



*Umbrella*



ISSN 0160-0699

umbrella

VOLUME 11, NUMBER 2

DECEMBER 1988

## FROM THE EDITOR

On the eve of the New Year, I want to wish you all a healthy and happy 1989, a year full of promise and prosperity, full of joyous creativity. Although I have no crystal ball, my hunch is that 1989 will be more difficult than it seems, both economically and socially. The change of government (although is there really a change?) and a great deal of turmoil throughout the world, both man-made and produced by natural phenomena, lead me to believe that there's a change in the weather, and that means *Umbrellas!*

At any rate, *Umbrella* will come to you next year produced by Desktop Publishing, and that may mean an ease in production, and perhaps even more issues than the two that are promised with every subscription. If you haven't returned your renewal form, do it right away to ensure delivery of the next issue—and tell a friend!

Lastly, I must thank Mr. Reagan for all his journeys at home and abroad, which seemed so perfectly timed with the rain. I have more photographs of the President with an umbrella than the Pope, and that means a great deal. I will miss him (sic) if only for the photographs and the TV opportunities with umbrella. And thank you, Victoria Royal, Sas Colby, Jennifer Henderson, Anna Banana and Diane Destiny for your contributions to the Umbrella Museum.

—jah



*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. © 1988 by Umbrella Associates.

**WANTED:** Any and all information pertaining to exhibitions of artists' books from 1960 through 1986. The editor of *Umbrella* is writing a documentary history of artists' books and would like to hear about the obscure exhibitions she is not aware of in public libraries, small alternative spaces, etc. Please send a self-addressed stamped envelope, if you wish the material returned. If there is any documentation such as checklists, exhibition catalogs, etc., please send them along as well. Send to Umbrella, P.O. Box 40100, Pasadena, CA 91104.

**WANTED: MALE VISUAL DIARIES.** The Editor of *Umbrella* is making a study of visual diaries by male artists. This is a new discourse, and names, dates, and examples would be greatly appreciated if not in actual format, at least with slides. A major exhibition is slated, with a catalog. Send to Umbrella, P.O. Box 40100, Pasadena, CA 91104.

**AVAILABLE FROM UMBRELLA:** A new audiocassette tape, entitled *UMBRELLA SONGS & WORDS*, produced by Tom Nixon, with known and unknown music as well as words about that protection against rain and that shade-giving protection from the sun, namely umbrellas. \$7.50 for subscribers, \$10.00 for non-subscribers.

**AVAILABLE IN 1989: TWO EXHIBITS** curated by Judith A. Hoffberg. The first, *MEN'S VISUAL DIARIES*, an exhibition of ca. 50 visual diaries by male artists. Also available for Pacific Rim venues, including Australia, New Zealand, Japan and the West Coast of the U.S., *BOOKWORKS FROM THE PACIFIC RIM*. The exhibitions require curatorial travel for installation and lecture, plus an honorarium. For more information, contact *UMBRELLA*, P.O. Box 40100, Pasadena, CA 91104, (818)797-0514.

**AVAILABLE FROM UMBRELLA:** List of retail outlets all over the world for bookworks. If you are an artist making bookworks who needs distribution outlets for your work, then send a self-addressed, stamped envelope to Umbrella, P.O. Box 40100, Pasadena, CA 91104.

*HAPPY NEW YEAR!*

COVER by ANNA BANANA

# BOOK REVIEWS

## REFERENCE

**The Practical Guide to Book Repair and Conservation** by Arthur W. Johnson (New York, Thames & Hudson, 1988, \$14.95 paperback original) is a clear, precise manual for collectors, librarians and lovers of books. Instructions, however, are mainly geared to bookbinders who are experienced in forwarding and finishing and who wish to widen their interests and abilities in the field of restoration and conservation. Techniques involving the repair and restoration of antiquarian books and the full details of up-to-date chemical treatments for the preservation of archives are emphasized. A glossary of terms is included, as well as names and addresses of suppliers of repair materials and of schools conducting courses on book and paper conservation. A must!

