as a continuing theme. Ed. Of 250.

**Hand to Mouse Line Drawings** by Sally Elesby (Los Angeles, 2000, \$15.00 paper) are a group of color drawings which are created on the computer almost as an adventure (as indicated by the artist) which allows the artist to do everything quickly, so that she feels the technique is both dangerous and thrilling. And although the computer is new, Elesby has been thinking about making meaning even with her hand drawings.

Whereas in hand drawing, each mark shows pressure dents and visually obvious overlays, the computer absorbs each mark, and the singularity of each mark is absorbed into the whole. The artist, therefore, in this exercise shows how computer technology objectifies the usually subjective drawing process while offering superficial evidence of a human hand. Yet her whimsy, her humor, and her tendency toward "small" makes this book a wonder.

**Pieceofmind** by Ryan McGinness (Paris, Colette, 2001, \$40.00 paper) is one of those stunning adventures of ingenuity, technology and printing that allowed McGinness to stretch himself even further while exhibiting in Paris, using gold and black for

the first time in his iconographic journey through graphic designs, through computer experimentation, and through the gorgeous liquid gold on the pages of this book in an edition of 1000. This is one where you have to see it to believe it!

**Election Results** by Louise Neaderland is a small box full of chads and other ballot paraphernalia chopped up like confetti. (Brooklyn, Bone Hollow Arts, 2001, \$4.00). A political statement, if there ever was one.

**Reach Radius** by Eric Howeler (New York, 2000, \$8.80) is a remarkable bookwork with plastic covers and one pivotal bolt that holds the book together and allows it to radiate out from the arc. So the architect's hand is inscribed in the arc of his/her sketches. Wonderful to play with a book which is rectangular but creates all kinds of arcs with the pages so secured. It is in fact easy eye traffic.

**Trucks in N.Y.C.** by Roy Colmer (New York, 1988, \$6.00) is a small book of photographs of trucks taken from 1977 - 1988. Spiralbound.

**Doors N.Y.C.: Two Intersections** by Roy Colmer is a sequence of doors taken from East Seventh Street between Second Avenue and Cooper Square (the odd numbers only). That's all there is, folks, but it is fascinating! (New York, 1976, \$6.00) Spiralbound.

**What's Up: Rain** by Matthew Beckerle (Toronto, 2000, \$14.00) is a meditation on new ideas and how to deal with them in the corporate and social world. Nice graphics make this little book effective, but not at \$14.00.

**Time Machines + Paragodic Almanac** by Andrew McLaren (Halifax, 2001, \$35.00 paper) introduces the author/artist in which he writes:

*The time machines in this book are a series of patterns I developed over the past two years in an attempt to map the number of days in the solar year in the Gregorian Calendar. There are also a few diagrams based on the lunar months of the Islamic Calendar. The designation and placement of calendar date is more or less arbitrary in all of these; their order is determined by the geometric structures, by the conventional order of reading text from left to right, or by juxtaposition and approximation. Thus, there are both liner and not-linear constructions. The more open-ended linear constructions were created using an envelope distortion in Corel Draw, applied to the central axis of 365 vertically arranged squares.*

The accompanying Paragodic Almanac, while by

no means exhaustive, covers a period of 67 years, possibly beginning with CE 1961. during the compilation of this list, my final reference was the **Concise Oxford English Dictionary**, after a few days of writing ad hoc constructions. There I found the definition of a paragoge, which is, "The addition of a letter or syllable to a word in some contexts, or as a language develops". Some of these paragogic date-names are etymologically or syntactically consistent, some are not. Following the cartographic convention of typography for place-names, I have for the most part avoided the use of punctuation or accents in compiling the list of dates; these may be applied by the reader for everyday use.

Spirals into years, numbers flow in logical sequences, lines bend into spiral works that become pointed feathers and always the calendar.

