

ARTISTS' BOOKS: news and reviews

NEWS

The Greatest Bookshop in the World has closed in San Francisco due to the re-location of the proprietor.

- *Fine Print* for July 1983 contains reviews of recent press books, with an emphasis in this issue on handmade paper and books made with such paper. There are four illustrations of bookworks made with handmade paper or printed on handmade paper.

- Artspace is a non-profit exhibiting space and art information agency in Sydney, Australia. It is in the process of setting up a small bookshop for artists' books, journals and catalogs. Such material is not easy to buy in Sydney and there is consequently something of a captive audience. If you are a small press or publisher, send your stock list of such material and your terms and conditions to Judy Annear, Coordinator/Director, Artspace, Visual Art Centre Ltd., 11 Randle St., Surry Hills NSW 2010, Australia.

- *The Art & Craft of the Book: A Celebration* will be offered 29 September-1 October by Dickinson College, Carlisle, PA. This seminar of lectures, demonstrations, workshops, and exhibits will include Dan Carr on type design; Gertrud and Fritz Eberhardt on fine bindings; Maurice Sendak on book illustration; and many others.

- Unique Bookworks, an exhibition at Eaton/Shoen Gallery in December - January 1983 was reviewed in *Images & Issues* for July/August 1983.

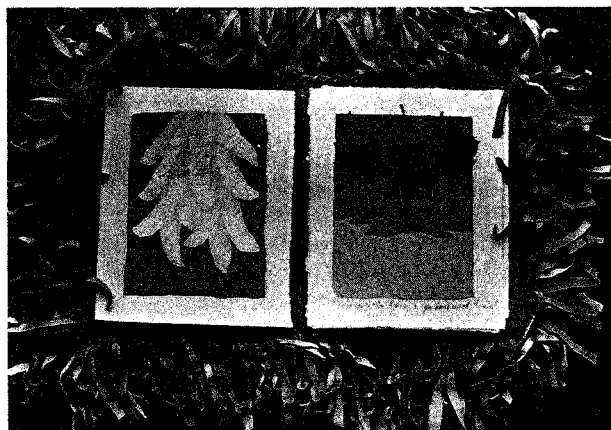
- *La Chambre Blanche* Numero 12 documents the exhibition of artists' books which the space had from 7 October - 31 January 1983. This magazine is in French, with essays by Francine Perinet, a description of the exhibition with many photographs from the exhibition, a small percentage of about 100 books in the mostly Quebec show. Even some pages are used in this large-size format magazine to illustrate the variety of books in the show. There was an analysis of the books by Louise Cossette, Peter Trepanier and Kathryn Lipke and Annie Molin-Vasseur.

There is an announcement of the Word Machine, which had cut-up words instead of gumballs, allowing the recipient to play with words in a new way. There is also included a small plastic envelope of these words in each issue. *La Chambre Blanche* is an artists' space located at 549 boul Charest est, Quebec QC G1K 3J2, Canada.

- *10-5155-20 Art Contemporain*, a new magazine from Quebec in its fourth number of 1983, produces a whole issue on the *Livre d'Artiste* with an editorial by Annie Molin Vasseur, Michel Giroud and Tim Guest, as well as essays about artists who make books, essays on the illustrated book and collaboration, as well as on book objects. The articles are in French and in English, and in the back pocket are small artists' books made especially for this issue by Michel Cote, Peter Trepanier and Louise Cossette. For more information about subscriptions, write to c. p. 608, Sherbrooke, J1H 5K5, Canada.

- See *Art in America* Summer 1983 for an article by Joan Simon on "The Art Book Industry: Problems and Prospects."

- *Artists' Books* was an exhibition recently at the San Antonio Art Institute, with work by 38 Texas artists. Some of the materials used are feathers, glass, suede, palm bark, plexiglas, clay, lead and a large array of found objects. 18 of the artists were from San Antonio, including Jim Romberg's *Raku Livre*, where lines from famous novels appear on the glass pages and the cover is of raku ceramic which sports a working doorknob; Bettie Johnson's *Awards for Good Deeds* is a mobile-like piece of plexiglas, lead and ribbons with a short story inscribed on the metal "pages"; Future Akins of Lubbock instructs readers in *The Cowgirl Lessons* which is a volume bound in heavily-fringed suede, using six serigraph and air stencil prints. The smallest books were 1½" flip-books of photographs by David Stark of Austin, and the largest book was *Fan/Map/Book* by James Tapley of Austin, who affixed designs of handmade paper to a 24-foot long computer printout, creating a three-dimensional effect.