**Russian Art of the Avant Garde: Theory and Criticism 1902 - 1934**, edited and translated by John E. Bowlt in a revised and enlarged edition includes manifestoes, articles and declarations by the principal artists and critics of the Russian avant-garde—including Kandinsky, El Lissitzky, Malevich, Goncharova and Rodchenko, to name only a few. Illustrated with more than 100 rare photographs and facsimiles and supplemented by clear, introductory essays, up-to-date bibliographical information and copious notes, this is the essential sourcebook for a clear understanding of the motivations and struggles that produced an extraordinary, seminal epoch in Russian art. This was originally published by Viking in the series, *Documents of 20th Century Art* in 1976, which was edited by Robert Motherwell.

**Collage: Pasted, Cut, and Torn Papers** by Florian Rodari (Geneva, Skira; New York, Rizzoli, 1988, \$75) documents the most important revolution in 20th century painting from 1912 on. The pasted paper revolution, a radical technique of "appropriation" from reality, such as manufactured items, quotations from printed illustrations, discarded scraps, and even bits of waste incorporated in works of art has helped significantly to transform prevailing modes of feeling and thinking. With 112 color reproductions and 30 black and white illustrations, this book begins with Picasso and ends with Beuys, but in the sumptuous illustrations and the clear and analytic texts serve to document twentieth century art from the paste-up point of view, not far from understanding the whole gamut of that in which we live, a revolutionary century of art. The bibliography and index are very important both as a reference and as illustration of the vast scope of this important reference tool!

**What is Art For?** by Ellen Dissanayake (Seattle, University of Washington Press, 1988, \$20) offers a new and without precedent comprehensive theory of the evolutionary significance of art, meaning music, poetic language, dance and performance, as well as visual art. Treated from a biobehavioral or ethological viewpoint, art is shown to be a biological necessity in human existence and a fundamental characteristic of the human species. Bibliography and index of names and subjects.

## MONOGRAPHS

**Marcel Duchamp** by Gloria Moure deals with the multifaceted activities and the radical positions he maintained in relation to his contemporaries. The work as a whole is described and analyzed from the 1913 Armory Show in New York to the urinal, *Mona Lisa* with mustache and beard, and the publication of *291*, an "anti-painting" magazine, in collaboration with Man Ray. Paintings, sketches, sculptures, and one edition of his famed *Box in a Valise* are analyzed by a leading Duchamp curator and scholar from Spain. (New York, Rizzoli, 1988, \$19.95)

**Arp** by Serge Fauchereau (New York, Rizzoli, 1988, \$19.95) is an analysis of Arp's paintings, graphics, collages, *papiers déchirés*, sculpture, and reliefs. Illustrations are mostly in color.

**Morandi** by Franco Solmi, Lamberto Vitali and Marileni Pasquali (New York, Rizzoli, 1988, \$30 original paperback) documents the life and work of the greatest Italian painter of the 20th century. This, the most comprehensive and up-to-date volume on the artist in English covers Morandi's work from an early work in 1911 to a still-life watercolor of 1962. 62 paintings and watercolors and 48 drawings and etchings, each full-page reproductions, were assembled for a 1987 exhibition in Paris.

**Georgia O'Keeffe** by Lisa Mintz Messinger (New York, Thames & Hudson, 1988, \$15.95) is an anthology of some 250 pieces in the collection of the Metropolitan Museum of Art, which spans the whole history of O'Keeffe's output. With 55 illustrations, 25 in color, this is a broad, but insightful study of the artist who died in 1986 at the age of 98.

**Some Memories of Drawings** by Georgia O'Keeffe, edited by Doris Bry, is a beautiful book of the artist's major drawings, done between 1915 and 1963. Each drawing is accompanied by the artist's comments, usually on how, why, where, or when she made the drawing. The book, originally published in 1974, in a signed, limited edition of 100 copies, has now become a collector's item. This new edition, including an updated bibliography, is intended as a tribute to the artist, her drawings, "her use of the written word, and a proof that a beautifully designed and printed book can be made available to a wide public at an affordable cost." Order from the University of New Mexico, Albuquerque, for \$19.95.

