



CHRISTO ANNOUNCES UMBRELLAS PROJECT

Christo has just announced his next project, which will be thousands of umbrellas, 18 feet high and 24 feet in diameter, which will meander in the landscape for several miles, simultaneously in Japan and the Western part of the United States, as a two-site project.

The octagonal shape umbrellas will run alongside roads and riverbanks, crossing rural areas, fields and intersections in suburban areas in both Japan and the western US. Sometimes in clusters, then in a line or spaced from each other, *The Umbrellas* occasionally will slightly tilt according to the slope of the terrain on which they rest.

The project will last for two weeks, approached and enjoyed either by car from a distance and closer as they border the road, or in a promenade route. As with every project of temporary works of art, *The Umbrellas* will be entirely financed by Christo through the sale of his preparatory drawings, studies and early works.

A BOOKMAN'S HOLIDAY: on the road with jah

FROM BOOKWORKS TO BUCHMESSE

LONDON

Arriving in London in sunshine at dawn, it seemed a portent of coming events for the rest of the five weeks. A big surprise, indeed, and a warm sun too. I cannot tell you all details of this trip, but I will concentrate on books and on people, the very accents in my return to Europe after a two-year gap. England had become more computerized, and many families were now running home to their computers, but as a whole, things had not progressed, except for a few changes. Nigel Greenwood had changed his address to 4 New Burlington Street and it is a splendid space, indeed. The opening for Marc C. Chaimowicz featured not only paintings and sketches, and a wall of wallpaper as well, but material from his new book, *Café du Rêve*, recently published by Thames & Hudson and Editions du Regard from Paris. The book service and exhibition space for books is ample and it is at 4 New Burlington Street, to reiterate.

The surprise of London was the Saatchi Collection, now open to the public on Fridays and Saturdays. At an unmarked door at 98A Boundary Road, the bell is answered with a buzzer, and you are walking into a long yard. The doorman looks like an advertisement for Schweppes, and then you see this glorious contemporary space, full of Warhols, Mardens, Twomblys, Judds, and one Nauman and one Serra. The spaces are offwhite, the lighting is on the side and on top, with indirect lighting under beams. The expanses are vast, and the skylights further enhance this glorious space. There are fans everywhere to ventilate and keep cool. The floors are painted light gray. No photography is allowed, but that is all right if you buy Rizzoli's *Art of our Times*, a four-volume catalog of the Saatchi Collection. The American curator told me that it will take about 4 years to show all of the collection, which is housed in the abodes of the Saatchis, as well as offices, warehouses, etc. This being an old warehouse, we could see how beautiful one can create the space of tomorrow for today's art, with closed circuit TV to boot. This is a must stop for anyone going to London who is interested in contemporary art. The private sector wins again! Remember, it's near Abbey Road.

The Tate was showing off its new contemporary art section, and had a Performance and Video series beginning that week. Anthony Howell was performing as the first offering, so I went to see him at the Tate. Doing this performance in a very large hall, isolated from his audience, I imagined that performance had come of age if it was at the Tate. Included were video installations by Dara Birnbaum and Mary-Jo Lafontaine, as well as a detailed film and video schedule.

David Hockney's exhibition, *Hockney Paints the Stage*, was a bigger success than anticipated and was extended into early October, and it was even better than I had seen it in San Francisco. David scales each show to the venue, so that the Hayward's theatrical lighting made the installations even more theatrical, and more successful as a result. London, having celebrated a birthday, was aglow along the banks of the Thames, and perhaps

London's GLC had really done the best performance of all.

Visited with Coracle Press and Gallery, and in its refurbished state, the Gallery is wonderful. Coracle now runs the contemporary art bookshop at the newly opened Whitechapel Gallery, so it is really busy. Had lunch with Tom Phillips and saw the Canto V of Dante's *Divine Comedy* on videotape, which Tom and Peter Greenaway are producing from Tom's translation of Dante, which has recently been reviewed by John Russell in the *New York Times* and the *International Herald Tribune* as well. It is a mindblowing film, and one which includes computer graphics and special effects. Dante never was so contemporary, and yet so effective. It will be a long time toward completion, but should be a landmark.

Gave a lecture that night at Bookworks, this remarkable small gallery of bookworks with a marvelous show called Friends of Book Works Show, including artists who have been making books for a long time. I called the lecture my cabaret lecture, since it was held in a vegetarian restaurant close by to the tiny space that Bookworks occupies under a railroad bridge, opposite Southwark Cathedral. A remarkable location—the oldest part of London—with a marketplace opposite, and the peaceful, old Cathedral as a backdrop, with its chimes on the quarter hour, and its quiet interior as a haven.

One of the great shows in town was at Anthony d'Offay Gallery in which livres d'artiste by Cy Twombly, Anselm Kiefer, and Francesco Clemente were being shown. Unlike the small, limited edition and unique books at Bookworks, the books were large, unique and very expensive. Kiefer's books were grandiose, magnificent, and some were even sculptural. The exhibition was exceptional, in that most of the books were not that recent, but were an ongoing offshoot of the paintings of these artists. Located in the two venues of the gallery, it was quite a contrast. A catalog with full illustrations will be published later in the year by Anthony d'Offay, 9 Dering St., London W1, England.

I had the great pleasure of meeting Angela Weight, a curator from the Imperial War Museum, who has been developing and updating the collections of that Museum by incorporating contemporary art and artists who deal with war and peace themes. Just recently, I read that J. Paul Getty Jr. had donated roughly \$700,000 to help expand that Museum. Perhaps Angela will finally have a new gallery to show the contemporary art she is quietly collecting. Also met Telfer Stokes at the Nigel Greenwood opening, and that was sheer luck, but the rest of the trip also was a matter of "par hasard" as well.

London was also celebrating the opening or re-opening of the Whitechapel Art Gallery, and I was fortunate to attend the press opening, taking a tour with the architect who helped rehab it. It was a glorious show of Howard Hodgkin, and a benign solution to a difficult problem. Whitechapel Art Gallery is on the map again, and with a great bookshop, organized by Coracle Press, and now run by Ragnar Fan and Anne Jones. It will definitely vie with the best of bookworks shops, also featuring exhibition catalogs and postcards.

A visit to Imprints London was a real treat, for here we have a space in which one can experience livres deluxe and limited edition bookworks in a quiet, high tech setting, organized by Matthew and Hannah Tyson at 42 Bonner Road, near Bethnal Green. (Write to them for a catalog, at 42 Bonner Road, London E2 9JS). The space is a treat, and we must coax all of you visiting London to visit and acquire. There are few places where you can see the output not only of English artists who make livres d'artiste, but also continental artists as well.

I next visited the exhibition, "Buddhism: Art & Faith" which, coming from the rich collections of the British Museum and the British Library, reflects and illustrates the wealth and variety of British beliefs and art. What shook me was seeing illuminated folding books from Burma, Thailand and Cambodia, palm leaf manuscripts, the earliest printed documents from 764-770 A.D. The book collection was astounding, and this exhibition at the British Museum was truly a must for any booklover.

To be sure, many additions to the Umbrella collection were also made with postcards and artifacts in abundance in London, as well as photographs taken.

PARIS

The trip on the Hovercraft to France was sunny and warm, and an "uplifting" experience to be sure. Paris was hot and sticky, but as soon as I got settled, the first stop was Pont Neuf and Christo. The soft evening air was an impetus for droves of people to come out and see the last detailing of the bridge, the last wrapping of the surface. We watched as each piece was placed by the engineering team and helpers, with Christo always directing the operation. It was a class act, although everyone wondered why Christo was not wrapping poor Henry IV, France's favorite king on Paris' oldest bridge. Astride his bronze horse, serenely gazing over his bridge, Henry IV remained unwrapped. We watched as teams removed the lighting fixtures that illuminated Henry IV, and then wrapped the lightposts, and then reattached the fixtures. Everything was perfectly planned and perfectly timed, and there were no hitches. They worked through the night, and Orlando, Christo's assistant, said that Christo had only slept one hour. He looked so very fresh and in his seemingly casual way, executes without any difficulties on a grandiose scale. While traffic kept rolling, both motor and pedestrian, the 12-arched bridge was wrapped in a golden woven material from Italy, made especially for the occasion, pleated carefully with needle and thread. Gray cushioning went down over the bridge before the golden material was laid. The bridge was like a carnival, with young and old alike, at first curious and then skeptical, but then delighted at the results. It stayed up for two weeks and then as ephemeral as the wind, the wrapping was taken down. Postcards are already available, T-shirts made in Turkey by Willywear were being sold by Sanmaritaine at the end of the bridge but Christo was not profiting by their sales. He still had to sell more prints and works to finish the payment for the wrap, but he will.

The exhibitions at Centre Pompidou were abundantly interesting, not only because most of them contained books, and words and images, but also because it was a

public venue for these exhibitions—the audience was large and captivated. First, *Lisible/Ilisible*, a historic approach to typography; then a *Voyage in Alphabet*, an illustrated theme for children, in which workshops show children how to bake letters of the alphabet in an imaginative way, allowing the children to take home their cooked letters after they make a color copy of them for the Centre's archive; a display of alphabet books was also in the Children's Library.

On the Mezzanine, a grand show called *L'Image des Mots*, or how language is transformed into images, with several bookworks on display as illustrations of the theme, including works by King, Lehrer, etc.