Future Akins: *The Cowgirl Lessons*

- "Diaries, Notebooks and Journals by Women Artists 1970-1983" are a significant part of the *At Home* show at the Long Beach Museum of Art, an interdisciplinary series of events, exhibitions and performances at LBMA, commercial galleries, alternative spaces, university galleries, and Southern California museums. The book show was curated by Barbara Pascal and Susan King, which includes over 100 works by 40 artists, including Mariona Barkus, Bruria, Carolyn Berry, Dina Dar, Vida Hackman, Elena Siff and Betye Saar. Some of the books are multiples, others made especially for the exhibit and one-of-a-kind. The exhibition opens on 4 September and continues through 6 November at the Long Beach Museum of Art Bookshop/Gallery.

- Axel Heibel is author of "Buchobjekte-Das Buch als Kunstwerk" (Book objects: The Book as Artwork) in *Kunst Nachrichten* for May 1983. Heibel describes the importance of artists' books and illustrates his arguments with works by Michelle Stuart, Cornelia Vogel, Page Moran, Lois Polansky, Bruno Conte, Claude Lothier, Helen Almeida, among others. The text is in German.

- Gallery A in Amsterdam is holding a series of exhibitions of bookworks, starting with one this summer which featured the books of Da Costa Editions from Amsterdam; Zona and Nannucci Editions from Florence through 9 September;

Editions Armin Hundertmark from Cologne through 12 October; and opening 15 October through 12 November, Editions from Iceland, a few hundred bookworks by Icelandic artists, in cooperation with Museum Fodor, Amsterdam and The Living Art Museum in Reykjavik. Gallery A is located at Kleine Gartmanplantsoen 12, 1017 RR Amsterdam, directed by Harry Ruhe.

- An exhibition of visual and concrete poetry from the Ruth and Marvin Sackner Archive was on exhibit at the Konglomerati Press from 29 August through 9 September in Gulfport, Florida. A special workshop on Introduction to Visual and Concrete Poetry was held on 27 August to open the exhibit.
- Lomholt Formular Press is sponsoring an exhibition of book art, bookworks and book objects at the Hvidovre Art Library in October 1983. All books will be shown, no fee, no jury, free catalog to all participants. You must indicate if you wish the books returned. Otherwise, they will be part of the LFP Archive. Show will travel to other parts of Denmark. Book show is divided into two parts—books to be handled, others too fragile. Write and send to Lomholt Formular Press, Aakaervej 49, Falling, 8300 Odder, Denmark. Deadline: **September 1983**.
- *Offset: An International Exhibition of Artists' Books*, funded by the New England Foundation for the Arts and the Hera Educational Foundation and Art Gallery, will be a "hands-on", reading room experience featuring books which use photographic, typographic, drawn or collaged imagery in ways which emphasize visual and aesthetic concerns. Exhibition will tour museums, galleries and universities in the northeastern U.S. from 1984-1986, selected by Gary Richman. The catalog will function as a record of the exhibition as well as a resource for curators, librarians and collectors. The catalog will include an index of contributing artists, presses, and distributors. Catalog to all artists in show. 350 books will be included in show, of which around 100 have already been selected. **Deadline: 1 December 1983**. All books will become property of the Hera Educational Foundation and Gallery, one of the first women's galleries established in the United States, and will serve as an archive and resource for curators, collectors and artists. Any work not accepted for exhibition will be included in the Hera Archives and U.R. I. Artist Books slide collection, unless you include a self-addressed, stamped envelope. Remember, this is for offset printed books only. Send to Gary Richman, 83 Robinson St., Wakefield, RI 02879 with the following information included with book: artist's name, mailing address, publisher, distributor, title of book, date of printing, edition size, book size, number of pages, binding and a statement of 50 words about the book.
- John Russell in the August 28 Arts & Leisure section of the New York Times writes an essay on "Illustrated Books are Making a Comeback" with emphasis on the Limited Editions Club books, and a reference in passing and in confusion to bookworks from the point of view of Franklin Furnace. I guess any mention is better than no mention, but illustrated books are not bookworks! See p. 24 of that section.
- There was an exhibition of bookworks in Dusseldorf from

11 May to 11 June at M. & R. Fricke, Poststr. 3, in that city, which featured works from all over the world including Marcel Duchamp to Dieter Rot, from Axel Heibel to Ben Vautier, from Michael Gibbs to Joseph Beuys and many more.

