

ARTISTS' BOOKS

REVIEWS

REFERENCE WORKS

Non-Adhesive Binding: Books without Paste or Glue by Keith A. Smith (Rochester, NY, Keith Smith, 1991, \$30.00) is a long-awaited text not only about how to bind a book, but also how to develop an approach to binding. The emphasis is thinking about binding as integral part of the statement of creating a book of text and/or pictures.

The second part of the book gives detailed written instructions for 32 simple to complex bindings. The procedures are also presented as 250 drawings, elaborately diagrammed step by step. In addition, this is followed by a condensed outline of the procedures. (Many of these bindings, at least 1/3) were devised by Smith himself).

The third part of Non-Adhesive Binding describes covers, straps, flaps, tabs, turn-ins and spline-pleats. The fourth part lists an up-to-date reference of sources with 250 addresses for supplies, equipment, centers, periodicals and workshops.

What is wonderful about this book is that it comes in two versions: the standard version is Smythe-sewn paperback, but there is an unbound, folded and gathered version in 20 sections which is available, so that the reader can hand bind his or her own copy.

To order, make check for \$30.00 (or \$50.00 for one copy each of standard and unbound edition, adding \$2.00 per book for shipping) to Keith Smith, 22 Cayuga St., Rochester, NY 14620.

Other Ground Works, an 180-page anthology of independent culture, includes a wide array of works from over 70 independent artists from 11 countries. Sources include Mail Art, Neoism, Small Press, Anti-Copyright, Performance Art, Cassette Culture, Art Strike, Stamp Art, Correspondence, Poetry, Prose, Collage, Comic Art and a two-song record by the experimental band, Mr. Science. This magazine-sized softcover book provides 180 pages of art, articles, interviews and contacts from the realm of international independent artists' networking, including Ruggero Maggi, Vittore Baroni, Mike Gunderloy of Factsheet 5, Mark Pawson, John Held Jr., Serge Segay, Monte Cantsin, Ryosuke Cohen and many more. \$17 from Mangajin Books, P.O. Box 617, Station R, M4G 4E1 Toronto, Ont., Canada.

World Peace by Edward H. Hutchins (Editions 1991, \$145) is a round book that divides into quadrants describing obstacles to world peace: hunger, poverty, intolerance and ignorance. Each circle page unfolds to a complete circle, rather magically. Gocco printed on Bienfang Raritan with cut-outs, thermography and tinting added, this 3" dia. x 1" high book in a plastic box is in an edition of 30 signed copies. In a time of parades and fireworks, the real problems of this world have yet to be solved, namely the ones so exquisitely depicted in this tour de force by Hutchins. Special price of \$145 until 31 July 1991.

Paul Dean has created two small offset booklets that invite the eye and the hand:

Paper Shrine is a small booklet of collected statements, advertisements and typography that are printed in glorious color with many hits on the offset press. It is involved with late 20th century advertising blurbs that out of context mean absolutely something else, as you will see! From "Our Friend the Atom" to "The Elevator of Life", these "wise-crack" sayings seem utterly appropriate on these luscious op-art designed pages, beautifully crafted by the artist. Available from Printed Matter at \$4.00.

Origami is a short story by David Wilson, printed on two vertical sheets of paper, which are folded in such a way that it appears to be like Japanese origami. The story itself is about paper and travel and delivery, so that the unfolding of this "recycled paper" is a must to read and creates a necessary bond between reader and writer. As an added bonus, the booklet is beautifully designed by Paul Dean and printed by the Barefoot Press in Raleigh, NC. A bargain at \$4.00!

P.I.I.T.I. by James Lee Byars is a more succinct bookwork in the form a finally printed French edition, but merely a leaflet in the short and sweet manner of illusive artist, Byars. In homage to the publishing house, Gallimard, this leaflet, handsewn, was printed by Maurizio Nannucci in Florence for Byars and is a collaboration made in "heaven". By the way, the initials of the title stand for (should I really tell you?), "Perfect is in the Louvre." \$20.00

The Immortality Project by Brian McCormick is another bookwork discussing a kind of perfection, called "immortality." In fact, the International House of Immortality is located in Los Angeles, and all artists are involved in the creation of immortality, preerving the genetic codes of artists for future generations. Artists' immortal cells will be sold in the museum gift shop of the International House of Immortality, since the hope at IHI is that everyone will be famous forever.

Interspersed in this satirical discussion of immortality are scientific tracts about the heart, blood, and medicine, all from the medical school notebooks of John Keats. A "fascinating" project is the creation of books bound in the living skin of their authors. Since the publishing house for this booklet is "Word Made Flesh Publications" some of the fantastic titles are The Bill of Rights as printed on the immortal flesh of Jesse Helms, or The Minimum Daily Requirements as printed on the immortal flesh of the Pope, etc. This work has so much straight prose interspersed with satire, one does not know where the serious tract begins and the satire ends. \$10.00.

Poison Pen, a Story of Wrongful Dismissal by Jim Morris is a remarkable true story of Marjorie Carlyle in London, Ontario, Canada who was accused by her employer, Kellogg's, of sending poison pen letters to them. She protested her innocence, based on her loyalty for 31 years. Yet they badgered her, investigated and taunted her with home searches, psychiatric examinations, innuendo and finally the signing of a release. What Kellogg really wanted

was her property, since they were expanding their parking lot. The presentation of the material is dynamic, the actual words of Marjorie Carlyle are damning against a company which attempted character assassination and almost succeeded except for the inner strength of this steadfast employee. A must! \$8.50.

Sometimes a Cigar is only a cigar (Freud) by Victoria Vesna is a bilingual (English-Serbian) story that reflects an installation at P.S. 1. The whole piece is about smoking, and its change from a pure ritual of the Indians to a commercial, addictive, cancerous industry. The author, born in Indonesia, recalls the ritual of smoking in that country, a funeral rite in Bali, and fire as ritual in many cultures which she has read about, or even visited. She also explores Greek, Persian and Zoroastrian ritual, in which Vesta was worshipped in every household as the state goddess of the hearth. Romans also followed this tradition.