On the Second Floor, *Livres d'Artistes*, an exhibition of hundreds of books by artists from Rot to Michals, in a compact, modular installation, curated by Anne Moeglin-Delcroix, with books from the collection of the Bibliothèque Nationale and the Bibliothèque Publique d'Information, as well as loans from artists and galleries. There is a sizable catalog published by Editions Herscher, which contains 220 illustrations in black and white, a bibliography, index of artists cited, text by Moeglin.*

The weekend brought interesting surprises, especially a dinner with the Sackners and Pella and Jane from Bookworks—a grand reunion, talking about books and people. It was sultry in Paris, under a full moon, an Indian summer that did not seem to want to end.

Another great event which occurred during my stay in Paris was the opening of the Musée Picasso, and another historic moment in the history of museums, for it is certainly one of the most beautiful museums ever put together, and the reason is that it was organized with love and passion and respect for the artist. An unusual combination of circumstances, indeed. Once the Embassy of Venice, a book depot, a boy's school where Balzac had studied, and exhibition rooms for the products of a bronze foundry, the Hotel Salé, a 17th-century town house was restored at a cost of about \$1.5 million to house 229 paintings, 137 sculptures, 34 paper collages, 85 ceramic pieces and over 3,000 of the prints he created from 1901 until his death in 1973. In addition to Picasso's own works, there are works from his personal collection by Cezanne, Degas, Matisse, Rousseau, Derain and Balthus, plus some primitive art. Diego Giacometti, who died on 18 July at the age of 82, made ornamental bronze chandeliers and benches for the museum. The installation is exquisite, done with striking aesthetic skill, but as I said, done with love. The Musée is located at 5 rue de Thorigny in the Marais. One of the most striking events during the press preview was the appearance of a young woman and man who had clipped and colored their hair in such a way as to create the kind of spectacle that the master Picasso would really have appreciated. Jean-Philippe Pages and his model were advertising their shop where they do coiffures, but very special ones—they literally paint the heads with various colors, and clip in various textures, so that the head becomes a work of art. He,

Pages, wore a crown of laurel in his own hair, which was a bit askew intentionally. She had hair in purple, yellow, turquoise and gold, and you would have had to see it to believe it. It was beautiful. I came upon the shop the next day near Pompidou.

After visiting my favorite umbrella shop in Paris, the oldest in fact, I met Warja Lavater, the outstanding bookmaker from Zurich and Paris, whom I had not seen since 1982. I also visited with Kate van Houten, the American artist who lives in Paris and who puts on book shows in Japan every two years.

I also discovered a new exhibition catalog, which had been put together by Nicole Rousset Altounian of the NRA in Paris. It is not well known to many that it has come out, especially the artists represented in the exhibition, but it is available in Paris.* I also visited with Caroline Corre at her gallery, and she presented me with some exhibition catalogs, which I shall also note at the end of this article.*

A fond farewell to Paris by taking a bateau on the Seine so that I could see the Pont Neuf from the viewpoint of the frogmen who had fitted it. It was a beautiful afternoon, and being a tourist once in a while is not bad for the psyche, believe me.

COLOGNE

My visit to Cologne was largely to attend *Acustica International*, the first international radio performance festival featuring John Cage, Mauricio Kagel, Bill Fontana, Alison Knowles, Tom Johnson, Charlie Morrow, Henri Chopin, Malcolm Goldstein, Gerhard Ruhn and many more. Sponsored by the German National Radio WDR, the Festival from 27 September - 1 October included a series of live performances and events, as well as lectures and multimedia performances. The theme was composing the radio.

From the Cathedral, loudspeakers created a live sound sculpture by Bill Fontana, recording the sounds from the Rhine, the bridges of Cologne, the bells of the Romanesque churches, the pedestrian precincts, the zoo and the Cologne main railway station. 24 loudspeakers created an acoustic composition of the city of Cologne.

Besides Alison Knowles' beautiful performance, *PapierWetter* (Paper Weather), in which she performed with everything she knew that could make sounds—beans, foil paper, a little mechanical toy from Russia with birds, etc., there were grand performances by Charlie Morrow, Malcolm Goldstein, Henri Chopin, Gerhard Ruhn, ending with John Cage's *Roaratorio* involving the Irish Circus from Finnegans Wake, in which an Irish drummer and his son also performed all with 42 speakers. It was a glorious moment for Cage, and people in the audience were cheering after such a magnificent performance.

Reunions with Hubert Kretschmer, Armin Hundertmark, Geoff Hendricks, Tom Johnson and Charlie Morrow made it an amazing weekend. A visit to the Botanical Forest in Cologne made the crisp autumn air a stunning experience. Maintained by the city, there is also a Peace Garden where every nation in the world has a plot

of land and native plants and flowers. From chestnuts to small Hungarian apples, it was a delicious walk through the woods.

I met Willem de Ridder for the first time, and it was truly a pleasure. He is head of the Radio Art Foundation in Amsterdam and has been doing radio pieces for years. He has just published the *Atom Club Mac-Zine, Cassette Explosion*, no. 1, which is the chronicle of Europe's first cassette nightclub. It cost \$2.00 and is heavily illustrated, but has many articles as well in this palm-size publication.*

Other surprises were meetings with Takako Saito and Jo Jones, famed artists whose names have been in my vocabulary, but I have never met them before. It was a great treat.

BERLIN - WEST & EAST

First, a train labelled Warsaw—and how I wanted to go to Poland, but the next stop was Berlin—hot and sticky Berlin, with wide streets and smoggy air. After settling in, off to see the city. I have a good sense of a city in a few hours, so that K'damm and I became good friends. This fashionable main street, lined with young trees and glass vitrines full of elegant clothes and lots of restaurants became the "main street" for foot traffic.

Visited some galleries, found large murals on school buildings, which were truly surrealistic works of art. Painted by professional artists, these scenes are remarkably scaled so that the whole wall of a school becomes the canvas, and it is many stories tall.

I also discovered more umbrelliana in the guise of postcards, stickers, a children's book and a children's puzzle, visited Galerie 2000, a fine contemporary bookshop and gallery, and visited with Marina Dinkler who has a gallery showing an array of international artists, but this time it was a young Japanese artist who makes painted paper works of great beauty.

A visit to the Amerika Haus, to the Kunsthalle with a great show on elemental art of today, and then to Gelbe Musik, run by Ursula Bloch, which has the largest array of recordings and cassettes made by artists, and now has a new catalog.*

The Bauhaus Archiv, designed by Gropius, holds a great many works and models and drawings by those members of the Bauhaus who are very well known. Gropius himself donated half of his own archive to the museum, and it is a marvelous demonstration of what the Bauhaus contributed to the 20th century. The Paris Cafe is another landmark in Berlin, the artists' cafe around 1 p.m., you can find Lupertz many a day. The walls are lined with paintings by artists who have given them as barter for a meal.

EAST

On 4 October, I visited East Berlin along with Joyce Cutler Shaw. We were told that the easiest way was through Friedrichstrasse, and so we proceeded, noticing the sign near the subway station remembering the many who left on the trains to the concentration camps. We exited and waited in endless lines with passports and 25DM (Western money) to be exchanged for the equivalent in East Germany money. We were finished, after some forced conversation with the police, and af-

ter finding ourselves in the wrong line. We were a "free" and did not even know it. We found ourselves on the street with little difference between East and West, at first, except for the familiar GDR flags, which were flying from every building everywhere, celebrating the 36th anniversary of the German Democratic Republic which was on the following Monday. This was the beginning of a "holiday weekend" in East Berlin. After some assistance at the American Embassy, we took a taxi. The music on the radio in the taxi was the Armed Forces Network, and the young taxi driver was just listening to what he enjoyed. He left us off at Robert Rehfeldt's studio, where young men were standing on the porch. We were greeted and had a long conversation. Robert showed me his mail art archive, which takes a great deal of time to organize—time which he says he does not have, since he has so much to do. Yet Mail Art certainly has kept his door open to the world. Another young friend is a painter, and our interpreter for the rest of the visit was Rainer, the photographer. Robert, a longtime mail art friend, and I had never met before, but many times through the mail. They had a lively day planned for us, but we could not stay through the whole day so we did what we could. We went to see the Gallery Nord, a recently opened space for exhibitions sponsored cooperatively by a group of artists. The buildings in East Berlin are brownish-gray, a drab stucco that adds nothing to the beauty of autumn. The automobiles some of which are made in East Germany are somewhat bright, in greens, dull yellows, and dark colors as well. The air is filled with the smell of burning coal, a major source of fuel in East Berlin.

We then went to the Cafe around the block, where Robert organizes exhibitions on the wall. Robert explained that butchers, bakers, plumbers, electricians and restaurants are not public facilities, but are privately organized businesses and as such can do more things, such as include art exhibitions in restaurants.

The new architecture, some of which looked like Agam's building decorations, includes a mural program by artists, since there is a 0.5% law. As such, Robert has done a mural which we saw, and other artists whether authorized or not, have enhanced several walls.

Rainer drove us around, and then took us to Erhard Monden's studio. A Chris-Burden-lookalike, Monden teaches art to children and adults in his high-tech studio, and is a performance artist. He is well organized and well documented, and shared his educational back-convince the authorities that performance art is legitimate. He called his brother, who met us at the next stop. Climbing four flights of stairs, we found ourselves in a drab stairwell, but when the door was opened, Mario Monden had created a clean, well-lighted space to exhibit his paintings of serial imagery. In a strong geometric vein, he unveiled a space full of his paintings, all done on small squares which are seen together only when he brings them to the studio to hang them properly, having graduated in exhibition installations. He, too, neatly dressed in overalls (his brother was in a jumpsuit) had the enthusiasm to pass us his documentation and through our interpreter talk about being an artist in the GDR.

If you are sanctioned by the State, then you can be a freelance artist and do what you want. If not, then it is more difficult to find space, and you must use the telephone and/or the mails. But through TV, radio and discotheques, there is a great deal of international information gleaned.

