

umbrella





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FROM THE EDITOR

On November 19 at 8 p.m., Cooper Union in New York City will host *Ten for Ten: Celebrating Printed Matter*, a tenth anniversary reading by ten artists whose work is distributed through Printed Matter. The readers include John Giorno, Eric Bogosian, Constance DeJong, Richard Prince, Cookie Mueller, Roz Chast, Richard Nonas, Reese Williams, and Tina Lhotsky. Each artist will read briefly from their texts; some visuals will be shown. Additionally, Jenny Holzer has designed the announcement and program for the evening.

And now they are 10—LACE, LAICA, WPA, Artists' Space, ART PAPERS, WCA, ARLIS/NA and so many more. Franklin Furnace just celebrated their anniversary with The Arties. And now they were 10—it gets you to thinking how fertile the 1970s were to create such dynamic organizations. Clairvoyance or a great deal of energy—you can ask whether it was luck or foresight, but the 1970s had an energy and spirit that brought these organizations to light and fed these flames with a lot of hard work by a great many people. The legacy of the 1970s makes us be thankful for Franklin Furnace and Printed Matter, two important agencies for keeping bookworks alive and well and living everywhere. Happy Birthday!



UMBRELLA is an occasional newsletter, focusing on artists' publications and twentieth-century art documentation including books by artists as well as artists' periodicals with news and reviews. *UMBRELLA* is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91201. The Editor is Judith A. Hoffberg, P.O. Box 40100, Pasadena, CA 91104. Phone for Editorial Office is (818)797-0514. Subscriptions are available, payable in American currency, for the calendar year only. © 1986 by Umbrella Associates.

BOOKWORKS INFORMATION WANTED

Umbrella Associates is planning to publish a complete bibliography of all the exhibitions of bookworks from 1960 on anywhere in the world. To amplify the editor's personal collection, she wants any and all artists, historians, collectors, and other interested parties to send materials to her such as gallery and museum announcements, ephemera, exhibition catalogs, posters, etc. for inclusion in this comprehensive bibliography. If you wish the materials returned, please send a stamped, self-addressed envelope in the United States, and appropriate postage to cover foreign returns. We want this to be published in 1987 to be used as a tool in the Year of the Visual Reader. Send all materials to Umbrella Associates, Judith A. Hoffberg, P.O. Box 40100, Pasadena, CA 91104.

SLIDES WANTED

Lori Christmastree, an assistant professor of design at Buffalo State College, will spend five months in Yugoslavia as an Artist-in-Residence in the Fulbright Senior Scholar Program commencing next January.

She will lecture on handmade paper and artists' books chiefly at the University for Fine Arts in Belgrade, but elsewhere in Yugoslavia as well. In that connection, she is requesting fellow book artists to send her slides of their work to help illustrate her lectures. In exchange, she will send donors one of her own publications.

Slides should be sent to her in care of the Design Department, Upton Hall, Room 212, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222.



ON THE COVER: Bill Gaglione aka Dadaland designed this cover especially for *UMBRELLA*. He is director of ABRACADADA Rubber Stamp Co., 2311 Lake St., San Francisco, CA 94121.

NEW PHOTOGRAPHY BOOKS

Wild Flowers by Joel Meyerowitz is now available in paperback for \$16.95 from New York Graphic Society, a sequence of color photographs taken between 1963 and 1981 with theme of flowers throughout. A splendid continuity.

Cecil Beaton, A Retrospective, edited by David Mellor (Boston, New York Graphic Society, 1986, \$35.00) is the first retrospective of all of Beaton's careers, not just the photography, but literature, theatre, painting, caricature, film, fashion, and of course photography. Included are six essays by Beaton authorities including Hugo Vickers, Terence Pepper, etc. There are 362 black and white and 22 color photographs celebrating Beaton in all his glories.

All the Right People by Barbara P. Norfleet, photographer and sociologist, has entered the world of the privileged. Through a series of candid images at once compelling and unsettling, she has captured her subjects in all pursuits and surroundings. Included are seven frank and intimate interviews accompanied by 63 black and white photographs. Here we not only have fine photographs, but a unique and important social document. \$29.95 from New York Graphic Society.

Chauncey Hare's **Interior America** (New York, Aperture, 1978, \$15 paper) begins with an autobiographical introduction, defining his feeling of alienation from the corporate world, having worked for Standard Oil for 20 years. This alienation is a premise for the photographs, which are meant to reveal "the spiritual desolation that lies across the great industrial wasteland of modern life like a gathering death wish" (Theodore Roszak).

Starting with a premise and attempting to document it is at best risky. What comes through is Hare's alienation rather than that of his subjects. Often interiors are lit with a direct glaring strobe which cast harsh shadows against overlit rooms. The photographs feel invasive, and Hare himself alludes to using a wide-angle lens in order to include people who don't realize they are in the picture. The work is in the tradition, I suppose, of Arbus, Sander and Avedon in terms of documenting people in a dispassionate manner and rendering them as specimens; however, Hare's work, three Guggenheim awards notwithstanding, does not compare visually—the images are not memorable.

—Janice Felgar

Todd Webb: Photographs of New York and Paris, 1945-1960 by Keith Davis (Kansas City, Hallmark Cards, 1986, \$16.95) is exactly what the title indicates, and the photographs are very nice. There is a reminder of Atget and Cartier-Bresson in the street scenes and wry eye of Webb. There is a series of storefront churches in New York, and more people photographs in Paris. Wandering in New York with a camera in the mid '40s and Paris in the late '40s and through the '50s must have been great fun. These are Webb's personal photographs, and they deserve to be seen.

-jf

Between Dark and Dark by Thomas Joshua Cooper (Edinburgh, Graeme Murray Gallery, dist. by University of New Mexico Press), 1985, \$32.50) is a piece of art. The premise is that the photographs allude to or "recollect" magic sites—not a documentation, the dark moody landscapes gathered from around the world have titles such as "Ritual Indication" and "Ceremonial Dwelling." They are beautifully reproduced, evocative photographs combined with poems and titles which produce an overall effect of the passage to another realm, dark, beautiful and magical.

-jf

August Sander: Citizens of the Twentieth Century: Portrait Photographs 1892-1952 (Cambridge, MIT Press, 1986, \$55)

It is difficult to review a book that you really love without sounding overly infatuated, but here goes! Finally, here is the book that (partially) realizes the most ambitious portrait project envisioned by August Sander in the 19th century—a published documentation of the people of his country. The photographs are fascinating, despite Sander's rather detached, cool relationship to his sitters, underscored by the lack of names, but rather the titles of their jobs. We sense their humanity, their vanity (Notary, Cologne, 1924, pl. 228), their vulnerability (gypsy, pl. 361); their hopes (Persecuted Jew, Mr. Leubsdorf, c.1938, pl. 412). These are wonderful portraits, and the volume compares with what Disfarmer did with a less ambitious approach in a smaller milieu—portraits that really tell us something about the sitter and his/her environment. They are full-figure (mostly), frontal (mostly) views within an environment; and the long sittings required by Mr. Sander's old lens allowed proximity between the photographer and the sitter. The text is well-written, well-organized and clear. The only thing that one could wish for is to see the work that was omitted, and the work that was destroyed in the bombing of Sander's studio during World War II. This is a wonderful book, one can become lost in it. Highly recommended.

-jf

Judy Dater: Twenty Years (Tucson, University of Arizona Press, 1986, \$50.00) is a compilation of Dater's work over the past twenty years. It includes portraits, many of which are wonderful (especially Ansel Adams); nudes, color work in Egypt and finally self-portraits both in color and black and white. It is difficult to see the work as a cohesive whole, though that is perhaps not a criticism as much as an observation; the work varies in intensity because the early portraits and the black-and-white self-portraits are strong and wonderful; and the color work seems contrived. There is a strain of confrontation within the body of work, a directness and clarity of purpose, especially in the black-and-white work. The volume is a valuable part of any collection of books on contemporary photography.

-jf

Gypsies by Josef Koudelka (Aperture, 1986, \$19.95 paper) is a reprint of 60 photographs of the nomadic peoples of Czechoslovakia, the artist's native country, reflecting their energy, pride, beauty, openness, and independence. There are no comments except for time and place, for the

images speak for themselves in wonderful duotone. These mostly frontal portraits are of the people, as they are in rite and ritual, and everyday living.

Britons with photographs by Neal Slavin, preface by Auberon Waugh (New York, Aperture, 1986, \$45.00) is a rare document, not only because the 48 full-color photographs of England's religious, social and military groups were done on the hefty 180-pound 20 x 24 Polaroid camera, but because there is a symbiotic relationship between the offbeat eccentric English character and the photographer's wry sense of humor, irony, and off-centered worldview.

The book is a saga, telling the tales and adventures of the 4,000 mile odyssey which lasted two years when Slavin and his crew were often pitted against man and nature, time and travel, and with that very big camera. From debutantes to dogs, the photographs reveal that crazy sense of humor mingled with eccentricity that one knows when one stays in England for any length of time. Of course, this reviewer's favorite is the oldest umbrella shop in London, James Smith & Sons, but there are so many other hilarious groups, in living color.

Yet, what I find most enlightening is the interview with the artist who discusses the trials and tribulations, the unforeseen events which certainly led to more adventures than anticipated in photographing these shopkeepers, the Hanging Committee, the Royal Shakespeare Company, and so many outlandish groups which prove to all that "There will always be an England" especially with such undaunted character as revealed in these photographs. A great book with 48 full-color photographs and 4 black and white.

EXHIBITION CATALOGS

Lebasque: 1865-1937 by Lisa A. Banner and Peter M. Fairbanks includes 82 illustrations, 65 in color, with bibliography about this artist, who was closely associated with Matisse, Bonnard, Rouault and other well known post-impressionist painters. This is the first publication in over 50 years to treat the life and works of this artist, representing extensive research and many newly uncovered facts about Lebasque. Bibliography, commissions, collections, museums, salons are all included. Distributed for Bedford Press Publishers in San Francisco by University of Washington Press.

Mater Dulcissima by Demeterio Paproni and Michelangelo Castello documents the installations by a group of outstanding European artists in the Church of the Knights of Malta, a church which was bought by the City of Siracusa in 1980, restored to provide a center for artistic and cultural displays. This was the opening show with work by Mimmo Paladino, Gilbert & George, Gerhard Richter, Mario Merz, Giuseppe Penone, Sol LeWitt, Giulio Paolini, Jannis Kounellis, Anish Kapoor, Arnulf Rainer, Pistoletto, Vedova and Zorio. Published by Tema Celeste Edizioni in Siracusa, this is a beautifully published documentation for what can be imagined as an ideal space for installations in January and February 1986. Each

artists as biography and chronology with photographs, as well as bilingual statements by each artist (Italian/English), as well as critical statements by some outstanding curators and critics. The illustrations (117) are indicative of the power of this show. Available from Nigel Greenwood Books.

Jacob Lawrence: American Painter by Ellen Harkins Wheat documents the retrospective which began at the Seattle Art Museum and will circulate throughout the U.S. for the next year. With 75 color illustrations, 74 duotone photographs, notes, bibliography, chronology, index, we have a major publication on an artist who has been widely regarded as America's most important black artist. His work has reflected the black American experience from the Civil War to the civil rights movement and beyond. Lawrence speaks in these pages about his own work and development, for the interviews with the artist have been lucid and clear. He is one of the most articulate of artists, one who feels about social and political issues as well as aesthetic ones. \$40.00 until 31 December.

Liberty: The French-American Statue in Art and History with an introduction by Henry Steele Commager was published on the occasion of the Centennial of the Statue of Liberty. The exhibition began at the New York Public Library and then travelled to the Musée des Arts Décoratifs in Paris, and then will be on a national tour. There is history and hysteresis, with straight-on documentation and hilarious depictions of the Lady, tracing history, art, technology and construction, symbolism, imagery, and the Statue's role as a monument to French-American friendship. This iconographical study should be in every library, since this is the first comprehensive and fully illustrated (500 images) book about the Statue of Liberty. \$19.95 from Harper & Row.

Bob & Bob: Selected Works, 1980-1986 was published in conjunction with the exhibition *Bob & Bob: A Retrospective 1975-1986*, organized by the Otis/Parsons School of Art Exhibition Center in Los Angeles in April/May 1986. Essay by Peter Frank, Performance notes by Bob & Bob. Price unknown.

Also from the Otis/Parsons are two other exhibition catalogs: **A Brokerage of Desire** featuring the work of Alan Belcher, Gretchen Bender, Anne Doran, Jeff Koons, Peter Nagy and Haim Steinbach represents the new abstract art from New York, featuring the introduction of actual objects from the everyday world into the realm of art, much like the readymades of Duchamp. This summer show included documentation with short biographies, illustrations and bibliography for each artist. \$5.00 from Otis/Parsons, 2401 Wilshire Blvd., Los Angeles, CA 90057.

Chicano Expressions: A New View in American Art represents an exhibition at the Otis as well as the Museo de Arte Mexicano in San Francisco, in the spring of 1986, with the four parts curated by different people, including visual arts, grafica/urban iconography, murals/public art and home altars, and the arts of devotion. Organized by INTAR Latin American Gallery in New York City, the viewpoint is definitely not from a Southern California perspective. Perhaps that is what makes it interesting, with color and black and white illustrations, essays as well. \$5.00 from Otis/Parsons.