The story continues as the artist, encountering a cigar factory in Soho (New York) where many women were making cigars, finally decides to make a videotape of the scene. Instead of the cigar factory, she found herself videotaping the cigar sales girl, who talked passionately about cigars. Having done research into the Yoruba of Africa, due to a conversation in Pasadena, California, with a major Nobel laureate, as well as doing editing of a videotape on the Yoruba, she also encountered more information about women and tobacco, especially with the rituals of the Yoruba, and later with the Afro-Cuban women she encountered, who talked about Santeria. What she has done is incorporate all these events into an art piece, for the artist is indeed a messenger and creates her own myth, ending of course with Freud. The saga is a journey invested with certain multicultural, multiethnic contemporary connotations. The story is personal, enchanting, mystical, all accompanied by full-page illustrations, sometimes stills from video, sometimes drawings, sometimes paintings. \$15.00 from Printed Matter.

To Open by Laura Davidson (Boston, self-published, \$90) is a book of handprinted linocuts with wooden covers and a skeleton key thereon, with a leather spine. This is a limited edition bookwork, with cuts printed on found pages of Italian guidebooks and maps. Included is a Hindu tale of a tree and a bird. This edition book is based on a unique bookwork, which the artist produced from old keys. A fine contribution to bookmaking in a limited edition of 41. Shaped like a portal, the key invites one into the journey of the soul.

Order from Laura Davidson, 215 A St., 6th flr., Boston, MA 02210.

The Critical Art Ensemble has done another book, this time Arkaeologika, which deals with cultural detritis and the assemblages of cultural material, both native American and other. As usual, the Critical Art Ensemble prints with great beauty, designing a book in a special way, so that the booklet is opened twice within the "reading", and is contained in an attached portfolio cover with strings. \$35.00 and a great collector's item.

Today, the sign by Barbara Fox is a flipbook with a message. The word "Today" is demonstrated in sign language by watercolor illustrations of a woman who shows the word made up of two signs: "Day" shows the sun going down on the horizon, and "now" shows that the signer means this day. By flipping the pages of the book, the reader/viewer sees the movements required to create the sign. It is a graceful flipbook, beautifully printed and bound with a stab binding. \$10.00.

A Story about the Body by Harriet Bart has a color stained X-ray on the cover of this booklet, which tells a story by Robert Hass about a musician at an artists' colony who has met a Japanese painter, who confessed to him about her two mastectomies, which completely stymied the relationship before it began. The statistics of one in nine women developing breast cancer in the U.S. becomes the colophon with a fine illustration of 9 pairs of arms in a color design. Powerful! Available from Printed Matter. \$3.50

Architexts by Harriet Bart is also in booklet format with a corrugated cover which involves classical poses of books, on pedestals, in installations, alone, in the arms of a reader reminding one of Rockwell Kent, between bookends, and on a gravestone. The drawings are classical, the texts unspoken but revealed. \$3.50

Procrustes' Bed by Rebecca Lown is a three-volume set of books, which explores the world of aesthetic plastic surgery for women. Housed in a box with photographic borders of faces, breasts and buttocks, the surgeon's table is a likened to the Procrustes' bed of the title. In an intelligent (expos) of photographs and text, the artist entertains the reasons why one resorts to facelifts and then divulges the process, photograph by diagram in an aesthetic way using word and text. The second volume deals with breasts and has a running text over photographs of real women as well as sculpture. The third volume, Buttocks, involves a text taken from an article in Mademoiselle, entitled "Slaves of the Scalpel." Diagrams, photographs, metaphorical allusions, as well as playful type tell their story well. Beauty is indeed in the eyes of the reader this time! Printed by Clifton Meador at the Center for Editions, SUNY at Purchase.

Heart Thing by Erella Vent is a sweet miniature book developing the theme of what love can do to a person, giving them feelings never felt before. Published by Droplit Books in Toronto. \$6.50

Stigma by Spencer Selby is a true blending of text and image. Selby finds texts from various sources and matches them to images which in stark black and white impact immediately. The reader delights in reading the message both verbally and visually. Published by Score in Oakland, California, \$6.00

Rat Piece, February 17, 1976 by Kim Jones (New York, 1991) includes a statement by Richard Nixon, which everyone should read and marvel at in these times of censorship and diminution of funding:

"Art is the most profound and ultimately the most sacred form of freedom of expression that we have. Within its depths and its mysteries is the

source of new ways of looking at the world and at ourselves. Nothing we do to foster artistic creativity should tend to directly or indirectly influence artistic content; everything we do to aid the artist and his art should be done to enlarge, not restrict the area of freedom which is the essence of the artistic experience."

--Richard M. Nixon (1975)

This book is Kim Jones' resurrection of a "scandal" which affected Los Angeles with a bang, when it happened, for Jones was to give a "mystery performance" in the Union Gallery at California State University, Los Angeles, on 16 February 1976. Appearing as the Mudman, an alter ego where he appears with panty hose over his face, bathed in mud with a disfiguring mass of twigs and rags carried like a backpack, Jones expounded upon the artist's hunger for attention. Then he took a cage containing four live rats and placed it in the middle of the floor. He then opened a can of charcoal fuel and doused the rodents with the fluid. Then he proceeded to light a match, and continually struck up the flames, while the rats ran around screaming, and he screamed with them. And then they died. The newspapers all reported this, even outside the University

As a result of this event, Frank Brown, the University Art Gallery Director, was dismissed for the "contemptible action". Students filed complaints with the SPCA and with the campus police. And the University withheld payment on a check issued to Kim Jones. And then it went to court, where Jones was convicted of cruelty to animals, for which he received a two years' probation sentence, and fined \$150. The documentation is all here, photographs and enhanced photographs are also here. In these days of censorship and attempts to delimit the freedom of expression, along with a page by the artist himself, that does not let you forget. This book, supported by a Guggenheim grant, leaves it to a new public to assess the case once again. \$25.00

NEXUS PRESS

Visitation by Val Tillery (Atlanta, Nexus Press, 1991) is a miniature book printed in gold and purple, dedicated to artists everywhere, where the central theme in strong woodcut images is: "It is worth the struggle". This is a book that should be sent all around the world as a gift to artists everywhere.

