

ARTISTS' BOOKS: news and reviews

REFERENCE BOOKS

Kunstlerbücher, Artists' Books, Book as Art. Ausstellungen, Dokumentationen, Kataloge, Kritiken, Eine Analyse von Artur Brall (Frankfurt, Verlag Kretschmer & Grossmann, 1986, DM 32) is a welcome addition to the growing critical literature on bookworks.

Here, a leading German art critic analyzes the growth and development of this medium, showing how Documenta 6 changed the way of bookworks, giving them a role to play in the growing intermedia world. He then discusses a limbo between art and literature, then showing the development in Europe and then in America with the title of that chapter thus: *Gruppenausstellungen in Amerika: Ab, ta bell with all these sub-sub-categories.*

The illustrations are largely of European bookworks, but that is fine. The audience for this German language text will appreciate the approach. Heavily researched, the author integrates the international critical literature into a challenging body of essays, which must be translated into English for a larger audience.

The bibliography is rich and the chronology is more complete than any before published. A must for all collections interested in this important art form. ISBN 3-923205-65-1.

Alphabets Sublime: Contemporary Artists on Collage & Visual Literature by George Myers Jr., book editor for *The Columbus Dispatch*, is a wonderful anthology of interviews with 20 artists who use word and image in a special way, either in collaged art or in visual literature. After a concise essay on alphabets, bookworks and other recycled art, Myers presents us with Joel Lipman, Doris Cross, Bern Porter, Alison Knowles, George Hitchcock, M. Kasper, Ludwig Zeller, Paul Metcalf, Paul Zelevansky, H. Terry Braunstein, Kirk Robertson, the Gerlovins, Vagrigh Bakhchanyan, Percival Roberts, Jo-Anne Echevarria Myers, Karl Kempton, John M. Bennett, Kenneth Gangemi, and Carolee Schneemann.

Some of the interviews are difficult—and the personalities of the artists come through so clearly. Others remain distant and obtuse. Yet they are here, in printed form, for you to savour and understand, with references to books you have learned about in *Umbrella* and seen on the bookshelves of some bookstores. Know your artist and you will understand their work. This is a chance to do so. You should find this in most of your small press bookshops under Art/Literary Criticism, but if not, write to Paycock Press, P.O. Box 3567, Washington, DC 20007. \$8.95 paper

REVIEWS

An Arcade of Stories by Adrienne Weiss is an adventure into the world of visual storytelling. Sponsored by LINE, a now defunct funding source for artists in New York, this book is a gem of offset printing. It is an invitation to enter the shopping mall of visual stories and enjoy the appropriated pages of another book interspersed with printers' ornaments, artists' techniques, and offset "tricks". There is a flea market, a storytellers lounge, a lost and found, the cinema. Let your imagination go, and the shopping mall of visual stories expands your horizons. \$12.00 from Artworks. Discover the possibilities!

The Guests Go In to Supper, a compilation of texts, scores, and ideas of seven American composers who use words as an integral part of their compositions. The composers featured are John Cage, Robert Ashley, Yoko Ono, Laurie Anderson, Charles Amirkhonian, Michael Peppe, and K. Atchley, all currently living in the U.S., composing music, and performing their own works. Each artist is interviewed (Cage is interviewed twice), and then the scores and texts, at times complete, that embody the artists' avantgarde creativity allow one to know his or her ideas on music, daily life, consciousness, the future, and possibilities.

Burning Books is actually Melody and Michael Sumner, who heard Robert Ashley on the radio, and that served as a catalyst to do such a book. With the help of John Cage, Yoko Ono said yes, and then things fell into place. These text-sound compositions have in common the use of words as a key part of the music, allowing the scores to adapt nicely to book form. Each artist is introduced by Oakland Tribune art critic, Charles Shere. This all seems quite normal. But it is the work of the artists which ranges wildly across the page, from a meditation on mushrooms by Cage to a collection of phrases by Atchley that can be read down in columns or across in rows. Not only is this a book about the artists, it also includes the art.

Kathleen Burch is the other part of Burning Books, and she is another printing buff, so that it is not hard for this press to print Cage's piece, printed in different type faces which is meant to be spoken aloud. With helpful explanatory notes, Cage comes clear to the reader and even palatable to the most mundane mind, when he says, "I've noticed that when people are in love, they are frequently perfectly happy together making no sense at all." From esoteric to everyday, Cage comes through!

Unlike most of Burning Books' publications, which have involved intriguing books that play with the traditional concept of words, graphics and design, this book reaches out to another audience, one larger than the Bay Area in California, in fact the whole intermedia world, as well as what's left of the avant-garde, if there is one. For \$30.00 you have a gem of an anthology, one to which you can refer time and time again, making the esoteric accessible. Available from Burning Books, 3608 Lake Shore Ave., Oakland, CA 94610 or from LACE Books, as well as many bookshops (not necessarily art).

(Take Cover) by Denise Denis is a play on words, a play on pages, a play on book formats. A large-sized vertical book, the theme is "You are Where you Write, You are Where you Right, so You are Write. Writing right having written, right is right written." As you explore the pages, you get maps to tell you where you are, but you are where you write. Each page is an offset delight, puzzling the reader, deceiving the reader, praising the reader, and expanding the definitions of "write," "right," and literacy. Perhaps this is even gobbledygook of Alice's Wonderland, but it starts making sense in this age of illiterate citizenry. A tribute to readers and to writers who read right and write right. In this Year of the Reader, this is a clear defense of reading and writing. \$40.00 (unique) from Artworks.

Journal Entries 1977-1984, A Life Through Lists by Anne Kingsbury (Tucson, AZ, Chax Press, 1986) is the culmination of 15 years of the artist using traditional female objects as a form of expression, such as dolls, pin cushions, quilts. Her work in these media has been painstaking and slow, building one part upon another. Steps taken to create these works have been entered into a journal, a recording of process. The lists became timed contracts with herself to complete sometimes even ordinary tasks. This occurred during a time of stress when concentration was difficult, so that the compulsion of writing down even the mundane was part of the list making, always using a timer. As the lists progressed, they took on a shape, so that a page of lists became almost a month of her life.

As the lists progressed, they wound around and made related shapes with the other things on the page, including daily activities, drawings for various ideas, occasional entries recording events, reactions, emotions, etc.

Partner in *Woodland Pattern*, a place for books, performances and sharing in Milwaukee, Kingsbury records events in the life of a very busy creative person dye-cutting holes and shapes as vistas to her life. Each page becomes a quilt of happenings, a convoluted evocation of things done, thoughts running rampant in the midst of all the activity, all done in multicolors, creating a quilt indeed. Interspersed between the diaristic pages are printed pages with the presentation of clear thoughts. The book is so intimate, and yet so sharing. The stitched pocket on the cover and in the inside back cover contain colored postcards representing dolls which the artist has made. They give one an idea of the two faces of life, male and female. In an edition of 250, Anne Kingsbury's *Journal Entries* is a very personal diary, which communicates on a universal basis. The entanglement of our lives mingles with hers to make a beautiful quilt. \$64.00 from *Woodland Pattern and Artworks*.

Up From Dayton by Richard Nonas is a quiet meditation on the beginning of flight, and the different attitudes of space which were generated from that moment. A supposed conversation between Wilber and Orville Wright thrusts the reader into a meditation on the definition of the "space between." There is a running motif of painterly red stripes and allusions to Brancusi's "Endless Column." Available from Printed Matter, other stores specializing in artists' books, and from Kalejdoskop, S-296 00 Åhus, Sweden. \$12.00, published by Kalejdoskop in collaboration with Anders Tornberg Gallery in Lund, Sweden, where Nonas recently had a sculpture exhibition.

Phyllis Cairns has published four new books in copy art:

Lucky is a book about a Siberian husky and his demise. **Why Are These Girls Smiling?** must be seen.

Scrapbook which involves a collage of work using words and images on the copy machine, but sinfully wonderful, and **Book Bag**, which literally is a small bag containing a book which is available for you to use—a blank book. These are all available from Phyllis Cairns, Pembroke Press, 34 Main St., Newtown, CT 06470 and note this *new address!*

Josely Carvalho, a Brazilian artist living in New York, has printed a small edition of 20 hand silkscreened books in English and 20 in Portuguese, entitled **The Meal**. "Fish

used to taste like meat till God let Eve bathe in the ocean, my brother told me one day." Little anecdotes about fish enhance the exquisite images in terracotta, orange and deep maroon. The images are of a woman, sometimes portraits, sometimes parts of the body, excitingly portrayed in a painterly manner. Fish becomes allegory, becomes symbol, becomes dream and reality intermingled. Prejudices, values and false myths echo through the pages, yet there are positive memories of childhood fantasies, evocative aromas of pleasure, and more that the reader/viewer will add to the experience. \$120.00 from Josely Carvalho, 216 E. 18th St., New York, NY 10003.

Trio by Linda Nishio consists of a series of photographs of people with the words "Pillar of Strength" projected onto their chests. This is part of a tri-partite installation which the artist recently exhibited at L.A.C.E. in Los Angeles. The book involves theories on the various ways the ego affects our perceptions. It also has to do with introspection/external examination, the T-shirt and what it projects, external/internal, subliminal messages and penetration into the psyche. \$7.00 from LACE Books, 1804 Industrial, Los Angeles 90012 or from your local bookstore.

First Contract: Women and the Fight to Unionize by Carole Conde and Karl Beveridge is based on a project that the artists did with a local of the United Steelworkers, a few years ago. The artists try to show how "first contact", although a union phrase also means the process of self-identification of women that goes beyond the workplace to the home, the family, and daily life.

Because of fears of the women who have been interviewed about employer reprisals, the artists have used actresses and have fictionalized the material. This technique has allowed the artists to push the content much further than the immediate documentary approach, so that the sense of personal experience intensifies. The artists tell about their own experiences in doing this book, the reactions of the women, and the bonding that comes from coming to grips with real problems by real artists.

For the benefit of the readers, the book is set up as if it were a film, with the cast of characters, and a glossary of terms so that the reader understands union jargon. The use of color photographs with black and white inserts in windows, in TV screens, and portrait frames perhaps lends itself more strongly to the difference between reality in the workplace and the reality of home life—the black and white of union and management, and the technicolor life supposedly lived out each day at home. The isolation of the woman at home is contrasted with the group efforts at the workplace for rights. Even the loneliness of the wife/mother and the loneliness even when she is with her husband is highlighted by the montage technique.