Liubov Popova and Kazimir Malevich: Gouaches & Drawings, recently held at the Leonard Hutton Art Gallery in New York, was accompanied by a small catalog. Write the gallery at 33 E. 74th St., New York, NY 10021.

Panorama del Paseo de la Reforma y otras obras of Jan Henderikse is an exhibition of his work held at the Museo Universitario del Chopo in Mexico, with illustrations as well as chronology. Available from the artist, 110 Christopher St., New York, NY 10014.

Miriam Schapiro: "I'm Dancing as Fast as I Can": New Paintings at the Bernice Steinbaum Gallery, 132 Greene St., New York, NY 10012 is documented in a catalog which includes an essay by Thalia Goumo-Peterson, with exquisite color plates, as well as chronology and bibliography.

Laddie John Dill: A Selection of work, 1969-1986 is a catalog with interview with the artist by Joan Quinn, as well as 5 color reproductions and two black and white ones for \$5.00 from the Long Beach Museum of Art Bookshop/Gallery, 2300 E. Ocean Blvd., Long Beach, CA 90803.

An Enkindled Eye, the Paintings of Rockwell Kent: A Retrospective Exhibition by Richard V. West is available for \$20.00 from University of Washington Press, P.O. Box C-50096. With 70 illustrations, 16 in color, a selected bibliography, a list of plates, and three scholarly essays, Rockwell Kent is put into perspective at last.

Robert Arneson: A Retrospective by Neal Benezra is a stunning and important addition to 20th century contemporary art. Long recognized as the foremost clay sculptor of our times, Arneson is also a draughtsman of international stature and this catalog, published on the occasion of a retrospective exhibition organized by the Des Moines Art Center, has 100 illustrations, 30 of which are in color and a chronology, bibliography and exhibition history. The show travels to the Hirshhorn Museum and the Portland Art Museum. \$16.00 from the University of Washington Press, Seattle.

Vito Acconci: The House and Furnishings as Social Metaphor documents an exhibition which appeared at the University of South Florida Art Galleries in Tampa and the Knight Gallery of the Spirit Square Art Center in Charlotte, North Carolina. Included are essays by Kate Linker and an introduction to his own work by the artist. There is a list of the works in the show, the biography and bibliography, showing the latest works of this incredible artist. \$10.00 plus \$1.00 handling from USF Art Galleries, College of Fine Arts, Tampa, FL 33620-7350.

Hollywood: Inside and Out documents a recent exhibition at the Municipal Art Gallery in Los Angeles, including the work of many artists from the Los Angeles area such as Ed Ruscha, Sabato Fiorello, Richard Duardo, Anthony Austin, Don Gachardy, Richard Adkins, Simone Gad, Cindy Sherman and others. Write to MAG, Barnsdall Park, Hollywood, CA 90027.

El Cami de Dotze: Artistes Catalans 1960-1980: Barcelona, Paris, New York is a remarkable collection of works by Frederic Amat, Eugenia Balcells, Robert Llimos, Medina Campeny, Miralda, Muntadas, Joan Rabascall, Angels Ribe, Benet Rossell, Francesc Torres, Jaume Xifra, and Zush. The volume is hefty, the documentation is exciting, and the multilingual catalog allows one to see the energy and drive of these Spanish artists who travel from one continent to another easily with their dynamic. Available from the Department of Culture, Catalonia, Spain.

Lloyd Hamrol: Works, Projects, Proposals is a catalog for a recent exhibition at the Municipal Art Gallery in Los Angeles, including an interview, biography, bibliography. For more information, write to MAG, 4804 Hollywood Blvd., Los Angeles, CA 90027.

Only L.A.: Contemporary Variations, 27 Los Angeles Artists, representing work of 27 artists showing the diversity and ethnicity of the visual arts in L.A. today.

The University of Iowa: Museum of Art: 100 Masterworks, with introduction and essays by Robert Hobbs is divided into the Ancient World, the Western World, Africa and the Americas, with brilliant color plates.

David Hlynsky: Likeness and Artifact documents an exhibition at the Centennial Gallery, Oakville, Canada of this hilarious photographer and innovator. Biography, chronology, collections are included. Write to the artist at 73 Pendrith St., Toronto, Canada M6G 1R8.

Wingtrace/The Sign of its Track by Joyce Cutler-Shaw documents an exhibition of the artist's work at the Johnson Museum of Art, Cornell University, Ithaca, NY with chronology, bibliography, biography, list of public works, etc. The catalog itself is designed like a bookwork which the artist has done for several years, and is a true evocation of her work as the Artist as messenger.

No! Contemporary American DADA is a two-volumed wildly designed exhibition catalog or even bookwork playing with typography, color, and evocative of the Dadaists themselves, reflecting a spirit of lusty creativity and provocative zanyness, including work of Chris Burden, Lynn Foulkes, Hans Haacke, the Kienholzes, Rock Video. Volume 1 is straight Dada; Volume 2 is documentation, but the two of them make for one of the best looking catalogs we have seen in a long time. Worth every penny of the \$35.00 for the two volume boxed set (add \$2.00 for postage and handling). The essay by Ileana B. Leavens is indeed a brilliant expose of today's neo-Dadaists with great historical ramifications.

Southern California Assemblage: Past and Present, curated by Elena Siff for the Santa Barbara Contemporary Arts Forum, is documented in a catalog which covers a historic section and a more contemporary exploration. This exhibition is monumental, and no catalog unless it were in full color and pop-up would do it justice. With 77 artists in the show, assemblage appears alive and well and living in Southern California, including essays by Anne Ayres, George Herms, Gordon Wagner and Dianza Zlotnick, with short biographies of each artist as well as an abundance of illustrations, albeit in black and white. \$8.00 plus postage and handling to College of Creative Studies Gallery, UCSB, Santa Barbara, CA 93106.

ART PEOPLE IN THE NEWS

Russell Lee, whose WPA/FSA photographs of migrant workers, postwar coal miners and industrial scenes made him a key figure in American photography, died at the age of 83 in Austin, Texas.

William Schade has a show of bookworks in October at the UCLA Art Library, testamental stories of fractured history combined with street lingo with a bent toward whimsy.

Laurel Beckman, known for her offset posters and books, has an installation at LACE Books in Los Angeles, called *Pretty Trees and Good Ideas*, using wood planks, paper, and a flexible narrative to comment on the process by which ideas are made tangible.

Buzz Spector had a show called "History Lessons" with drawings, paintings and collages at the Roy Boyd Gallery in Chicago from 20 June to 30 July. He also organized a trip for students of the Art Institute of Chicago School to visit studios of book artists such as Kevin Osborn, Keith Smith, Helgi Skuta, and John Eric Broadus in New York, Rochester and Washington, DC.

Timothy C. Ely and **Hedi Kyle** are showing bookworks at the Center for Book Arts with intricately conceived bindings and inventive new designs for bookworks. The exhibition is through 25 October in New York City.

Ginny Lloyd had a signing party for her new book, *Gina Lotta Post*, which she produced at the Visual Studies Workshop with a grant. The signing party was in September at Media, the new space for bookworks and performance, in San Francisco.

Claire Satin had an exhibition of her outstanding collection of one-of-a-kind necklaces and earrings made of handmade paper which is handcast. Then the jewelry artworks are treated with a protective strengthening coating that insures their continued use as jewelry. Satin makes bookworks of handmade paper and has been doing this over a long period in Florida.

John P. Jacob has exhibited his Second International Portfolio of Artists' Photography (Photography by Eastern European Artists) in Yugoslavia, Hungary, Czechoslovakia, E. Germany, and Poland in April and May.

Clare Forster had a booth in the Denver Art Museum's Art of Crafts show and sale in late September with her one-of-a-kind Xerography books. Her books have been placed recently in the Cooper-Hewitt Museum, in the Boston Museum of Fine Arts Library and in the Cleveland Art Institute Library.

Her Book, *There is You and Me*, was included in the travelling exhibition from Ohio State, called *Alternatives '86*.

Elena Siff has curated a Southern California Assemblage Show which is being held at the UCSB campus as well as the Contemporary Arts Forum in Santa Barbara, California. Many mail artists as well as book artists are included in the exhibition which will travel to Santa Cruz.

Kevin Osborn received the 6th Annual George Wittenborn Award from ARLIS/NA for his bookwork, *Vector Rev*, the first time an artist's book has been so honored. He

and Anne-Catherine Fallen are serving as consultants to the Book Arts Program at Pyramid Prints and Paperworks in Washington, DC.

J.H. Lartigue, one of the most celebrated photographers of the century, recently died in Nice at the age of 92.

Ernst Haas, a photographer known both for his photo-journalism and for his innovative use of color, died in New York at the age of 65.

Barbara Drucker, known for her bookworks, will be showing her multi-media works (1979-1986) at Bouzianis Gallery in Athens, Greece from 13 - 25 October. Instructor in artists' books, Drucker has also organized many exhibitions of bookworks in the Art Library of UCLA, an ongoing program.

Bruce Bacon, bookmaker extraordinaire, died in Quebec on June 26, according to news from London. At 46, this career was certainly nipped in the bud. A memorial scholarship has been established in his name at the School of Visual Arts in New York City for students judged to be "the most innovative, outrageous, rebellious, charming and provocative, and the ones who would normally be bypassed by the usual evaluation procedures." That was Bruce for his books defied comparison. They were largely objects, made of plaster, wood and assemblages. His gallery was Kathryn Markel in New York, and he showed in a touring exhibition generated by Caroline Corre's Paris gallery.

Brion Gysin died on 13 July in Paris. The incredible painter, writer, sound-poet, tape-composer, lyricist and analyst of music, magic and folklore became a legend in his own time, hobnobbing with Gertrude Stein, denigrated by Breton. He broke down so many barriers that he really became an art movement unto himself. Many of his books were truly unordered pages, short "routines", whereas he was also a good friend of the Rolling Stones, David Bowie, Iggy Pop, and others. Robert Palmer in the New York Times of 21 August said it better than anyone. Gysin's untimely death did not allow the recognition for all his accomplishments.

Tommy Mew had a show of his Island Drawings at the Galerie Kunst & Handwerk in Rosenheim in West Germany in September.

Barbara Munger is showing an exhibition of one-of-a-kind books at the UCLA Art Library during the month of November, under the title, "Homage to a Home with Landscape Departing-Quickly." Automatic poems accompany the books.

Joyce Cutler Shaw performed in a multi-media presentation of *Messenger: An Odyssey* in October at Sushi in San Diego, and on October 24 at the American Museum of Natural History in New York City.

Randy Magnus, a multimedia artist as well as a Xerox bookmaker, celebrates a decade of photography at the Modesto Junior College Art Gallery in California thru 31 October.

Carolyn Berry has bookworks in the Experimental Handmade Books exhibition at the Works in San Jose, California the month of October, as well as books at the WARM Gallery and Dayton's Gallery 12 in Minneapolis through 8 November.

Dennis Walsak, whose books have appeared in several exhibitions curated by the editor of this newsletter, had an installation of wall paintings, found objects, machines, puppets and a variety of other materials, in his Work in Progress exhibition at St. John's Museum of Art in Wilmington, NC.

Adelyn Dohme Breeskin, renowned champion of contemporary art and a leading figure in the museum world, died at the age of 90 near Lake Garda, Italy.

Ralph Steiner, still photographer and cinematographer and one of the last American Modernist photographers, died at the age of 87.

James Johnson Sweeney, famed art critic, historian, exhibition organizer and museum director (the Guggenheim, among others), died at the age of 86.

Richard Diebenkorn, the painter, was inducted into the American Academy, while Jasper Johns received a gold medal in graphic art by the Academy and Institute of Arts & Letters. William Bailey, Varujan Boghosian, Mark di Suvero and Wayne Thiebaud were inducted into the Institute.

MAIL ART: NEWS & REVIEWS

NEWS

The Canadian member of Parliament Dan Heap called a meeting recently to discuss trouble with the delivery service of Canada Post, the nation's postal service. But only 17 people showed up. Mr. Heap had mailed more than 6,500 notices to residents of his Toronto constituency on May 23 but they were not delivered until 4 June, the day of the meeting—too late for most people to plan to attend.

■ Poets, Painters, Composers sponsored a show in Seattle of all the avantgarde Japanese mail artists in September.

■ Re the Joseph Beuys Mail Art Show in Philadelphia, John Hudak has informed all his friends in Philadelphia and elsewhere that the Philadelphia Municipal Court cited him for disorderly conduct for entering a burned out building and painting "obscene and pornographic pictures" on the walls, playing loud music and alarming and annoying the neighbors resulting in numerous calls to police. ACTORS DID LEAVE BUILDING IN CUSTODY OF POLICE. That's what happened to the Joseph Beuys Mail Art show.

■ Johan van Geluwe is one of four curators of the Art Museum Museum Art exhibition at de Vleeshal in Middelburg, The Netherlands. Johan is famous for his Museum of Museums.