- Axel Heibel has signed a contract with Silke Schreiber in Munich to publish his book about books, which will be out in 1984. It will have about 200 black and white pictures of bookworks. Included will be a bibliography and a checklist of exhibition catalogs. The text will be only in German.
- The Real Comet Press has a new Fall List 1983, which features a new book by outrageous Lynda Barry called *Big Ideas and The Skies Were Not Cloudy All Day* by Denny Redman. For more information, write to The Real Comet Press, 932 18th Avenue East, Seattle, WA 98112.

ARTISTS' BOOKS IN CHICAGO

Among the Art Institute of Chicago's many riches are two collections of special interest to lovers of artists' books. One has rare historical treasures; the other contains a slew of modern goodies.

The Mary Reynolds Collection of books and periodicals by Surrealist and related artists has been well documented in *Surrealism and its Affinities: The Mary Reynolds Collection*. This bibliography, compiled by Hugh Edwards and put out by the Institute in 1973, details each item in the collection and illustrates pages from a few. All those famous books—by Ernst, Duchamp, Cocteau, the Futurists—are in one place, available for study by any scholar, student or member of the museum, in the Ryerson Library of the Institute.

The archive of artists' books in the Library of the School of the Art Institute is less well known than the Reynolds Collection, but it also contains many fascinating items. Its approximately 1000 items include books, folios, (irregularly appearing) artists' periodicals, records, cassette tapes, ephemera and one-of-a-kind books.

Very few collections held by institutions have both mass-produced and one-of-a-kind works; usually the unique items are spirited off to curatorial departments. Here, they are available for comparison with multiple works. Many of the works carried by Printed Matter are joined by donated works, books purchased directly from the artist and some European works (including Polish and Italian books). Perhaps the most unusual and difficult to shelve item is *Shoe Book* by Hannah Jennings—she took an old, black, man's shoe and bound a book into it.

Jessie Affelder, who lovingly and devotedly curates the collection, also organized the *International Artists' Book Show*, a juried exhibition held in the Library in 1981. The catalog which came out in 1982 includes brief essays by Michael Day and Janice Snyder following Affelder's introduction. Works which were purchased for the Library are marked with an asterisk. Eight black-and-white illustrations appear among the listing of works, which includes artists' addresses. At the back is a list of presses, distributors and archives of artists' books. The catalog is available from Jessie Affelder, Library of the School of the Art Institute, Columbus Drive at Jackson Blvd., Chicago, IL 60603 for \$4.00 including postage and handling. Naturally, the archive welcomes donations of books, periodicals, etc.

A NEW PLACE TO MAKE BOOK IN CHICAGO

Offset and artists' books have always been separate from the more traditional, so-called "fine bookmaking" in Chicago. A new center for the book arts, Artists Book Works, hopes to remedy that by bringing together all those interested in the book—makers, critics, collectors, binders, printers. The center has two letterpresses, one hand and one electric, and is still seeking donations of type and other equipment. Classes in bookbinding and boxmaking as well as classes for children will begin October 1; an open house on September 11 introduced ABW to the Chicago art community.

The organization was started by Barbara Lazarus Metz and Robert Sennhauser, both of whom have been making books and teaching aspects of bookmaking for several years. There will also be exhibitions, lectures and short-term workshops held at ABW. In the future, they hope to be able to incorporate offset and generative systems into the curriculum. For membership or further information, write Artists Book Works, 1422 W. Irving Park Road, Chicago, IL 60613.

OTHER NOTES FROM CHI-TOWN:

Barbara Lazarus Metz is organizing an artists' book show for the Chicago Public Library Cultural Center for January. That same month, a Dieter Rot show will open at the Museum of Contemporary Art. Despite the weather, January 1984 will be a good time to visit Chicago!