The artists, who actually inserted themselves into union activities, give first-person accounts by three women with text and images paired on facing pages. In most of their visual works, there are props which serve as allusions to all the visual media to which we are subject each day, such as newspapers, magazines, and books.

The story of "Vicky" definitely is filmic, cinematic in the pacing of the pages. The book is a revelation of the personal side of the labor process including anger, fear, and convic-

tion. The artists' role in the social and political fiber of their society is enhanced by this book. It also contains a chronology of women's strikes in Ontario to historically place this book and its events in context. A powerful book which bridges art and society in a specific way.

Available from Between the Lines, 229 College St., Toronto, Ont. M5T 1R4 for \$34.95 hardback, \$16.95 paper.

Missives by Anne Turyn, editor and publisher of *Top Stories* as well as being a major new photographer, incorporates the written word within the frame of the photograph, exploring the worlds of feeling, thought, memory, and behavior.

These "missives" are entitled Dear Pen Pal, Lessons & Notes, Dear John, and Flashbulb Memories. Yet what Turyn is a storyteller, much like her series which she edits. Her language, however, is aboveall visual, with language embedded in the images.

In "Dear Pen Pal" we get a gap between the texts and the photos, which are comments on American society. "Dear Pen Pal, We in America know that Time Passes" appears beneath a group of old and out-of-date alarm clocks in a letter. In "Dear John", we get glimpses of various handwritings, of memories of past joys. "Dear John, Our love is like white bread—it may be enriched". Time and memory are involved in all the images, and language is inscribed within the images. The use of memory allows us to reread the image, as we read her texts; it, in turn, fills in the written references, and makes literal the metaphors.

In "Lessons & Notes," the images are out of focus, while the objects used as props are clear and seductive. Here Turyn demonstrates how we process information both visual and verbal. All the individuals are children, emphasizing the source of memory. And "Flashbulb Memories" deals with traumatic moments in our most recent history. Can you remember where you were and what you did? Ask Mr. Reagan to verify that "it's possible to forget." With an introductory essay by Andy Grundberg, this book as 112 pages, 84 full-page, full-color photographs, published by Alfred van der Marck Editions in New York. \$35.00

PURELY VISUAL

A Book of Fiction, created by Jan Sawka, is a series of 25 hand colored etchings representing a tribute to great writers and to the literary imagination. After first realizing 32 sets of these drypoint etchings, the artist has reproduced this extraordinary series in this delicious book.

Covered in writing, each etching presents itself first as a page of a book. But the words are of an imaginary language, written in a shadowy script that forms a backdrop for strangely familiar scenes and vignettes. With the opportunity to resume printmaking again, Sawka decided to dedicate these prints to all great books, "a translation of written images into visual ones, a universal book of the visual scenes from various books."

The story is up to the reader/viewer, but there is something for everyone in each page, in the five chapters. The artist did the *livre d'artiste* himself, taking over a year to complete it. Each original book was handcolored, so no one book was exactly the same. In reproduction, the book is slightly smaller, the color pages are printed all alike, but the paper is similar to the original. There is nothing "old world" about

these intensely colored, modern thematic prints. They blend memory and contemporary into one. By the way, this book was awarded a special citation for being the best printed book at the Frankfurt Book Fair in 1986. It is a tribute to Clarkson N. Potter to have published this exquisite book. Sawka is an artist of great energy who makes enigmatic, energetic pages, making stories that have yet to be interpreted, since they are interpreted by each reader in an individual way. \$50.00

Words & Images of Evard Munch by Bente Torjusen with handlettering by Clifford West (Chelsea, VT, Chelsea Green Publishing Co., 1986, \$45.00) is a beautiful, sensuous book, with interplay of prints and paintings, poetic texts, color and black and white, a ready-made but made not by the artists but by people close to his work who wanted to reveal the creative rhythms to which Munch worked.

The archives at the Munch Museum in Oslo have revealed a legacy of prose poems and writings which reflect the basic themes in his oils, watercolors, hand-colored prints, woodcuts, lithographs, etc., But it took Bente Torjusen, formerly in charge of public education at the museum, to make the powerful juxtaposition of Munch's images and texts, showing that Munch "drew from his own art as his main source for new ideas." This includes poetic texts, written over a period of years. These visual diaries including "prose poems" make up a literary autobiography, and it took Ms. Torjusen to complete finally the artist's dream to publish a portfolio of prints and poetic texts of his own. Thus, the *Mirror* series, which he exhibited in Oslo in 1897, containing Munch's major works of the 1890s including "Melancholy" and "The Scream", now become the basis for this book. The order is based on the scheme Munch had used for the original *Mirror* exhibition: Death, Transformation, Love and Anxiety.

The juxtaposition of image with poetic text on the opposite page, some of which are handlettered, makes the design a knockout. Yet sometimes the text becomes sentimental, romantic and trivial next to the images which are so powerful. Torjusen, however, realizes this and feels the reader will give the words context by virtue of the juxtaposition to the image. But it is the picture and the thought, not the words that make this an invention, perhaps somewhat contrived, but illuminating as to the creative spirit of the artist. The book ends with all the different ways Munch signed his name, a biographical chronology, a list of all the works, and a selected bibliography. A book that has finally found its time.

Overcast (Book 112) by Keith Smith is a series of poems and pictures, photo-digitally created by the artist on a Macintosh. The artist proves once again that movement and time are important factors in the page of a bookwork, so that meaning sometimes must evolve over a series of pages like a mystery unfolding. The letters transparently appear in words through the pages and under the pages, growing out from the binding, down the edge of the page, across the page from flush left, then flush right, then nothing, then growing into sentences, then growing words from the spine. Birds fly, words fly, the book is cast. \$15.00 from Keith Smith Books, 22 Cayuga St., Rochester, NY 14620.

Wash & Iron by Sabra Moore is a black and white copy art book, which unfolds to 42 inches in a double-sided accor-

dion-folded format printed on acid-free paper with pink cloth ties. As you untie the pink tie, it reminds you of your own childhood and those wash days when *your* mother slaved away at the family wash with machines that are now archaic, but then were the state-of-the-art. As Moore states, it is a "work narrative with dream accompaniment", so that its form really imitates the gestures known in the washing mode, namely folding, joining, and tying. There is also a verbal play going on in the middle of each page, so that words hang on the clotheslines—on one side all the words and phrases have to do with "wash" and on the other side, all the words and phrases have to do with "iron." This verbal-visual memory book seems lightweight but holds a great deal of haunting recall to another time, seemingly so long ago but really just yesterday. \$5.00 from Printed Matter and the Five & Dime Gallery in New York City.

Paul Shore has created two books, both self-published, which bring out his talents in drawing. The first, **acts of faith**, deals in illustrations of some of our verbal uses of "faith" or "trust" or "reliance" whereby the human figure takes risks as an "act of faith". Included in the texts are elements of language which extend the meaning of the isolation of human beings, such as holding out, holding up, holding on. There is an affirmation, as well as a sadness in man's condition as illustrated in these powerful pencil drawings. The books are then photocopied to make an edition, but the pencil work looks very good even in the photocopied format. A haunting book, one which necessitates a long meditation.

In a boxed edition, we have two books: **Fantasies of a gentler love, long abandoned** and **Oblivion Postal Space: Letters to an Absent Lover**. The books are dedicated to "Mary", who seems to be the recipient of all the letters to an absent lover. The drawings are very moving, illustrating feelings as much as gestures. The words are deep and moving, only a little less than the drawings, which are powerful. Available from Paul Shore, 49 Evergreen Ave., Hartford, CT 06105. \$32.00

WORDS & IMAGES

Will to Life with poems by Sarah Jackson and Margaret Harry and images in copy art by Jackson, published by Sarah Jackson, Technical University of Nova Scotia, P.O. Box 1000, Halifax, NS, Canada B3J 2X4 for \$45.00. Each book has original covers and the copy art is lyrical and fluent, with an inventive binding to make it all flexible and facile.

Alexander Hamilton, an Australian artist, has done two wonderful books, each handsomely bound in black. The first, **Spickes**, is done in whimsical drawing style, similar to Steinberg, the drawings photocopied onto archival, acid-free paper, bound in reinforced black cloth bindings. \$40.00

Queen Histela and King Ikaboc is an adult fairytale done with fanciful imagination and skill. To tell the story would be to give you the punchline, but know that each drawing is worth framing in itself. There is universal humor in the story, but the drawings seem to endure as strong evidence of Australian wit. \$40.00 for this one as well.

According to the artist, "all my work is intended to release people's creativity through the understanding of the world by presenting various abstracted events which parallel and mimic our own lives." For information and purchase, write to Alexander Hamilton, 2 Kneen St., No. Fitzroy 3068, Victoria, Australia.

Lily Lou by Holly Anderson (New York, Purgatory Pie Press, 1986) is the first novel by the author. Exquisitely printed by Dikko Faust, the characters are each in a different typeface and the dust jacket designed by Esther Smith has a wonderful profile portrait in which there are strawberries, which play an important part in the novel. In a vertical format, the book is comfortable in the hands and exquisite to the touch done with letterpress and great style. \$50.00 from PPP, 238 Mott St., no. 4B, New York, NY 10012.

Liver & Lights No. 5, although a periodical, is truly an artists' book in a series, and this one is special. The 14 artists involved each contributed 10£ for its production, with the entire proceeds to go to Skate-Aid, including 50% of sales of works of art on exhibit in England. Skate-Aid consists of two Englishmen who rollerskated from Sheffield to Rome in August 1986 to raise money for the relief society of Tigray and their program of agricultural rehabilitation for the famine-struck and wartorn region of Northern Ethiopia. Included are excerpts from Carmel Dolans' diaries from the Sudan, kept sporadically between emergencies. This exquisite handmade and inventive little book is edited by John Bently and has calligraphy by Daevid Boyd, and costs 5£ for 21 black and white and 6 hand-colored illustrations. Checks are payable to Skate-Aid, 28 Greenwich High Road, London SE10 8LF.