■ The International Mail-Art Symposium held at the Canadian Correspondence Art Gallery in Calgary, Alberta, Canada has been documented in an amazing catalog, which contains photographs, postcards, announcements, ephemera, postage stamps, and much more. You might want to write to the Canadian Correspondence Art Gallery, Third Floor, 118 - 8th Avenue S.E., Calgary, Alberta, Canada T2G OK6 for more information.

Networking Currents by Chuck Welch deals with major issues of Mail Art in over 150 pages of dense text. Included are responses to the Michael Crane *Correspondence Art* book with new issues of the Franklin Furnace stand re mail art, mail art centers and tourism, Fluxus and mail art, networking education, new exhibition strategies, current global Network strategy, mail art on the New York City airwaves with interviews featuring Carlo Pittore, Buster Cleveland, Mark Bloch, John Evans, John P. Jacob and David Cole, Peace Stampsheets distributed at Peace Park in Hiroshima, August 6, 1985, and much more.

This book is of vital interest to anyone interested in what Mail Art is about in the 1980s. It updates and expands Crane's book on Correspondence Art, and makes Mail Art more current in the eyes of any theoretician or critic. What it does not deal with is the documentation of the art form, some important links in the chain that occurred before its publication date such as the importance of this newsletter as a vehicle for networking through 1984, and another viewpoint outside the Northeast Corridor area. But this was a labor of love done by Chuck Welch aka The Cracker Jack Kid, who has done some very important poetic events with Mail Art. This is a serious book, done as a labor of love by a consummate mail artist, and this book must be in all libraries. It is important!

You can order it for \$10.00 (including postage) and add \$3.00 for surface mail or \$6.00 for airmail postage and mailer to Sandbar Willow Press, P.O. Box 883, Brookline, MA 02146.



NEW ARTISTS' PERIODICALS

Radium226.05 Magazine issued its first number in Spring 1986 with contributions by William Burroughs, Brion Gysin, Ben Hecht, Genesis P-Orridge, Terry Wilson, John. Giorno and many others. Included are visuals such as drawings, sculpture, and photographs. Available from Radium, Sodra Allegatan 3, 41301 Goteborg, Sweden.

Fires is a new journal from London of burning issues dealing with arts/culture/politics, published by a collective of men and women who aim to promote and discuss all aspects of the arts and culture. Issue 1 includes a survey of alternative comics, interviews with Sandinista artists, a review of British Poetry from 20 years, literary life in Belfast, the strange death of punk and much more. Well designed and with good graphics, **Fires** has a soulmate in **Fuse** in Canada. A quarterly, subscriptions are invited for 8 pounds a year from 3 Bodney Rd., Hackney, London E8 1AY.

Exit is an explosive new magazine in oversize with graphics that will haunt you. In collage and montage, the artists involved in this magazine spare you nothing. Politically and socially conscious, the contributors to this magazine are aware of what is happening to this world and make you aware through incredible graphics of where we are. If you read between the lines, there is propaganda here but you must admire it. The Graphic Survey of Science, among other articles, is something that blows your mind. \$6.00 at your newsstand or write 70 Greenwich Ave., Box 594, New York, NY 10011 for a copy.

Smurfs in Hell is a new Xerox magazine which is also politically and socially conscious, but has a deep sense of humor. Published by Robert Carr, this liberal accumulation of news synthesized by what only an artist can do with the material, you will buy this for \$5.00 and send some to your friends. Order from 2210 No. 9th, Boise, ID 83702.

El Djarida aka Art Attack is a brand new tabloid produced by a group of artists in Norway. Their energy invades each page, and although some of the language is unknown except to those who are born in Norway, the graphics will allow you to understand. Now in the latest issue, No. 3, English translations abound. There is sculpture, painting, great graphics and lots of news about mail art. It is an exquisite publication and one that will add a great deal of understanding of the avantgarde in Scandinavia. Write to Idiotpress, Box 4536 Kalvskinn, 7001 Trondheim, Norway.

DODA is an idiosyncratic publication out of Chicago that is logical, systematic and absurd all at the same time. Illustrated with tipped-in plates, offset drawings and photographs, this little magazine is quite something to read, see and digest. It is well made, has a small object dangling on a chain from its front cover, and is available from Printed Matter, Artworks, Art in Form and the MCA Bookshop in Chicago. \$7.00 per copy or \$25.00 for four issues a year.

That Maxine, a neo-Mamaist Journal of the Lovely Life, was issued in May and is numbered and dated in an edition of 100. Submissions are requested for each issue, and the Halloween issue will be limited to 150 copies. Available

where artists' books are sold and from That Maxine, P.O. Box 10828, Baltimore, MD 21234.

Hand Papermaking is a new journal devoted to Eastern and Western hand papermaking as both art and craft. This technical resource is also of interest to calligraphers, artists, printers, binders, conservators, printmakers, book and art collectors, and historians. The first issue includes articles on papermaking in Tibet and China, the Renaissance of Linen/Flax Paper, technical watercolor studies with handmade paper by Douglass Morse Howell, and other fascinating contributions. A sample of handmade paper is featured in each issue. Published by Amanda Degener and Michael Durgin, this beautifully designed journal is available for \$10.00 for 2 issues (U.S.) and \$12.00 (outside US) from Hand Papermaking, P.O. Box 10571, Minneapolis, MN 55440. Single issues are \$5.00 (US), \$6.00 (outside US).

GERMAN ART PERIODICALS

Fritz came out in 1985 in a handsomely printed, small but comfortable in the hand periodical, with contributions from a great many artists living in Berlin, who combine visuals and text in a special way. Although entirely in German, this journal is a mirror of the energy and talent of the young artists in Berlin today. For more information, write to Fritz, Frankenstrasse 14, 1000 Berlin 30.

Veranderungen fur Alle is a handsome pamphlet-type periodical with a different graphic on the gray cover for each issue. Whereas the first issue dealt with German words that sound like each other, the second issue deals with "Seven Seconds in 8 Phases" with words and photos; the third issue is by Dietmar Kirves and Herbert Molderings and has to do with graffiti, but always emphasizing the words; the fourth deals with gravitation grotesque. All these are published by plus-minus Presse and are all available from Kretschmer & Grossmann, postfach 94 02 46 D6000 Frankfurt 94, West Germany.

Wurzbürger Blätter, magazine for communication and gestaltung, first appeared in May 1984 with a finely printed journal dealing with a portfolio of photos about Europe, several articles on German artists, but with a sensitivity that allows for anyone who does or does not know German to appreciate the magazine. The second issue was dedicated to Orwell's 1984 with contributions from many artists. The third issue considers work from many different media artists. Frequency is May and November of each year. Distribution from Kretschmer & Grossmann, but for more details about the magazine, write to WB, Fachbereich Gestaltung, Hans-Löffler-Str.49, 8700 Würzburg, West Germany.

Kultuhr is a marvelous periodical which deals with themes, such as installations, reviews, etc. and sometimes includes a special treat such as an object, or a book. Sometimes the theme is performance, or painting, but always impeccably printed. Each artist is vignettted in the back, always in German. For more information, write to Kretschmer & Grossmann or Norbert Refleski, Mittenwalder str. 6, D1000 Berlin 61.

METRONOM FROM SPAIN

There is a Renaissance going on in Spain and if the art is anything to indicate this, the publications are also a bellweather for what seems to be the prognosis for the future of this arts scene. *Metronom* comes out of Barcelona from the Center of Documentation of Contemporary Art directed by Rafael Tous and Isabel de Pedro with computer video art, Joseph Beuys, Ralph Gibson in Paris, Robert Wilson, Bill Viola, Barbara Kruger, and many more. This oversize tabloid is beautifully printed and well illustrated, exciting for content and execution. Write to *Metronom*, Carrer de la Fussina 9, 08003 Barcelona, Spain. The July 1985 issue was bilingual, i.e. Spanish/English, documenting the activities of *Metronom* for the season. There is energy, there is art.

ATLAS FROM ENGLAND

Atlas 2, edited by Jake Tilson, includes 4 postcards, a complete sheet of 50 *Atlas* Postage stamps, has a Wu-Wei Notebook with quotations from Aristotle to Jung, Bucky Fuller to Plato; cover by Tapies, Steven Appleby's Rockets Passing overhead, Adam Levy's Following the B's, 8 maps to Soho Square; drawings of Frank Auerbach, and so much more. Done with flair and taste, this "magazine" is a collector's item upon publication. \$6.00 surface, add \$4.00 for airmail or £2.95 from Woolley Dale Press, 44 Broomwood Rd., London SW11 6HT, England. An exhibition of *Atlas* and the Woolley Dale Press will be on exhibit at Nigel Greenwood Books through 8 November.

PUBLICATIONS AVAILABLE

The Crafts Map, showing outlets in England where one can buy the best of contemporary crafts. Available from the Crafts Council, 12 Waterloo Place, London SW1Y 4AU, England.

For More Information: A Guide to Arts Management Information Centers profiles organizations, programs within organizations, and government agencies that disseminate information about the nonprofit arts or one segment of the nonprofit arts—visual arts, crafts, theater, music, dance, opera, film, video, literature, folk arts, design arts, and more. \$13.95 from the Center for Arts Information, 1285 Avenue of the Americas, 3rd floor, New York, NY 10019.

Multiculturalism and the Arts is a new publication of the Australia Council, featuring interviews, biographical details and photographs of a number of artists, arts administrators and organizers of non-English-speaking background discussing their work and views of the Australian arts scene. Free of charge upon request to the Multicultural Arts Officer, Australia Council, P.O. Box 302, North Sydney 2060, Australia.

MAIL ART

MAIL ART SHOWS

My Home Town, celebrating the Centennial of Whittier, CA 1887-1987. Exhibition to be held January and February 1987 in the Whittier Museum. No fee, no jury, no returns, everything shown, catalog to all contributors. **Deadline: 19 December 1986.** Send to Creative Thing, 12331 Muir Ct., Whittier, CA 90601 USA.

Anything that has to do with your bank (papers, collages, objects, etc.) **Deadline: 31 December 1986.** Documentation to participants. Send to Ruud Janssen, c/o Tam-Bank, P.O. Box 10388, NL-5000 JJ Tilburg, Holland.

Very Special Arts Postal Art Exhibition, a mail art exhibition for the handicapped. The *Very Special Arts* is a national organization concerned with making art available to the disabled. **Deadline: 2 March 1987.** Mail to *Very Special Arts*, 103 Armour, San Antonio, TX 78212, c/o Gene Elder.

Winter in Chicago. Mail Art Installation. Send any size entries by **22 November 1986** to Artists Book Works, 1422 W. Irving Park, Chicago, IL 60613. No returns, all entries exhibited.

God, Man, Glamour. No returns, send self-addressed stamped envelope for documentation. Send to CAED Gallery, College of Architecture, Texas A & M Univ., College Station, TX 77843.

You Send Me. **Deadline: 11 November 1986.** Theme: fashion, art biz, animals, sports. No returns. Send to Anderson Gallery, Virginia Commonwealth University, 907½ W. Franklin St., Richmond, VA 23284.

National Mail Art Exhibition. No theme. All art accepted. No fees, no returns **Deadline: 16 Dec. 1986.** Send to Mail Art -C/G, c/o Franke, 1423 Gray Bluff Trail, Chapel Hill, NC 27514.

Dan Rather Issue. PhotoStatic Magazine. To examine the role of the network anchor as a media image, how this affects the news and how we perceive it. Any work which is about news reporting or media imaging is acceptable. Also acceptable is hero-worship of Dan or any other network anchor. A copy of this issue will be sent to Dan Rather. Please be as serious or as frivolous as you choose. **Deadline: 15 November 1986.** Recommended format is 8.5 x 7 inches or 8.5 x 14 inches, as usual. Send to photoSTATIC Magazine, 330 S. Linn St., no. 7, Iowa City, IA USA 52240.

World News Cassette. This cassette is intended to be a sort of companion piece to the *Dan Rather Issue*. Any tape or audio work which deals with events in the news or uses news sound effects or somehow comments on the news is good. Also acceptable are pieces of music composed with the news in mind. **Deadline: 15 December 1986.** Recommended format is stereo cassette with Dolby B or C noise reduction. Time limit of 5 minutes.

ARTISTS' BOOKS: news and reviews

DEALERS' CATALOGS

Check out the prices of bookworks in several new catalogs and listings from around the world:

Paule-Leon Bisson-Millet Antiquariat, Schonauer Abtweg 41, D-6900 Heidelberg 1, West Germany.

Segue Distributing from the Segue Foundation, 300 Borey, New York, NY 10012.

Small Press Traffic, 3599 - 24th St., San Francisco, CA 94110.

Art in Form, 2237 Seattle Ave., Seattle, WA 98121.

Real Comet Press, 500 East Pike, Seattle, WA 98112 -

and the great new catalog from Printed Matter for 1986, available from 7 Lispenard St., New York, NY 10013 for \$3.00 at Printed Matter. \$4.00 for U.S. mail, \$5.00 Foreign (surface mail), \$6.00 (Foreign, airmail).

Luna Bisonte Productions has issued its Catalog no. 11 for 1986. A special sampler pak is available for \$3.00 postpaid from Luna Bisonte Productions, 137 Leland Ave., Columbus, OH 43214.