—Barbara Tannenbaum

REFERENCE

Books by Artists held at the Miyazaki Gallery in Osaka, Japan, ended in early June and went directly to a small place in Ashiyagawa just between Osaka and Kobe. Curated by Kate van Houten, the exhibition although seemingly new to a Japanese audience was very well received and is documented in a catalog entitled the same as the show. A copy of the catalog with 4 original drawings by contributing artists sells for \$12.50. Contributors come from all over the world including Japan, USA, Korea, France, Germany, Italy, Belgium, Philippines, Argentina and others. Write to Kate Van Houten, 165 rue de Charonne, Paris 75011, France.

Breaking the Bindings: American Book Art Now which documents the exhibition supervised by Prof. Walter Hamady and executed by 13 graduate students in his seminar at the University of Wisconsin. Their objectives, methodology and execution are clearly explained in the preceding chapters of the catalog. Each artist is listed alphabetically with a statement or description of the work in the exhibition. Interspersed are illustrations of several of the books in black and white. Ironically enough, 30 entries were accepted from the State of California, 19 from New York, and the rest scattered throughout the States. The exhibition plans to travel for two years or so, with 135 items selected out of 800 entries. For information and the catalog, which sells for \$8.00, write to Art Department, University of Wisconsin, Madison, WI 53706.

Artists' Bookworks is a catalog available from the International Society of Copier Artists, located in New York City. The catalog lists over 60 bookworks by ISCA members, who pay \$20 a year membership dues and contribute 200 prints

twice a year for inclusion in the Quarterly. Contact ISCA, 800 West End Ave., New York, NY 10025 for catalog and membership forms.

Museums by Artists represents an exhibition and a book, which considers an ongoing and complex problem of the relationship of artists and museums through the works of artists. It is an exhibition about art, *not* about museums themselves, although there is a symbiotic relationship which exists between them. Conceptual artists questioned the roles of museums, dealer, collector, public, rejecting the object-centered assumptions of construction and sales, of the market, power and hierarchy. But other artists also conjure up collections as well—artists do collect each other's works as a sign of respect and/or good business, and others have had great ideas of making museums as well.

Included in this exhibition are Marcel Duchamp, who began preparing "a portable museum" of his major works including notes, reproductions, and miniatures, housed in a suitcase, and offered in an edition "not to exceed 300." Then Claes Oldenburg's Mouse Museum with found and constructed elements often related to Oldenburg's other works as well as the Ray Gun Wing, a separate "building" shaped in the right-angle form which is basic to the objects collected. Other artists included are Marcel Broodthaers' Musée d'Art Moderne, XIX Siècle, Département des Aigles (1968-72); General Idea for its 1984 Miss General Idea Pavilion; Robert Filliou's Galerie Legitime; Les Levine's Museum of Mott Art; the N.E. Thing Co. Ltd. (1967-78). Hans Haacke, Daniel Buren, On Kawara, Garry N. Kennedy, Joseph Kosuth, Glenn Lewis, Piero Manzoni, George Maciunas, and Michael Asher. Essays by A. A. Bronson, Peggy Gale, Jean-Christophe Ammann trigger discussions, thoughts, and arguments about the premise for this book, but that is good. I think everyone should read this book with the knowledge that you might not agree with the premise, but examples abound to stimulate the imagination. Even artists' spaces get discussed by Bronson, but from the Canadian viewpoint.

This is another in a series published by Art Metropole, which includes **Performance by Artists**, **Books by Artists**, **Video by Artists**, and now this very important book. The exhibition is at the Museum of Contemporary Art in Montreal until 30 October 1983, and then goes to the Glenbow Museum in Calgary from 18 November through 7 January 1984. Edition of 2500, French and English texts. \$20.00 paper from Art Metropole, 217 Richmond St. West, 2nd flr., Toronto, Ont. M5V 1W2, Canada.