An exceptional publication, one printed at the Visual Studies Workshop during a residency, is **Positively** by Rudy VanderLans of Emigre Graphics, the publisher. Using Olympic colors, and palm trees as the theme and variation, VanderLans uses Los Angeles as a graphic example of still frames of parts of the palm, views of palm trees with other familiar Los Angeles landmarks such as movie marquees and Tiny Naylor neon signs, movie murals and more palm leaf motifs. The whole thing clings to a super folding job which allows the pages of the "book" to appear as an Agam-style billboard housed in a photo-embossed plastic bag which has a line of people getting on a plane. (To or from L.A.?) This is a brilliant tour de force, but alas the price is unknown. Purchase it, run and buy it from Emigre Graphics, 49 Shattuck Square, Box 175, Berkeley, CA 94704-1140.

Why Bananas?, a new release from Wedgepress and Cheese, done by Anna Banana, famed mail art and performance artist from Vancouver, British Columbia. Conceived during her first visit to Sweden in 1978, 8 years later and only now has this little book been published during her recent European tour in 1986. The booklet is a call to the international mail art network to collect banana art works to be published in her *Encyclopedia Bananica* in the future. Printed on a Chiquita ad, the artist states that it has never been clearly established whether "I've gone bananas,

because I was called Anna Banana or that I was called Anna Banana, because I'd gone bananas. So the question that people plague me with the most is "Why Bananas?????" Order from Wedgepress & Cheese, Amiralsgatan 32, S-211 55 Malmo, Sweden. This is a new address!

Mr. Charley Cruising Telegraph Avenue includes 16 perforated postcards to zip off to the folks back home, created by Kimball J. Cranney, C.P.A. to fill the gap between the traditional and the avant-garde postcard. Mr. Cranney, who wishes to remain anonymous, provides the sender a means of expressing a Deep and Original Thought at modest cost and without all the drudgery of thinking up such a thought for himself or herself. Published by Gibbs M. Smith, who thinks this is a daring venture being a fusion of street art and correspondence art, we feel that the daring is well deserved, and all the *Umbrella* readers should indeed buy one and tell their friends to support a publisher that "risks" publishing an "anonymous" artist's offbeat work.

This is a strikingly funny and unusual postcard book, but more than postcards, it is a collection of handcolored photographs that demonstrate the keen sensibility of an outstanding artist. Each photograph is accompanied by a caption that reveals a far-out, sometimes dark, often unpredictably ironic sense of humor.

The anonymous CPA really loved mail art, his camera and paints, much more than numbers. For years, he created his captioned photographs one at a time and sold them from a card table on Telegraph Avenue. Now he's gone public through the world of multiples. Buy it, detach them, send them through the mail, buy one for your mother, but buy one at \$4.95. If you cannot find it at your local bookstore, shame on them, then buy one from the publisher at Gibbs M. Smith/Peregrine Smith Book, P.O. Box 667, 1877 E. Gentile St., Layton, UT 84041.

My 9 Migraine Cures by Ann Kalmbach and Tatana Kellner, created during a residency at the Visual Studies Workshop, is a hands-on experience in more ways than one. These two directors of Women's Studio Workshop have done it again—a book that demands the participation of the reader/viewer. No longer viewer, but participant, you must pull, rub, follow the arrows, even blow, and if your headache isn't better, don't blame us. You'll be so busy manipulating the book, your headache will automatically go away. Believe me, it works. Distributed by WSW, P.O. Box V, Rosendale, NY 12472 and from Visual Studies Workshop Book Service, 31 Prince St., Rochester, NY 14607 for \$35.00. Oh, what a wonderful book! Reminds me of my favorite books as a child.

Cast by Keith Shein is a maverick publication, unusual in format but most successful in its diversion from the norm. Both a longpoem and a work of visual art, its 16 sections are printed on a map format which unfolds to a 21 x 33 inch size. Printed black, the poems appear as windows in a grey topo background, and are surrounded by six color Xeroxes of photos taken by the author. The cover is also a color Xerox of the author's original montage. The book is hand-folded, the Xeroxes are hand-glued, and the work is one of the most original publications we have seen.

Now that takes care of the unique technical flair. What is

more important is how form follows content, the text remaining the most important part of this work. The writing begins at the end of a relationship and at the beginning of a trip. Physically, the movement is toward and in Montana, flyfishing. On a different level, perhaps psychologically perhaps spiritually, the writing addresses memory, loss, and the engagement with circumstance that resolves such issues. The poem has a strong narrative element which, because of the incredible shifts which are reflected somewhat in the placement of the verses on the page, help locate the work. We love this map-poem, a map charting the feelings and memories of the poet. Published by Trike, 66 Delmar St., San Francisco, CA 94117, *Cast* sells for \$10.00, available through the publisher or from Small Press Distribution. There are 26 signed and unfolded copies which sell for \$20.00. A most successful maverick in an edition of only 250.

Two Places at Once, Transfigured Wood Part 4 by Marian Penner Bancroft (published by Western Front in Vancouver in an edition of 500), winner of the International Artists' Books Contest of Canada in the category of multiples, shows what a small boxed offset edition can do, if intelligence is the driving force. Here a plain black and white book which has elongated horizontal pages seemingly takes the reader/viewer on a voyage across Canada either from east to west or west to east, while at the same time the forest is unnaturally transformed into a skyscraper. The movement of the images translates into the semiotic meaning of what a book is when opened and closed. At first, it appears to be a long rectangle that folds lengthwise, like a bridge, whose crossing is the theme of the images or in the text, as indicated by the image of electrical wires which cross a double page. Or in browsing through the pages, one can thumb through the stages of a trip, evolving all the time. At the same time, the double pages are entities in themselves, always without margins, occasionally supported by lines of words which are read in short phrases, but which are printed in longer ones, always without punctuation. The "reading" of the pages as images can be left to right or right to left, east to west or west to east.

In some ways the book can stand as a piece of sculpture, serving to symbolize the many bridges we cross to go from one end of our world to the other, from one part of our lives to another, from one part of the city to another. Books as bridges, isn't that what this is all about. A most successful and winning book available from Western Front, Art in Form, Art Metropole, and other bookshops. \$12.00

Connections Project: 150 Artists Book is a formidable composite artwork of 150 pages by women artists from Brazil and the United States on the eight themes of a show by the same name: Birth, Food, Body, Shelter, Environment, Race, Spirit and War/Death. The ninth booklet deals with the documentation of the show, including the questionnaire, essays by the two curators, Sabra Moore and Josely Carvalho, and a list of all the artists.

Initiated by Carvalho, a transplanted Latin American living in the U.S. for over 20 years, the exhibition included over 30 works dealing with the themes, six short films by Latin-American women. It really started with a mailed questionnaire to 50 U.S. and Brazilian artists, from which 16 artists here were paired with an equal number in Brazil, thus be-

ginning a yearlong correspondence between the American and Latin American artists. The ages ranged from 21 to 80.

Each of the 32 participating artists was asked to get in touch with four others to provide, on a smaller scale, their interpretations of the matters most pressing in their lives. As a result, we have this Xeroxed "book" of more than 100 works, which were all sent through the mail, uninsured, with some arriving only hours before the opening of the show at the Museum of Contemporary Hispanic Art in New York City.

The covers of the 9 booklets simulate corrugated paper, all with "mail art" designs on them, e.g., enlarged stamps, or imagery. They all fit into a wonderful paper portfolio tied with maroon-color ribbon. The powerful fantasies that women have about sex, power, money, and medicine are all related here, and through aesthetic terms. Artists such as Faith Ringgold, Nancy Spero, May Stevens, Howardene Pindell are linked with Marina Gutierrez, Ely Bueno, Maria do Carmo Secco, and many more. This is definitely a labor of love, but one which deserves an audience throughout the world. Edition of 600 for \$20.00 plus \$3.00 for handling and postage, from Josely Carvalho, 216 East 18th St., New York, NY 10003. Show is available for travelling, so inquire about costs, etc.

What Day Is It, an artist's book by Kate Van Houten, includes a *Polaroid Poem I* by Liliane Giraudon (English version by Tom Raworth). Funded by a grant from the NEA through the Women's Studio Workshop, this book was executed during the artist's residency at WSW in Rosendale, New York. Van Houten, an American artist based in Paris, has included pop-up photos, exquisite blue painterly brushstrokes done in silkscreen, asymmetrical brushstrokes in silver, magenta and pinks, pop-up illustrations of landscape, a stroke of black mingling with a magenta mylar stroke and two mirror-pages in which there is an explanation beyond the text of the poem to the *feelings* of the poem. In the back inside cover is an envelope, which contains the audio-cassette of the poet reading her poem in French. In a signed, limited edition of 63, the book is available from Tony Zwicker, 15 Gramercy Park, New York, NY 10003. \$140.00

Excavator Barcelona Excavador by Jake Tilson has on its cover a remarkable color montage consisting of a key, a figure of a woman and child, a small globe, various alphabet letters, a diagrammatic sketch of part of the globe, and wonderful mystery along with it. The table of contents appears in the inside front flap, consisting of four chapters. Mr. Emerson is our hero and his passage is described in short sentences placed askew throughout the pages which are covered with silkscreen, rubberstamps, offset documents, large numbers and tipped-in color Xerox prints.

Travel is definitely one of the themes and the mystery of itineraries, trains, sea charts, burglaries, houses of correction are intertwined with investigative techniques in terms of crime. This keeps the mystery growing, developing into tickets, maps and more investigations. The index is one of all the words in the book which is extensive and satirical, since the index seems longer than the texts intertwined in the visual material.

A wondrous, mysterious book in an edition of 150 published by Woolley Dale Press, 44 Broomwood Rd., London SW11 for \$57.50 plus \$2.00 surface mail or \$4.00 airmail.

Stephanie Brody Lederman has produced some new books and reprinted some of her popular titles:

Chocolate Cake, first published in 1979, now is in its new and improved second printing, with more sparkle. Bound in yarn and having its subtitle on a small card hanging from its cover with a small plastic brush, saying "A Brush with Romance", I'll leave the story for your delectation.

Pain Beau, also in its second printing, is new and improved with sparkle and bound in yellow yarn, with its subtitle card hanging from the title page with a small foot charm dangling from the card saying "Regaining my Footing."

Notes from the Couch: First Year is a new book where each page divulges commonly heard statements from therapists throughout the U.S. but done with that edge that makes the book a smart gift for your analyst at the next session.