We went back to Unter der Linden from Pankow, having seen the wall on the Eastern Side, a gray and white, ungraffitied wall, always there at the end of the rubble road, always there in one's mind. As we approached the Brandenburg Gate, we stopped for a moment to take a picture through the car's window. Police immediately appeared and we sped off. To lighten the tension, I mentioned that my name, "Judith" was everywhere on signs—and that was because Siegfried fifth opera, "Judith," was being presented at East Berlin's Komische Oper. We said goodbye to Rainer with a warm handclasp and tears in our eyes. We knew we were returning to freedom. We slowly walked away from the car, he turned around and drove off. My life would never be the same again. So much to learn from such energetic, devoted, caring people—so much to share with people who depend upon the international postal system—so much to think about for the rest of my days.

The West seemed different the next day. I explored an exhibition of German Painting, 1945 - 1985, at the National Gallery, and although the Fluxus section was ample and beautifully displayed, I had problems with some of the redundancy in the show, and the choices even in the contemporary section. But a few redeeming artists made the difference.

The DAAD Galerie was in a fantastic villa, and the home of Cafe Einstein, which had the best Viennese coffee in town. Upstairs there was an exhibition of 5 Australian artists: Mike Parr, Peter Tillyard, Ken Unsworth, John Lethbridge and Richard Dunn. It was an especially strong set of installations, and the video was good as well. I felt a strong kinship there, and knew that the Australians made a great show.

HANNOVER

Michael Erlhoff and Uta Brandes have one of the most outstanding archives of artists' literature, both books and magazines, that I have ever seen. Surely, I had visited several archives during the course of this trip, but they were mainly mail art archives. This, instead, was an in-depth view of artists' publications for the past



25 years, included were many original works of art on the wall. I had the great pleasure of indulging myself in long conversations with these two wonderful, bright people, and I felt very much at home in Hannover, a city which had been destroyed 45% during WWII, but had recovered and become a great industrial center, and the home of two Big Industrial Fairs.

Hannover was also dear to me, since it was the home of my mentor, Kate Steinitz, and her friend, Kurt Schwitters. I was taken to Schwitters' street, and felt vibrations everywhere of KS. Hannover is a beautiful city, with a marvelous set of formal gardens, a grand University, and the Sprengel Museum, full of El Lissitzky, Kurt Schwitters, Beckmann, Nolde, Klee, Picasso, Ernst, and much more. Hannover is also the home of the Kestner-Gesellschaft, of which one of the founding members was Kate Steinitz. Hannover is also the home of two statues one a man and the other a woman, which sit right near MacDonald's in the center of town, bronze statues which are carrying umbrellas, and the fountain rains on their umbrellas. I discovered these statues by seeing a postcard, buying it, and asking where the statues are situated. I was delighted to say goodbye to Hannover by realizing its respect for the umbrella.

By the way, Michael Erhoff and Uta Brandes have published *Zeitschrift* in the past, and also several books, a catalog for which is available. Some of the artists are Robert Filliou, Peter Hutchinson, Giuseppe Chiari, Gerhard Ruhm, Lapo Binazzi, Ernst Caramelle and many more. For more information, write to Edition Copie, W. Giesekeing str. 5, D-3000, Hannover 1, West Germany.*

FRANKFURT

The goal during this whole trip was to attend the Buchmesse, the largest Book Fair in the world—the Frankfurt Book Fair. This year, there were almost 6500 publishers from about 80 countries, exhibiting about 320,000 books. The emphasis at this 1985 version was to reawaken public interest in reading books despite the advance of electronic media, which the organizers said had reduced readerships.

What was interesting to note that computers really were not at the forefront of many exhibits. Instead, we found a real emphasis on reading books of all kinds, with a new emphasis on 3-D books. That seemed the novelty this year, rather than cassettes which seemed to boom at ABA.

The Frankfurt Fair this year had its famous Via Mobile or Moving Walkway, operating without any difficulties! The distances were long, but well spaced, leading to Halle 5, where most of the artists who publish books were exhibiting together for the first time. Here were Howeg and ecart of Switzerland, Ottenhausen of Aachen, Conz of Verona, Rainer of Berlin, Kretschmer & Grossmann of Frankfurt, Stahl of Zurich, Hansjorg Mayer of London and Stuttgart, Coracle Press and Audio Arts. In Halle 3 were Imprints London, Ron King and Circle Press, Centro Di, and a wonderful new press, Kaldewey Press from New York.

The USIA sponsored once again this year the stand organized by Skuta Helgason and Don Russell of

Bookworks at the Washington Project for the Arts in the District of Columbia. A selection of "American Artists' Books in Print" with a catalog first travelled to the Madrid Book Fair and then made its second appearance in Frankfurt. Much interest was generated by the American books, young printers and artists came to see, scholars came to read, the curious came to take away the catalog.* The catalog also became an ordering device for those who wished to order from the United States. (By the way, the new look is with Don Russell, who not only cut his hair and has a new sophisticated hair design by Yuri of Georgetown, but he is now dressed to kill in "Don't say no, say Giorgio" Armani ties, etc.)

Old and new friendships abounded, old friends came by the stands, especially Hans Sohm. His archive will have a major exhibition at the new Museum in Stuttgart opening on 24 May 1986. That's the Sohm Archive of Fluxus Art.

Two years ago, there were many political stands, small publishers who do anti-nuclear, anti-missile, pro-peace books. They decorated their stands with anti-nuclear umbrellas. This year, there were political publishers, but the great emphasis was on the environment, on the trees that were dying in the forests of Germany, and ecology was the emphasis.

The Italians have put together endless stands of color packaging and printing, with such sophistication and finesse that book production is at its apex with Italian drive and energy. The Japanese were featuring audio-visual study boxes for children, optical memory cards from Dai Nippon, and fine books in all fields, many in English.

Frankfurt, again, felt like a family of good friends meeting for a grand reunion. Some new friends come into the circle, but it is still a wonderful array of people. Oddly enough, the Fair administration has put all the "art" people together, but the quality and range runs the gamut from poor to middling. These prints and postcards have overrun Halle 3, and so the artist-publishers feel very comfortable in Halle 5.

The group of fine presses in Halle 3, however, certainly blend in well with the paper-making, marbling and book binding techniques demonstrated in that Hall, as well as the exemplary best book productions of the year adjudged from many countries of the world. So Frankfurt once again becomes a learning center as well as a business center—all centering on the book business.

I came home a bit overbooked, but still looking at new books all the time. I will be discussing some of these new books in the Reviews section. Frankfurt was the end-goal, but I certainly covered a lot of ground before arriving there. It definitely was a book-filled voyage.

—jah

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Gelbe Musik. Katalog 6. Gelbe Musik, Schaperstrasse 11, 1000 Berlin 15, West Germany.

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American Artists' Books in Print. Catalog available from Bookworks/WPA, 400 Seventh St., N.W., Washington, DC 20004. Send 39 cents in stamps to cover costs of handling.

Edition Hundertmark. Current Catalog. New address: Brusseler Str. 29, D-5000 Köln 1, West Germany.

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NEW PERIODICALS

Zien is a spicy new oversize magazine from The Netherlands with all the energy of the art scene there—from fashion to music, from visual arts to theatre, this is a must. Also offered are laser scanned offset sculpture (L.S.O.S.) of Gilbert & George, and of Robert Longo, all in an edition signed and numbered of 150 copies. They are \$25.00 each, and this can also be subscribed to. For Zien Magazine subscriptions, send \$20 for four issues to Zien, P.O. Box 383, 3000 AJ Rotterdam, The Netherlands.

Red Bass, a newsprint tabloid from Florida, is an energetic publication with, for example in number 8/9 an interview with John Cage, "Scenes of World War III" by Kathy Acker an interview with Philip Berrigan, coverage of New Muzik, and contributions by Julian Beck, Robert Fichter, Carolyn Forché, Claude Pelieu, Paul Rutkovsky, Anne Waldman, among others. Small Press Update is a regular public service of Red Bass to inform readers of books, magazines and messages received. Subscriptions are \$6.00 for four issues or \$10 for institutions. Send to Red Bass, P.O. Box 10258, Tallahassee, FL 32302. Sample copies are \$1.25.

ARTPOLICE INTERNATIONAL is always a new periodical, even though it is now in its 11th year, or is it its fourth year. At any rate, you never what name it goes under when you get the issue—and the issue in hand is Volume 11, no. 2, or the All Cover Issue. It is a stunner, as usual, with subscriptions for \$15.00 individual, \$20.00 institutions, or 3-year subscriptions (10 issues) for \$36.00. Write to Art Police, 133 East 25th St., Minneapolis, MN 55404. If you did not know, this is a magazine full of remarkable full-page comics!

FROM THE EDITOR

As many of you know, we started publishing again with the idea that too much information comes to this P.O. Box to keep it to myself. As a result, we did a small issue in June to test the waters again. We never made the goal of readers necessary to justify that first issue of volume 8, but we are persevering. Subscriptions have increased, I take it, through word of mouth, and that is fascinating. So now that we are completing volume 8, we are attempting to reassess the situation and make a decision—to publish or not to publish, that is the question.

Well, we will be an occasional newsletter, and whenever there is enough material, we will send it out. If any institution cannot take those terms, then I am sorry. This is a personal, privately financed newsletter—and if some of you are moved to contribute, fine. Otherwise, much like volume 8, number 1, the issue can go out of print quickly. There are only Xerox copies being made now of the June issue.