The Amazing Decade: Women and Performance Art in America, 1970-1980, A Source Book, edited by Moira Roth, has recently been published by Astro Artz, the publisher of many performance artists' books as well as the high quality *High Performance* magazine. This book is a basic source on the subject of women and performance, detailing a most productive decade wherein women played a powerful and innovative role in the development and expansion of Performance Art. As a natural development of the women's movement, women artists turned to Performance Art which combined the visual arts with ingredients drawn from experimental dance, theater, music and

poetry. As documented by Moira Roth, well-known art historian and critic, not all performance art by women was good, but it led the way for explorations of autobiography, ritual, mass spectacle and the creation of characters and personae. 40 artists are documented with biographical essays, augmented by a complete bibliographical index on each artist. Readers should be aware that this source book stemmed from an exhibition at the Women's Caucus for Art Annual Conference in New Orleans in 1980, with Mary Jane Jacobs as curator, who also wrote the introduction.

A feature of the book is a chronology of world events over the 30 years, interweaving women's performance events to present a stunning tapestry of our times and trials and creative responses. Roth was aided by Janet Burdick and Alice Dubiel in this chronology. This long-awaited volume is well worth the \$12.50 for its scholarship includes photographs of each woman and her work, plus significant photographs from recent American history. Recommended highly for contemporary art, performance art, and women's studies collections. Order from Astro Artz, Inc., 240 S. Broadway, 5th flr., Los Angeles, CA 90012.

Broadway by Jan Henderikse is an accordion-style artist book, 98 feet long when unfolded, suitable for hanging and framing, according to the artist. It is 12 inches by 4½, consisting of photographs taken in the fall of 1974 from every cross-section of Broadway in New York City. Roughly 250 pictures are documented three on a page—in Xerox from photographs, with a guide to the book provided by the Metropolitan Transit Authority and Henderikse, the guide inserted in a pocket in the back. The book is closed by black ribbons to secure its stability. \$19.50 from Jan Henderikse, 110 Christopher St., New York, NY 10014. These 83 pages cover 249 cross-sections. Unfolded, this book is 98 feet long! \$19.50 also from Printed Matter.

This is a Test by Mimi Smith, published by the Visual Studies Workshop Press, is a powerful indictment against nuclear war, the ominous dependence on communication networks of our lives. Each city has three pages, one a translucent page in the shape of a TV set which is made of words such as "Listen. This is a test. It could happen. Please listen." And the first city to be hit is Washington, D.C. Each city also has its own color for the nuclear bomb blast, which is also printed on the translucent paper as well as the TV set, and the third page shows the break up of some monument representing that particular city, e.g., the capitol in D.C. Peking is next—each city divided by a page telling you "This is a Test"; Paris, Moscow, Tripoli and then the common terms of the test pattern on radio or television. . . . This is only a test." The cover is purple suede with gold embossed letters for the title and author. These five fictional news broadcasts are simple and direct, and brilliantly presented. A book with a very strong message for \$10.00, edition of 700. Available from VSW, 31 Prince St., Rochester, NY 14607 or from Printed Matter, 7 Lispenard, New York, NY 10013.

CEPA has published a new book by Laurie Simmons called **In and Around the House**, which is a series of photographs

from 1976-1979, depicting small dolls which are set up in domestic situations in a dollhouse, including listening to the radio in the parlor, also looking at TV, the man reading the newspaper, sitting by the TV, the kitchen and the woman there, the man setting the table, the meal, preparing the meal by the stove, the radio nesting on the hammock while the bathtub is filling, and a lovely soft-focus view of the woman doll. \$5.50 plus \$.75 postage and handling from CEPA, 700 Main St., Buffalo, NY 14202.

These black and white photos, in which there is a focus on dolls and dollhouse imagery, miniature props, furniture, postcards helped Simmons formally locate that space—a home that didn't exist in her mind when she was exploring the territory with her camera, but which only takes shape for her now in the book.

Top Stories no. 16 includes *Analects of Self Contempt* and *Sweet Cheat of Freedom*, two stories by Ursule Molinaro. *Analects* is a story that the reader unravels by examining the notes a man writes every time he lights up a cigarette. It is read from pages which look like charts. *Sweet Cheat* is set in Roman times and explores the relationships among a Greek thinking slave/tutor, his master and the master's wife, and their growing daughter. This two-in-one issue is a treat by a famed author of 6 published novels, many stories, as well as one-act plays. \$2.50 from Top Stories, Hallwalls, 700 Main St., Buffalo, NY 14202.