\$7.00

The Day of the Rope by Kevin Hamilton, a triangular paperback book with colorful Pop imagery and accompanying text (Atlanta, Nexus Press, 1990, \$25.00) deals with the individual or group psyche, which is divided into two halves--conscious and unconscious. The work is about the dark side that manifests itself in the form of racial hate and bigotry. Cited are discussions of the Ku Klux Klan, Skinheads, the Aryan Nations., Survivalists, The Order, the Neo-Nazis, etc. The ingenious format lends itself to understanding how this visual book educates and instills an awareness of the impact these hate groups and organizations have on society.

Hidden Agenda by Meryl Brater has just been published. Housed in an envelope folder, this bookwork is full of visuals in a flutter book structure, which has many textures, discreet colors, a lithographic feeling as if the artist used a brush with

subtle magentas, pinks, orange, small symbolic key-like images immersed in the textural layers of color almost woven together on a loom. A sensitive bookwork which replicates the finest stone lithography but is in multicolor offset, Hidden Agenda draws upon past paraphernalia of written communication, allowing the artist to create a sense of the journey, the remains and detritus of culture, time and place. Tied in black silk ribbon, this affordable work of art is only \$18.00.

Their nightmare by Kim Knox (5.00) is a palm-sized spiral-bound bookwork, made with rubberstamps for text and imagery that is mostly abstract except for a Greek-key design and some profiles of birds reminding one of Egyptian wall paintings, but the store is indeed a nightmare, and one must read this book by unfolding the pages with text. It works, it takes time to read and as a result, the hand slows down the narrative and its impact is far more intense.

Motorcycles from around the world by Paul Trautwein is basically one large page that is sumptuously (in the Nexus tradition) hit with many colors, illustrating just what the title says: motorcycles from around the world, which the artist either has photographed, or has appropriated from other media. For motorcycle buffs around the world, or those who appreciate a focused theme of a simple, but explosive work of art! \$5.00

The Relative sizes and amounts of things by Jennifer Cawley is another small bookwork, palm-size, with a brass clip as its binding, in which appropriated imagery and words can turn around the central axis, and thus one can read the book page by page, or play with it as it pivots around the axis, making new designs. \$3.00

"If you Sleep on your other side, it will go away" by Pattie Belle Hastings (Atlanta, Ice House Press/Nexus Press, 1991, \$24.00 plus \$3.00 shipping and handling) is a co-publication by the two presses. This is a dream book, a book which uses a variety of type fonts, a variety of papers, and a variety of dreams. The rhythm of the book simulates the rhythm and time sequence of dreams themselves. The multi-color metallic inks bring you into the page and out of the page, making you use the dark and the light depending upon the text and the overlays. This is a book that will mean something different to each person, but I can see all the nodding heads now--not to sleep, but to agree that they also have had recurring dreams, and many of them are like Pattie Belle Hastings, the proprietor of Ice House Press.

The transition using translucent papers with X-rays of the head allow us to shift to another dream. The reproductions of photos on the right hand pages are usually of windows and doors--entrance ways into the dream sequences. The trains, musicians, vortexes, whirlpools all are familiar to many of us, but it is the way they are handled that makes this bookwork outstanding. Be sure to buy this book for yourself, and one for a friend. Hastings is well known for her previous bookwork, Implementing Architecture (1989) and has been given the grand prize award for this book by Macworld Magazine in 1989.

DOMBROWSKI/PETRUSKA PRODUCTIONS

(The Cycle) Ravings from the Peripher is a 24-page bookwork of prose and imagery done in silkscreen. Songs of the city, dedicated to John Milton.

The Interim by Mary Petruska is the story of a woman who has come to an interval in her career as a painter, and she speaks biographically about her series of paintings about women, about living in Italy, about Sisyphus. This is a booklet from a woman who can express herself in the middle of a hiatus, a change, a search for the center. Xeroxed. \$6.00

Both available from Dombroski/Petruska Productions, 805 - 6th Ave., New York, NY 10001.

Mark Rose who runs the Questing Beast Press has produced two works which are of significance:

Koans of the Restless, a book that poses numerous questions with shifting answers consists of divided and folded pages, so that the questions What, Why, Where, How and When can be juxtaposed to a verb and a complement and create a totally new question by the interaction of the reader. And for the great joy of the reader, there are answers as well. And the last question asks: Where do we go from here? And the answer is: back to the middle, and that's where you go again. Some of the questions are deeply involving, some lightweight, but the answers all require a thoughtfulness. A fascinating exercise. \$5.00 postpaid to Questing Beast Press, Mark Rose, 9037 Palatine Ave. N., Seattle, WA 98703.

Susan, on the other hand, has a fascinating story about its making. Taking a newsprint reproduction of the painting by Manet, at the bar at the Folies-Bergere, from the New York Review of Books and taped it to his computer at work. The people at his company are fairly conservative financial types who need and want to have their horizons broadened, but just don't know how. So, with the picture up, one day, Rose wrote page one and taped it underneath. Each day, he wrote a successive page, sometimes thinking about it, more often writing it in the first 5 minutes of his workday.