Nigel Greenwood Books has issued List 31 for May 1986 from 4 New Burlington St., London W1X 1FE, England.

Califia, featuring fine press books, artists' books, and illustrated books, has a new list dated Summer 1986 from 2266 Union St., San Francisco, CA 94123.

Edition Hundertmark, Brüsseler Strasse 29, D-5000 Köln 1, West Germany has a new catalog out describing its new 100th Box-Edition, 1984/86 (edition of 100 + 50 artists' proofs) with work from George Maciunas, Emmert Williams, Takako Saito, Gerhard Rühm, Mario Merz, Endre Tot, Jiri Valoch, Henri Chopin, Jochen Gerz, Alison Knowles, Gunter Brus, Joe Jones, Ben, and so many more. DM3800 through 1986. The price goes up to 4500 DM in 1987. Write them for list.

Underwhich Editions has a new Booklist out for Spring 1986. P.O. Box 262, Adelaide St. Station, Toronto, Ont. Canada M5C 2J4.

ARTISTS' BOOK EXHIBITIONS

Edie Ellis: Landscape Books from 24 May to 28 June at Tortue Gallery, Santa Monica, CA (one of a kind).

Stephen Sidelinger, small show of exquisitely crafted bound paintings in bookform, at Artworks in June.

Deborah Lawrence's Calendar Pages at the UCLA Art Library in June.

Robert Ellsworth's new Shikishi book, done in the ancient tradition of accordion fold books, but the pages are interchangeable computer prints of petroglyphs, Japideographs, Zuni Indian forms and much more. Shown at Culman Gouro in Los Angeles in June.

Broken Language: Visual Books, curated by Pamela Moore at SF Cameraworks in San Francisco from 3 June through 2 August with works by Carol Barton, Wendy Bedenbaugh, Carolyn Berry, Mare Blocker, Sas Colby, Barbara Drucker, Jerry Ferrin, Robin Dru Germany, Alisa Golden, Judith Golden, Susan kae Grant, Ric Haynes, Donna Rini, Valerie Simonetti and Toxic Shock.

Language and its House - The Book Transformed, curated by Shelley Karpilow, at Media, 360 Ninth St., San Francisco from 8 July to 2 August. Works by Sas Colby, S.E. Ciriello, Pamela Moore, Zea Morvitz, G. S. Scott, Erna Smith, Anne Hicks Siberell, Arne Wolf.

At the Thomas J. Watson Library of the Metropolitan Museum of Art:

Notable Art Periodicals, 1980-1985 through 27 June; Concrete Poetry, 1 - 21 July and 2 - 26 September; Contemporary Danish Book Art through 31 October; Dieu Donne Press and Paper: Book Projects in November; Fine Printers/Finely Bound in December; and Armchair Traveling: For the Snowbound in New York from Printed Matter through 27 February.

Artists' Produced Periodicals, School of the Art Institute of Chicago Library Collection, 11 April to 2 May 1986, curated by James Huginin

At the same School Library, in March 1986 there was an exhibition of "Support Materials on Artists' Books" as well as **Why Johnny Can't Read: A Literacy Campaign**, an exhibition of bookworks by students, faculty and alumni of the School from 21 March - 12 April 1986.

Etats du Livre II - Allemagne was an exhibition from 25 February through 26 March 1986 at Galerie Caroline Corre, 14 rue Guenegaud, 75006 Paris, where works by Heibel, Schmidt-Heins, Dittmar, Kluge, Ulrichs, Szemenyey Nagy, Doose, Hanebeck and many more were shown.

Artists' Books - Illinois, curated by Artists Book Works, Chicago, opened on 21 April and extended through 23 May at the State of Illinois Art Gallery in Chicago with performances by Tom Jarembo, Mirosław Rogala and Brendan de Vallance also part of the performance series of the Art Gallery.

Artists' Bookworks (over 100 bookworks from Arnolfini's collection) took place at Soundwell Technical College in Bristol, England 24 February - 7 March 1986.

WSW Bookworks at Artists Bookworks, artists' books produced in residency at Women's Studio Workshop in Rosendale, New York, on exhibit from 14 April - 30 May in Chicago.

The Artist Publisher, a Survey by Coracle Press from 10 September to 2 November at the Crafts Council Gallery in London. (catalog to be published).

Selections from the Judith A. Hoffberg Collection of Bookworks and Artists' Publications at the UCLA Art Library in September 1986.

First Exhibition of the Book Object, in Seville, Spain from 30 April to 6 May with catalog from La Maquin Espanola galeria de arte, Pastor y Landero 22, Sevilla, Spain. This was an international exhibition of more than 100 artists.

The Book Made Art, a Selection of Contemporary Artists' Books, exhibited at the Regenstien Library of the University of Chicago, February through April 1986 (catalog designed by Buzz Spector).

The Center for Book Arts had an exhibition of New Work by its members from 13 August through 7 September. This was held at the Book Arts Gallery, 626 Broadway, New York City.

Galerie Caroline Corre, 14 rue Guenegaud, 75006 Paris, will be showing on a permanent basis a gallery room full of artists' books and book objects, changing each Wednesday of the month. In October, Denise Aubertin; in November, Bernard Derderian; and in December, Nicole Morello.

Jean Dubuffet: Prints and Books from the Bareiss Collection on exhibit at the Toledo Museum of Art from 26 April through 31 August.

Experimental Books, curated by Margaret Stainer, at Works/San Jose, 66 South 1st St., San Jose, CA through the month of October. Included are Carolyn Berry, Sas Colby, Sheril Cuning, Alice Dubel, Arturo G. Fallico, John Kessel, Barbara Stern, Ralph Reed, Lois Stuart, Judy Malloy, Tony May, Pamela Moore, James Rosen and Pamela Zwehl-Burke.

Window Installations at Artists Book Works in Chicago include Soul Catchers by Sarah Cushing in October through November and a Mail Art Installation called Winter in Chicago from 1 December through 15 January.

The Archive for Small Press and Communication, founded by Guy Schraenen in Antwerp, Belgium had an In Vitro exhibition of Text-Sound-Image Archive Pieces in July and August.

DeLoss McGraw: The Artist's Book was on exhibit from 8 July through 10 August at the University Art Museum, California State University, Long Beach.

Dona Geib and Ann Duran both showed one-of-a-kind bookworks at the Brand Library Art Galleries in Glendale, California from 14 June through 8 July.

The Book Arts Gallery in New York City showed the work of Timothy C. Ely and Hedi Kyle from 11 September through 17 October. (Catalog available from 626 New York City 10012.)

ARTISTS' BOOK EXHIBITION CATALOGS

Concrete Poetry: The Early Years, curated by Matthew Hogan, has a poster-catalog available from the Thomas J. Watson Library, Metropolitan Museum of Art in New York City with essay by Dick Higgins. The exhibition was sponsored by Franklin Furnace, and the poster is available from 112 Franklin St., New York, NY 10013.

and especially since this is the first exhibition in the US of such work. Copenhagen, Brussels, and Amsterdam are the major highlights of this work. Available from Franklin Furnace, 112 Franklin St., New York, NY 10013.

Photographic Book to PhotoBookWork: 140 Years of Photography in Publication, curated by Alex Sweetman, is represented by a catalog published by the California Museum of Photography, University of California, Riverside, CA 92521, with cover designed and printed by Todd Walker. Although the catalog does not list the items in the exhibition, there is enough in the catalog essay to give one an idea of how extensive the exhibition was. It was monumental, with many items borrowed from private and public collectors. There are also tipped in plates to demonstrate the kind of photographic prints such as albumen, gravure and collotype. A must from CMP.

In Context, Contemporary Artists' Books and their Antecedents, curated by Anne-Catherine Fallen with Kevin Osborn, took place at the Athenaeum, Alexandria, Virginia from 14 March through 27 April and is represented by a catalog which traces the similarities that bookworks have with the whole history of books.

New Narratives: American Bookworks in Print was an exhibition at the Institute of North American Studies, Barcelona, Spain, curated by Anne-Catherine Fallen and Kevin Osborn from 4 - 21 February 1986. The catalog contains descriptions of about 80 books by American artists.

Il Non Libro: Bibliofolia ieri e oggi in Italia, curated by Mirella Bentivoglio at the Biblioteca Central della Regione Siciliana from 24 January - 20 February 1985 has been published by DeLuca Editore, Via di S. Anna 16, 00186 Roma, Italy. The catalog represents an exhibition of the long tradition of book objects in Italy, but more as experimental bookworks rather than sculpture. It is an amazing catalog, with many black and white illustrations and a brilliant essay by this astute and longstanding enthusiast for the experimental book in Europe.

Included is a set of short biographies of all the artists, and an amazing bibliography of exhibitions from 1972 on in which Italian book artists have participated. Performances and films are also discussed. Price unknown.

The Four Elements, bookworks by Susan Hiller, Keir Smith, Garry Miller and Richard Wilson, presented by Book Works of London at the Gallery, Brighton Polytechnic, Grand Parade, Brighton, England. The exhibition was on from 3 May through 24 May. For more information for this brochure, write to Book Works, Arch 3, Green Dragon Court, Bedale St., Borough Market, London SE1, England.

Artists Bookworks with 100 bookworks on exhibition from the collection of Arnolfini from Bristol took place at Soundwell Technical College, St. Stephens Road, Soundwell, Bristol BS16 4RL, England. The exhibition catalog has 113 entries, with biographies and chronologies of a few one-of-a-kind book artists and bookbinders.

Edition Hansjorg Mayer - Stuttgart - London was exhibited in London at Book Works and at Nigel Greenwood Books, to celebrate volume 39 in the collected works of Diter Rot or Dieter Roth. Both exhibitions were held 17 April - 9 May 1986. For information, write to Book Works. The catalog is printed by Hansjorg, master printer, and illustrates the close collaboration between printer and artist through a series of page proofs and photographs of their actual collaboration.

Bookworks by Tom Phillips, an exhibition at the Center for Book Arts, New York City, 3 April through 16 May 1986 contains *Dante's Inferno* and all its ramifications in this catalog, available from the Center.

Book Arts Review for July 1986 features the catalog for the New Work summer show at the Center. And **A Survey of Bookworks by Photographers**, sponsored by the Center for Book Arts, has a small catalog for this exhibition at the Thomas J. Watson Library at the Metropolitan Museum of Art. For more info, write to Center for Book Arts, 626 Broadway, NYC 10012.

Cobra Prints Cobra Books, an exhibition curated by Richard J. Kempe and sponsored by Franklin Furnace at the City Gallery of the Department of Cultural Affairs of the City of New York 28 March through 26 April 1986 is documented with a beautiful and important catalog. 19 color plates, an exacting descriptive catalog, essays, and a selected bibliography make this an important contribution to the literature of bookworks and especially since this is the first exhibition in the US

Northwest Artists' Books, an exhibition curated by Laura Brunsman of the Carolyn Staley Fine Prints Gallery, features the work of 39 contemporary artists, private presses, publishers, paper marblers and bookbinders with a catalog containing an essay by Sandra Kroupa, Library Specialist, University of Washington Libraries, cover by bookartist Mare Blocker, which is an original multi-color block print and a description of all the books. \$3.00 from Carolyn Staley, 313 First Avenue South, Seattle, WA 98104. Add \$1.00 for postage and handling.

BOOKWORK COURSES

Pyramid Atlantic, 6925 Willow Street NW, no.226, Washington, DC 20012 with workshops on papermaking, marbling, designing artists' books, bookbinding, and much more. Ongoing program.

Artists Book Works in Chicago at 1422 West Irving Park Road has workshops on book structures, rubberstamps, basic bookbinding, calligraphy, and artists' books.

Summersite 86 of the International Center of Photography in New York City included a course by Bea Nettles on the Visual Book.

Japanese Book Crafts was taught by Richard Flavin in June at the Institute for the Book Arts of the University of Alabama in University, Alabama.

Harry Reese will be teaching a course on experimental bookworks at the College for Creative Studies at the University of California, Santa Barbara this fall.

Paper & Book Intensive was taught in July by Gary Frost with hands-on demonstrations and lectures at Ox Bow 1986 in Michigan.

The Center for Book Arts in New York City has classes in bookbinding, restoration, letterpress printing, alternative publishing, finishing techniques, printing problems, and other similar courses. Write to CBA, 626 Broadway, New York, NY 10012.

■ Rush White is teaching a course on Artists' Books at Otis/Parsons on Thursday evenings in Los Angeles.

BOOK NEWS

LINE II has dissolved their organization, and will not be offering publication grants for artists' books. After 10 years of activity, LINE has been asked by the NEA to produce a matching grant in cash. This the members of LINE have insisted is impossible, since they have always offered donations and volunteered time as a match. As a result, Line has disbanded.

They have suggested to all in New York to apply to the New York State Council on the Arts under "Sponsored Projects", meaning that your book proposal must be sponsored by a non-profit organization, deadline for which is 1 March 1987.

■ **The Museum of Contemporary Art Store held their third annual Artists' Books and Recordings Exhibition/Sale** from 19 - 28 September 1986. In addition, a catalog has been published, namely a collation limited edition, with a page by each of the participating artists. For more information, write to MCA Store, 237 E. Ontario, Chicago, IL 60611.