The other problem is that not all the news comes from primary sources. Once again, if I had not travelled to Europe, I would not have found out about many things, especially the growth and development of the book trade, thanks to the marvelous efforts of Kretschmer & Grossmann in Darmstadt, who venture forth and gather in all those obscure periodicals and books which never come across the Atlantic readily and should be in collections throughout the United States, in fact throughout North America and Australasia. As a result, the catalogs must serve as a poor substitute for seeing, feeling, touching, and savoring the bookworks that are being produced in Europe.

If any of you know bookmakers, artists, collectors, libraries, etc. who should get this newsletter, let them know about it. Xerox the back page and send them a subscription form. We certainly want to increase our subscription list, and that is necessary to make this all work. So it is up to you to give your library a gift, or send a friend a Christmas subscription—and you all know that UMBRELLA is not going to be a regularly published newsletter, but one that is occasional. You will continue getting news, reviews and occasional gossip that will not be heard or seen elsewhere, and we shall continue to emphasize the book arts.

Those of you in New York City must know how bad your post office has been of late. Remember to send me news of any kind about bookworks, but please send it first class to ensure its delivery.

If any of you teach courses or know of exhibitions, send the news along. It is hard to cover even a small segment of the art world today, and we are all so busy, aren't we? If I do not include an address or whatever, it is because the initial data is not complete. So let us hope that 1986 will be a bigger year, a better year, and a more peaceful year for all of us. I write this thinking of my friends in East Berlin who do so much with so little, because they are compelled to do so to remain creative human beings. We, who live in a throw-away society, remember those who have nothing to throw away. If any of you have any mural slides, my friend Robert Rehfeldt in East Berlin would very much like to have some. Send them along to me, and I will send them on to him with mine. Happy New Year—and keep on booking!

BOOK REVIEWS

R. B. Kitaj by Marco Livingstone (New York, Rizzoli, 1985, \$60) has 198 illustrations, 48 in color of the works of this American transport to England, R. B. Kitaj. First a major figure as a Pop artist in Great Britain with influence on many English artists, Kitaj's own pictorial style is highly individualistic, immediately recognizable, and exceptionally complex in imagery. An avid reader and thinker, Kitaj includes many of his own prefaces, as well as revealing a remarkably versatile creator drawing on a diversity of subjects. There is a complete catalog of works to date, a boon to researchers, as well as a bibliography.

Ansel Adams, An Autobiography with Mary Street Alinder is the last testament to the great photographer and conservationist, Ansel Adams, who died just after he finished this book. With 277 illustrations, the book is a must for all those who want to understand the how and why of this great American, no international, photographer. He changed the direction of photography as an art forever, and this story of his life in his own words is true, if not animated by the great energy and zest and humor some have learned to know. We are glad that he did it himself—probably necessitated by his fame and fortune—and good to know he finished it before the end. (Boston, New York Graphic Society, 1985, \$50)

Lee Friedlander Portraits (Boston, NYGS, 1985, \$60) has 96 pages with 73 duotone illustrations, revealing a little known aspect of the work of one of America's outstanding photographers. With a preface by Friedlander's long-time friend R. B. Kitaj, the portraits show wry, warm, off-beat Friedlander—traditional in the sense of sittings being posed, but the people are Count Basie, Jean Genet, Walker Percy, Walker Evans, Jim Dine, but mostly people who are anonymous or private. The portraits are from 1957-1984.

The Pre-Raphaelite Camera by Michael Bartram shows the delicate relationship of early photography and the Pre-Raphaelite art movement. Many of the partners such as Ford Madox Brown, Millais, and Atkinson Grimshaw relied heavily upon photographs for their paintings. This new interpretation by British art historian Bartram includes 178 photographs, many of which are reproduced for the first time. \$35 from Little Brown in Boston.

Certain People: A Book of Portraits by Robert Mapplethorpe is gorgeous. It's a work of art in itself and even in reproduction, it's hard to say anything except "superb". Announced for April 1985, the book has just been issued, and we do not know the cause of its delay, but if it has to do with perfection, we are willing to wait

for such publications. Published by Twelvetees Press, Pasadena, California, this volume of Mapplethorpe's portraits with a preface by Susan Sontag makes one want to get in front of his lens. He has a magic touch, an uncanny way of revealing more about a person than anyone else. From children to the famous, he illuminates character in subtle ways. \$45.00 from P.O. Box 188, Pasadena, CA 91102.

Archipenko: Sculpture, Drawings and Prints, 1908-1963, as collected, viewed, and documented by Donald Karshan (Bloomington, Indiana University Press, 1985) reproduces 54 sculptures including works in painted plaster, terra cotta, carved stone, marble, polished bronze, polychromed bronze, silver, and gold. Also 52 works on paper. \$49.95

Instant Litter: Concert Posters from Seattle Punk Culture, compiled by Art Chantry, are the best examples of disposable art—art to advertise punk bands not for car traffic but for pedestrians tacked onto telephone poles, glued or stapled to walls in Seattle to advertise, warding off those who couldn't understand and attracting only those who cared. The poster artists are as diverse as the bands—some with no formal artistic training at all, creating sophisticated designs, while others include the author, Lynda Barry, Carl Smool, D. Thom Bissett, etc. who have gone on to very successful art and design careers in their own right. As Chantry says in his introduction, it was more of a "community primal scream" which haunted us all and acted as a means of communication to those underground elite. Published in Seattle by Real Comet Press, 932 18th Avenue East, Seattle, WA 98112. \$10

REFERENCE BOOKS

IFLA Directory of Art Libraries, compiled by Jacqueline Viaux (New York, Garland, 1985) is the definitive guide to art libraries throughout the world (excluding North America) with address, telephone number, opening hours, details of and subject scope of collections, clientele, services available, and catalogs and publications. \$60.00

Contemporary Artists is the second edition of this 1977 publication by St. Martin's Press. Chosen by the editors, these 1000 artists (with 150 new ones since the 1977 edition) still do not reflect those which are important to many researchers. Many of the artists included died from 5 to 20 years ago, and yet there are many contemporary artists who should be included and are not. \$70 for this 1983 imprint.

NEW JOURNALS

Archivio is the outcome of a meeting of many critics, artists and publishers concerning the press in Italy dealing with contemporary art. Coverage is sparse for many reasons. Thus, this issue of *Archivio*, no. 0, has been issued by the CID/Arti Visive, showing the presentation of projects at Prato, the publication of the talks at the International Con-

ference on the Documentation of Contemporary Art held in Prato in April 1984, and a description of 103 Contemporary Art Magazines, actually brought together as prime material, along with a collection of exhibition catalogs from 1965 to 1980.

This is an important expose of an existing problem in Italy, but also an interesting discussion for all those interested in the documentation of contemporary via periodicals and exhibition catalogs. Available from CID/Arti Visive, Palazzo Novellucci, Via Cairoli 25, 50047 Prato, Italy. (The volume was designed by Maurizio Nannucci.)

Aha! a bag-a-zine, magazine in a plastic bag, is published by Grim Artifacts, which contains a cassette, interviews with terrible parade, ragged bags, and Ivan Stang of the Subgenius Foundation, stories, poems, chants, raves, thoughts, postcards, stickers, pins, the Big Brother Thought Projector, and much more. The same publisher will be renaming this magazine **The Avant Garage**, which will come out every 5 to 6 months, seeking contributions correspondences, contacts, and submissions from artists, musicians, etc. Each issue is numbered, in a limited edition of 500. \$5.50 postpaid from John D'Beers, Suite 65, 1840 Rhodes Rd., Kent, OH 44240.

Word & Image: A Journal of Verbal/Visual Enquiry first came out in January-March 1985 with a potentially vast scope, since it proposes to attend to any interesting encounter between verbal and visual languages. As such, it seemed to be mostly academic and pedantic, with a high level of academic input, theoretical essays, etc. But every fourth issue, the magazine hopes to open up to the wider reaches of word/image, and we think that will be a true demonstration of the vastness of their scope. The magazine is published by the same publisher of **The History of Photography**, and its track record is excellent. We think **Word/Image** is important, and that libraries and collectors should indulge themselves. \$40 a year for four issues, or DM90, to Taylor & Francis Ltd., 242 Cherry St., Philadelphia, PA 19106-1906, or to Rankine Road, Basingstoke, Hants RG24 0PR. Volume 1, no. 3 was devoted to Advertising, and subsequent numbers will be on poems on pictures, children's art, etc.

Inkblot is a publication also devoted to word and image, but on a much less elegant scale. Edited by Theo Green, the magazine includes experimental fiction, visual poetry, poetry, and illustrations both photographic and painted and/or drawn. There have been marvelous contributions by Julien Blaine, Bernard Heidsieck, Peter Mayer, Dick Higgins, Marina La Palma, Karl Kempton, Jean Jacques Lebel, and many more. **Inkblot** also distributes publications by Brion Gysin, Theo Green, Una Zero, Dick Higgins, and Terry Wilson. 4 issues plus **Inkblot Calendar** for \$12.00 a year. Write to them at 439 - 49th St., no. 11, Oakland, CA 94609.

Collage, a multi-media arts magazine, includes film, video, music, words, performance and visual arts, a Los Angeles production which is nicely designed, good mix between words and illustrations, a student production of

the highest quality. Write to Collage, 1765 N. Highland Avenue, Box 749, Los Angeles, CA 90028. Volume 1, Number 1 is \$2.00, and there is no information about subscriptions.

Atlas: An Artists Magazine includes prints, drawings, comics, books within books, and handmade extras, edited by Jake Tilson, former editor and publisher of **Cipher** (1979-1981) famed for its graphics, its books within books, and its flair for design. Now **Atlas** is to appear with similar intentions. Canon Xerox prints, a plastic bag containing an **Atlas Travel Kit**, which contains a postcard, world map, beach book, travellers cheques, among others, are promised. Published by the Woolley Dale Press, 44 Broomwood Road, London SW11, **Atlas** will be out soon, so write.