The Great Walls of China by Franc Palaia comes in three versions, and records a trip to China taken by the artist in 1981, in which he sees the billboards many off which are handpainted in that country and the walls as documentation of a cultural environment, where for instance "Woman with Car" shows a standard advertising image of a lady standing beside what looks like a turquoise and white 1953 Chevrolet but the colors look artificial and the car really isn't a Chevy. Then there is "Peeling Paint with Arrows" showing four signs—3 red on one blue—against an off-white wall that once served as a billboard, where the Chinese characters come through the paint. There is beautiful texture, color and composition, and the impact is sensitive, shrewd, and enticing.

This book comes in 3 x 5 color Xerox, with 26 images and a clear plastic cover, signed and numbered in an edition of 50 for \$7.50. The 5 x 7 black and white has 20 images, signed and numbered in an edition of 100 Xerox copies for \$4.00. The 5 x 7 color Xerox with 20 images come in an edition of 25 for \$15.00.

Nightlife by Palaia documents in black and white or color Xerox is the first book compilation of the urban wall paintings of Richard Hambleton, executed in New York City in 1982, which are fleeting silhouetted black figures of a male sometimes dripping with paint on brick walls, sometimes incorporating graffiti already emblazoned on the walls. Hambleton now settled in New York has left his mark in many cities, but the ones in New York finally connected with the urban-sign-painting that has been fashionable lately in metropolitan Manhattan. **Nightlife** comes in a 5 x 7 B & W with 36 images for \$6.00; 5 x 7 color Xerox with 20 images for \$15; and 8½ x 11 black and white Xerox with 35 images for \$10. Order from Franc Palaia, 330 Morris Ave., Elizabeth, NJ 07208.

Transmission by Fred Tomaselli has 24 action-packed pages of satirical humor and unadulterated hostility—it's the fine line that's important. Tomaselli has a drawing in the book, for instance, "Words to Make you Feel Uncomfortable", which is antagonisms directed at the viewer, and it's irritating. From lowbrow visual puns we get mostly freewheeling earthy humor. With a two-color cover, the edition of 350 signed and numbered includes a fine line between humor and discomfort and distress. There's a lot of visual energy, but a great many disturbing comments as well. \$3.50 postpaid to Fred Tomaselli, 443 S. San Pedro St., 4th flr., Los Angeles CA 90013 and from Artworks.

Hand & Mind Books (Norman B. Colp) has announced the publication of 3 new titles. The only problem with these books is that if I tell you more than their titles, I will give away the essence of the book, so bear with this reviewer.

Freud's Recipe is an accordion book in black and white, ed. of 500 unnumbered copies, 5½ x 4½ x 10"—and is of the essence. \$6.00

Crazy Hair is another accordion book in black and white that tells how the author goes to sleep every night looking quite normal, but each morning, he wakes with....and you get a progress report from Monday through Sunday. Let your eye be the judge. \$6.00.

A Primer on Art Criticism, ed. of 1000, \$10.00, is divided into 13 chapters, dealing with everything from style, form, content to your career, your connections and your timing. Highly recommended for all those interested in art—criticism aside. Perfect bound. All of these books have been printed by Conrad Gleber. To order, please write to Printed Matter, 7 Lispenard St., New York, NY 10013.

Low Life: Drawings and Paintings by DeWitt Cheng reminds one of one's deepest fantasies and one's most fearful dreams—of beings not yet known but those which are in the mind: mythmaking with demons, the microscope unveiling the truth. The birth and death and interrelationships of amoebic beings are depicted here with great intelligence, for each right hand page depicts a nightmare or dream-like being which is insect-like, but not quite. Each plate is captioned with abstract statements, allowing the reader to connect and make the story up as he or she goes along. Is it life after the bomb? Is it resurrection—or is it another life, perhaps not "low" but high? This self-published book by Telamon, P.O. Box 26648, San Francisco, CA 94126 is available for \$9.95 from the publisher and artist, DeWitt Cheng. A trip beyond the imagination! 30 pages on fine book paper, perfectbound.