Colleagues soon began to correct grammar, suggest plotlines and almost everyone got truly involved in the story, literally standing at his PC until the printer spit out that day's edition. It was exciting and fun, though almost no one (the author included) expected the story to go the way it went, or even to be happy at the outcome. The intent in the final book production was to "recreate this experience by binding it in half-pages. Thus, the reader is constantly looking at Manet's painting while reading the story, approximating the work environment in which it was written. The story is gripping and funny and sad and just a joy. And each time you turn the half page, you are looking at a color reproduction of Susan at the Bar at Folies Bergere. This is joyful. And only \$17.00 (postpaid) from Mark Rose, 9037 Palatine Ave. N., Seattle, WA 98703.

Sixteen stages of psychologicalsexual Development, with wordy drawings and annotations by Kim Mosley, an Art professor at St. Louis Community College. A definite challenge to Jesse Helms, this joyful romp through sexual awareness and experimentation, accompanied by cartoon-like drawings, which bare the funny soul of a talented, open-minded artist, a thinking man with a quirky sense of humor. As he states, he gets more risqué while society gets more

restrictive. And you feel what it is to be a father and keep up with his children. Done with some tongue in cheek, this book is dedicated to Sigmund Freud, who discovered that "sex was a force rather than a moral issue or an immoral issue." You won't regret getting this book--it is funny, quirky, and a book for today. Jesse should really get a copy--it might teach him a thing or two! \$10.00 from Kim Mosley, 328 A St. Francois, Florissant, MO 63031-5016.

Humanity and other fables: Some observations from life by Greg Edmondson was originally published to accompany Edmondson's installation at Amerika Haus in Munich, Germany. Modestly done, with no text, the images speak for themselves. With simple line drawings. As I read it, there are comments about interrelationships, about woman's roles and men's roles, about creating a family, about crime and surrender, about caring for the earth, instead of conspicuous consumption. The centerfold has a piece of Arkin play money (\$10,000) dictates what becomes important to us as we mature, and then the cars instead of the caring for the earth. The fables of consumerism sometimes take precedent, as we inhabit the earth. Available from Greg Edmondson, 13 Converse Lane, Oak Ridge, TN 37830.

Zoom by Marcello Diotallevi is a flip book using the letter Z which starts from a pencil point to a large bold black partial image. It is a tour de force, published by Edizioni il Martello di Thor in Torino. Edition of 150, printed on Fedrigoni watercolor paper. Signed and numbered. Write to Marcello Diotallevi, Via Veneto 59, 61032 Fano (PS) Italy.

Nancy Chalker-Tennant has published two works recently:

Load Expose (1990, \$40) is definitely the work of a printmaker, who masters the page by using the double page as a canvas. By using printed words that seem to be deeply hidden on the page, she gives us keys to meaning both of the images and her own intent. She almost teaches us how to take photographs. Yet she does not deny 20th century communication, including hands holding a camera, words loaded with meaning in relation to photography, how to take photographs, lighting, and much more. You can imagine Chalker-Tennant looking at the camera collection at the George Eastman House. Her end papers include a ancient kinds of marks that simulate some kind of communication, a language unknown except to the subconscious, known to those who understand pictographs and cultural history, with still marks resembling cameras. Printed at the Women's Studio Workshop in Rosendale, silkscreened, this is a beautiful work of art. Order from Printed Matter or the artist.

Secret Wing is a twelve-page leporello in covers, which opens to 12 x 33", printed in offset at the Visual Studies Workshop Press. With the two words, "secret" and "wing" as triggers for the action in the book, the romantic nature of the works also suggests danger and risk. This duality is expressed through the intermingling of hand drawn images, text and photographs, where personal and public intermingle, where familiar phrases, words and sentences are placed on each page. Flight, spying, secrets and disclosure are all involved in the movement of these thoughts. What is wonderful is that the inner cover shows the artist's drawings for the plan for

also lectured in April on Latin American bookworks, taught a two-day weekend workshop in bookmaking.

Joan Lyons was visiting artist at Texas Christian University, where she worked with photo and book classes from 11 - 14 February. She, Nathan Lyons, Keith Smith and Scott McCarney were invited for two weeks in June to give workshops in Brazil.

Sam Francis' Lapis Press founded 6 years ago is building an audience for its unconventional books, which typically cross-fertilize art, poetry, philosophy and psychology. Recently The Surrealists Look at Art, an illustrated book of 8 essays on Surrealism, edited by Pontus Hulten, won book design prizes from the AIGA (American Institute of Graphic Arts) and the Art Directors Club of New York. He considers Lapis Press a natural development in a long stream of confluences. After a string of editors, his present director is Robert Shapazian, who is an East Coast scholar, publishing letterpress books of poetry often including Francis' artwork, limited edition artists' books and trade books dealing with art, theory and literature.

Ted Cronin's collection of artists' books, which he has for sale, were discussed in Hombre in December 1990, with color illustrations for many of them.

William Harroff of Edwardsville, IL was awarded 1st Place Prize in the drawing category of the "Arts '91" competition for Autobiography #1, one of Harroff's unique artists' books. The competition was organized by the Gateway East Artists' Guild. He also is exhibiting five of his electrographic works in the "Group 90" exhibit at the Vasarely Museum in Budapest 26 September - 20 November 1991, which will then travel to the Janos Xantus Museum in Gyor, Hungary from May - September 1992.

Center for Book Arts, New York City, announces the Proceedings of the First (sic) National Conference on Book Arts in the USA, available for \$20 (+ \$1.65 tax) or \$22 (including postage for outside of NYC) to Center for Book Arts, 626 Broadway, New York, NY 10012. Remember, this was the eighth Conference on Book Arts held in November in New York City, but memories are so short these days, aren't they!

Book Artists International, an organization for professional book artists, announces a new series of articles for its newsletter, Bookart News, on the topic of Artist's Book distribution. Membership allows one to participate in a slide registry. Members also receive a free artist's book. Membership (including the newsletter subscription) is \$25.00 per year for individuals in the U.S. and \$35.00 for individuals outside of the US. Send check or money order to Book Artists International, #217, 8375 Leesburg Pike, Vienna, VA 22180.