ARTISTS BOOKS

REVIEWS

After Eden by Robert Fichter, an exhibition and book of images, published by the University of South Florida Art Galleries 1984, represents **Western Man Against Nature**, **Eastern Man Against Nature**, and **Baby Gene Pool**, allowing the viewer/reader to choose the future: pollution, nuclear war, or a clean environment. Here the photographer has learned to draw and express himself with the Mac and tell a story about **Bones & Ms. Bones** and **Baby Gene Pool**. Included are 8 color photos, reproductions of the artist's renowned Cibachrome photographs. These postcards are perforated. This book is the **Sleeper of the Season**, not an in-group's surprise, but a book for these times by a politically and socially aware photographer, one of the photographers who has studied history and is frightened about the now, using his art to let us in on his fears and his enduring sense of humor at the same time. \$16.00 from USF Art Galleries, Art Dept., College of Fine Arts, Tampa, FL 33620.

Advertising the Contradictions by Violet Ray is not an advertisement, but a series of collaged images derived from actual advertisements, which juxtapose parts of the actual ads with a photographic, aesthetic statement about the culture created by advertising. These collages done in the 60s are still as timely today, because they speak about the social fibre of our consumer culture, and the messages were not peculiar to the war in Vietnam but to us. This artist is a cut-up, but her scissors serves to help us cut through the symbols of Madison Avenue and perhaps lead us to a more real society. Available at Printed Matter, and from the artist at 1102 Diamond St., Las Vegas, NM 87701. The book is in luscious color. \$6.95 plus 50 cents for postage and handling.

Word Art/Art Words by Michael Winkler is also a book out of context, but in this case the phrases from art reviews and articles written about art are presented out of context. Sources of each phrase are indicated at the bottom of the page on which it appears. In addition, in keeping with Winkler's other books, each letter of

the alphabet is associated with a specific point on the perimeter of the circle. Lines are drawn to interconnect these letterpoints according to the spelling of the words. The visual work in the page following each word-image sequence is based on the visual aspects, or implied, of the previous sequence. One can use the book almost as a meditation piece—or, in fact, as a discovery of new alphabets, new sequences of letters, new languages.

1986. A Calendar on Travel and Tourism with texts by Martha Hawley and Photographs by Barbara Bloom, a collaborative art work which offers a unique look at the subjects of travel and tourism, has much food for thought. The owner of this calendar will fill in the blanks, for the photographs are indeed complemented by texts which need contemplation. Thus, the calendar will have different meanings to different people. \$12.00 from Idea Books, Nieuwe Herengracht 11, 1011 RK Amsterdam.

Illustrated History - 1984 by Mariona Barkus is another in a series of annual chronicles of contemporary issues, using true stories with witty illustrations and text based on newspaper format. There are 10 oversized postcards in which subjects include the U.S. in Nicaragua; Divorce, a Growth Industry; Visual Display Terminals and Health; Census Counts Robots; GSA's structures keeping homeless from warmth; Nuclear Risk Reduction Centers; Gene Experiments OK'd; Last Unknown Soldier from Vietnam War Buried; and Toxic Waste. The postcards appear in a portfolio and are mailable. \$2.50

Upheaval by Mark Kostabi (New York, Pelham Press & Mark Kostabi, 1985) is a collection of reproductions of the artist's paintings, most of which have been collected by people all over the U.S. This ambitious, young painter, who moved from California to New York and found an audience for his paintings, suggests that everyman in this world finds a cloned variety in a faceless world, captured by its own clichés. A stimulating and incisive preface by Walter Robinson, critic and fellow painter, plus a biography, bibliography and chronology complete this volume.

All Cotton Briefs by M. Kasper (Cedar Falls, Iowa, the North American Review, 1985) includes an expanded version of **20 Trial Briefs** published by Fault Press in Union City, California, 1981. These brief humorous vignettes illustrated by collaged engravings and rubber-stamps continue in the vein of Kasper's other tomes-funny. You'll return to these over and over again and keep on laughing. \$3.95

Distress Signals by Louise Odes Neaderland (New York, \$5.00) is a flipbook that begins with partial letters and grows into a big black on white HELP. Done in Xerox, this book is in keeping with her other anti-nuclear, pro-peace themes.

Jim Elgin's PTV: Poetry Television is a book disguised as a television set. A turn of the two TV set wheels brings a new channel, and each of the 12 channels features a poem by former Boise State student and

poet, Jim Elgin. Published by cold-drill books, Tom Trusky, a professor of English at Boise State has served to interest Idaho students and non-students, writers as well as readers, in poetry and book arts. A unique format, Jim Elgin's PTV is available for \$3.00 from the Bookstore, 1910 University Drive, Boise, ID 83725 (plus 75 cents for postage and handling). A gem.

Unique Buying Opportunities, a collaboration by Cal Kowal and Peter Bodnar III, sponsored by the Water Tower Art Association, is an installation and mail-order catalog. It is a book for readers with a short attention span, or for avant-garde consumers, who always need a new wish-and-want list. Divided into Work and Worship, Sex and Re-creation, Art and Beauty, and Self-Improvement, ending with Ephemeria, this catalog contains such products as Museum Score Cards, or Art Stickers. There are classifieds and an order form at the end. Only \$6.95 and in the tradition of Karen Shaw, Paul Zelevansky, and Paul Rutkovsky.

The Psychic Atmosphere: Desert Expansion Texts by Dain Olsen (Vista, CA, Penumbra Press, 1985) is a meditation piece, a drawing piece, a voyage through the mind of one who knows the desert and animals and mountains, a keen observer who takes a voyage through space, desert space. Doodles with forethought, expanding vistas. Write to Penumbra Press, 630 Barsby, Vista, CA.

The Lively Dance by Anne-Catherine Fallen, a beautiful bookwork whose clasp is a natural twig in a series of pages of trees and leaves, with translucent overlays which must be lifted to reveal the simple words of this dance—this dance of life, which is reflected in almost haiku. Its simplicity is its beauty, its meaning significant for all. \$23.00 from the artist at 3411 N. 15th St., Arlington, VA 22201. Limited edition :

Time Outs by Nancy Holt (Rochester, Visual Studies Workshop Press, 1985, \$10.00) summarizes ideas which emerged from Holt's previous involvements with photography, video and spatial concerns. The photographs in **Time Outs** were shot at different speeds from the TV screen, the video image at times being altered by adjustment of the TV controls to produce such effects as ghosts, dark outlines, bands and varying contrasts. The text juxtaposed to each full-page photograph is composed of excerpts from TV commentary of football games—transposing the aural into the printed word—and from interviews with football players in sports publications.

The Lagoon Cycle by Helen Mayer Harrison and Newton Harrison is more than an exhibition catalog, it is a summation of 15 years of collaboration by two artists who have centered their work on conditions under which human beings have chosen to live, usually centered on urban centers, but **The Lagoon Cycle** encompasses the entire planet. The story is told in dialogue format with the Lagoonmaker and the Witness, two intelligent and sensitive people, talking from very different appro-

aches to the project. The development and cultivation of a certain species of crab meets physical and psychological complications almost from the outset. The dimensions of the investigation change focus from crab pools and crab farms to the nature of our belief systems and the possibilities of transforming our ways of interacting with the world around us.

The book is also a text for a performance, for these two artists work in tandem not only in writing and creating, but also in telling the tale in performance. Many times one begins a sentence, and the other finishes—it is a solid collaboration, a true meeting of the minds. This book makes you think, as the Harrisons do wherever they go. This is a distillation of a partnership of minds, of feelings, of caring about the world and of us.

Included is a chronology and a bibliography, but it is the text that will get you. Read it all. Order from Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY 14

Software for People : Collected Writings 1963-80

by Pauline Oliveros is more than an anthology of thoughts and writings by a famous avant-garde musician and composer, who has lived a life full of experience, not only in the music field but as a human being, but this series of 26 articles shows the growth and change in her attitudes, interests and perceptions over a 17-year period represented by her work. They are philosophical, technical, critical, and personal—all helping all of us in our own growth and development, for Oliveros has a remarkable succinct style so that essence is emphasized, not verbosity. The book is so diverse that one can start anywhere—turn any page and get a lift for the day. This is not meditative, but inspirational. Published by Smith Publications, 2617 Gwynndale Ave., Baltimore, MD 21207. \$14.95

Rainer Verlag, the outstanding offset printing/publication establishment in Berlin, has a new catalog and new books. Among them are:

Cymbols by Ann Noël is her latest book published by Rainer Verlag. It has 142 plates in brilliant colors primary colors, somewhat "psychedelic" which reflect moods on different days. The diaristic approach to these visuals shows that the brighter the colors, the better the days and the darker the colors, the moodier the days. The only black and white appears opposite the title page. Otherwise, this is a diary of color. DM 27

Conflux by Ann Noël is a tour de force, for it is a diary of names taken from her diaries over the past 15 years, or 1969-1984. Overlaid over each of these name pages are transparent pages with the events and places cited in the diary to go with the names—the book seems like a stream of consciousness, but is really a very intentional and structured format. Its transparency lets you fill the gaps of this very personal book, one interlaced with the whole art world since Ann and her husband, Emmett Williams, travelled a great deal during this period. By the way, Noël has the intention of doing at least one book a year with Rainer. DM 24

Walden by Ann Holyoke Lehmann is a quiet book by an American who now lives in Germany. She tells of her time in Walden, building a house, occupying it on July 4th. On the left side page are geometric images, which through the transparency of the pages appears as a memory with the short italic statements on the right. The book is rich in personal feelings, but is universal in its approach to nature. The book ends with "I left for as good a reason as I went there." A quiet interpretation of Thoreau. DM 15

Sky Anatomy by Geoffrey Hendricks includes 17 collages of old German prints collaged with sky, with which Hendricks has been associated for many years. A book influenced a great deal by Hendricks' many sojourns in Germany over the past decade. DM 18

Teckningskursen by Karl-Heinz Eckert includes geometric drawings and 190 combinations thereof of umbrellas, horse-shoes, pears, mushrooms, glasses, windows, barrels, etc. A wonderful exercise. DM 24

Rainer Verlag is the greatest offset printer, I believe, producing books today. Printed Matter carries a few titles, but for the catalog and order form, be sure to write to Rainer Verlag, Kortestrasse 10, 1000 Berlin 61, West Germany.