Domestic Screams deals with a man and a woman living like "two contented cows", then doing what comes natural in a relationship, namely, yelling, and then ending like "two contented cows" again. Spiral-bound with a double set of false teeth hanging from the binding, and a card that reveals all. You must see these delightful domestic delicacies. Universal in scope! \$12.50 each from Printed Matter, Rizzoli and many more.

Illustrated History 1985 is the fifth in a series of yearly chronicles of contemporary issues, chosen for their impact on the future. Created by Mariona Barkus, this series of postcards has been written by the artist and typeset to look like "real" newspaper articles. In fact, all the stories are true; however, the illustrations are original creations by Barkus incorporating unique Xerox-photo-collage process.

In this new issue, the cover can be unfolded to become a 22 x 17" poster which reproduces all the postcard images. So, you can send the postcards to friends, and still have the images on the poster for your own delectation. Subjects such as genetic engineering, space burials, hunger, the sanctuary movement are considered. This book was supported by a grant from the Women's Studio Workshop in Rosendale, New York. Available from Litkus Press Ltd., P.O. Box 34785, Los Angeles, CA 90034. \$5.00

Animal Husbandry by Ruth Hayes is another in a series of flipbooks created by this inventive artist who is also a filmmaker. She treats the problem of man and beast in a most seductive manner. Found in most museum shops and artists' bookshops, this one is \$3.95 at your bookshop and \$4.50 postpaid from Random Motion Co., 159 Western Ave., W., no. 484, Seattle, WA 98119.

sky is a modern-day metaphor, a myth for the 1980s, an allegory of truth, proposing that nuclear weapons may be the most significant monuments of the 20th century. Compared to Stonehenge, the Egyptian pyramids, and Gothic cathedrals, nuclear weapons were not originally intended as art, yet embody the wealth, technical skills, dominant cultural beliefs, dreams, and nightmares of a period of history.

George Gessert, the author and artist, thought about this book for ten years before conceiving the projects such as

an artificial comet, a row of nuclear warheads on the moon, a lump of plutonium voyaging across the galaxy, and a plan to eliminate the human species without harming the rest of the biosphere.

The book is a meditation and a revelation to the reader/participant. There is science mingled with art, technology mingling with myth to make a devastating commentary on the mad world in which we live. Exquisitely illustrated with 12 black and white illustrations, the two pages in color also are haunting. The alchemical symbol of plutonium is in either foil, or gold leaf. \$7.95 with foil alchemical symbol, or \$8.95 for gold leaf. Please add \$1.00 for postage and handling for the first copy, 25 cents for each additional copy from Sky, 1230 W. Broadway, Eugene, OR 97402. Also available from Printed Matter.

Visual Data by Richard Meade is a series of small 2½ inch square images which are given to the viewer to use at will, combining in any way, each time he or she opens the small plastic box which contains the cards. Call it serendipity, call it triggered response, this wonderful group of items such as the face of Marilyn Monroe, the ASA indicator on a 35mm camera, a masked face, an image of a house, all are available. \$20.00 from Artworks.

Natural History by George Myers Jr. is a retelling of the history of the world in a special way. With precise steel engraving collages serving as a cornice for the words, these meditations are full of wild absurdities interlaced with vision, wisdom and great wit. The experiments are serious, yet loose with the freedom of a mind that needs to express itself without structure. Yet there is structure built-in to the memories, dreams and images which come forth. Wild words from a journalist who has lived through the renaissance of book art and has created his contribution. This is one book I want to keep with me for a long time. It travels well. It presents you with freshness each time you turn to it. Isn't that what a good book should do! \$4.95 from Paycock Press, P.O. Box 3567, Washington, DC 20007.

Lessons from the South by Susan King deals with memories, place, psyche, romance and climate as ways of understanding the experience of growing up in the South. This mimosaladen book full of nostalgia and memory is divided into four parts for each page and section carries with it a different message. At first, there are quotations about the south from people King has known, from bumper stickers, from literature, and from films such as "Frankly, my dear, I don't give a damn" from *Gone with the Wind*.

At the lower right corner of each section is the "Language of the Fan" or what every Southern girl must learn to be socially accepted. It is a definite language learned by those wonderful "Southern belles" glorified "in literature and in film.

Along the die-cut accordion strips that make the binding are names of people King has known, or names of foods which have been part of her life (e.g. Coca Cola Salad), words beginning with Black, memory words such as Ante-bellum, Reconstruction, etc. Then each section of locale, memory, place, psyche, climate, etc. is printed in alternating red or green pages.

And then across the top page of each section is artfully "engraved" the words, *Midsummer Night's Dream*.

The ridged plastic binding lets the reader/participant peak through the "blinds" to a book which is a programmed experience of nostalgia, of intelligent but feeling explanations of how it is to grow up in the South and integrate that experience into life. Published by Nexus Press, in Atlanta, it is available from them at 608 Ralph McGill Blvd., N.E., Atlanta, GA 30312 and from Paradise Press, P.O. Box 5306, Santa Monica, CA 90405 for \$75.00. The book is an unforgettable experience!

[Ho+Go]²=It by Ruth Laxson is a silkscreen offset book in tones of blue, red, black and silver on white, printed in an edition of 500 at Nexus Press in Atlanta. The papers are decorated with mock silk threads and rice straw and the unique binding has mauve cardboard covers glued to the outer pages.

Ruth Laxson has been making books for years. She loves wordplay and anagrams. She loves short words, looking at them as if through a microscope, finding in their molecular structures an intensity and ambiguity that only a scientist finds in symbols. There are markings everywhere, sometimes like hieroglyphs, sometimes erasures, patches of writing scratched out, rubbed off, written across, obliterating meaning and becoming ornamentation, yet sometimes recognizable as algebra, physics, Greek.

The pages contain elements simulating musical scores, particle tracks, astronomical mapping. U and I appear often. Then there are historical lists, poetic musings, reactions to the nuclear as well as leanings to the spiritual such as "The Figure/Ground relationship of Body and Soul ending in being a sacred/scared vibrating sun." A unique experience. \$30.00 from Nexus Press.

You Must Remember This: A Kiss is But a Kiss by Steven Evans is from one point of view an exploration of the corruption of pleasure and a case for acceptance in this explicit study of classical images redefined within an 80s homosexual content. Offset printed in two colors with small inserts that superimpose the text onto the high contrast black and white images, the book includes statements such as Pleasure, Pain, Tongue Torment, Passion leading to Climax. \$10.00 and please add \$2.00 per book for shipping and handling. from Nexus Press.

Monitos Mexicanos, A Mexican Comic Book by Hank Brusselback is not a comic book, but a narrative about a trip to Mexico using drawings to illustrate the many-layered travel piece. There are political overtones, observations about the culture, a relationship that is being defined with Olivia, and always the bottom border of photographs, while the upper area is typewritten text mingled with drawings.

This is a journal, a journal of a man who has taken a trip to Mexico with Olivia. It is a saga of intertwining events and emotions, a journal of feelings and sensations.

The cover is hand silkscreened, the rest black and white, but the words add all the color you need. This is a storyteller who makes the page a compelling canvas for reactions by the reader/viewer. Sociological and political commentary also moves the narrative on each page. The division of the pages although not necessarily demarcated similarly certainly

divides attention, and thus becomes a means of focusing attention from segment to segment. This is a most interesting visual diary. \$15.00 (plus \$3.00 shipping) from Hank Brusselback, 635 22nd St., Boulder, CO 80302.

Sharp Rocks by Edgar Heap of Birds is another in the exciting series sponsored by CEPA in Buffalo, New York. The residency in Buffalo allowed this member of the Cheyenne Arapaho Nation to share with his readers and the viewers of his exhibition the paintings, language installations, photographs, and the Times Square video presentation which reveal his thoughts. He feels that "human interaction mirrors the forces in the landscape." Rather than being static, he feels that these forces continually collide aggressively and powerfully with one another.

As in our own culture, Edgar Heap of Birds believes that modern forms of communication should be used to help the survival of his people by showing the innate differences from the white culture in America. The book combines the language, statements by the artist, documentation of the exhibition, and historical analysis.

In this oversize format, the black and white language sheets become posters, large and aggressive. \$7.50 for this powerful book from CEPA in Buffalo or from Printed Matter.

UNIQUE & LIMITED EDITIONS

Aberrant Abecedarium by Audrey Niffenegger (Magravanne's Press, 1986) is an ABC that, as the name implies, is winningly peculiar. Niffenegger's "legal pad yellow" accordion pages (14 feet long when extended) are peopled with dreamy, tortured souls, each embodying a letter of the alphabet. Etchings, marbled paper, hardbound in box. Edition of 26, \$700.00. Contact Audrey Niffenegger, 813 Washington, Apt 2N, Evanston, IL 60202.

Gretchen Sigmund makes unique book objects which use found photographs and writings in contemporary sequences, references to the past. **Notes from Bill Mentish, June 14, 1911** (1985, \$1000) incorporates postcards and letters (none to or from Bill, surprisingly) on handmade paper. Sigmund adds touches of sewing, drawing and twine to these powerful talismans. Contact Joy Horwich Gallery, 226 East Ontario, Chicago, IL 60611.

Susan Kae Grant has consistently produced emotionally charged books—lavishly bound, full of powerful, often magical photographic imagery, imbued with a fetish-like quality. She leads a refreshing trend towards books that have both engaging content and tactile appeal. **Giving Fear a Proper Name/Detroit** (Black Rose Press, 1984-86, edition of 15, \$800) is her latest book. Every collection should have at least one book by this artist. Contact Susan kae Grant, 309A N. Oakland Ave., Dallas, TX 75226.

Chuck Welch (aka The Cracker Jack Kid) incorporates handmade postage stamps in his books and mail art which are irresistible. His most extensive work to date is **The Ambassador Stamp Album** (1984, edition of 30, \$300), a bookwork which documents an international mail art endeavor. Hard cover, accordion fold, tipped in stamps. Contact Chuck Welch, 123 Sewall Ave., 1E, Brookline, MA 02146.

—Jessie Affelder

School of Art Institute of Chicago Library

Michael Corris has produced an outstanding contribution to the bookworld with his **Typographic Samples Pictures and Polemics**, which is reminiscent of the spiral bound books of typographic samples available to you at printshops or at art supply stores, to allow you to select type fonts. But this book has a twist, in fact, several twists, with the addition of politics, wit, color and allusions to art history, making this one of the great books of 1986, if not for the 1980s in general!