Circular spiraling numbers following sequential discernible patterns dropped from numbered circles into a numbered puddle. Intertwining dates covering any two years in an uninterrupted sequence, 365 words per page each ending with the word day for each of the letters in the alphabet, making vertical designs of matched columns addressing words with meaning.

—Channa Horwitz

**Käthe-Kollwitz-Preis 2000** by Svetlana Kopystiansky (Berlin, Academy of Arts, 2000, \$15.00 paper) shows "A Play in 7 Acts" which has taken place over a period of seven days in the international reading room of Liverpool Central Library. Each act lasted the length of one working day at the library. One to six actors, wearing their usual street clothes, were present in the reading room every day together with normal library patrons.

The actors played the part of readers, replacing each other during the course of the play. This work was part of the first British Biennial of contemporary art in Liverpool in 1999. A play was shot on video and the book herein represents film stills used from a working version of the film held from 17 September - 22 October 2000. Chronology, biography, bibliography.

**Graphysics** by Romon Kimin Yang aka RoStarr (New York, 2001, \$34.00 signed and numbered) is a guerilla type of graphic design done with digital media. RoStarr certainly has the mastery of his medium, his subject matter evolving from Bruce Lee, graffiti, and murals, but his color work is phenomenal, shimmering off the page. Too bad that he used perfect binding

because the opening oftentimes does not do justice to the double spreads that he entertains, which are beautiful. This is a terrific book to show the possibilities of the digital media.

**Olaf Nicolai: Diario: Porto, 03.-10.06.2001** (Porto, Portugal, Cello Editores, 2001, \$25.00) is a small book using glossy stock, showing color contact prints, cut up newspapers, advertising, menus, comics—all seemingly fragmented in order to see the "souvenirs" of the day. A bit pricey for what it is.

**Natural History** by Maddalena Polletta (New York, Fleabites Press, 2001, \$8.00 paper in a cloth sewn bag) is a group of 3 booklets, one called **Museum** which shows the dioramas of animals in a Natural History museum ending with a skeleton of Homo Sapiens; the next is **Questions for Classification of Homo Sapiens Sapiens**, which asks all the eternal questions and more with instructions to ask your close relatives or lovers to answer those questions; and the largest booklets: **Natural History** taking one from the fetal state to Senility; consisting of a drawing on the left hand page which generates a story of 2 or 3 pages; and then another drawings (natural history, of course) and another story. A very wonderful presentation.

**Twilight Girls: Some Girls Only Come Out at Night** by Helen Hyatt-Johnston, Jane Polkinghorne, Jacqueline Millner (Sydney, The Twilight Girls, 2000, \$10 paper) is a pun on everything, from advertising to films, with women taking the roles rather than men—and all in full color photographs! It is hilarious, satirical, and down right funny. A bit of a romp with popular culture from a feminist point of view!

**That I Might Be Born** by Chen Zhen and Miguel Angel Mendo (Torino, Hopfulmonster, 2001, \$15.95 hardcover) is one in a series called "La Favola dell'Arte" created by Mendo, who was a psychotherapist for children and now has dedicated himself to creating art works for children, such as books, plays, film and TV and radio programs for children.

Chen Zhen combined Western and Chinese culture, drawing from Taoism as well as Buddhist religion and philosophy. He makes sculptures and installations striving to create harmony between body and spirit. This story is wonderful and the accompanying color photographs of the sculpture create an environment in the imagination of child and adult alike. A wonderful gift for adults or children.

**Lawrence Weiner: NYC Manhole Covers** (New

York, Public Art Fund, 2001, \$8.00 paper) is the result of Weiner's being invited by the Public Art Fund to create an artwork for the city's public spaces. He suggested the manhole covers and installed 19 of them in November 2000, the last permanently commissioned work in New York of the 20<sup>th</sup> century.