Ottenhausen Verlag, Theaterstrasse 75, D-5100 Aachen, West Germany has two new titles:

Heinz Gappmayr: Texts is a collaboration between Coracle Press and Ottenhausen. In this beautifully printed book of visual poetry, dealing with space and time, there is also an essay on Aspects of Visual Poetry by the author. There is unity of symbol and concept in this book. DM 18

Another collaboration with Coracle is Hamish Fulton's **Cloud River Mountain Skylines**. This is a 12-day walking journey in Ladakh crossing 12 mountain passes from Lamayura to Dras, by way of the Shilakong River. This motif done by the monks of that area. This is an edition of 150 signed, with handcolored paper. ca. 400DM or ca. 95 pounds.

Ian Hamilton Finlay, a visual primer by Yves Abrioux (Edinburgh, Reaktion Books, 1985) is the first realized monograph on poet, moralist, gardener and internationally respected visual artist, Ian Hamilton Finlay. With over 370 illustrations, 68 in full color, Britain's foremost concrete poet is now illustrated. From *Poor Old Tired Horse*, his magazine, and his Wild Hawthorn Press, then his move to Lanarkshire, where he and his wife Susan began a poet's garden, a garden with references to classical traditions but which also implies a sharp, uncompromising critique of the contemporary cultural scene. Finlay has a remarkable series of ponds and planted areas combined with classical columns, inscriptions and a pair of Garden Temples. There is a long section of biographical Notes with a list of his artists' books, collaborations, poem cards and his Little Spartan War.

The book's design reflects the feeling of the artist, a quietness about the pages with space to meditate and contemplate. This is a luxury today, but one which is

necessitated by the character of the artist. There are many notes and references, an extensive bibliography and index, as well as a biographical sketch of the artist's career. This is a must, a book which must be ordered at the present from Reaktion Books, 12 Dublin St., Edinburgh, Scotland EH1 3PP. The price in the UK is 24 pounds.

The Milk of Amnesia by Leandro Katz (Buffalo, CEPA, 1985) is a book that grows on you. It takes several readings to fathom this juxtaposition between old ruins and new ruins, between making a movie, which is fiction, and reality, which is fact. The book grows on you, indeed, and entwines you in its embrace, for it is haunting. It has to do with what is reality and what is memory, and how we enhance memory and live through a movie. It has to do with Mayan culture, with the juxtaposition of real ruins and drawings of them. Price \$6.00

Crocodile Tears by Douglas Huebler (Buffalo, CEPA, 1985) marks an exhibition which Huebler had at the Albright-Knox Art Gallery in Buffalo 10 May - 30 June 1985. The book continues a lifetime project or "Brief fictions re-sounding from the proposal in Variable Piece no. 70: 1971 to photographically document the existence of everyone alive." \$7.50

The Heart of A Humument by Tom Phillips (Stuttgart, Edition Hansjorg Mayer, in assoc. with Talfourd Press, London) is a bonsai-like version of *A Humument* which now has gone into its 3,000,000th copy by Thames & Hudson. Here we have the central core of the Victorian novel by W.H. Mallock, the central rectangles, worked on by Phillips. The first page says "Work on book art could be pleasant." And this is more than pleasant—this is a jewel of a book, and Hansjorg Mayer has done it again. At this reading, boxes of these books (10 in a box) are available for DM 180. The book itself is available also from shops throughout the UK. Write to Hansjorg at Engelhornweg 11, 7000 Stuttgart 1, West Germany.

Guardian-Angel, Active-Passive by Emmett Williams is a voyage of two Pac-Man kind of images which travel through the page, duplicating themselves. On the left side, the figures are structured and perfectly in order, on the left, running askew, erratically, they develop their own pattern. Available from Edition Hundertmark, Bruseller Str. 29, D-5000 Koln 1. DM 8

EXHIBITION CATALOGS

Concerning the Spiritual: The Eighties represents a recent exhibition at the San Francisco Institute of Art, curated by David S. Rubin. Included is the work of Lita Albuquerque, Craig Antrim, Eva Bovenzi, Peter Lishkov, Jim Morphesis, James Rosen and Jean St. Pierre. 21 August - 28 Sept. 1985. Checklist of the show, biography and chronology of each artist, as well as essay by the curator.

Wayne Thiebaud by Karen Sujimoto is a sumptuous retrospective exhibition in catalog form with 68 color plates, 27 duotone photographs and 35 black and white illustrations, published for the San Francisco Museum of Modern

Art to accompany their recent exhibition of Thiebaud (Seattle, WA, University of Washington Press, 1985) \$35 cloth, \$19.95 paper. Chronology, exhibition history, checklist of 89 works, and bibliography.

Sculptures by Duane Hanson by Martin H. Bush (Edwin A. Ulrich Museum of Art, Wichita State University, 1985) has 117 illustrations, 43 in color (\$25.00 hardcover, \$12.95 paper) with more pictures of Hanson's unique realistic sculptures than any other publication, including the most extensive bibliography and nearly complete listing of his accomplishments to be found. Casting techniques are also discussed.

NEW PERIODICALS

FAN, Feminist Art News grew out of the Women Artists' Newsletter, set up in 1978. Now it is a magazine which focuses on a different theme each issue. The issue in hand is Women and Sculpture, created by the Women and Sculpture Collective in England. There are articles about 19th century Sculpture, children's sculpture, ideas from Wales concerning the subject, and much more. There is news and events calendar, and much more. Subscriptions for 4 consecutive issues are available from Fan, 195 Station Road, Kings Heath, Birmingham 14 7TB.

Kanal Magazine is a nice vertically designed French magazine edited by Michel Giroud, packed full of news and reviews from around the world. Having just increased its size (mostly width) to accommodate something of which we are not aware, it now costs 20 F per issue. Available from B.P. 11, 75462 Paris, Cedex 10, France. 10 issues cost 150 Fr. (foreign subs) or 100 F. (French subs).

INFERMENTAL, the first international magazine on video-cassettes in on U-matic/VHS. Infermental I dealt with the Biennale in Paris and the Festival International Cinema Giovanni in Torino, etc. Infermental II covered the Haag and the LVA Riverside Studios in London; III covered Musikvideo Festival in Vienna; Centre Pompidou; the Kosuth Klub in Budapest, etc. There was a Special Issue for Canada and the USA with Western Front, the Goethe-Institut in Montreal, A Space in Toronto, SAW in Ottawa and the ICA in Boston covered; Another special Infermental was dedicated to the Festival Santiago de Compostela, to the Fool Festival in Copenhagen, etc. Infermental IV covered the Filmfestspiele in Berlin, Das poetische ABC at the Kunstmuseum in Bern; Videografia in Barcelona, and more. For more information, write to Infermental, Sulzgurtel 67, D-5000 Koln 41, West Germany. Each issue has new editors, since the magazine moves to new places continuously because of their independent network. Since it does not compete with cable, satellite, TV or independent networks, it is a constructive extension of the video media presenting interdisciplinary contributions such as film clips, video experiments, local articles, music video, interviews, personal statements and documentation.

NEWS & NOTES

Pip Davies, 9 Dowling St., Dunedin, New Zealand is looking for people who have been using computers, since he has just done a work exploring the computer's capacity to travel within its program, unpredictably but with rightness. The level of interaction of machine and program is really exciting to him and he is looking for like minds. Anyone using computers who wishes to correspond with him, please do so. He is looking for like minds.

VIDEO

Talking Back to the Media, organized by a number of artists, art historians and art critics, is held this month in Amsterdam. It involves artists who borrow from the mass media, adapt the image material of image formation by means of interpretation, parody, commentary and then return it back to the mass medium. Productions expressly made for this occasion by artists will be presented to the public by means of TV, radio, exhibitions and publications. Two publications produced by artists, experiments in the various disciplines and by journalists will also be presented to the public, as well as three lectures and a discussion. For more info, write to Bloemgracht 121, 1016 KK Amsterdam, The Netherlands.

Pieces is a 55-minute video compilation of the work of 11 leading contemporary British video artists, featuring short works commissioned by Projects U.K. by Peter Savage, Steve Littman, Neil Armstrong, Zoe Redman, Nigel Rolfe, Richard Layzell, Jon Bewley, Jez Welsh, Val Timmis and Mike Stubbs. Available from Projects 102 Grey St., Newcastle upon Tyne, UK.

Water Shepherds is a 30-minute video documentary tracing the evolution and achievements of The Basement Group, active between 1979 and 1983 with over 230 events in Performance Art. Available for 39.99 pounds and 5 pounds for the booklet from Projects U.K.

INTERNATIONAL NEWS

Il Corso del Coltello, a spectacle created by Claes Oldenburg, Coosje van Bruggen and Frank O. Gehry, was held at Campo dell'Arsenale in Venice, Italy 6, 7 and 8 September 1985. Included in the cast were the three organizers, Germano Celant, Pontus Hulten, and many more.