AUDIO ART

Enzo Minarelli, Italian sound poet, artist and producer gave a Seminar in the series that the Center for Contemporary Music sponsors at Mills College on 13 November. He also gave lectures at San Francisco State University, at San

Diego State University, University of California, San Diego, and sponsored by the Italian Cultural Institute of Los Angeles, he presented an evening of International Sound Poetry along with Peter Frank, Harry Polkinhorn and Jerome Rothenberg in Los Angeles.

Minarelli announces the availability of a new publication, California-Italy Sound Poetry, a collection which draws the connecting line between Italian and California sound poetry, including work of Guillermo Gomez-Pena, Marina La Palma, Paul Vangelisti/Carl Stone, Harry Polkinhorn, Jerome Rothenberg/Bert Turetzky, Larry Wendt, Peter Frank/Joyce Lightbody, Carlo Conti and others.

Order this important LP for \$10.00 (plus \$6.00 postage and handling) from Enzo Minarelli, P.O. Box 152, 44042 Cento, Italy. Send International Postal Money Order only.

AB DEALERS & PRESSES

ARTWORKS has moved from its public venue. The temporary mailing address is: Artworks, P.O. Box 158, 11693 San Vicente Blvd., Los Angeles, CA 90049, open by appointment only. (213)471-3060.

Lure specializes in post-war American and European art movements, conceptualist, minimalist and performance art documentation and original works and relics. Many pieces of 20th century ephemera are being offered by this Bookstore/Gallery. The titles of the catalogs range from no. 1 "Proof of Existence; Bulletin I: "I remember you only swimming" etc. For a catalog, or more information, contact David Kelley, Lure Art Books, 2215 R. Market St., No. 315, San Francisco, CA 94114.

Pascale Lesnes, 5 sentier des Buats, 92190 Meudon, France deals in contemporary art editions, prints and artists' books.

Livres d'artistes, 9 rue Saint-Germain L'Auxerrois, 75001 Paris opened in January, dedicating its space to the publication and exhibition of artists' books. Artists they are collaborating with are Jean-Pierre Pincemin, Joel Kermarrec, Piotr Kowalski, Philippe Favier, among others. They distribute Catherine Issert Editions, such as a collaboration between Jean-Michel Alberola, Erik Dietman and Bernard Lavier; a work by Jean-Charles Blais and Bernard Pag/s. as well as a book by Jean Le Gac. Sabrina Grassi is the director.

MJS Books & Graphics has issued its Catalogue No. 3, 1991, which contains Early Twentieth-Century Avant-Garde to Photography. A must visit at 9 East 82nd St., New York, NY 10028.

Ted Cronin is now available by appointment only at 36 West 26th St., New York, NY 10010. (212)243-1481.

Ted Cronin organized a series of Artists' talks at the Center for Book Arts in New York City, including Claire Van Vliet, Ted Clausen, Ed Hutchins, Lois Morrison and Miriam Schaer from February - June.

Art Metropole has issued Catalogue 14 for 1991, which offers artists' books and personal catalogs, group catalogs and anthologies, artists' multiples, audio works, video works, periodicals and trade publications.

Paul-Léon Bisson-Millet in Neckargemund. Germany has issued Catalog 9 with tipped in color photographs. Great bookworks and exhibition catalogs available.

She also produced lists 1 and 2 for 1991. Her address is Saarstrasse 62, D-6903 Neckargemund 1, Germany.

Imschoot, uitgevers, Burggravenlaan 20, 9000 Gent, Belgium has issued their first Catalog of notable bookworks by Robert Barry, Lawrence Weiner, John Baldessari, Hanne Darboven, Peter Downsborough, Sherrie Levine and Giovanni Anselmo, just to mention a few. There are two versions: a deluxe version, signed by the artist, and a nominally priced version. Many are carried at Printed Matter in New York City.

Thea Westreich Associates at 568 Broadway, Suite 405, New York, NY 10012 has limited edition artists' books and multiples, representing George Herold, Larry Clark, Martin Kippenberger, Richard Prince, Christopher Wool, Mike Kelley and Peter Nadin.

Blumarts Inc., 14 West 10th St., New York, NY 10011 announced a new publication including the illustrations of Eric Fischl, with a text by E.L. Doctorow, called Scenes and Sequences. For more information, call (212)475-0227. Blumarts has also published a rich list of livres d'artiste by Enzo Cucchi, James Turrell, Anselm Stalder, Alex & Vincent Katz, Brice Marden, Eric Fischl, Roni Horn and Helmut Federle.

Antiquariat & Buchhandlung An der Musikhochschule, An der Linde 27, 5 Koln 1, Germany published a list of 100 items.

AUCTION AND RESALE DEALERS

Schoppmann & Partner Gmbh is an auction house and gallery and from time to time has auctions of avantgarde material, including Fluxus, photography, concrete poetry, underground, illustrated books and artists' books. Write to them (their catalogs cost) but the marketplace is fascinating. Schoppmann & Partner, Benrather Strasse 11, D-4000 Dusseldorf 1, Germany.

AB COURSES

Long Beach Museum of Art under the supervision of Sue Ann Robinson had courses in April on beginning book art, media transformations, performance book art and workshop with Susan Share, a New York guest artist.

The Visual Studies Workshop has announced its schedule for its Summer Institute, 24 June - 2 August 1991, including Keith Smith's course on Visual Books, 1 - 5 July; John Wood, Photo Collage/Montage (one-of-a-kind books); Stewart Cauley, Offset Books and Multiples; Karen Wirth: From Structure to Content, the complete book; Janet Zweig:

Visible Language, typography for artists; Clarissa T. Sligh: Reframing the past: autobiographical issues and concerns; and Scott McCarney: Albums and boxes: Bookbinding for artists and photographers. Write to VSW, 31 Prince St., Rochester, NY 14607 for schedule of Summer Institute.