■ **El Archivero**, calle Tabasco 56, Mexico D.F. 06700 is open from 4:20 to 8:30 Monday to Fridays, featuring lectures, performance, book exhibits. They are asking all book artists and publishers to send works for their archives, for exhibition on an ongoing mode. If you wish to sell your works, then send them (80/20 agreement, meaning the Archivero gets 20%, and you keep 80% of sales).

■ Susan Share put on a book performance, called *Unique Books and Collapsible Sculpture* at the Millennium Film Workshop in New York City on 5 June.

■ Judith A. Hoffberg gave a lecture on *One-of-a-Kind Books in the 80's: Problems and Solutions* at Media during the exhibition of *Language and its House - the Book Transformed* in July.

■ "The Book Thought Through: Contemporary Handmade Books at the Metropolitan Museum of Art" is a review by GraceAnne A. DeCandido of the exhibition at the Metropolitan Museum of Art's Thomas J. Watson Library in *American Book Collector* for February 1986.

■ A Joint Resolution designating 1987 as "The Year of the Reader" was introduced in Congress. The Year of the Reader celebrates reading and calls attention to the national, state, and local efforts now under way to combat illiteracy.

■ *Collective Farm no. 6 for 1986* has come out and is available in a limited edition of 80 copies for \$50.00 each. This publication, published by The Gerlovins and V. Bakhchanyan deals with the Stalin Test and is available from Collective Farm, 302 Spring St., New York, NY 10013.

■ **World Book Archive.** Contribute to it by sending a page that measures 9 1/4 inches (23.5cm) x 7 inches (17.8 cm) allowing for 3/4 inch (2cm) for binding to Fruit Basket Upset, 1183 E. 10th St., Chico, CA 95928. Open subject, no deposits, no returns, documentation to all. **Deadline: 31 December 1986.**

■ **ASSEMBLING 13.** Paper Size 8 1/2 x 14 inches (legal size). Send 1 to 3 double-sided originals, so do spreads. **Deadline: 13 January 1987.** No black and white xeroxes. Try color, please. Send to Charles Doria - Assembling Press, Rutgers University, Mason Gross School of the Arts, Visual Arts Department, 358 George St., New Brunswick, NJ 08903. You will receive one copy of your section.

■ "On the Shelf" by Cathy Courtney appeared in *Crafts* (London), no. 77 (November/December 1985), pp. 26-31. Here Courtney investigates collections open to the public in museums and colleges in the United Kingdom of artists' books and fine bindings.

■ The 5 & Dime is now located at 341 E. 9th St., New York 10003, carrying works of art made by artists, including books and objects, postcards, fashions.

■ WPA and Bookworks have moved temporarily for one year to 434 7th St., NW, Washington, DC 20004.

■ The Center for Arts Information has also moved to 1285 Avenue of the Americas, 3rd floor, New York, NY 10019.

PUBLICATIONS AVAILABLE

The Center for the Book at the Library of Congress has published two lectures in a 32-page booklet, called *The History of Books and Libraries: Two Views*, which is available without charge, from the Central Services Division, Library of Congress, Washington, DC 20540.

The Community of Book, a Directory of Selected Organizations and Programs, has been published by the Center for the Book at the Library of Congress.

ARTISTS' BOOK REFERENCE TOOLS

Books Build Bridges/International Copier Art Bookworks Exhibition 86 has been issued in a triptych format, documenting 301 items received at Technical University of Nova Scotia, where Sarah Jackson, Artist-in Residence, has organized once again a smashing exhibition of copy art books from all over the world. This copier-generated catalog is a great testimony to copy art in general, but especially to innovative design. Included are artists from countries where copy machines are forbidden, and so they are called "honorary" in this catalog. Each artist is listed with name and address, and a short statement (voluntary) which they sent in for the catalog. It crosses barriers and explains the variety of the copy artist: those who came from the mailart network, those who use the book format in their publications; others who have done this to get their work on exhibit. Listings are alphabetical by country. These 82 pages are packed full of energy and adventure. \$75.00 retail price to Tech Press, Box 1000, Halifax, Canada B3J 2X4. That is Canadian currency.

The Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University represents an extensive collection of around 4,000 items donated by the Weingrows in 1972 to Hofstra University Library, consisting of original illustrated books, periodicals, exhibition catalogs, pamphlets, posters, manuscripts, letters, and original prints, representing most of the major avant-garde movements of the twentieth century. Primary and secondary works of related movements as well as themes of interest and concern to modern artists and writers such as eroticism, mysticism, primitive and native art, fairy tales, games toys, art and psychology, the theater, stage design and dance are also included.

This magnificent catalog is divided into two sections: Part One deals with all material excluding periodicals, which are covered in Part Two. Authors and/or artists are listed alphabetically. Each item is identified in terms of its movement, with a description of its size and contents. Information on special features of the publications, such as paper, binding and edition and other pertinent data concerning materials inherent in the book, periodical, catalog, or object are provided. The reproductions included are representative of original materials found in the various publications included in this collection.

Compiled by Barbara Lekatsas, Special Assistant to the Director of the Hofstra University Cultural Center and a Consultant to the collection, this volume is a tribute to a collection gathered with passion, and given with love. There is an author and illustrator index, as well as an index to titles. \$150.00, 322 pages from Greenwood Press. (Walasse Ting's *1¢ Life*, edited by Sam Francis in 1964, is the cover illustration).



That Special Place by Ric Haynes comes from a book by the same name, purchased at a fair in Rosemont, Pennsylvania for forty cents and recycled into this bookwork in an edition of 100, created on Phyllis Cairns' copier in Connecticut. Ric Haynes has made this book his own, what critics call appropriation, incorporating the text of the original book in part with his own drawings. The text creates its own meaning with words having been excluded, and so a sentence about JFK such as "He could eat ten bowls of embarrassment" do not seem irrelevant to the humor of the drawings, and the haunting nature of the text, which looks like it should be a serious statement, and instead becomes hilarious. Price unknown. Available from Tony Zwicker.

The Last Bean on Earth by Neal Taylor is a traditional "bean" book from the Japanese, "mamehon", meaning a kind of very small book that is a special genre. This one-page black and white book has Taylor's delightful small, zesty drawings and a Japanese text on the back side. Included in the small plastic envelope is a real bean. \$10 from Culman Gouro, 800 West 1st St., Suite 2210, Los Angeles, CA 90012.

Sure as Death by Willyum Rowe is his first hardcover book, published by Space Heater Editions. This offset, two-color book is signed and numbered in an edition of 500. Beyond this explanation of the book, "lines of ordinary interest" create sometimes illustrations that go with random phrases, the remnants of printers' type, but all blend together into a "perfect bedlam" of "very great pleasure" "never done before". "in expectation" of "your second sight", remember how Willyum Rowe in his inimitable style in previous books made you laugh, taunted you, and made you think as well. This is a gem at \$35.00 in 80 pages from Ph. Zimmermann Multiples, P.O. Box 600, Rhinebeck, NY 12572. Add \$2.50 for postage. The price goes up to \$40.00 and \$3.50 postage after 31 December.

Russian Samizdat Art with essays by Szymon Bojko, John E. Bowl, Rimma & Valery Gerlovin has been edited by Charles Doria, and is the first book that surveys and documents the world of unofficial Soviet art. Thus, a generation of Russian artists unknown to the West until recently has emerged and now has been documented. As their name, they adopted the word *samizdat*, which means "self-made, self-published." It also puns on the official *gosizdat*, "state-published," which appears on all books and documents printed in Russia.

Samizdat art appears in fine artists' books and similar art-objects which are circulated surreptitiously, passed hand to hand and shown privately. There is a wonderful sense of rage and romance intermingled to make this art highly political, and in a sense a performance. \$9.95 paper, \$19.95 cloth, with a limited edition of 125, signed and numbered silkscreen prints by Bakhchanyan, Chernyshov, Gerlovina, Verlovin, Komar and Melamid, and Khudyakov. Published by Willis Locker & Owens Publishing, 71 Thompson St., New York, NY 10012.

China Night by Terry Allen is more an artist's book rather than a catalog. In fact, it is a vignette of various pieces in the work by Allen called *Youth in Asia*, which began in 1982 and is still in progress. The exhibition at the Fresno Art Center represents the first part of this work, and this small book includes the spoken narrations accompanied by various music during the Vietnam War, or on an continuous audio cassette concealed in the piece. This booklet is significant since Terry Allen's work is so intertwined with words and music and narration that to have the text, a text, gives one something more concrete to have than the ephemeral nature of the piece. It is significant, since Allen also was deeply involved in the making of this book. An artist's deeply felt sentiments about a war and feelings after the war to reflect a new narrative. Price unknown from the Fresno Arts Center, 2233 No. First St., Fresno, CA 93703.

Gina Lotta Post is Ginny Lloyd's new book which reflects her enthusiastic and creative contribution to the mail art network. From rubberstamps to computer graphics, Lloyd has added a keen sense of design mingled with a warm friendship with mail artists all over the world in making sheets of stamps and professionally produced postcards with her images. Her color Xeroxes have been phenomenal, as attested by this reviewer's using a sheet of her stamps to demonstrate what color Xerox really means when the machine is properly maintained and utilized with an acute sense of high technology and high creativity. Her themes of stamp sheets range from self portraits to photo booth photos to commemoratives of mail art events and performances. Most of the work was originally done in San Francisco, but other editions were published in Budapest, Munich, Poland, Amsterdam, Cleveland and New York. Rubberstamps, computer graphics, collage, photographs and much more go into making sheets of stamps which are intended to be used on mail art envelopes and postcards.

Available from the artist at Lloyd Productions, P.O. Box 1343, San Francisco, CA 94101 for \$10.00 plus \$1.00 postage and handling. If you order now through the mail, you get a free set of postcards and a sheet of stamps (which is perforated and ready to be used on your own mail art) or framed as a work of art, which it is.

Field Identification by Robert Fones is a new publication by Art Metropole in Toronto. Beautifully printed with duotone photographs, the book has short texts and place names interleaved with the images to present ideas about cultural artifacts within the larger sphere of geological and historical processes.

Weathered building stone is the backdrop for the title of the book, as we open to the first double page. The title has shadows, which allows us to feel that the text stands alone as an independent reality.

Occasionally there are references to glacial action and phenomena, such as bird's-eye views of river channels, photographs of stone quarries, use of place names such as the rapids in Ottawa River. Indeed, there are southern Ontario highways and highway signs which seem to have replaced the river tributaries. The signs, themselves, are designed in a typeface called "Interstate," the same which

Fones has used to compose the texts in this book.

So the texts become markers on a metaphorical highway, pointing to a relationship between duration and direction revealed in river beds, the flow of glaciers, and time itself. Fones, an artist/poet well known in Canada, has published this book with Art Metropole in an edition of 750. \$15.00 (Canadian) from 217 Richmond St. West, Toronto, Canada M5V 1W2.

WPA Document, although not a true bookwork, is indeed a work of art in anyone's language. To commemorate the 10th anniversary of the Washington Project for the Arts, known for its forwarding of alternative media and artists who do multimedia and public art, the WPA Document serves as a tribute to the talents of all those who made the WPA continue and contribute so forcefully to the history of artists' spaces in the United States. All artists who have participated in the programs of the WPA for the past 10 years are listed, but those who wished could prepare pages (new page art) especially for this document.

Designed by Philip Zimmermann and edited by Helen Brunner and Donald Russell, we cannot expect anything less than a stunning contribution to offset printed matter, and so we have a chronology of the events of WPA with photographs. Artists such as Nancy Garruba, Susan King, Buzz Spector, Sheila Pinkel, Scott McCarney, Peter d'Agostino, Anne Turyn, Larry Sultan, Keith Smith, Kevin Osborn, Anne-Catherine Fallen and many more have pages. You will be delighted and stunned by the beauty of this document. No price indicated, but order from WPA, Bookworks, 434 7th St. NW, Washington, DC 20005.

The Colorist by Susan Daitch is number 22 in the series of Top Stories, edited by Anne Turyn. Here we have a story of a woman who is employed by a serial comic book publisher. Privately, she manipulates the story of Electra, one of the characters in the comic book. Art and life coalesce, while the story of Electra becomes the story of reproduction and mistranslation of a text. Cover by Jane Dickson illustrating the mystery of it all, **The Colorist** costs \$3.00 from your local artists' bookshop or from Top Stories, 228 Seventh Avenue, New York, NY 10011.

Augustine Not in Love by Natalie d'Arbeloff, NDA Press, is the sixth and last episode in the first series of Augustine Adventures. Augustine ponders her loveless state as she does her yoga exercises. Reconsidering the ill effects of being in love, Augustine has a flash of inspiration at the end, and a moral finishes it all. 50p by post from NDA Press, 6 Cliff Villas, London NW1 9AL, England.

Number 7 in this series, **Augustine and Identity** really is pertinent to many of us; whereas the apple tree knows who it is, what it will produce, etc., Augustine wonders address. Subscriptions to Nos. 7-10 are £3 including postage. For foreign orders, convert to sterling and add appropriate postage.