In this large sized (11 x 17 inch format), the pages are divided into three sections, depending upon the title. Under **Samples**, we get the closest approximation to the sample books, each page illustrating typefaces in various sizes, where the names of the typefaces are given. Yet the texts are from E.P. Thompson (re: nuclear war and the deformation of culture), Brecht (from poems and essays), and Corris himself (re the various problems and solutions created by the computerization of the print shop).

The second part deals with the various "Logos for Artists" which are politically charged phrases creating decorative poster-like flow charts, such as "Art is a Weapon" and "For Art and Capitalism."

(Readers must note that Corris was involved with the publication of *The Fox* and *Red Herring* and *Art and Language*, so that finding the *Internationale* as a text for one page should not surprise the reader. In fact, he comments ironically on the relationship between capital and art in contemporary America on most pages.)

The third part creates patterns from statements by Barnett Newman, Oscar Wilde, Alfred Barr, Stuart Davis, sometimes separately, sometimes mixed on a page. But these pages are not dull, for he has added color, arranging stripes in various scales of brightness of white, red, gold and blue, intensifying the meaning of the words.

And if it weren't for Corris' skill in typesetting and in designing the book, this beautiful object which will mean more to anyone who owns it as the years pass is a bargain at \$25.00, largely because the artist did all the work except for the printing, which was so masterfully done by Nexus Press in Atlanta. If you buy any book from all of these reviewed and you love words, be sure to buy this one. You won't be sorry. It is a prize.

Droplit Books is a new artist press in Toronto which merits your time and attention. In a boxed set of four books by 4 artists, we have a pithy, philosophical, aesthetic experience that goes unmatched.

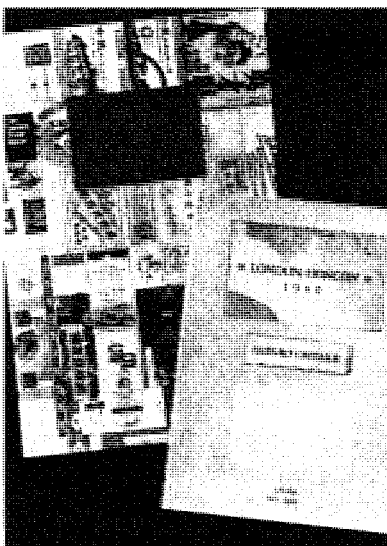
The books are miniature, measuring 2 x 2¾" and housed in a sturdy box which serves as a gathering device for the books which are not necessarily linked, but have many affinities.

Eye Mission by Andy Fabo is a painter's book with an eye for the page. The setting of the pages is perfect, and the eye which does the reading is in fact making "eye contact" with the pages. "The sheer force of the world penetrates the eye." says the text. And indeed it does.

Bee Movie by Michael Merrill is a hilarious take-off on Reagan's colon operation. Treated as a scenario, it works with text on the left and brilliant black and white frames on the right, drawn in high contrast. Funny and satirical!

Noh Tide by Doug Guildford is a more complex visual booklet with political and social overtones, a kind of visual haiku.

Your **Lion Ice** by Erella Vent, director of Droplit Books, has marvelous homilies on the left with an illustration on the right, such as "An artist on a desert island will build two galleries so that there is one he won't go to." To acquire these books, printed by Coach House Press, an indication of their fine quality, you should send \$40.00 as a subscription which will entitle you to every new publication bearing the Droplit imprint. Each mailing will include a financial statement which will inform you of the amount of credit you have left with Droplit Books. More details from Droplit Books, 2 Macklem Ave, Toronto M6J 3M2, Canada. This is a must!



London/Honcon 1980 by Ohtake Shinro. Published by Yobisha (Tokyo, 1986). Price 3300 yen or 33000 yen for deluxe limited edition (300 copies, signed and numbered with hand-tipped collages) ISBN 4-946419-39-X (Japan)

Unlike their counterparts in the United States, many of Japan's contemporary artists are as involved in commercial graphic projects as they are in the creation of their own painting, sculpture or other works of a so-called fine arts nature intended for presentation and consumption in a gallery/museum/art market context. Younger artists often seem especially keen on keeping their hands in several creative pies at one time.

Book design, posters, pamphlets, magazine covers, retail displays, tableware and more—virtually no negative stigma is associated with a fine artist also dabbling in commercial assignments. Likewise, a number of artists also make bookworks, using the form or idea of the book as a vehicle for artistic expression complementing their activities in other media or, in some cases, taking it further.

One rising star of the younger generation is OHTAKE Shinro, 31, a scissors-wielding collagist who lives and works in Tokyo. He is also a painter, a printmaker, and musician. Ironically, although he shuns the kind of commercial work pursued by many of his peers, Ohtake turned out a handsome little graphic design project of his own around the end of last year. Neatly packaged in a cardboard slipcase and

beautifully produced in full color, his **London/Honcon** drawing-collage collection is a small testament to the fine printing and dependable attention to detail that, in recent years, have attracted more and more American art book and museum catalog publishers to this country with a long and rich history in the graphic arts. At the same time, it also reflects something of the crowded Japanese urban environment. Curious, dazzling, ugly and intriguing, this world never fails to fill an artist's eye.

"Japan today, and Tokyo especially—it's an image supermarket!" says Ohtake of the constant stream of home-grown and imported visual information that pours into the capital each day. In a way, his book may be seen as a document showing how one young Tokyoite tries to sort it out. At the same time, it is a record of a field of vision. As such, Ohtake's **London/Honcon** presents itself tidily with a cool, somewhat studied charm. It feels both very personal and peculiarly anonymous. To leaf through the 200-odd pages is to imagine the sensation of coming across the misplaced, private notebook of an imaginatively doodling schoolboy.

To create his collages, Ohtake collects advertisements, train tickets, old postcards, girlie magazines, his own pencil drawings and frames or re-worked sections of *manga*, the telephone book-thick, popular Japanese comics that sell daily by the millions to readers of all ages. Grabbed, dissected and glued down into dozens of over-stuffed scrapbooks, this stockpile of odds and ends provides the raw material for his catch-all, cut-and-paste exercises. What he assembles between two covers can be oddly amusing—a section of a vintage photo of nudists jumping, painted-over bathing beauties or a faceless pair of violently red lips—and sometimes very personal as well—page after page of jerky, quirky little human figures that never seem to add up to anything especially meaningful.

To put together **London/Honcon**, Ohtake selected drawing-collages from more than half a dozen notebooks and sketchbooks produced during trips made several years ago. He is currently preparing two more limited edition artist's books for publication, one a scrap collage volume of the kind described above (no travel-related theme), the other an homage to Marcel Duchamp which, as currently envisioned, will include many Ohtake-assembled images from here and there reworked to present them as the young Japanese artist imagines the great modern master might have seen them had he stumbled upon them himself. Both books will also be issued by Yobisha.

(At presstime, arrangements were being made for the sale of Ohtake's book in the U.S.A. In any case, it can probably be ordered by ISBN number through booksellers. To obtain ordering instructions from the publisher, write in simple English directly to Yobisha Publishing Co., Ltd., 1-1-20 Kamitakada, Nakano-ku, Tokyo, Japan. Telephone (03) 367-2288. As the yen-dollar rate has been fluctuating wildly, it is impossible to state a set dollar price. However, at a rate of 150 yen to the dollar, the book sells for the equivalent of \$22.00. Editor's note: **Art in Form** in Seattle has the book for \$25.00, where I bought it before I received this review!)

—Edward M. Gomez
On assignment in Tokyo

ARTISTS' BOOK SHOWS

Artists' Books at the Hermitage Foundation Museum in Norfolk, Virginia, 2 - 30 November 1986. Edna Lazon, curator.

Of Books and Beasts, curated by Claire Owen, at Nexus Gallery, Philadelphia, 2 - 30 December 1986.

Off the Wall, an exhibition of contemporary book objects at Lowe Art Gallery, Syracuse University, 14 January through 4 February, including 40 works by 16 artists from New York State.

Literate Letterpress, 4 - 25 March 1987, Center for Book Arts, New York City.

Book Art, curated by Pamela Moore, at the Museum Art School in San Francisco, 14 October - 14 November 1986.

The Book in India, Library of Congress, Washington, DC, 17 October - 23 November 1986.

Never Mind the Artist books by Alisa J. Golden at Amsterdam Art conference room in Berkeley, CA 3 - 30 November.

Bookworks, an exhibition of artists' books from the new Book Works Catalog 27 November - 20 December 1986. Also, an installation and new book by Pavel Buchler called *The Wall - 2200th Anniversary of the Great Wall of China*, Berlin 1961-86.

The Altered Page, an exhibition of artist books, at Shemer Art Center, Phoenix, Arizona, 28 October - 15 November; Then Art of the Book Room at the Phoenix Central Library 17 - 30 November 1986.

Homo Futurus Photographs from book by same name of Barbara Rosenthal, 2 - 31 December, 4th Street Photo Gallery in New York City.

Art in Bookform, sponsored by Zona Archives in Florence, at the Alvar Aalto Museum, Jyvaskyla and Porin Taide Museum in Pori, Finland, the first exhibition of its kind in Finland. November 1986.

A Finger Book by Alison Knowles for Ruth and Marvin Sackner at The Lighthouse in New York City, November 1986. This is a transvirological object in cloth, wood and paper with text in Braille.

Artists' Book exhibition 21 November - 10 December at T.V., Malmo, Sweden

Marilyn Rosenberg: Bookworks at Women's Studio Workshop's Binnewater Arts Center, 22 November - 19 December 1986.

Dieu Donne Press & Paper: Book Projects at Thomas J. Watson Library, Metropolitan Museum of Art, 5 - 26 November 1986.

Narrative Asides, an exhibition of artists' books and objects from the 10th anniversary of Print Matter Catalog, LACE Bookstore, 9 January - 7 February 1987, Los Angeles.

Betty Ruth Curtiss: A Retrospective curated by Lisa Curtiss and Dick Torchia at the Franklin Furnace, 15 January - 21 February 1987.

Artists' Books, Nigel Greenwood Books, including *The Scottish Bestiary*, 11 December - 14 January 1987. London.

International Artists' Books Contest of Canada exhibition at Center for Book Arts Gallery, 21 January - 5 February 1987, New York City.