The message on each of the manhole covers was "In Direct Line with Another & The Next" and one recognizes Weiner's design in making this book. A total work of art in which Weiner designed the manhole covers, designed the cover in his inimitable turquoise and orange using the design elements in creating the work, with photographs that give context to the manhole covers, showing people interacting with the sites at times, and other times just conveying the message of the manhole covers as "sittings".

**23, 24 & 25 Pieces** by Al Ruppertsberg (Geneva-Chatou, IRP Editions with Cheai, 2000, \$23.00 spiral bound paperback) is a remarkable reprinting of Book 23 and 24, and the first printing of the unpublished 25 Pieces, all conceived between 1969 and 1971. Ruppertsberg is known to have been involved with the book as a commentary on the work he is doing and the deconstructing the idea of book production.

**23 Pieces** consists of 23 photographs of sites in Los Angeles, linked together by expectation of a human presence, a theater play, a meeting, a simple glance. Another series is a series of deserted hotel lobbies, vacant terraces, abandoned corridors, empty train stations. Sometimes there is even a man in a corner, haunting the image. The book of **24 Pieces** serves as a guidebook in a way to meals eaten, landscapes ingested, hotel rooms unoccupied but once occupied. The 12 pair of photos face each other with the left hand images shot in a hotel room and the right ones an exterior shot, a picture of a restaurant or of a domestic interior. It is up to the "reader" to make the connections and the contrasts, constructing the story and completing it.

**25 Pieces** which actually has 24 pieces was never published, but results from the point of view that his friends never knew where he really was, since he decided in 1970 to work on both coasts. The two sections of this book show first, 12 photos from the LA Times, and the second shows 12 photos from the NY Times. The date on the newspapers is 30 August 1971. In each photograph are notes evidently left at Ruppertsberg's house during his absence, and for the New York Times, envelope sent from the Los Angeles address to the New York address. So all three books

reflect Ruppertsberg concept of reality turning into fiction and then into reality again, the mainstay of most of his art practice.

**Once you Lie Down** by Jewyo Rhii (Seoul, 2000, \$12.00 paper) is a fascinating book of color photos, text and drawings which is dedicated to all who are weak and small. The artist has created biometrically engineered inventions for people to keep warm, to have things accessible, to do back massages, inventive sleeping devices, exercises with friends, headrests, etc. With tongue in cheek, you laugh at these inventions, but some of them really could work. A delightful inventive bookwork that has some solid suggestions for a better way of living.

**Snow Monkeys #2** by Megan Whitmarsh (Sacramento, Tiny Industries, 2000, \$4.00 paper) is an adorable comic strip seemingly Asian in motif with a wonderful twist of Westernization. Well drawn, quietly comical, the stories sometimes take in 8 panels, sometimes just four, but had a smile to one's face and away we go!

**Photographs: Shingo Wakagi** (Tokyo, Young Tree Press, 2001, \$20.00) is a series of full-page photographs of tools, some recognizable and others no longer manufactured, a tribute to a grandfather who has been inventing and creating all his needed tools by hand. At the age of 91, he has decided that through the years it was necessary to modify the tools to suit himself. Because he is old, he feels the tools are made too heavy, so he has re-invented them to be lightweight so he can continue to work. And in so doing, he has created his own world in order to continue living and being productive. This is a beautiful tribute to a grandfather, who has shaped his life to suit his needs. Bilingual in Japanese and English.

**Mars Observations** by Craig Hickman (Eugene, OR, Dry Reading Press, 2001, \$18.00 plus \$2.00 postage) is a funny, fascinating book that works with photographs and text, done by a very serious artist. Rather than theory and concept, it is play and poetry that drives this artist to use text and photographs.

Hickman really has wonderful command of his computer programs—he has running heads which are titles for the series of photos and words which he uses. And sometimes they are hilarious! He takes pictures of the world around him, but he has a shifty eye and sees things which oftentimes we ordinary beings tend to avoid. And there is a painterly feeling for the photos at time, beautifully matched, often done in collections,

keenly laid out so that there is an aesthetic built into this book, the aesthetic of the artist in question. Perhaps Hickman bridges the past of the 70s, when documentary photography was all the rage and the 90s and beyond, when the computer can manipulate and change not the context, but the text.