Poems Plain & Fancy by Dick Higgins is the first panoramic selection from one of the key innovators of the American avant garde. Known as the influential publisher of Something Else Press, a poet of the page and of the voice, an intermedia artist, Higgins has gathered old and new friends into this book, anthologizing him-

self from 13 of his previous books and including some recent and previously uncollected items. The book, as are all the works of Higgins, is as important to the eye as to the mind and will give you much cheer and joy, mingled with an incredible acute curious mind. \$7.95 from Station Hill Press, Barrytown, NY 12507.

Breve Historia del Arte en Latinoamerica is a small book from an important artist, Jorge Caraballo, a Uruguayan artist who is politically and socially conscious. The book is a series of found photographs which have powerful allusions to events in the world. Caraballo is a renowned mail artist, who uses the network to get his message out. If you wish to exchange books and mail art with him, write to Jorge Caraballo, Juan Carlos Gomez, Montevideo, Uruguay. The truth will endure.

Shadows by Jerry Wellman is one of the last books funded by Line, which has since ended its long history of aiding artists who want to get their books in print. In this book, Wellman is concerned with meaning and definitions, but the illustrations he uses are not philosophical, but ones which consist of images of action and motion. The words spill forth on the pages of text which make one think deeply about actions and reactions, the meaning of actions and the meaning of words. There is much food for thought in this visual and verbal book of meaning. Reality and shadows are cloaked in significance. \$8.00 from Synaptic Press at your local artists' bookshop, from Artworks and other small press bookshops, or from 200 Rose, Los Angeles, CA 90012.

No. 13 by Bob Dombrowski is a booklet of beautiful silkscreen illustrations to serious, philosophical, semiotic thoughts. Interspersed are personal, private poetic moments. \$10.00 from Albright-Knox Art Gallery Bookshop in Buffalo, or Printed Matter.

Your Skilled Weapon Makes Me Weep, Weep for Shelter by Tonie Leshyk is an accordion folded 8 pages, which becomes a poster or a book, the title of which is translated into Russian. Here the artist addresses the concern with the global ramification of menace. It is powerful, it is gripping. \$10.00 from the artist at 924 Ossington Avenue, Toronto, Ont. Canada M6G 3V1.

J.K.White's Crystal Clear Wheels of Fortune, short cut for the experienced ouija medium by J. Kathleen White represents a tabloid catalog made for her one-person show at the Jim Diaz Gallery in New York City in May. The drawings in the catalog were taken from the actual pieces in the show, which were colored in and on masonite. The floor of the gallery was painted like a Ouija board, letters and numbers corresponding to the pieces.

Yet this is not a catalog, but a bookwork on its own. There are 32 stories in the back. Instructions in the back allow one to really become a ouija medium, if one is that talented. Yet the catalog/illustrations/stories make for an interesting new contribution to the world of bookworks. Enjoy it, it is humorous, infinitely fascinating, and available from Printed Matter or from the artist at 5 St. Mark's Place, New York, NY 10003.

The Kiss by Antonio Petricov is a catalog of assemblages made by this fascinating Brazilian artist. The essay, by Tommaso Trini, reveals Petricov's special place in the world of art, where painting and sculpture have renewed themselves, but where assemblage and the relationship between art and science are not being explored as once they were in Dadaism, or Surrealism. This reflects today's art-personal interpretations of the symbiotic relationship between science and art, poetry and technology. The design of this book is unique, where the saw-toothed edge of the book covers leads one into tipped in shaped color photo illustrations of the works of art, called *The Book, Entropy*, Lafayette St., Learning, and many more. Petricov now lives in New York City. Don't forget his name. The bookwork is available from the artist at 712 Broadway, New York, NY 10003.

Barakei: Ordeal by Roses, photographs of Yukio Mishima by Eikoh Hosoe is not only a documentation of the legendary Japanese writer, Yukio Mishima, as expressed by famed Japanese photographer, Eikoh Hosoe, but it is a remarkable collaboration of two creative personalities in order to make a bookwork. In the ritual suicide of Mishima, one carefully planned by the writer, the sensational nature of the act was not understood until later tracts revealed the very careful intentions of the writer.

Here, the sensational color of highly rich tones, the glossy paper, and the design elements throughout create a dramatic and overwhelming series of reactions and sensations. The artist lives on these pages in larger-than-life dramas, developing his body in an American sports-like way, in clear triumph of will, only to mutilate it eight years later in a total way, suicide.

Yet what this book shows is a young photographer getting a chance to document the most famous younger writer in Japan at the time, 1962, who had also been incessantly photographed throughout his very public life as an actor in theater and film, as well as a renowned writer. A tendency toward Italian neo-Platonism with landscapes of gods and goddesses, a philosophic melancholy, and a need for theatrical overstatement are all involved in this young writer's photographs. Perhaps that is why I believe we are looking at a young photographer's pictures, and not the life of a great Japanese novelist. The book was originally published in 1963, shortly after doing the photo sessions, but now the link is made between the pictures and the eventual suicide of the writer in 1970. I would hope that fact certainly sells books. But the intention of the photographer was to do a 1962 series of photos, which came out in 1963.

Having redesigned the book in 1970, with Mishima having a great deal to say about that redesign by Yonoo until his untimely but planned suicide, Hosoe prevented publication along with the publishers in order to avoid sensation. Then, "by popular and international demand" the book has finally been reissued. It still produces sensational reaction and its "guilt by association" to its subject creates more than it was intended to preserve.

The release of Paul Schrader's film, *Mishima*, to popular acclaim certainly has not diminished interest

in this book, so it is fascinating to imagine that the timing of publication often invests a book with more meaning than it was intended to have. Published by Aperture, 1985, \$35.00.

Letters: Liberty Circumscribed by Kathy Constantinides was written from 1979-1985 regarding the representation of women in text and images of advertising, institutional and organizational materials, and publications. There are transparent pages which usually reproduce the advertisements which the artist has found in magazines and newspapers, and then she reacts in letter-form to that responsible authority for such material. Included are letters to advertisers, magazine editors, businessmen, and politicians, protesting the perpetuation of sexual stereotypes and discriminatory hiring practices. A backing sheet allows for easy reading of the original advertisements and articles reproduced on transparencies via a copy machine. A strong political statement by an articulate feminist. \$24 from Printed Matter.

Television by Miles DeCoster is an interesting book from several points of view. First of all, the book was funded by a Post-Newsweek Stations Fellowship in Washington, DC thanks to the WPA in Washington for initiating this grant. The book is once again an offset tour de force by deCoster, whose books over the years have been memorable for technique and content. This book is most applicable to the 1980s and the development of communication in our very fast world. With historical photos as well as stills from old TV programs, DeCoster deals with language and communication in a new way. Interweaving the history of television with radio history through the means of a television script, from black and white to color, from simplicity to satellite facsimile transmissions, this is a book to be read over and over again, as visual as well as verbal communication. \$20.00 from Printed Matter, Bookworks and Artworks.

Double Message is a verbal-visual bookwork, which in fact reveals two messages at once, one made with the lips of a woman, one with overlays of letters, and dedicated to "all those who mean both at the same time." I shall not reveal the message, but know that this bookwork is a wonderful gift, in whatever mood you are. Patty Carrol of Park Ridge, Illinois created it and it is available from Artworks for \$12.00..

Homo Futurus by Barbara Rosenthal, the last of the trilogy started with *Clues to Myself* and *Sensations*, all published by Visual Studies Workshop Press, has been released this year with 37 surreal photographs, 26 trompe l'oeil overlays, and 34 pages of continuous journal-form text. Herein we get private, public, social and universal material gleaned from news sources, literature, science, and personal archives such as diaries, etc., all combined in mixed graphic media with the artist's surreal landscape photographs, making a unified visual-verbal double-page image, and allowing the reader to perceive philosophically art and humankind. Perhaps this is no longer a *Clues to Myself* exercise, but more *Clues to Ourselves*. \$8.95 from Printed Matter, Artworks, or from the artist, 727 Avenue of the Americas,

Also by Barbara Rosenthal is the revised second edition of *Introduction to the Clues to Myself, Sensations, Homo Futurus Trilogy*, which includes words and photographs from 1960 to the present. This "introduction" is a continued introspective rethinking of Rosenthal's doing the books in the first place. Dealing with personality and art, with the cycle of life, death and spiritual resurrection, this brief introduction leads Rosenthal to explain how she did *Homo Futurus* from an accumulation of materials kept in her private copy of an edition of 200 blank books which she published in 1984 under that name, which started a whole series of circulating books, some ending to form the 1986 edition, a collective journal. Perhaps this is "an advertisement for herself", but I think this continual rethinking of "why do this book" allows those who have collected the books or those who will do so to understand and appreciate this photographer and thinking artist's oeuvre. \$2.50 from Printed Matter and other bookshops.

Mim, a production of Weproductions, namely Telfer Stokes and Helen Douglas, is a series of vignettes about clothing and concealment, pattern and authenticity, function and its vestigial representations. Text and photographs create new patterns, where sidewalk patterns in front of shop windows are integrated with the same black and white patterns in women's clothing to create illusion and subtle differentiations. The different qualities of paper utilized for this exercise include color variation and texture variation, besides weight. The glossiness of one page creates a mirror for the matte finish of the next, so that we get reflections in the very pages of some of the "windows" into people's lives revealing modesty and embarrassment.

A subtext is intermeshed with the vignettes about fashion and interior decoration, pattern and rhythms. Within the text, there are hints for us, suggestions on how to view this bookwork. For instance, "Reproductions of an original expression can convey an impression of an original...they appeal to our intellect as signs of an original. Their enjoyment for us is in our understanding that they are copies." With a whole portfolio of textured papers, including wall-papers, and with the flocked cover of *Mim*, we have a tour de force which requires a much longer review to reveal the many subtexts and subtleties of this remarkable bookwork. Buy it for \$20.00 from Printed Matter, Artworks, and other artists' bookshops.

Café du Rêve by Marc Camille Chaimowicz (London, Thames & Hudson, 1985, price unknown) is the work of an artist who lives and makes art and whose life is in fact the catalyst for his art, and vice versa. Chaimowicz is an artist who has combined art and life and made them one. He has created his life almost like a performance, from whence he came, having begun as a performance artist, but always combining art, fantasy and reality, and now literature.

Some writers have described *Café du Rêve* as a travelogue, a record of a journey through time and space via pictorial, sculptural, graphic and verbal means. You start travelling through the pages as a mirror of the artist's life. The elegance of style and dreaminess are indeed refreshing to the

reader. Passion and romance dominate the picture postcards, letters and snapshots that record the artist's experiences, both real and fantastic. What we have here is the shaping of a life, the artist's life as he wishes it to be, a dedication to becoming a character in the dream, which is reality.

The first part of seven is called "le désert", which has 24 pages, repeating one postcard of the Sahara on eight of the pages, embellished with Chaimowicz' subtle patterns. The back of the postcard also appears, then the front, again, cut into tiny regular pieces.

There is a rhythmical pattern between the picture postcard emptiness and the dense pattern of ornamentation, sweeping through the narrative piece, *Le Parc* (a prose poem) to the visual essay, *North Africa Song*. We return back to East London and the studio flat for the artist's performance, *Partial Eclipse*. The artist's travels across Europe and back are a collage of word and image, a diary of feelings and activities, experiences and impressions. If this is an artist's diary, then one can question what is real or imagined, what is genuine or created. The artist then becomes the performer on a stage, and the reader becomes the audience. A beautifully printed book with biography and bibliography too. Available from Nigel Greenwood Books in London.

Some Stories of Sainthood and Propagation by Sandra Schwimmer is an eleven-panel foldout book which is a linguistic turn of phrase as well as a visual book about religious propaganda compared to sexual propagation. The roots of those words are the same, but the branches are so different. So we meditate on saints and sinners, and choose which we desire, head saint or head sinner. Published by the artist with a grant from the Womens Studio Workshop in Rosendale, NY, the book is available at Printed Matter, Artworks, LACE books for \$7.50.

Neon Lovers Glow in the Dark by Lili Lakich (Los Angeles, Museum of Neon Art, 1986 (dist. by Peregrine Smith, Salt Lake City) is not a catalog of an exhibition, is not a showcase for one person's extraordinary art, but is a woman artist's book, a diary and an autobiography all intermingled into a rich personal document of an artist who works with neon and makes our hearts glow. Interspersing music, people and art, Lakich tells her life story via neon in personal, emotional terms. Art and life coalesce for Lakich and this testimonial to the creative spirit in us all, but especially in Lakich, makes light her medium even more logical to understand. Illustrated with drawings, color plates and photographs, *Neon Lovers* is a new chapter in neon, a tribute to the artist who wrote it and the art that it reflects. \$22.95 hardcover, \$15.95 softcover in your local bookshops, or from MONA, 704 Traction Ave., Los Angeles, CA 90013. Add \$3.00 for softcover postage, and \$4.00 for hardcover.