Etats du Livre III, Exhibition at Galerie Caroline Corre, Paris, France, 12 February - 14 March 1987.

Mary Fish. In Search of Glory: The Black Madonna at Chartres, Oscarsson Siegeltuch, New York City, 7 January - 31 January 1987.

Ric Haynes: Book Works, 1982-1986 at Saturdays' Gallery, Euclid, Ohio from 24 January - 27 February 1987.

Elly Sherman's glass bookwork, **Love Letters to an Endangered Planet** in Art for Peace, California Polytechnic State University, San Luis Obispo, California, 7 January - 8 February 1987.

Suzanne Horvitz at the Mangel Gallery, 6 - 28 February 1987, Philadelphia, including bookworks and paintings.

The Saar Family, WPA Bookworks, Washington, DC, 4 December - 17 January 1987.

Paul Zelevansky, Stories for Monkey & Man, bookworks installation at WPA, Washington, DC, February 1987.

Burria Finkel. One-of-a-kind handmade books from the Divine Chariot Series. 7 February - 20 March 1987, Artworks, Los Angeles.

La Vie des Lettres: French Art from the Sackner Archive of Concrete and Visual Poetry, Bass Museum of Art, Miami Beach, Florida 17 February - 22 March 1987.

Charles Heasley Bookworks. UCLA Art Library, 12 January through 28 February 1987.

Nancy Azara. Painted Books. Soho 20 Gallery, 3 - 21 March 1987 at Soho 20 Gallery, New York City.

Artists' Books from the United States, American Center in New Delhi, India, February 1987. Later to the American Center in Bombay, curated by Pauline Dove, under the auspices of the U.S. I. A. in New Delhi. Includes 98 artists, not including groups sending joint works.

Washington Artists' Books, an exhibition of D.C. area book artists at George Washington University's Gelman Library, 5 February - 20 March 1987.

Sculptural Books, an exhibition of artists' books by Carol Barton, Montgomery College, Takoma Park Campus, 9 February - 9 March 1987. Maryland.

High Heels and Hairy Legs, an exhibition of funny/feminist book/objects by Lise Melhorn was held at Uncommon Objects, Harbourfront, Toronto from 31 October through 3 December 1986.

Book Works, London, an exhibition of contemporary British printers, binders and visual artists is being held at the Center for Book Arts Gallery, New York City, from 2 April through 9 May 1987.

FUTURE BOOKWORKS SHOWS

Gary Richman and Richard Pace are organizing a touring show (1987 - 1988) entitled *The Mindful Page*, developed for the New England Federation for the Arts, comparing historical books and contemporary artists' books through an examination of the invention of signs and symbols for the printed page. There will be a catalog with essays and black and white photographs.

Barbara Metz is organizing an artists' book show to tour the state of Illinois, with funds from the Illinois Arts Council. No specific yet on books, catalog or itinerary. Metz is co-founder and director of Artists Book Works, Chicago.

Bookworks exhibition curated by Judith A. Hoffberg to open on 28 May through June 1987 at the Bush Barn of the Salem Art Association, Salem, Oregon.

Artists' Books: Germany/California 1987, curated by Barbara Foster, Professor of Art, San Francisco State and Prof. Karl Schulz of the Hochschule für Bildende Kunst, Braunschweig, West Germany. 20 California books and 20 German artists' books to circulate throughout California before going to Germany in Spring 1988.

Opens at San Francisco State in September/October 1987, then on to California State University Long Beach, November 1987; College of Creative Studies Gallery, UC Santa Barbara, January 1988; California State University, Fresno, February/March 1988 and Germany, April - November 1988.

Artists included are Anthony Austin, William Charland, Steven Cortright, Kate Delos, Edie Ellis, Alisa Golden, John Ihle, Pamela Moore, Susan King, Harry Reese, Betsy Davids/Jim Petrillo, Jos Sances, Mark Siprut, Ann Morris from California.

The Library of the Boston Athenaeum is planning an exhibition of artists' books, *livres d'artistes*, and fine bindings, to be held from 8 February through 26 March 1988. It is projected that the exhibition will then travel to two other museums in New England.

DEALERS' CATALOGS

Boekie Woekie is a group of artists in Amsterdam who have opened up a shop and a printing press to create a new "line" of bookworks. Having begun in January 1986, the six founding artists are all skilled in various graphic techniques, creating books and graphics, and having monthly exhibitions, introducing an artist active in the field. The catalog is hefty, including illustrations of all works by Jan Voss, Kees Visser, Runa Rhokelsdottir, Petur Magnusson, Saskia de Vriendt, and Henriette van Egten. Write to Boekie Woekie, Gasthuismolensteeg 16, NL-1016 AN Amsterdam. (The gallery is open Tuesday - Friday, 12 - 6 and Saturday from 12 - 5p.m.)

Tanam Press, which has a wide range of books by artists, including critical work about mass media, culture and film, has issued a new catalog available from 40 White St., New York, NY 10013.

Wedgepress & Cheese has a new address and a new list of books from Amiralsgatan 32, S-211 55, Malmö, Sweden.

Kalejdoskop has a new catalog, with publications in English as well as artists' books, from Box 1254, S-29600 Åhus, Sweden.

Poltroon Press has a new list of Books in Print dated November 1986. Write to Anacapa Books, 3090 Claremont Avenue, Berkeley, CA 94705.

Druck & Buch, Katalog No. 2 is available from **Buchhandlung Hugo Frick**, Nauklerstr. 7, Tübingen 7400, West Germany. This is a great selection and bibliography.

Joshua Heller Rare Books Inc., P.O. Box 70268, Washington, DC 20088 has marvelous British Private Press books.

Liliane & Michel Durand-Dessert, 3 rue des Haudriettes 75003 Paris has a catalog of books available from Durand-Dessert, 561 Broadway, 11B, New York, NY 10012.

The Women's Studio Workshop, P.O. Box V, Rosendale, NY 12472 has a Gift Catalog available including books, jewelry, fans etc. made of handmade paper.

The Kaldewey Press, Poestenkill, NY 12140 is offering new books in their Edition, including Marguerite Duras' *Hiroshima mon amour*.

The Stone Street Press, 1 Stone St., Staten Island, NY 10304 has a new list of handcrafted books.

Bookworks, London, has a new Catalog for Winter 1986-87 which is their first fully illustrated catalog featuring new work by artists using the book form.

WPA Bookworks produced a holiday catalog. Write to WPA Bookworks, 434 7th St., N.W., Washington, DC 20004.

Graeme Murray Gallery, 15 Scotland St., Edinburgh has a new list of Books and Editions with Artists.

Scott McCarney has a new list of Visual Books available. Write to Scott at 22 Cayuga St., Rochester, NY 14620.

ISCA is offering current selections from Louise Neaderland and Phyllis Cairns in copy art books. Write to ISCA, 800 West End Ave., New York, NY 10025.

Nigel Greenwood Books has issued its Book List 32, dated November 1986. Write to them at 4 New Burlington St., London W1X 1FE.

Works Editions has a new colorful catalog, from P.O. Box 234, Brooklyn Heights, NY 11201.

Dark Horse Catalog, published by Experimental Art Foundation, 59 North Terrace, Hackney, South Australia has a list of postcards, T-shirts, books, magazines.

Keith Smith Books has a new list from 22 Cayuga St., Rochester, NY 14620.

Art Metropole, Catalog No. 12, has been issued. It has a running head that will turn your head, believe me. But meanwhile, see this hefty catalog is also a work of art created by Ian Murray. Write for one and order some books. The selection is immense.

Real Comet Press has moved to 3131 Western Ave. no. 410, Seattle, WA 98121-1028. Phone Number is (206)283-7827.

BOOK ART COURSES

The Center for Book Arts has announced its Spring/Summer Classes for 1987. Write to them for brochure and schedule, 626 Broadway, NY 10012.

Pyramid Atlantic has an amazing number of workshops from coloring paper pulp to Visual Diaries, as well as a series of lectures through the Spring. On March 28 Carol Barton presented a lecture on the history of the mechanical book. Instructors include Kevin Osborn, Anne-Catherine Fallen, Lyle Rosbotham, Helen C. Frederick, Carol Barton, Timothy Ely and many more. Write to PA at 6925 Willow St., N.W. no. 226, Washington, DC 20012.

Rush White has been teaching Bookworks at Otis/Parsons in Los Angeles in the Spring.

Carolyn Berry taught "Book Art" at Monterey Peninsula College in June 1987.

Sarah Sutro in March 1987 was artist-in-residence in Massachusetts doing workshops and lectures on The Art of the Book.

Marilyn Rosenberg is teaching a course on Bookworks and Book Objects at the Pratt Institute in Manhattan through 7 April.

The Visual Studies Workshop is accepting applications for September 1987 admission for the MFA and MA Degree

On 27 March, in the series of Artists Talk on Art, a session on Artists Books was moderated by Chester Kasnowski with the participation of John Evans, Erica Van Horn, Marilyn Rosenberg, Rimma & Valery Gerlovin, Warren Lehrer and David Cole. It all took place at 22 Wooster Gallery.

The Brooklyn Museum offered a Seminar on Book Arts during March, concluding with a performance by book artist Susan Share. The Seminar was entitled: *The Artful Words: From Ancient Manuscripts to Contemporary Artists' Books*.

Museum & Arts Washington for January/February 1987 featured "A Book is a Book is a Book. . ." by Katie Tyndall featuring Pyramid Atlantic Studio and its programs.

OPPORTUNITIES

Beginning in 1987, **Northwest Review** will be giving attention to artists' books. This 30-year old literary magazine has a section on visual arts, usually consisting of about a dozen pages of black and white reproductions, screened 133 lines per inch. If you would like to submit an artist's book (or books) for possible feature or review, please send it to George Gessert, c/o Northwest Review, 369 PLC, University of Oregon, Eugene, OR 97403.

THE NEW YORK BOOK FAIR will be held at Ferris Booth Hall, Columbia University, Broadway & 116th St., New York City 17 - 19 April 1987. This will probably be the last Book Fair in a series, the twelfth, so do not miss it! We think everyone will be there, including UMBRELLA!

A NEW ARTISTS' BOOK GALLERY. The River Gallery, 2557 Walnut St., Denver, CO 80205 will open soon, directed by Carol Keller. Artists' publications and related material will be sold and exhibited, so contact her for distribution of your bookworks and periodicals.