■ Lyon, France held October of the Arts from 10 October to 17 November with exhibitions of Jean Claude Guillaumon, Eduardo Paolozzi, Ed Ruscha, and Mario Schifano, as well as nearly 100 events throughout the city and its suburbs.

COPY ART

Paula Hocks had an exhibition of her bookworks at the Jonson Art Gallery of the University of New Mexico through 10 November.

photoSTATIC is a non-profit bimonthly periodical, which is devoted to Xerographically-generated images (and texts). Recent issues include "Experimental Texts" and "Psychoanalysis Issue." Single copies are \$1.00 each postage paid. Artists are invited to contribute. Please include SASE if you want your work returned. Work is kept on file and used whenever it seems appropriate. Address is: 33C S. Linn, no. 7, Iowa City, IA 52240.

■ A Photocopy Museum was founded by artist Klaus Urbons at the end of March in Mulheim an der Ruhr, Germany (Friedrichstrasse 59). The museum holds exhibitions on Copy Art (the opening show included artists such as Herbert W. Franke and Jurgen Olbrich). It has an impressive collection of historical copy machines (e.g. the Océ/Minolta 1100 of 1968) and is interested in any forthcoming information on Copy Art and Photocopy.

■ A book, called *Copy-Art*, by Franz v. Schmall, is scheduled for publication in January 1986, with 112-120 pages, paperback, and available for DM 38 from Ars Moderna Historica, D-7000 Stuttgart 1, Leibnitzstrasse 24, West Germany.

■ **INTERNATIONAL COPIER ART BOOKWORKS EXHIBITION** to be held March 1986. Please send your Copier Art Bookworks by 15 January 1986 to Sarah Jackson, Director, Arts & Technology Program, Technical University of Nova Scotia, Box 1000, Halifax, Canada B3J 2X4. No returns, open themes, no abusive material. Limited in size to 11 x 17 1/2 inches. Catalog to be published. Show is to travel and to be donated to an archive.

Sarah Jackson is holding a week's festival at the Technical University of Nova Scotia in November to make Christmas Cards and Copy Art using Canon Copiers.

BOOK ART EXHIBITIONS

"Editions & Additions: Bookworks, curated by Judith A. Hoffberg has appeared in Sacramento at IDEA, at the Northlight Gallery at Arizona State University in Tempe, Arizona and will open at the University of California, Riverside Art Gallery on 2 February through 2 March 1986. If anyone has some exciting new work, please let the curator know as soon as possible for possible inclusion. Write to Umbrella.

■ *Livres d'Artistes* by Anne Moeglin-Delcroix at Centre Pompidou in Paris through 5 October. Catalog available from Edition Herscher, 53 rue Saint-Andre-des-Arts, 75006 Paris, France. 125 Frs. Some copies available from Umbrella at \$15.00 each with accompanying check.

■ At UCLA's Art Library, Bruria showed books in June, SMS was exhibited in July and in September. Barbara Mendes exhibi-

bited in August; Eileen Hyman showed small collage boxes and books in October. Carolyn Berry will be showing unique books in November. In December, the Otis/Parsons Students' Books, curated by their teachers Susan King and Bruce Schnabel, will be shown.

■ *Artworks/Bookworks* was shown at the Dallas Public Library from 12 August - 12 October 1985. Curated by Kathryn Markel and Tony Zwicker, the exhibition was beautifully installed and has a checklist available.

■ Anzart '85 showed Artists' Books at the Auckland City Art Gallery 14 May - 2 June 1985 with essays by Christine Hell-yar and Carole Shephard. There is a checklist of all books in the collection available.

■ Curated by Caroline Corre, an exhibition of "Livres mis en scene" with books by Araki, Guillemin, Hunzinger, Kubach-Wilmsen, Leblanc, Marcheschi, Nieblisch and Sauze, held at the Centre National des Arts Plastiques, 11 rue Berryer, Paris 8, which also has a catalog.

Corre also curated a show of Book Objects called "Le Livre Dans Tous Ses Etats" at the Galerie du Centre d'Action Culturelle Pablo Neruda, in Corbeil Essonnes, France 19 Nov. - 19 Dec. 1984. There is also a catalog for this show, both available from Galerie Caroline Corre, 14 rue guenegaud, 75006 Paris, where Corre has a whole lower floor devoted to bookworks.

■ "Other Books...Artists' Books", an exhibition by Pamela Zuehl-Burke is being held at Woodland Pattern through 28 November in Milwaukee at 720 East Locust St.

■ The Barceiss Collection of Modern Illustrated Books from Toulouse-Lautrec to Kiefer, selected from over 1,100 volumes given to the Toledo Museum of Art in 1984, will be on view 22 September thru December 29.

■ *Offset: A Survey of Artists' Books*, curated by Gary Richman, was shown at Wesleyan University from 28 August through 6 October 1985.

■ Claire Owen was one of four artists showing her bookworks at Allentown Art Museum 23 June - 4 August 1985.

William B. Schade showed his artists' books in "Off the Wall" at the Memorial Union Gallery at Arizona State University 28 August - 20 September 1985.

Carolyn Berry showed her books in the Photo Gallery of the Pacific Grove Art Center 28 June - 5 August.

Vida Hackman showed bookworks at an exhibition of her prints, paintings and bookworks at Orlando Gallery in Studio City, California during September.

Jan Henderikse exhibited at the Stedelijk Museum Het Prinsenhof in Delft in a show called Delft-New York-Delft, 25 May through 14 July 1985.

Susan Share showed unique books and collapsible sculpture at Fosdick-Nelson Gallery, College of Ceramics, Alfred University in Alfred, NY from 14 Sept. to 5 October 1985.

Sandra Jackman showed "A Collection of Old, Rare, Curious, Foreign, One-of-a-Kind, Non-Archival Books Unsuitable for Reading" at Artworks in Los Angeles 4 October - 15 November.

Buzz Spector did an installation of "Constructed Fictions" in the windows at Bookworks, WPA, in Washington, DC from 12 October - 2 November.

■ *Letterism and Hypergraphics: The Unknown Avant-Garde*, curated by Jean-Paul Curtay, opened at the Franklin Furnace on 4 October and will extend through 7 December 1985.

Art as Book as Art as Book, an exhibit at the Junior Arts Center in Los Angeles showcases books created by Edie Ellis, Susan King, Janet Pyle, Sue Ann Robinson and Bruce Schnabel. A variety of related programs and workshops are being offered as well.

Visual Books: Common Threads, an exhibition of unique and limited edition books by Keith Smith, Scott McCamey, Kevin Osborn, Susan Bird Kittredge and Suellen Glashauser, was shown during the month of October at the Thomas J. Watson Library of the Metropolitan Museum of Art. It then opened at the SUNY Purchase Library from 5 Nov. to 3 December 1985.

The Handmade Book, showing limited editions and one-of-a-kind were shown at 50 West Gallery from 3 - 20 October in New York City.

Book Rate: Artist Members' Invitational Exhibition, sponsored by the Center for Book Arts in New York is a survey of small books including unique, limited edition, handmade paper pieces. Dates were 21 September to 26 October.

The Written Word was an exhibition by alumni of the San Francisco Art Institute held from 8 October through 2 November at the Twin Palms Gallery in San Francisco. Included were all media, including bookworks.

From the Ruins..., an installation by Glyn Banks and Hannah Vowles is being shown at Bookworks in London from 24 October through 23 November to coincide with the publication by Circle Press of *Work from Common Knowledge* by the artists.

The Book in Time, an exhibit of artist bookworks curated by Douglas Beube, was held at SUNY at Purchase from 2-

31 October, including a video game book, a mechanical/electrical book, a puzzle book, and a book that deteriorates over time.

NEW SPACES

The Metropolitan Artists and Poets was founded in Boston in 1983 to promote artwork that combines word and image. Fields of concentration are Electrographics, Artists' Books, Visual Poetry, International Mail Art, and Performance Art.

All activities such as lectures, slide talks, poetry readings or performance art are held monthly, October to May, at MAAP-SPACE. The address is 497 Huntington Ave., Suite 59, Boston, MA 02115.

Book Assemblages are a regular feature of their monthly programs. Unlike other assemblages, these are interactive social events in which contributions are brought to the space by the artist in person; the book is the result of an exchange of personal communications with all the other artists and writers attending the program. The book is the "cultural artifact" of the event. Also, there are occasional editions of Xerox books in small editions.

CASSETTE ART

phonoSTATIC is a semiannual cassette magazine of audio art, art noise, experimental tape, and electronic music. Recent issues include "Audio Verite", and "Glossolalia." Single copies are \$3.50 postpaid. Artists are invited to contribute original tape-art on cassette or 1/4 inch. Address is phonoSTATIC, 330 S. Linn, no. 7, Iowa City, IA 52240.

The Spitter, poems by John M. Bennett on Dolby Stereo for 30 minutes, \$4.00 from Luna Bisonte Productions, 137 Leland Avenue, Columbus, OH 43214.

Tellus announces upcoming issues, such as All Guitars on number 10, The Sound o Radio on no. 11, Dancing for 12, Just Intonation on 13, and Science for number 14. Tellus is an Audio Cassette Magazine by subscription, available for \$35.00 for 6 issues or \$7.00 a single issue to Tellus, c/o Harvestworks, 16 W. 22nd St., New York, NY 10010.