Susan Grant teaches The Art of Bookmaking, namely bookmaking as an art form. Participants will produce books in each of the binding styles demonstrated. Anderson Ranch Arts Center, P.O. Box 5598, Snowmass Village, CO 81615. July 8 - 12.

Sas Colby will be teaching International Art Games, a workshop providing a fresh context for exploring the creative process, including one-of-a-kind books, mail art, etc. July 1-5 at Anderson Ranch Arts Center.

1991 Ox-Bow Summer Arts Program at Saugatuck, Michigan includes papermaking, performance. Write to School of Art Institute of Chicago, 37 S. Wabash, Room 707, Chicago, IL 60603.

Penland School in Penland, North Carolina 28765 has courses in papermaking and the book arts this summer, including courses in Paper by Mimi Schleicher, Valerie Dearing, Dolph Smith, Peter Sowiski, Betty Oliver and Helen Frederick. In the book arts, popup and kinetic is being taught by Bonnie Stahlecker, bookbinding by Barbara Mauriello, visual books by Keith Smith & Scott McCarney, the art and craftsmanship of books by A.P. Gorny, visual books by Doug Beube, and flexible book structures by Betty Lou Chaika. For more information, call (704)765-2359. The courses extend from June through September.

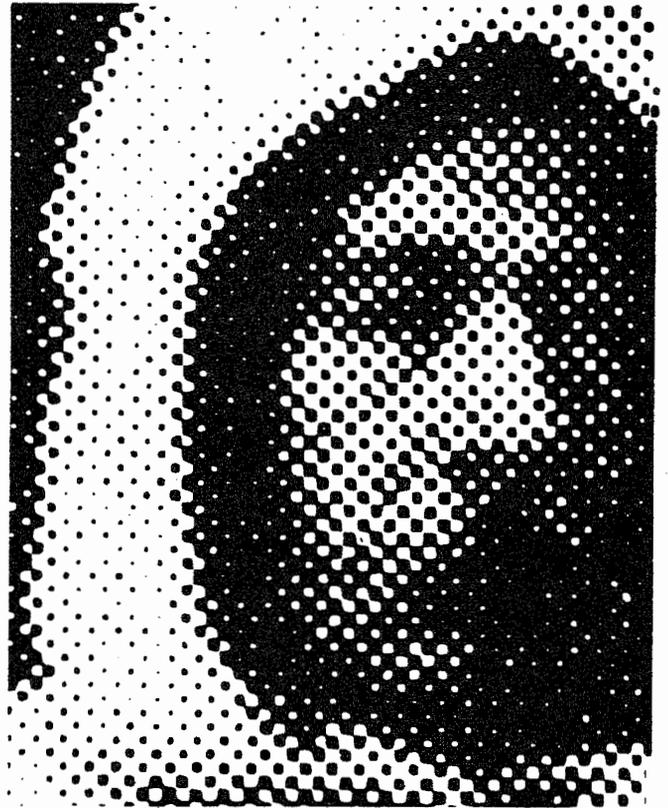
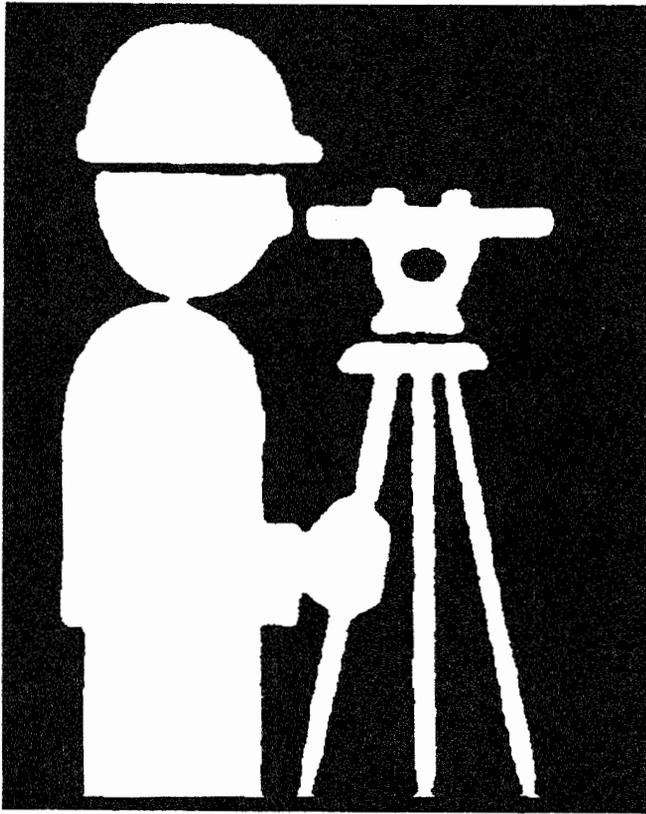
Oregon School of Arts & Crafts has courses in book arts, including calligraphy, letterpress broadsides, book construction. The school is located at 8245 SW Barnes Rd., Portland, OR 97225.

Bookworks, taught by Elena Siff for Ages 8 - 15, will take place on 27 July at Santa Barbara Museum of Art.

WSW, known as the Women's Studio Workshop, will be giving courses at their Summer Arts Institute, with Gloria Helfgott teaching "The Book as Object/Sculpture" from 15-19 July; Karen Wirth will be teaching "Copy Machine Artists' Books" from 22-26 July; Carol J. Barton will be teaching "Pop-Ups and Paper Engineering" on 3-4 August; a survey of artists' books will be taught by Carol Barton and Joan Wolbier, called "Stacks, Piles and Heaps of Books" from 5-9 August, among a wide variety of other courses in printmaking, papermaking, letterpress printing, etc. For more information, contact WSW at P.O. Box 489, Rosendale, NY 12472.