The California Artists and Photographers who wish to create an artists' book have been afforded the opportunity in a juried competition by the California Museum of Photography which will print 1,800 copies of a book submitted in proposal by 6 April 1987 with printing and typesetting paid for by the grant. The book will be completed in June 1987. For more information, contact Artist's Book Competition, CMP, Watkins House, University of California, Riverside, CA 92521. Only open to California artists.

SMALL PUBLICATIONS

The Augustine Adventures, written, drawn and published by Natalie d'Arbeloff, Nda Press, and printed in England now has a special offer of £6.20 for 10 issues. Number 8 has just been issued, called *Augustine and Time*. When Number 10 is issued, that will be the end of Small Packages, so get your subscription into Nda Press, 6 Cliff Villas, London NW1 9AL, England.

Collaboration by the Museum of Contemporary Art Store represents the third annual Artists: Books and Recordings Exhibition/Sale in September 1986 with 250 copies produced by book artists from all over the U.S. to be included therein. Artists such as Walter Askin, Phyllis Cairns, Ed Colker, Miles DeCoster, Clare Forster, J.P. Jacob, Scott McCarney, Louise Neaderland, Gary Richman, Paul Rutkovsky, Anne Siberell and Chuck Welch, among others, participated. A stunning collection of artworks on paper from MCA Art Store, 237 E. Ontario St., Chicago, IL 60611. Price: \$25.00

Kent Twitchell Mural Guide, published by Thinking Eye Gallery, is a guided tour to murals made by the outstanding muralist in Los Angeles, Kent Twitchell, who has added to the growing list of public murals in the city which has more public murals than any other in the United States. Although one of his murals has recently been painted over by the owner of the building off Hollywood Freeway, Twitchell has proved to be a master of the mural, even learning preservation techniques he never thought would be necessary. He recently has been asked to execute a mural for the visit of Pope Paul to Los Angeles in September. Available for \$1.00 from Thinking Eye, 1318 S. Figueroa St., Los Angeles, CA 90015.

Edition Hundertmark has published a new catalog of all their editions from 1970 through 1986 with an original print by Al Hansen signed and dated. Available for DM20 from Edition Hundertmark, Brusseler Str. 29, D-5000 Cologne 1, West Germany.

NEW ART PERIODICALS

108, An East Village Review, is a critical tabloid covering the New York East Village Gallery scene. Although there are no illustrations, the writing is solidly based, and the bimonthly newsletter has a battery of 15 writers. Available throughout the East Village or from P.O. Box 432, Prince St. Station, New York, NY 10012.

artfinder is a "Where to find the arts and when" guide, including museums, galleries, faces, videos, services, etc. Produced on a Mac, the graphics are interesting, but the photos and illustrations are even better. An indispensable guide to New York published by egret Publications, 594 Broadway, no. 1202, New York, NY 10012. Special articles appear in each issue including the materials for sculptors in New York or the new Minimalism, or a portfolio of photos of sculptors.

Normal is one of the most beautiful magazines published today. Appearing quarterly, this relatively inexpensive magazine packs a visual wallop, using the best of design and typography to create a collector's item each issue. The first issue, Summer 1986, included an interview of Italo Calvino, an essay by Eco on Calvino, an article on Noguchi by Kenneth Frampton, poems, an article on Madrid by Ian Watson, poetry, article about Furtwangler and Toscanini, a photograph by Mapplethorpe, and such beautiful graphic design. \$24.00 for four issues (a bargain at any price) from Normal, Box 04, 14. E. 4th St., New York, NY 10012.

siksi, the Nordic Art Review, covers Northern Europe, including Scandinavia and Finland with news, reviews, interviews artists' pages, with all languages translated into English. A beautifully designed quarterly, Nordic Art Review is available from Nordic Arts Centre, Suomenlinna, SF-00190 Helsinki, Finland. Subscriptions are FIM 100 payable to Finnish pg 723 11-2. Siki in Finnish means "That's why."

marjenalea is a new periodical published in Japan by editor/art director Greg Yermakov, a recent graduate of Art Center College in Pasadena. Contributors include Barbara Kruger, Christopher Williams, Stephen Prina, Greg Yermakov and others.

We get a profile of Harold Budd, New Age composer; a transcription of a conversation between Bill Furlong of Audio Arts and Lawrence Weiner in London 1980. Cover is designed by Lawrence Weiner. This is a gem of a conceptual magazine, one devoted to ideas. This is Volume 1, Number 1 (November 1986) available from Katherine K. Yermakov, 1550 Alisos Ave., Santa Ynez, CA 93460.

Alba, National and International Contemporary Art from Scotland, covers the Scottish scene and articles about art events abroad in a quarterly magazine with articles, interviews and reviews, as well as features on art education, book reviews, film reviews and letters. Write to Talbot Rice Art Centre, University of Edinburgh, South Bridge, Edinburgh EH8 9YL. Annual sub is \$15.00 or 6 pounds.

The issue for Spring 1987 covers everything from Schnabel to Cubism, but the special gift is a free, original print to all subscribers published by Peacock Printmakers in Aberdeen.

Reflex is a tabloid published by 911, 911 East Pine St., Seattle, WA 98122 with its first issue in January/February 1987. The first issue features Seattle's critical eyes, or those art writers who help support the art scene in Seattle. The policy of the publication is to serve as a forum for provocative and wide-ranging viewpoints on the art scene in Seattle, covering film, video, performance as well as gallery exhibits. Ambitious as **Reflex** may appear, it will also publish portfolios of up and coming artists or give cover or inside pages to established artists. For more info, write Reflex, 911 Contemporary Arts, 911 E. Pine, Seattle, WA 98122. \$5.00 a year for 6 issues.

Visions, the Los Angeles Quarterly, was launched in November 1986 with Betty Ann Brown as guest editor. In 1987, it will appear as a quarterly beginning in March. There are gallery reviews, a calendar of exhibitions, histories of art galleries gone by, tours of new museum buildings. It is a handsomely printed magazine in color, supported by a fine printing firm, and destined to be an important asset to the burgeoning international Los Angeles art scene. \$5.00 an issue, \$16.00 per year from 652 Mateo St., Los Angeles, CA 90021.

BOOK ART NEWS & NOTES

The Exhibition catalog for the International Artists' Books Contest of Canada is available for \$3.00 plus \$1.00 postage and handling from Aubes 3935 Galerie, 3935 St.-Denis, Montreal, Que., H2W 2M4, Canada;

Art Monthly from London for December 86/January 1987 features an article compiled by Cathy Courtney of statements by those involved with artists' books who look back on the recent development including Telfer Stokes and Helen Douglas, Clive Phillpot, Beth Houghton, Jane Rollo, Matthew Tyson, Ann Gallagher of Nigel Greenwood Books, David Tremblett and Francesco Clemente, artists, as well as Stephanie Brody Lederman and the editor of *Umbrella*.

Linda Kay Davies Zoeckler completed a thesis entitled, *Artists' Books: their significance, acquisition, cataloging, and curatorial care in libraries and museums*, which is available from UCLA. Includes bibliography and has 72 pages. The work was completed in 1985, and won honorable mention from ARLIS/NA.

▪ Ritchie's Video, 360 Halladay, Seattle, WA 98109 distributes *Artists' Bookworks*, a 30 minute, color videotape that comes in Beta, VHS and U-Matic formats, approximately \$90. It highlights the artists' book collection at the University of Washington Library, featuring interviews with book artist Mare Blocker, Keith Beckley, Dennis Evans. Bill Ritchie and Sandra Kroupa provide their insight. It is a fascinating, though imperfect, addition to any collection of artists' books.

▪ Keith Smith of Rochester, New York is working on several videotapes on artists' books which are slowly being edited and made available to the public. Rather than highlighting any particular collection, his tapes will examine the work of individual book artists. He has completed a tape by book performance artist, Susan Share. If you are interested, write to Keith Smith, 22 Cayuga St., Rochester, NY 14620.

—Jessie Affelder

ART READER

PhotoStatic Magazine 19 involves the work of Art in the Age of the Mechanical Reproduction and 19½ is dedicated to the year 1913 and the period of experimentation. 20 is dedicated to Experimental Texts (\$1.50 postpaid) and 21, the Dan Rather Issue, had contributions from 13 artists. No. 22 was dedicated to DisEase or disease reflecting a non-thematic approach to mail art. Write to PhotoStatic Magazine, 330 S. Linn St., no. 7, Iowa City, IA 52240. They also publish small copy art books.

Letters to the Edgazine is a Xerox-zine showing synthetic art based on collage of Edgar Allen Bushmiller, editor, who answers his mail in public in this format, making a humorous and insightful little magazine. Write to Edgar Allen Bushmiller, 7714 Restmere Rd., Norfolk, VA 23505.

Red Lines magazine, produced by photocopier, is published in Seattle and has 6 issues in print so far. All issues depend upon the mail and ideas, feedback, donations and manuscripts. Goal is 9 issues for this experiment. A special collection of the first 6 issues is available for purchase, thus placing you on the mailing list to receive future issues from Red Lines, 602 Fifteenth Ave., East, Seattle, WA 98112.

Poets, Painters, Composers no. 4, The Tape Issue, is available for \$11.00 from PPC, 10254 35th Ave., SW, Seattle, WA 98146.

Character Disorder, vol. 1, no. 1 is dedicated to an Homage to Mail Art, here 200 invitations went out to mail artists, and 75 responded. So one piece from each artist was included in the issue. Future issues will focus in on a few artists at a time. Available from Klaus M. Postler, Art Works, Social Artists Reality Empire, P.O. Box 1156, Brattleboro, VT 05301.

artnews for January 1987 features an article of The Boyle Family, which make casts of randomly selected square yards of the earth's surface and present them as existential samples. The Boyles have also published several books about their work, printed by Hansjorg Bayer.

afterimage for January 1987 features an article about Sue Coe and her bookmaking, as well as her art in the books.

art papers for January/February 1987 in its anniversary issue highlights a new book by Ruth Laxson, a review of the 6th Symposium on Small Computers in the Arts, and much more. Out of Atlanta.