Simulacra by Rena Rosenwasser (poems) and Kate Delos (images) is an exquisitely printed small press book, which is usually not our ken to review, but seeing that Kate Delos has done the images, these beautiful monotypes which reflect shadows, ghosts of our past and present, and the haunting ancient times attest to the beauty of this entire

book. The words are powerful and should be read aloud, seeming like found chants from Roman times finally venting forth through the pen of Rosenwasser. The images just help to enhance this powerful group of words and images that evoke ancient Rome, an ancient time which we have all absorbed into our psyche. This is not the real Rome, but the Rome of our imagination, a haunting city, as are the images which portray the words so beautifully set on the page. Published by Kelsey St. Press, P.O. Box 9235, Berkeley, CA 94709 for \$23.00 with 14 full color plates. A hardbound, signed and numbered edition of 50 is available for \$60.00.

Skulls are Forever by Mary Nash is a book in three parts: Part One deals with skulls in daily life; Part Two explores the universe and the elements in terms of skulls and their interpretation; Part Three deals with skulls as a symbol of Death, eternity and resurrection. These simple drawings are accompanied with large lettered text and a very shakey kind of calligraphy at the bottom of each page. The book appears to be a great gift for Halloween, but for anyone, with wonderful drawings where the images hold your attention and so does the text. \$8.00 from Printed Matter and also from the artist at 8536 Aponi Road, Vienna, VA 22180.

Particles from Space by Ben Allen is a book showing 500 one-inch badges (500 different designs) which have been produced in a book printed from Canon copier, with blue, brown and black generated images. Allen has been involved in the mail art network since 1980, having published several issues of *Cabaret* and *Neodata*. This book is reminiscent of many particles in his life: statements about Neoism, overlays on streetmaps of ornaments, citations referring to photography, accommodations and travel, and much more. £3 in the UK, £4 in Europe, £5 in US/Australia. Order from Ben Allen, 1 Carnhill Ave., Newtown Abbey Co., Antrim, N. Ireland BT36 6LE.

On Understanding the World: A Methodology by E. Actio Absurda (David Dann) is the sixth part of a seven-part piece entitled *Demiurgus* which examines the nature of existence. Here we have the rational merging with the irrational, allowing the reader to become more highly aware of his or her own anomalous reality. So we have a "real" book, written in "real", philosophical/scientific jargon, outlining a "real" method for understanding the world. But within we find clues to the absurdity of it all; e.g. the author's pen name is only one obvious instance. This categorical enigma allows us to ask whether this is humorous, serious, philosophical, or even art? Yet we turn around and deal with the world in a very similar way. That's the point of the book. \$2.95 from Printed Matter, Bookworks, Art in Form, and the Museum of Contemporary Art bookshop in Chicago.

David Russ in Queensland, Australia has created four small booklets in his "processed art" series: each of them has a different enameled color cover with simple black or white lettering for the title:

Land Package has a little packet of photographic reproductions of, yes Virginia, land;

A Cigarette and a Cup of Coffee has a little packet of a photographic reproduction of that title;

Surfers Paradise in a Plastic Bag has a surprise for all,

A Broken Hit Record also has a photographic reproduction of just that. \$3.00 for each from David Russ, Serious Artist, 12 Ettarre St., Bracken Ridge, Queensland 4017, Australia.

His previous book reviewed in the last issue of *Umbrella* was *Eminent Erections*, which costs \$10.00.

Everyday Stuff, written, drawn and printed by Barry Chern, is everyman going through each day, facing the problems known as the gauntlet, getting through each set of circumstances, muddling through and trying to find the right place. Organized like a comic book, but conceived as a series of drawings, **Everyday Stuff** reflects Chern's lifelong interest in comics and then he succumbed to handpulled prints as his art medium from 1978 on. Joining the two into a book which is organized rhythmically and thematically, Chern has created a delightful book which reflects different states of reality or dream.

This handprinted book was conceived on mylar sheets and then went directly to lithographic plates. The only thing Chern did not do was to make the negatives, provided by someone who had on-the-job facilities. The experiment continued when he printed the book in a normal lithographic way, but found problems with paper weight, shape, registration, white space and the rest. This took time, and thus this labor of love is now presented for all. Printed on acid-free paper, the book has a blue-gray handmade paper cover which is printed with a wood engraving. In a limited edition of 50, **Everyday Stuff** is signed and numbered and available for \$40.00 (add \$2.50 postage and handling) from Barry Chern, 800 Hunter Ave., Columbus, OH 43215.

Babylonian Misapprehensions by Gary Richman contains an inventory of ridiculous, horrifying and sometimes even disgusting images. There is political unrest, pagan rituals, high tech tourism, gestures you wouldn't do even in front of your mother. Some of the anecdotes below each page of inventory are strung together almost like stream of consciousness, but they are so terribly conscious of themselves and the illustrations above. There are non sequiturs galore, double entendres which do not yield to anyone. The ambiguities are always there, leading to no conclusions when you yearn for just a few. \$10.00 and beautifully produced by Blue Book issues.

Doctor Dogmit's Inventory of Provisional Alignments by Gary Richman is the eighth in an annual series. Using the offset press to coordinate images on the left side, and his typewriter in all caps to make a simple and careful statement on the right, the artist has created a signed and numbered, limited edition, making the simple book a bit precious. On the left side page, we have three rows of four images each including found photographs, medical and scientific book illustrations, cartoon-like line drawings, Hollywood film stills, and the like. The story for each row on the right hand page is typed to reflect the images

on the left hand side. Each story is six lines long. There are little decals of dog's paw prints randomly placed on the right hand pages. Sometimes Richman even covers up a word to obfuscate the meaning still more.

Richman's sense of the grotesque is mingled with the shocking, offensive and distasteful. Yet the effect of the language on the reader creates different reactions than the illustrations would ordinarily have elicited if not accompanied by such texts. You may want to ask, however, what kind of nightmares Richman has to generate such nonredeeming worlds! \$10.00 from Blue Book Issues, 83 Robinson St., Wakefield, RI 02879.

Maus, A Survivor's Tale, by Spiegelman is the picture novel in which the author tells the story of his parents' experiences in Nazi-occupied Europe using animals, mostly mice. The struggle of the Jews against the Nazis is rendered in a stark comic-strip format with the Nazis depicted as cats and the Jews as mice—the story of Vladek Spiegelman and his wife, Anja, as the terrifying events of the Nazi occupation overwhelm them. Included, however, is the story of Vladek's son, Art Spiegelman the cartoonist, whose relationship with his bitter father is profoundly altered as Art interviews him about his struggle to survive during the war. If the book serves as catharsis for the artist, so much the better, but this is not just entertainment.

Maus includes fantasy, autobiography, history and allegory, all in one, moving from the wartime villages of Poland to Vladek's home in Queens, where the betrayals and the indignities of the past mingle with those of the present. A very special kind of book, published by Pantheon in New York in paper for \$8.95. Available at most bookshops throughout North America and beyond.

Love and Rockets by the Hernandez Brothers reminds me of a game made for artists, where every technique in the book is used to identify text and image from destruction to perceptual jokes on the reader, and more. This volume contains the first to issues of **Love & Rockets**, including stories of obsessed adventurers, indifferent dinosaurs, beautiful women with claw-hammers, and writers whose careers hang by a single word. There are people from all walks of life and adventure hangs on every frame. These are comics for adults.

The women in these comics created by three Chicano brothers are human, sometimes warped and frayed at the end, but far more recognizable than most fantasy comics. Believe it or not, Maggie, an appealing young woman, has as her aim in life to become a "pro-solar mechanic". That is the most popular strip in **Love & Rockets**. There are wonderful storytelling techniques which focus on character delineation. Small town life, and a good escape literature for all. Available from Fantagraphics Books for \$9.95 (4359 Cornell Rd., Agoura, CA 91303).

Zombie Mystery Paintings by Robert Williams, with an introduction by R. Crumb and an essay by Ray Zone, feature 40 masterpieces that are "morally insolvent and grossly artistic", termed by the artist as "psychopathic cartoons". They are a mixture of influences from TV,

cartoons, movies and rock'n roll, but even moreso a bit of science fiction too. Put it all together and you can call it something else. Perhaps the "throbbing intensity" of the paint is missing in this book, but there's enough to make you salivate or do other things. Pushing the barriers to their utmost, we find that Williams diagrams each of his juicy paintings and then explains their plates is a mere facsimile of the paintings. Anyway, you won't find this book everywhere due to the nature of some of its subject matter, but if you really cannot find it, order it from Blackthorne Publishing, 786 Blackthorne Ave., El Cajon, CA 92020. \$11.95

COPY ART BOOKS

Lucy Comes Back by Judy Malloy is the last of a series of Lucy books, which started in 1979. Many of the books in the series were used at performances, given as handouts in 1981; Super Lucy was performed, handed out, or installed in various places throughout the U.S., including San Francisco, the University Art Museum in Berkeley, the lobby of the San Francisco Museum of Modern Art, the San Francisco Art Institute, Target Video, etc. This last Lucy story was part of a book installation at the Lucy Comes Back party at the artist's studio on April 20, 1986. Available from Judy Malloy, 375 Colusa no. 4, Kensington, CA 94707 or from Media.

Positive Negatives by Carol Stetser is a series of 14 looseleaf pages, black and white Xerographic collages utilizing photographic contact sheets. The textures are amazing, and although only in black and white, the pages seem full of so many colors. These 8 x 10 inch cards are housed in a white, rubber stamped envelope, \$20.00 from Padma Press.

The Persistence of Vision by L.I. Dunn is a charming booklet about moving pictures, including cinema and video in a didactic little book. \$3.00 from Photostatic Magazine, 330 S. Linn St., no. 7, Iowa City, IA 52240.

Untitled by Warren Ong is a puzzling booklet for 75 cents from Photostatic.

Prophet of Outrage: Crimes done Long Ago by Patrick McKinnon is a booklet combining found poetry and collage/collision visuals dealing with social ills and other modern concerns. 75 cents

Raw War by Dimichele & Crag Hill represents semirandom word studies that pit headlines of late against weighted blank pages, a punual visage and visible literalisms which interact with graphic phenomenologies in unforeseeable ways, or so says the publisher. \$1.00

The Procedure by Bob Gregory has Rorschach-type graphic interplays, the last page dedicated to this reviewer, I am sure, by citing, "Mailbox fears: When is it ever going to stop?" and that's a very good page indeed. \$1.00

The above four titles are yours for a mere \$2.50 from Photostatic Magazine, 330 S. Linn St. no. 7, Iowa City, IA 52240.

NEWS & NOTES

On October 11, 1986, an Engagement Party/Press Conference was held at the Convention Center in New York City to celebrate the 1987 wedding plans to unite the Statue of Liberty in New York and the Columbus Monument in Barcelona. Called the Honeymoon Project, Antoni Miralda, an artist born in Barcelona but living in New York, will unite the two monuments via art events continuing through 1992, the 500th Anniversary of the voyage of Columbus.

Just to describe the Engagement Party is enough to boggle the mind, but the glass-walled Convention Center served as a showcase for the colossal Liberty-sized engagement dress, made from 2,500 yards of shimmering turquoise fabric. Accenting the dress was a "skirt-crown." The dress was open to the public 7 days a week through 22 October.

A group of 12 "Ambassadors" six from each city, took part in HONEYMOON celebrations on both sides of the Atlantic. Two Ambassadors from each country were newlyweds, chosen by lottery. The Farewell Dinner and the Bridal Procession, part of the Columbus Day Parade along Fifth Ave. was part of the Earthcake Float. Miralda has been doing grand-scale performances since 1977. He was one of the creators of El Internacional, the famed restaurant in Tribeca.

ART READER

Photostatic is full of wonderful black and white Xerox images in this ongoing irregular, but almost bimonthly journal, including Core Samples of Culture, as well as Fast Food of the Future. \$5.00 for 6 issues, or \$10 for six issues and the next two issues of PhonoStatic (cassettes). Send to photoStatic, 330 S. Linn, No. 7, Iowa City, IA 52240.

Metier is a publication of a consortium of non-profit Bay Area Arts Organizations with everything from reviews to resources, listings and profiles of spaces. Even cartoons by Futzle Nutzle. Write to Metier, 2200 Adeline St., no. 120B, Oakland, CA 94607.

Artscane is a Houston tabloid on the Texas Visual Arts and Performance, published quarterly, and available from P.O. Box 272046, Houston, TX 77277-2046. \$10 a year, \$1.50 per issue.

Unmuzzled Ox opened its volume 12 with a quartet of cantos by Klein, Doria, Cage and Mac Low. Number 2 now issued has the Cantos (125-143) by Ezra Pound with contributions by Allen Ginsberg, Robert Creeley, Douglas Messerli, Gregory Corso,

Yeats, Sol LeWitt, Eugene McCarthy, Bucky Fuller, James Lee Byars, and so many more. **UO** is looking for subscribers and price is right with \$20 for 10 issues. Write to them at 105 Hudson St., NYC 10013.

Visible Language (Winter 1986) is a special issue on Pattern Poetry, guest edited by Dick Higgins with contributions from Ulrich Ernst, Dick Higgins, Piotr Rypson, Jeremy Adler, Karl Otto, and others. Write to VL, 2643 Eaton Rd., Cleveland, OH 44118.

Red Bass (Number 10) is the Women's International Arts Issue with contributions by Lucy Lippard, Mary Beth Edelson, Judith Malina, Margie Kramer, K. Hassall and many more. For information, write to RB, P.O. Box 10258, Tallahassee, FL 32302.