**Mars Observations** is not about observing Mars but about order, randomness, coincidence, language, color, perception, design, poetry, humor, media, and the form of the book. It unfolds as a series of 29 double-page spreads containing visual and verbal juxtapositions that resonate in often puzzling ways. It attempts to be a beautiful conundrum. The text is generated, manipulated, and massaged with the aid of custom computer software, and the pictures were made by Craig Hickman over the past 30 years. **Mars Observations** is 64 pages printed in four-color offset, with 120 photographs. Order from Dry Reading Press, 2395 Lincoln St., Eugene, OR 97405 or online from [dryreading.com](http://dryreading.com)

**Name That Book** by Carol Stetser (Sedona, AZ, Padma Press, 2001, \$25.00) is long and thin (1 3/4" x 8 1/2 x 1/2") is made up of 50 pages with a sentence from one of the artist's favorite books on each page. The question is to "guess which book?" The answers are printed at the end of a page. The book is printed by Xerography on astrobright text in assorted colors with a black canvas cover. Bound with aluminum screw post and gold cord. A great gift for your "literate" friends. Order directly from the artist at Carol Stetser, P.O. Box 20081, Sedona, AZ 86341.

**Picture-Captions** by Michael Kasper (Florence, MA, left lane must turn left press, 2001, \$5.00 postpaid) includes a series of verbo-visuals (14 of them) with my favorite "Crackpots, holding State and Municipal Office in the United States, 1900-2000" makes you laugh, cry, and howl! These are wonderful to share with your friends too! Send to left lane must turn left press, 106 High St., Florence, MA 01062.

**Soliloquy** by Kenneth Goldsmith (New York, Granary Books, 2001, \$17.95 paperback) is a written record of every word spoken by artist, web designer and DJ Kenneth Goldsmith during one week, which debuted as a text installation in 1997. Presenting all of one man's words in a continuous, abstract stream, the work inspired self-examination by both artist and viewers. In this book version, language is concrete as well as arranged. The collection of words is divided into seven "acts" through which the structure and sequence of Mr. Goldsmith's days becomes evident.

One gets insight into the relationship between an individual's speech and the linguistic patterns of a particular social environment. There is insight into visuality, documentary, autobiography, and a realization that installation and book are two different experiences, meaning that reading and looking are not the same. (Dist. by D.A.P.).

## PERIODICALS

**100** by Alex Trub, Claude Closky, Jonathan Monk, Alexis Saile, and Ohio (Zurich, Nieves, 2001, \$17.00 paper) is a showcase for the authors, a kind of visual assembling which is created to fit the pages of this finely printed zine. This offset journal tends to emphasize the art, rather than words, with photos, drawings, collage, overprinting, and change of papers.

**Kit & Caboodle 3** by Kevin Hatt (New York, Kit & Caboodle, 1997, \$7.00 paper) is a small journal of photographs, mostly black and white, but several pages of stunning color interiors as well. There is a prescient double spread of a plane flying past a tall building with an American flag in the foreground, and another plane seen through the overhead wires of a street.

**Issue 5** is an art magazine with a difference—good design. This issue features "Pass the Buck" with Paul Sietsema visiting Paul McCarthy. Includes *At the Drive-In Music* on a CD. \$10.00

## SOUND ART

**Joe Jones: Solar Music at Sierksdorf, Ostsee** performed at early morning on Sunday 1 April 1984 with a Large Zitar, 2 Tamb and a Tamba Drum. Produced by ?Records, 2001, by Hundertmark Gallery. Available for 38 DM. [Info@hundertmark-gallery.com](mailto:Info@hundertmark-gallery.com) or [www.hundertmark-gallery.com](http://www.hundertmark-gallery.com)