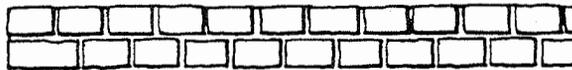
Coco Gordon will be teaching a course, "Papermaking for Photographers--Extending the Frontiers" for the International Center of Photography's Education Department, 1130 Fifth Ave., New York, NY 10128, on 15-19 July, 10-5pm, at the instructor's papermaking studio. For ore information, write to ICP.

Minnesota Center for Book Arts is offering a new opportunity in book arts education, called Summer Book Arts Immersion, 15 July -2 August. Two of the courses, "The Whole Book" and "From Idea to Book: Teaching a Process" involve the making of an entire book during the class.



THE CASE FOR THE BURIAL OF ANCESTORS

PAUL ZELEVANSKY



BOOK I., 1981 BOOK TWO, 1986

BOOK³, 1991

THE CASE IS CLOSED.

March 7-30, 1991

GRANARY BOOKS GALLERY

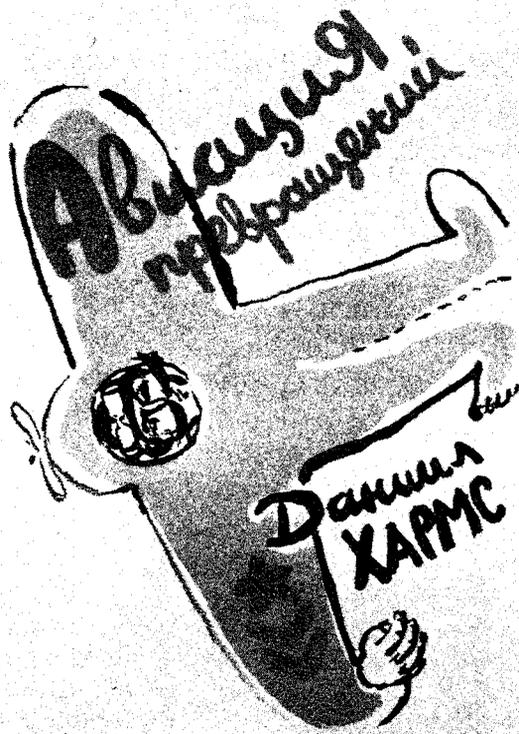
568 Broadway
New York, N.Y. 10012

Opening: March 7
6-8 PM

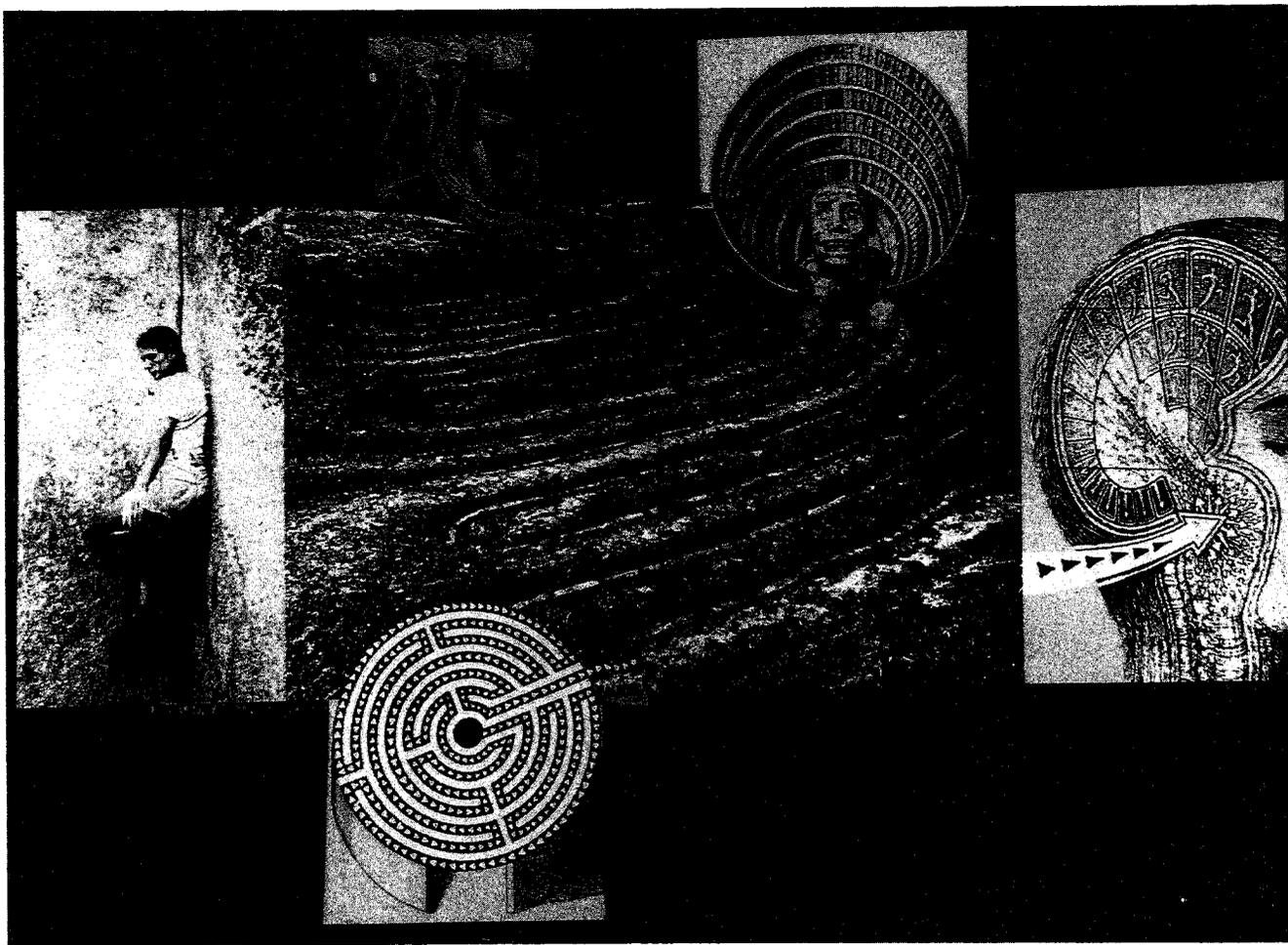
Gallery hours: Tues. to Sat. 11-6
(212) 226-5462