The Manipulation Book by Amy Chaiklin, a black and white Xeroxed, hand-painted and hand-bound limited edition, has been published by the artist. These black and white expressionistic drawings, 7 in number, are individually hand-painted with fluorescent watercolors, after being Xeroxed in black and white. Some of the titles of the books are True Confessions, The Heart Eater, Robot, To Hell, etc. Using plastic covers for each page that are held together with gold envelope clips that are bent is an interesting device. There are clear overtones of feminist thinking and imagery, but the expressionistic strength of the drawings over-rides any other tendencies although there are subjects in a strong socio-political vein. \$25.00 at Printed Matter in a limited edition of 100. The artist has been involved in Xerox since 1976,

not only creating books but also curating exhibitions of Xerox art in Boston.

Word Events by Keith Shein is conceived as a sculptural book, combining both literary and visual elements. To be sure, the book is a happening, for it is bound in a handmade, clear plexiglass frame, approximately 6" high and 5" wide, handcrafted by the author. Attached by rings to the cross-bar of the frame, the book can be read in any order from any starting point. The material in the book ranges from a word or two on each page, from written and found language, to overheard bits of aural puns—all focusing on the play of words and the moment when they achieve the level of articulation associated with poetry. The book is also dotted with 9 reproductions of spray paintings also done by the author. Both the concept and the execution are most successful, and this, the third book by Shein, should really be a treat in anyone's library—both visual and verbal. \$10.00 plus \$1.00 postage to individuals ordering direct from the publisher and \$14.00 plus postage to bookstores and libraries, with standard discounts offered to the trade. Order from Trike, 66 Delmar, San Francisco, CA 94117.

Being Antinova by Eleanor Antin documents via a daily journal three weeks in October, 1980, when Eleanor Antin lived in New York as Eleanora Antinova, the once celebrated but now retired Black Ballerina of Diaghilev's Ballet Russe. The journal entries reflect Eleanor Antin's thoughts with memories from the past mingling with present-day problems, solutions, new friendships and new impressions. The rhythm of the journal's prose is as fast as Antin's in real conversation—you read as fast as you can, for that is the way it was written—clearly, intimately, perceptively. Instead of being Antinova, the book gives us a mixed persona—sometimes the black ballerina now retired, sometimes the active pioneer in contemporary performance art who has transformed herself into other personae, this time the ballerina so black that you forget she has made up to be so every morning before going out.

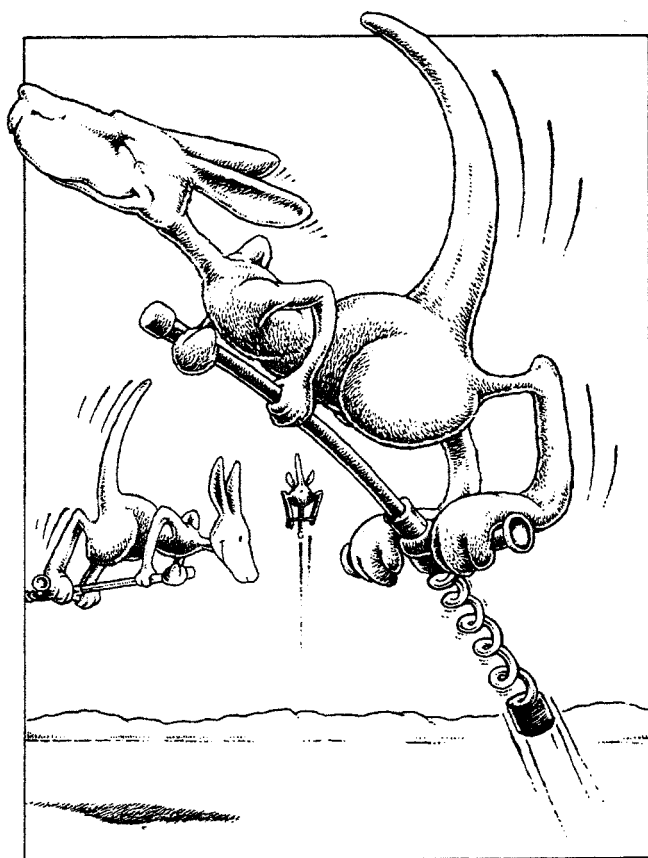
Names are named, people you and I know, but it is the diary of a woman who has lived coast to coast in a somewhat revolutionary period of time when minimalism and conceptualism lived, when Fluxus flourished, into a period when feminism burst forth and when self-transformation in Performance Art became her medium. She paints with her words, and they are so crystal clear and precise to make you want to read the book from cover to cover—and then return to separate days as you may wish. The book is illustrated with 50 photographs, some documenting the black ballerina in performance in the good old days of the Ballet Russe, others documenting the Black Ballerina in her retired days in New York City. There are also running drawings of ballerinas practicing at the barre, as well as Eleanora Antinova's scenic designs for *Before The Revolution*, a performance done at The Kitchen in 1979.