Stroll, the magazine of outdoor art and street culture, in its third issue has a cover by AMy Arbus; the first translation of Jean Baudrillard's "The New York Marathon", a review of Les Levine's "God" billboards in London, photos by Judy Fiskin, Keith Haring and Jenny Holzer collaborating in Am Hoff Plaza in Vienna, and much more. At your local newsstand.

art in Los Angeles, Profile 1986, published by Pierre Picot, celebrates the artists and the galleries that made the new buildings of the County Museum of Art and the Museum of Contemporary Art possible, namely, a celebration of the art of Los Angeles. Order from 3126 Berkeley Circle, Los Angeles, CA 90026.

Leonardo, vol. 19, no. 4 (1986) contains an article by Richard Kostelanetz on "Expanded Writing in Nontraditional Media: An Art Autobiography," as well as a general note by Vilem Flusser on the Photograph as Post-Industrial Object.

Journal of LAICA for Fall 1986 is devoted to Discarded Icons, culled from TV, horror stories, op art, and more. Included are such writers and artists as James Krusoe, Peter Schjeldahl, Hollis Sigler, Amy Gerstler, Auste, Tom Ahern and more.

women artists news for Winter 1986/87 is dedicated to pornography between the censor and the muse, as well as book reviews, etc.

arte en colombia is a fine art magazine from Columbia with English summaries, covering everything from Frida Kahlo to Columbia architecture. If you read Spanish and are interested in Latin American art, write apartado aereo 90193, Bogota, Colombia.

Fires, issue no. 2, includes a profile of Ruben Blades, a discussion of Format (a women photographers collective) and features Artists Against Apartheid, Cultures of Resistance, a vital addition to radical literature from 3 Bodney Rd., Hackney, London E8 1AY, England.

art & text no. 22 is combined with *file magazine* no. 25 in 1986, edited by Paul Taylor, including cover of Sid Vicious by Andy Warhol, with article on high art by Lisa Phillips, the script for Chicken Magazine by Malcolm McLaren, and gossip by General Idea.

video 'n Print for winter 1987 has videotapes available for rent or purchase on art and technology, computers and printmaking, artists' creative processes and documentaries, artists' bookworks, John Cage, professional techniques for artists, performance, all types of printmaking, etc. Available from Ritchie's Video, 360 Halladay, Seattle, WA 98109.

+0 number 43 features Fred Forest's research into the relationship between Art and Communication, a result of a performance/symposium, "Communication Aesthetics Performance and Encounters" organized in Paris at the Fine Arts School with the participation of 40 artists. This issue includes the Communication Aesthetics Manifesto. For more info, contact Fred Forest, Teritoire du M2, Anserville, 60540 Borneil, France.

Washington Review for December/January features an interview with Terry Braunstein, photographer and bookmaker.

Whitewalls for Autumn 1986 features Performance in text and image.

Winter 1987 has as its theme Sentiment, including work by Pistoletto, Dottie Attie, David French, Stephanie Brody Lederman, and Adrian Piper, among others. For more info, write WW, Box 8204, Chicago, IL 60680.

Visual Resources, an international journal of documentation is a scholarly journal on the documentation of visual resources, including everything from slides to interactive videodisc with book reviews, list of archives, untapped resources, bibliographies, etc. Handsomely produced, VR is geared most to libraries and scholars, but is essential reading for anyone involved in visual culture today. For more info, write to VR, Gordon & Breach Publishers, One Bedford St., London WC2E 9PP.

Gamut, a journal of ideas and information from Cleveland, Ohio, includes an article by Joel Lipman in the Fall 1986 issue, entitled "No Pricetags, No Rejections, No Returns: The Creative Democracy of Mail Art." For more information, write Route 1216, Cleveland State University, Cleveland, OH 44115.

rampike (vol. 5, no. 1) is dedicated to Food, with a wonderful cover showing dinosaurs feeding. The menu is long and includes everyone from Anna Banana to Irving Weiss. Its long, vertical format lends itself to its delicious menu, and you cannot overlook *rampike* on your local newsstand. It stands out! \$4.00 almost everywhere or from Rampike, 95 Rivercrest Rd., Toronto, Ont., Canada M6S 4H7.

Art Police for its first issue in 1987 is a small square edition of powerful comic art with contributions from Chris Woodward, Al Silberstein, Craig Smith, Mike McCoy, Ann Morgan, Ed Rath, Jennifer Sobin, and of course, Frank Gaard, among others. This issue, vol. 13, no.1, costs \$2.50. Submissions and subscriptions (\$15.00 a year) to Art Police, 3131 First Ave., So., Minneapolis, MN 55408.

El Djaridi no. 4 dedicated to Art, Music and Literature has on its cover a visual poetry piece by Robert Rehfeldt, and reports on mail art shows, an article on *Ars Electronica* 86, including articles by noted mail artists, as well as artists' pages. Lots more English in it now and the work of one person alone, who does everything except the repro work. Available from Idio Press, Box 4536, 7001 Trondheim, Norway.

Smurfs in Hell is the creation of Robert Carr in Boise, Idaho and is a hilarious satirical take-off on everything. Xeroxed and yet finely tuned, this artist's publication is irreverent and totally funny! Number 1 is a satire on Reagan, and Number 2 is devastating to all religions, but what fun! \$5.00 an issue from Smurfs in Hell, 2210 No. 9th, Boise, ID 83702.

Book Arts Review from Center for Book Arts, 626 Broadway, NYC 10012 features interview by Purgatory Pie Press with Bruce Licher of Independent Project Press, who does letterpress on chipboard or brown kraft paper for his own band album Savage Republic or for Independent Project Records.

Art New Zealand 41 features New Zealand Sculpture.

Artlink (Adelaide, Australia) for December-February features 25 new works, with a pullout color centerfold collectible from 363 Esplanade, Henley Beach, SA 5022.

Art Journal published by College Art Association features *The Visionary Impulse: An American Tendency*, edited by Russell Bowman and Ellen Lanyon. Shows the influence of Dadaism and Surrealism on American art.

Fuse is once again a magazine dedicated to cultural politics, with emphasis on performance, video, books, law and broadcasting. On your local newsstand.

Video Guide from British Columbia features in its December 1986 issue video sex, a hot topic edited by Sara Diamond, director of Satellite Video Exchange Society, 261 Powell, Vancouver, BC V6A 1G3.

Views: The Journal of Photography in New England features for Fall 1986 an analysis of Danny Seymour's pictorial autobiography, *A Loud Song*, which was previously published by Lustrum Press in 1971. Important essay on male autobiography, let alone autobiography in particular. Available from PRC, 602 Commonwealth Ave., Boston, MA 02215.

Fine Print for January 1987 features book arts in Czechoslovakia. A winner from all angles! Order from P.O. Box 3394, San Francisco, CA 94119.

Pounding Waves, no. 9, from Seattle has cover by Maxine Martell and all pages are perforated postcards by an array of Seattle artists. No. 10 is an exquisite series of silkscreen prints in little magazine format. For more info, write *Pounding Waves*, P.O. Box 20781, Seattle, WA 98102. \$20.00 for 6 issues.

Community Murals for Winter 1986 included an interview with Felipe Ehrenberg, known in these pages as a publisher and artist, but in this context, he spoke about how mural painting was used in Mexico as a means of gathering people together and teaching them how to accomplish for themselves things the government could not or would not provide after the great earthquake of 1985. CMM, 1019 Shattuck Ave., Berkeley, CA 94707.

Small Press for Nov-Dec 1986 features the story of Fotofolio, the publishers and distributors of photographic postcards, a double page spread on *Ian Hamilton Finlay: A Visual Primer*, previously reviewed in *Umbrella*.

American Photographer for December 1986 reports the existence of a black and white photobooth at Little Ricky's in East Village, while word has it that Pyramid Art Center in Rochester, NY will

have a photo booth show in November 1987 where a seven-foot mural will be featured, made entirely of photo booth strips by British artist Liz Redeal. Also contains list of classic photographic books selected by great photographers, as well as interview with Judy Dater.

CORRESPONDING WORLDS - ARTISTS' STAMPS documents an amazing exhibition held at the Allen Memorial Art Museum in Oberlin, Ohio from 11 January through 1 March 1987. Curated by Harley, a renowned mail artist who has created his own Terra Candela postage stamps, this exhibition must be seen by a larger audience than just Oberlin's. The catalog is available for \$3.00 plus \$1.00 postage from the Museum, but the colorful display, all framed and ready to be shipped, should be a wonderful exhibition for any contemporary institution, post office or library. International artists are included in a list, and there are catalog essays by Peter Frank, J.P. Jacob, Carl Camu, Klaus Groh, Volker Haman, Patrick Beilman, Lon Spiegelman, and others.

BOOK ART COURSES

The Visual Studies Workshop is accepting applications for September 1987 admission for the MFA and MA Degree Programs with programs in photography, video, artists' books, photographic history and criticism. Write to 31 Prince St., Rochester, NY 14607.

The Junior Arts Center, Los Angeles, sponsored a Book Arts Potpourri featuring bookmaking techniques and creative fine arts skills for the classroom, taught by bookartists, Kitty Maryatt, Beth Thielen, Sue Ann Robinson and Janet Pyle.

Pyramid Atlantic is holding a Summer Intensive for the Art of Paper, Prints and Books from 6 - 25 July 1987. Write to them for brochure and costs. 6925 Willow St., N.W., Washington, DC 20012.

Artists Book Works, 1422 West Irving Park Rd., Chicago, IL 60613 has a Spring 1987 schedule of classes and workshops.

BOOK ART OPPORTUNITIES

Deadline: 15 April 1987. One month residencies at the Visual Studies Workshop for photographers, video artists and book artists and printers. Residents will receive a \$1000 honorarium, living space and access to working facilities. Write for application to Residencies, VSW, 31 Prince St., Rochester, NY 14607 (716)442-8676.

Assembling. By invitation only, so no one should send originals under any circumstances. Rather, they should send 200 copies of each original page sized legal size.

Participation by invitation only means that you should send a work sample page, if you have not appeared in it, to Rutgers University, Mason Gross School of the Arts, Visual Arts Dept., 358 George St., New Brunswick, NJ 08903 and wait until the invitation with details arrives.

The 1987 Nexus Press Residency. Deadline: 22 April 87. Send to Nexus Press for brochure at 608 Ralph McGill Blvd., N.E., Atlanta, GA 30312. Or call them at (404) 577-3579.