Book³ is available for \$40 + \$3 postage



Cover of Russian book artist, Mikhail Karasik's latest bookwork



A PAGE FROM MARGOT LOVEJOY'S Labyrinth

smaller, it became more open and more free at the same time. Mail art is truly communication among friends. That's why I continue to participate in the eternal network.

--Carol Stetser, 12 Feb. 1991

At Leavenworth Jackson's suggestion, I wrote the above article about my experience doing mail art and mailed a copy to Chuck Welch for his book. But the more I think about it, the more I wonder about the motives behind this sudden urge among mail artists to become historians. Those of us participating in the network know why we're doing it. We don't need to read a definition of mail art--we know what it is. We don't need to hear a lecture on its aesthetics, on the original of its terminology, on its future direction. As practitioners we are already engaged in its present and its future. So why this need for exposition? Who are these books about mail art for? It looks to me like mail art is being packaged for consumption by the art market. Mail art is being turned into a commodity. And turning art into a commodity is what we're all fighting against in the first place.

I'm also concerned about the need for chapters dealing with mail art and feminism. Participation in the network is limited only by your ability to pay for postage. Mail art by nature is color blind and sex blind. Are we now going to need chapters on mail art and homosexuals, bisexuals, Latinos, Blacks Tongans and Filipinos? Is mail art being codified as His Story the way mainstream "art history" has been? Will we hear white mail/mail art stars ask "Why are there no female artists?"

There are as many stories about mail art as there are participants. The pathways of communication are infinite. How can anyone presume to write a "history" of this network?

--Carol Stetser, 27 March 1991

THE ADMINISTRATION CENTRE - 42,292

1. Archives are cemeteries of memories, activities and curiosities. They file the present for posterity. The Administration Centre - 42,292 is a living archive of "communicationism", of the postal rituals and communicative gestures of the Mail-Art network. It is based on the democratic principle that "every" piece of mail (envelopes, postcards, letters,...) is meaningful in the socio-cultural context of the Mail-Art circuit. So every artist or non-artist is treated with the same care. The idealistic purpose was and is to store up the entire narration of what happened by classifying "all" the received results of mail-activities from the Eternal Network. But every archive will tell the true story of its own web.

2. 1991, the whole collection comprises original works and/or information of (plus or minus) 2,000 networkers from over 50 countries. The classification is in alphabetical order and per country. Every artist has one or more files and/or archive-boxes (if a lot of works are present). Individual numbers refer to an accurate index-system, so that everything can be found easily.

3. The Administrative Archive is divided into separate units: artistamps, artists' books, artpaper, assemblings, audio-art, catalogues, computer art, copy art, fax art, graffiti, magazines, mail-art, performances, postcards, posters, rubberstamp-art, small-press publications, video art, visual poetry, etc.

4. Over the years a lot of Mail-Artists and those interested came to Wellen for a visit at the Administration Centre. From abroad there were artists such as Banana, Baroni, Bloch, Dudek-Durer, Formentini, Graf Haufen, Held, Janssen, Olbrich, Perneczky, Ruch, Skooter, Stake, Kustermann, Lorenzi, Van de Hoef, Van Dijk, etc. Several students used documents of the Archive for research.

5. Since the foundation of the Administration Centre in 1978, a lot of exhibitions with works for the Archive have been realized at different places, e.g. "Mail-Art Party", Gemeentehuis, Leopoldsburg, 1979; Gallery Ruimte z, Antwerp, 1980 (with emphasis on indirect correspondence and Mail-Art by children); I.C.C., Antwerp, '80; VUB, Brussels, '81; CIAP, Hasselt, '82; De Brakke Grond, Amsterdam, '83; Stedelijk, Museum, Tienen, '84; Cultural Centre, Valkenswaard, '85; Gallery Il Venturo, Hasselt, '86/'88; Cultural Centre Gent, '89. In 1991-92 a selection of artists' books will be shown in several libraries during a travelling exhibition in Belgium and Holland.

6. Attention: Don't throw it away. Problems to store your superfluous Mail-Art related things (old or new envelopes, postcards, documents, magazines, etc.) Don't burn it. Send it to:

The Administration Centre - 42,292
Mail-Art Archive
Guy Bleus
P.O. Box 43
3830 Wellen
Belgium

-----Guy Bleus

WHAT IS THE QUESTION? THERE ARE CERTAINLY NO ANSWERS

The problem is this: Will the examination of Mail Art rob it of its power? The beauty of Mail Art is the mystery it can evoke. Every visit to the mailbox is an adventure in a brave new world. There is an unseen friend around a corner we didn't know existed. Peeking around those unknown corners (of the planet, or of the mind) is what holds us to our chosen medium. If we delve too much into the reasons of the mystery, we run the risk of watching the dissolution of its power.

But I find that the deeper I investigate the medium, the more wonder I find. This is not shallow ground. Thirty years after the formation of the New York Correspondance School of Art by Ray Johnson, Mail Art has attracted a vast array of people who have given generously of their time and talents. Each has a story to tell, and together they point to directions towards which the progress of artistic, cultural and social history is moving. I find it a fascinating parade. By ignoring it, we miss a rare opportunity to examine not only the beat to which we collectively march, but our own reaction to it.

--John Held, Jr.