BOOKS FROM AUSTRALIA

True Bird Grit is an oversize elephant folio which is about Canberra women in the arts, 1982-83, produced and presented by Julia Church and Alison Alder. The book is silk-screened with interviews such as one with Janet McKenzie, an art historian and artist, an article by Mandy Martin, an article on Kates Birthday, a women's band,

article about Australian women artists and the Great War, an article on Women, Technology and the Media. This 51 x 38cm book has 42 handmade pages, mostly in color, with interviews, news, analysis, reviews, page art, autobiography, poetry, tap dancing and advertising as well. Silkscreened and available from Lamella Distribution in Sydney. \$25.00 (Australian)

The Roo Book by Neil Curtis (Penguin Books Australia, 1983) is a hilarious spoof on language using kangaroos as the vehicle in these powerful comic drawings. Even Roonald Roogan said that the book is "Rooactionary down under fun—I like it." \$2.95 Australian from Lamella Distribution, 15 Harris St., Paddington 2021 Australia.



ROODICULOUS

ARTISTS' PUBLICATIONS

Artists Postage Stamps 83, edited by Patrick Beilman, is a compilation of stamps from 25 artists from around the world. The stamps contain work from Vittore Baroni, Beilman, Carl Camu, Carl Chew, Michel Corfu, Robin Crozier, James W. Felter, Bill Gaglione, Citizen Kane, E. F. Higgins III, Carlo Pittore, Robert Rockola, Diter Roth, Ed Varney, Robert Watts, and Chuck Welch, 25 in all. There are 100 stamps, a cancellation and an optional statement concerning each artist's involvement with artists' postage stamps. This is a very handsome book, edition of 100, remaining copies for \$15.00 apiece from Patrick Beilman, 2362 N. Bremen St., Milwaukee, WI 53212.

Views Reading Listening Besides Between Beside Between Beside Words Figure Structures is an international anthology of artists, writers and musicians that do not believe in these title-categories anymore. There are all kinds of work including objects, a record-sampler, visual poetry, rubber stamps, photographs, texts, and so much more from artists from all over the world. 30 DM plus postage, ed. of 500. Edited by Ed Vogelsang, c/o Fritz Balhaus, Behaimst. 8, 1000 Berlin 10, West Germany. Large size, perfect bound.

Unlike major trade magazines that keep going for decades, such as *Time*, *Newsweek*, *Life* and *Look*, artists' publications don't stay around long enough to write their own histories. Anna Banana, however, founder of *Vile* which was first a defiant forum for mail art after it had been sadly done away with by Canadian artists under *File's* aegis, turned her take-off on *File* into a magazine of news, photos, gossip, documentation of performances, mirrors of what kind of art artists from all over the world are doing, as well as a document of the entwined lives of some artists—an era when performance, mail art and avant-garde techniques were resounding throughout the world, as this tribute to an era reveals.

About Vile is an evocative, provocative document of a very rich five years of publishing, documenting, performing, doing mail art, and just being artists. 106 pages packed full of the 70s, an era of the world avant-garde. The Table of Contents serves very much as an index to the story, the Chronology in back shows the intense activity of Anna Banana alone and in collaboration, more than a decade of sound performance, publication and perfecting. Notwithstanding some typos and the grainy reproduction of halftones, this is a document that belongs in all contemporary collections, personal and public, available for \$10.00 either from Art in Form, P.O. Box 2567, Seattle, WA 98111 or from Anna Banana, Banana Productions, P.O. Box 3655, Vancouver, BC, Canada V6B 3Y8.