The Cold-drill Cassette, subtitled "Oral Poetry, Sound-Text Poetry, Songs and Strange Noises," produced by Boise State poets reading their works, often with appropriate sound effects, is on sale for \$5.00 plus \$1.00 postage and handling from the Boise State University Bookstore, Boise, ID 83725.

DISTRIBUTORS' CATALOGS

Califia Books, 2266 Union St., San Francisco, CA 94123 has a new catalog. It also will feature Frances Butler's Shadow Book

show on 21 November, and on 3 December will be opening up a show from small presses at the Thomas J. Watson Library at the Met in New York City.

Stride Publications, 80 Lord St. Crewe, Cheshire CW2 7DL, England has a new book list featuring photo-poems, and illustrated poetry.

Art in Form, 2237 Second Ave., Seattle, WA 98121 has a new catalog.

Light Impressions Review no. 16 featured Artists' Books and other books of interest to our readers.

Nigel Greenwood Books, 4 New Burlington St., London W1X 1FE has a new catalog, issued July 1985, Booklist 29.

Underwhich Editions, P.O. Box 262, Adelaide Street Station, Toronto, Ont., Canada M5C 2J4 has new books in print, as well as Audiographics.

WANTED: ARTISTS BOOKS RELATED TO PHOTOGRAPHY. Samples to be sent or information concerning them to Australia's only specialized retail bookshop in photography. Write to The Printed Image Bookshop, 1262 High St., Armadale, Vic. 3143, Australia.

PRINTED MATTER has a Catalog Addendum for 1985-86 which describes and illustrates over 250 new books, periodicals and audioworks by artists, plus a backlist of 2000 titles still in print. \$4.00 postpaid plus for overseas surface, \$1.00 and for airmail, \$2.00 extra. Write to Printed Matter, 7 Lispenard St., New York, NY 10013.

RK Editions, devoted exclusively to the works of Richard Kostelanetz, has a new list available for sale from P.O. Box 73, Canal Street Station, New York, NY 10013.

KALDEWEY PRESS in New York is an international handpress issuing contemporary texts in their original language. Edition Kaldewey issues books done in collaboration with authors and artists, while Kaldewey Press issues books written, illustrated and printed by Gunnar Kaldewey. The books are exquisitely made, including limited editions by Christoph Wecker, John Eric Broadbush, Everett Potter, Kim Keever, William Burroughs, Jun Suzuki, Majakowski and many more. Write to Kaldewey Press, Poestenkill, NY 12140 for the exquisite catalog.

VISUAL STUDIES WORKSHOP PRESS has a new catalog of Artists' Books and Titles in the Visual Arts for 1985-86. Write to 31 Prince St., Rochester NY 14607 for a copy.

WANTED: Artists' thoughts, considerations, complaints and articles about good or bad experiences about art libraries. The *Art Libraries Journal* will be dedicating an issue to the subject, Artists and Libraries, in the Fall of 1986. The Editor of this Newsletter is assisting the editor of the Journal in this project. We would like to know how you use libraries, what kind of information you require, what kinds of info do artists need? What kind of info do you accumulate around you? What would be an ideal library? If you have any thoughts on this subject, please send them along to Umbrella, P.O. Box 40100, Pasadena, CA 91104. Thanks.

ART READER

Real Life Magazine for Summer 1985 has an interview with Ed Ruscha by Jana Stebbins. P.O. Box 1564, Madison Square Station, New York, NY 10159... *Unsound* vol. 2, no. 2 is based on the theme of Changing, including articles on performance, an interview with Ellen Zweig, a description of Xerox Sutra Editions, a list of publications, distribution, etc. Contact 801 22nd St., San Francisco, CA 94107, \$2.50 an issue... *Book Arts Review*, vol. 4, no. 3, July 1985, has an interview with Hedi Kyle, master book binder. Available to members of the Center for Book Arts, 626 Broadway, New York, NY 10012...

CMP Bulletin (the publication of the California Museum of Photography) in its volume 4, no. 2 has 3-dimensional illusions with the emphasis on stereo photographs. A pocket stereo viewer is enclosed for the delectation of all viewers/readers. Its volume 4, nos. 3-4 contains two individual artists' books, one by Jim Pomeroy and one by Kenneth Shorr, using the stereographic collection of the Museum. Available from CMP, University of California, Riverside, Riverside, CA 92521. . . . *Lightworks: Illuminating New & Experimental Art* no. 17 is the Sky Art Issue with all kinds of work from photographs to Xerography, interviews with Mark Pauline, a collection of no-party posters, squibs about important magazines by artists, works in the Sky Art shows with Ginny Lloyd, Opal Nations, and much more. \$4.00 for this great mag from P.O. Box 1202, Birmingham, MI 48012... *VLS* (the Village Voice's freebie included in monthly issues) in their July 1985 issue featured Lynda Barry Strips Us Bare by B. Ruby Rich... *High Street Art*, published by *Testube*, includes a Directory of Creative Music & Art Resources on an international basis. Write to High Art, P.O. Box 8421, Columbus, OH 43201.

Testube, includes a Directory of Creative Music & Art Resources on an international basis. Write to High Art, P.O. Box 8421, Columbus, OH 43201.

NEA AWARDS TO BOOK ARTISTS

The National Endowment for the Arts in Washington has announced the following Visual Artists Fellowships for Artists' Books for 1985-86:

\$15,000 grants: Terry Braunstein, Washington, DC; Lee DeJas, Providence, RI; John Evans, New York; Richard Kostelanetz, New York; Ray Martin, Oak Park, IL; Louise Neaderland, New York; Irene Shwachman, Needham Heights, MA; Lawrence Weiner, New York.

\$5,000 grants: David Arnold, San Francisco; William Charland, Berkeley, CA; David Holzman, Dayton, OH; David Horton, Warwick, NY; Warren Lehrer, New Fairfield, CT; Kevin Osborn, Arlington, VA; James Sandall, Whitmore Lake, MI; E.L. Sauselen, Bucyrus, OH; Buzz Spector, Chicago, IL; Michael Winkler, Swarthmore PA; Janet Zweig, Cambridge, MA.

ARTISTS' BOOKS: COURSES

New York Feminist Art Institute, 91 Franklin St., New York 10013 has a course on Visual Diaries taught by Nancy Azara and a workshop by Azara to be taught on 18 January 1986

* Artists Book Works, 1422 W. Irving Park in Chicago has a course given by Deanne Garrison on Artists Books, besides classes on bookbinding, paper decorating, italic calligraphy.

RESOURCES

re:SOURCE Art Centre, 395 Talbot St., London, Ont., Canada is a non-profit community arts development centre to raise the public awareness of the arts and culture in Canada. There is an Arts Research Library and Resource Centre, housing information about contemporary grant/funding, arts publications and periodicals, magazines and publications with over 3000 titles. Any information from art publications is kindly invited, including complimentary subscriptions.

Artists Book Works, 1422 W. Irving Park Rd., Chicago, IL 60613 invites all people working in the book arts to send in no more than 8 slides to the Slide Registry, which will be utilized by curators, collectors, educators and museums. Each slide must be labeled with artists' name and address, title, media, size and date. Place a red dot in the lower left hand corner of the front of the slide. Include a resume or biography with your current address and phone numbers. A statement is optional. Please include a description of your technique or media if it is unusual. This is to be a comprehensive slide registry of book artists.

REAGANOMICS AT WORK

Congress has voted to deny funds to the Library of Congress to continue publishing

a Braille edition of *Playboy* magazine, according to the August AAP Monthly Report. Rep. Chalmers Wylie (R-Ohio) says the magazine "assails traditional moral values and peddles licit as well as illicit sex." Issued since April of 1970 as one of 36 periodicals for the blind, *Playboy* in Braille contains no pictures or captions.

NEW MUSIC AMERICA has taken Los Angeles by storm from 31 October through 10 November, featuring 35 events and the talents of hundreds of musicians from across the United States, as the annual showcase for contemporary American Music. The catalog for New Music America '85 is *High Performance* Issue 31, which is a must if you wish to read about experimental music in America by Judith Spiegel, Laura Kuhn, Marina LaPalma, Vincent Bennett and Dean Suzuki. Included is the catalog with biographies and a schedule of events. Works by Bill Fontana, Carl Stone, Joan LaBarbara, Michael Peppe, LaMonte Young, Bob Wilhite, Harold Budd, Richard Horowitz, Scott Johnson, Tom Marioni, Jim Pomeroy, Mel Powell, Daniel Lentz, Chas Smith, James Tenney and so much more. More than 25 different cultural organizations are involved in Los Angeles, and this indeed is more than music, for it involves multimedia as well. Be sure to order your issue of *High Performance*, if you do not already subscribe. \$5.00 on your newsstand or \$15.00 (individuals), \$20 institutions for 4 issues per year. Write to *High Performance*, 240 S. Broadway, 5th floor, Los Angeles, CA 90012.

EVENTS TO WATCH AND WAIT FOR:

Avant-Garde Art & Literature Conference: Towards a Reappraisal of Modernism, at Hofstra University, Hempstead, NY on 14, 15, 16 November 1985 with performances, poetry readings, art exhibits and an Avant-Garde Book Fair on 15 and 16 November in the Student Center, North Campus. For more details, write to Hofstra University, Hempstead, NY 11550, (att.: Hofstra University Cultural Center).

ARLIS/NA Annual Conference plans a joint session with College Art Association on Thursday 13 February at the New York Hilton Hotel, where Clive Phillpot, Librarian at the Museum of Modern Art in New York City, will chair a session on "What Artists Read" with Lawrence Weiner, Raphael Ferrer, and Adrian Piper participating, among others.

HAPPY HOLIDAYS!

**HAPPY HOLIDAYS!
IT'S TIME
TO RENEW!**

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