Whitewalls for Spring 1986 (no. 13) features Drawing in the 80s with contributions from Erica van Horn, Rosemary Mayer, Mike Kelley, George Deem, Richard Cramer, Christo, and so many more. Be sure to pick up your copy at any bookshop or write to P.O. Box 8204, Chicago, IL 60680.

Art Police for Summer 1986 includes contributions from Frank Aard, Timothy Walton, Craig Smith, Al Silberstein, Tim Piotrowski and more from 3131 First Ave., So., Minneapolis, MN 55408.

Beatniks from Space no. 7 (May 1986) includes work from a bevy of contributors with a thermographic cover by J.P. Morgan. Wild and woolley, BFS is \$10.00 for 4 issues or \$3.00 for single issue from Neither/Nor Press, P.O. Box 8043, Ann Arbor, MI 48107.

American Living no. 17 is a horizontally organized portfolio of collaged and mounted images which are held together by a plastic spine which allows all readers to create the magazine by stapling, by rearranging the pages, or whatever from P.O. Box 901, Allston, MA. \$2.00 per issue or 4 issues for \$7.00 published quarterly. Bookworks has it, so does Artworks.

Fuse for May/June 1986 seems to have come back to its visual arts roots, with an issue on video and film and performance art. Available from 489 College St., 5th floor, Toronto, Ont. M6G 1A5. The Tenth Anniversary Issue for Summer 86 features everything from a historical overview by Lisa Steele to a report on Toronto's week-long festival of arts against Apartheid.

Design Book Review for Spring 1986 had a very important review by Alastair Johnson on *Artists' Books*, edited by Joan Lyons and available from Peregrine Smith. The review is lucid and critical, and should

be read by all readers of this newsletter.

Museum Journal for Spring 1986 (No.6) features New Art in the Netherlands called a Hermetic Machine, marking the 30th anniversary of this joint publication of 33 museums and cultural institutions concerned with modern art in the Netherlands. Abstract art has returned to Holland, and there are ever more new trends to be seen in this magazine issued in both Dutch and English. For more info, write to Keizersgracht 609, 1017 DS Amsterdam, Holland.

The ISCA Quarterly for Spring 1986 included contributions from a myriad of artists, while the Summer issue included the First Annual Bookworks Edition with contributions from 37 artists making small books in Xerox art, which were collated in a box for collectors and other interested parties. The varied nature of copy art is well demonstrated in this collection of bookworks, accompanied by a small catalog with essays by the editor of this newsletter as well as by Clive Phillpot, librarian of the Museum of Modern Art. 40 copies of this issue are available for \$50 each. With a subscription for 4 issues, one will receive the Second Annual Book Issue for next June at \$125.00 for the sub to ISCA, 800 West End Ave., New York, NY 10025.

Hue Points is the Newsmagazine for the Women's Caucus for Art and in its initial issue there was a review of the L.A. Conference, the Toronto Conference, the Northeast Conference and a Resource Guide. Well designed and packed full of information, this new magazine is available through membership in the WCA, National Office, Moore College of Art, 20th & The Parkway, Philadelphia, PA 19103.

View (vol. 4, no. 3) is an interview by Margaret Roeder at Crown Point Press with Gunter Brus; **View** (vol. 4, no. 4) is an interview by Wendy Diamond with Tom Holland at Crown Point Press, which publishes this interview magazine irregularly by Point Publications, 1551 San Pablo Ave., Oakland, CA 94612.

Ear Magazine for August/September 1986 featured Rinuna Gerlovina on the cover to promote Russian Samizdat Art, which is also included in the theme issue on facets of censorship from the political to the personal, from the Iron Curtain to the self-imposed limits on the imagination. **EAR** comes from 325 Spring St., NYC 10012.

Art Papers, 10th Anniversary Issue, is dedicated to Architecture in the Land of the Secret Formula; Ideas, Attitudes, Observations, produced with the Architecture Society of Atlanta. This is a marvelous issue, containing ephemera of all sorts,

including color filmstrip, a matchbook, a sticker that looks like architectural postage stamps, a facsimile of a 45rpm record, a postcard, a palimpsest, a parody, a miniature edition of Art Papers as it has always appeared in past issues, a Memorial Day interview with John Portman, a photo and plans of the Coca Cola Company Central Reception Building and more. Write to Art Papers, P.O. Box 77348, Atlanta, GA 30357 for subscription which is \$15.00 for 6 issues. \$5.00 for this single issue.

De Appel comes from Amsterdam in various modes. Number 1 for 1986 announces a move for this space and this periodical from Brouwersgracht to Prinseneiland 7, 1013 LL Amsterdam, 10 minutes from where they were so many years, but now has two floors of a double warehouse. So this issue is a documentary of De Appel as it appeared to Antje von Graevenitz from 1975 - 1980. In addition, the China-Japan Japan-China Project by Hans Koetsier has also been documented in a separate volume, a project promoted by De Appel, as so many other projects have been supported by this very special artists' space. 55 gldrs. a year for subscription.

Community Murals for Summer 1986 now contains a column on the materials used by community visual artists, as well as features on murals all over the world. Write to CMM, 1019 Shattuck Ave., Berkeley, CA 94704 or foreign subscription send airmail from CMM, 84a St. Stephens Ave., London W12, England.

Art & Text from Melbourne, Australia in its Issue 21 (a special issue) discusses Art in Chile since 1973 by Nelly Richard, entitled *Margins and Institutions*. This is a bilingual issue, supported by the EAF in Adelaide.

Art Network for Summer-Autumn 1986 now includes international reviews of shows, besides Australian art reviews. Order from Box 439 Broadway, 2007 Sydney, Australia. \$20 aust. for 4 issues, or \$6.00 for back issues.

Artlink from Adelaide, Australia features in its June/July 1986 double issue a review of the Adelaide Festival art shows, a summary of Artists' Week and its activities, and more.

Journal of the Los Angeles Institute of Contemporary Art for Summer 1986 includes 3 poems by Linda Albertano, a dialogue by David Antin and proposals by bookmaker Sandra Schwimmer, Nancy Evans and David Cabrera.

Artlink for August/September is the interview issue with conversations with Bruce McLean, Miriam Cahn, Katsuhiko Hibino,

Robert Adrian, Marc Chaimowicz and Fiona Hall, Stuart Sherman, Ann Newmarch, Ania Walwicz and others. This vital South Australian visual arts magazine does it again. For more information, write to Artlink, 363 Esplanade, Henley Beach, SA 5022.

High Performance once again becomes a vitally important magazine with issue 34 dealing with Performance & Terrorism, Performance and Entertainment, features on Eric Bogosian, Spalding Gray, Bill Irwin, and Marina & Ulay. Read all about it at your local newsstand or write to 240 S. Broadway, 5th flr, Los Angeles, CA 90012.

Art Papers for May/June 1986 was a special issue dedicated to artists' pages on the theme of Love & Death in the Old South, edited by Epistolary Stud Farm with contributions from Clifton Meador, Benny Andrews, Joni Mabe, Susan King, Mary Nash, and many more. A collector's item from Art Papers, P.O. Box 77348, Atlanta, GA 30357.

"Labyrinths: Essays on Using Archives" has been published by the Center for Creative Photography at the University of Arizona as the newest issue of Archive research series. The publication describes the rewards and frustrations of exploring archives from two points of view, that of researcher versus that of the Center archivist. It is fascinating reading not only for archivists of photography, but for all those interested in researching archival collections. Write to University of Arizona Press, 1615 E. Speedway, Tucson, AZ 85719 for June 1986 issue (no. 23) of The Archive.

WILD ART

Sculptor Bill Lishman used crushed cars to create a replica of England's Stonehenge in a field near Blackstock, Canada. He arranged the wrecks so that the orientation to the sun is the same as that on Salisbury Plain. Unhinged?

■ Bri Matheson from Salt Lake City curated an exhibiton dealing with fish imagery at three venues in Salt Lake, with a variety of art forms from folkart to plastidermy, a short story, wood carvings, hand-tied flies, ceramics, and much more.

■ Willem de Ridder has just installed another one of his "motor tours" in Los Angeles, called The Great Motor Tour of '86, a performance art piece in which the participants are the actors.

■ Leonard were on exhibit at the Smithsonian's National Museum of American History in its exhibition, "The History of Women's Gym Suits, or the Late Bloomers and How They Blossomed and Died."

■ At Galeria Estampa in Madrid, Jose Antonio Sarmiento, the artist, was on sale for anyone to purchase. Creator of many book objects and performances, the artist, for sale, was on exhibit to the public on 21 February 1986. (Editor doesn't know the outcome of the sale).

LOST & FOUND

The Getty Conservation Institute is organizing the attempts to save the wall paintings in the tomb of Queen Nefertari in West Thebes, Egypt. The 3,200 year old wall paintings are endangered by the formation of salt crusts causing plaster to detach from the walls.

■ In Melbourne, Australia, art thieves calling themselves "Australian cultural terrorists" claimed responsibility for the theft of a painting by Picasso, valued at more than \$1 million, which was taken from the National Gallery of Victoria and giving the state government one week to agree to increase funding for the arts by 10% and sponsoring annual contests for local artists.

17 days later, Picasso's painting, Weeping Woman, was found undamaged in a locker in a railway station. Having threatened to burn the painting, the group responsible fell silent after sending a burned match to state officials through the mail. A reward of \$30,000 for information leading to the arrest had been offered by Victoria. All is forgiven?

■ Much of the works in the master painting collection of Imelda Marcos have been dismissed as inconsequential works by unimportant artists, according to the director of the Frick Collection and other art experts.

■ *The Last Supper* by Leonardo is being threatened by dust, brought in by 2,000 art lovers and tourists who come each day to Milano to see the 15th century fresco.

Experts plan to use a dust-absorbing carpet to protect the colors of the fresco.

■ 20 of the finest art fakes in the F.B.I. collection in Washington went on exhibit at a commercial gallery in that city, and is the first time that the bureau has allowed the phonies to be shown together. The FBI does not sell these fakes, altho there were many people who wanted to buy the Ben Shahn, Matisse, Miro and others.

DEADLINE

13 March 1987 is the deadline for grants for Printmaking/Drawing/Artists Books in the Visual Arts Division of the National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave. NW, Washington DC 20506, Tel. (202) 682-5562 for information and forms.

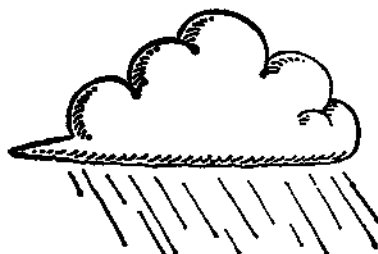
SOUND ART

Tellus no. 13 deals with Power Electronics, a collection of audio works from Japan and France by home tapers, power electricians, noise artists and difficult musicians. Write to Harvestworks, 16 W. 22nd St. (902) New York, NY 10010. 6 issues for \$35.00.

Tellus no. 14 deals with Just Intonation including Harry Partch, David Hykes, Lou Harrison, Susan Norris, James Tenney. \$7.00 single issue.

■ Peter Meyer of Swedish Radio came to New York and produced 3 radio programs about artists' relations to John Cage and interviews with Cage himself, as well as Fluxus and artists influenced by Fluxus.

ARTSOUNDS COLLECTION, a double album of art and recordings by Yura Adams, Jennifer Bartlett, Connie Beckley, Jonathan Borofsky, Marcy Brafman, John Burgee, Cotten/Prince, Marcel Duchamp, Jeff Gordon, Mineko Grimmer, Bob Gruen, Philip Johnson, Thomas Lanigan-Schmidt, Les Levine, Tony McAulay, Larry Rivers, Italo Scanga, Burton van Deusen, Tom Wesselman, and Philemona Williamson. has been released on Phillips Records in two editions: Regular Edition includes records, photos, liner notes, and pull-out poster reproducing each artist's art work; the Deluxe Edition of 200 is boxed and includes 19 signed and numbered color prints by artists included. Created and produced by Jeff and Juanita Gordon. The exhibition of the art work was held at the Nohra Haine Gallery, 1000 Madison Avenue in New York in September. The album costs \$19.95. The exhibition travels.



UMBRELLA NEWS

The Umbrella Museum seems to grow and grow each day in Pasadena. Any and all contributions are accepted. Some of the recent contributions are:

■ Robert Louis Stevenson's statements about umbrellas with reference to Robinson Crusoe especially in "The Philosophy of Umbrellas", thanks to Val Simonetti.

■ Anna Banana sent along an incredible article from *Canadian Dimension* about a breakthrough in Male Contraception, called Umbrelly, which is an intrapenile device resembling a tiny folded umbrella which is inserted in that organ and pushed into the scrotum with a plunger-like instrument, believe it or not Ripley!

■ One of the most poetic umbrella performances we have ever heard about was done by California Conceptualist artist Jerry Egan, who set up hundreds of colorful umbrellas over a green landscape with wildflowers in Butte County, California last April.

■ The Editor of *Umbrella* was a performer in *The Dark Madonna*, a performance piece with a cast of 150, executed by Suzanne Lacy, in the sculpture garden at the UCLA campus. The Editor carried a white umbrella.

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