**Tatlin**, edited by Larissa Alekseevna Zhadova (New York, Rizzoli, 1988, \$75) has just been published, and this is a landmark publication. First of all, Vladimir Tatlin (1885-1953) is one of the most influential Soviet artists of the 20th century. His architectural model for the *Monument to the Third International* has become an emblem of the Soviet avant-garde. But all his creations, many and varied as they were, were catalysts for the emerging art forms of this era, and he is regarded widely as the father of the Russian Constructivist movement.

Up to now, literary and visual material on Tatlin has been scattered inaccessibly among Soviet museums, libraries, archives and private collections. In this unprecedented collaborative effort on the part of Soviet art

historians and scholars, the full extent of Tatlin's achievements, including his paintings, drawings, industrial art, book illustrations and theater designs is defined by a specialist in the field. Readers of *Umbrella* will be especially pleased with the article by Zhadova on Tatlin as the illustrator and designer of books.

Tatlin's manifestoes, letters, and writings, along with essays by his contemporaries, all provide an unrivaled documentary reference. There is biographical data, an exhibition chronology, works for the theater, and a detailed bibliography representing not only a comprehensive handbook on Tatlin's work, but an invaluable tool for further research into the Russian avant-garde. Amplified with more than 400 illustrations, many of them—like the documents—published for the first time, this is the indispensable book on Tatlin and his times.

#### GENERAL

**The Fifties and Sixties Lunch Box** by Scott Bruce represents the status symbols for kids of the fifties and sixties besides what you watched on TV. No brown paper bags with your name on it were allowed, and please, no "plaid" boxes. What you've got here are the "bluechip" lunch boxes, beautifully photographed, which represented more than 120 million lunch boxes sold in America between 1950 and 1970, made of steel and vinyl. All production of steel boxes ceased in 1987, making these even more expensive as collectibles. I recall seeing an exhibition of these lunchboxes in the window of the Art Store in Seattle several years ago, something which defined the attitude of artists so awared in the Northwest, analytical and all-knowing in their isolation. This book is testimonial to this Seattle-born artist who is curating a travelling exhibition of these lunchboxes which will begin in 1989 and will travel for 3 years.

**Luggage Labels: Mementos from the Golden Age of Travel** by David Craig (San Francisco, Chronicle Books, 1988, \$14.95) documents over 100 luggage labels, most of them dating from the first half of the 20th century, representing a nostalgic look backwards to a time when traveling was an adventure by ship and railway. From advertisement and identification, the labels became badges of one's voyages, symbols of one's status for all to see. All labels are produced in full color and actual size. They also represent fine color printing of their day besides styles of art and design. Introduction is by famed travel writer, Jan Morris.

**The Bakelite Jewelry Book** by Corinne Davidov and Ginny Redington Dawes (New York, Abbeville, 1988, \$35) is the first book devoted exclusively to one of the hottest collectibles in the field of costume jewelry. Being the first thermosetting plastic and under names such as Marblette, Gemstone, Prystal, Agrine and Catalin, Bakelite formed the basis for a Depression-era fashion trend that began, spread like wildfire, and died away all within a few short years, between 1933 and 1941. A remarkable sense of humor, high style, streamlined chic, daring inventiveness, and wacky color all contributed to this resurgence of interest. With 160 illustrations, 150 of

which are in full color, this is a treasure book for geometric, carved, undercarved and figural categories of this Art Deco ornamentation.

**New American Design: Products and Graphics for a post-industrial age** by Hugh Aldersey-Williams (New York, Rizzoli, 1988, \$35) profiles 21 of America's leading young industrial and graphic design firms, those which have made a difference in our lives, both culturally and aesthetically, with regard to computers, telephones, posters, and magazines such as *New Republic*, *Artforum*, and *Spy*, but especially such as *Emigre* Magazine. Our world is not the same because of these designers such as April Greiman, ID Two, M & Co., Smart Design, and Design Continuum, among others. Whether it be a poster for a concert or your Copco dinnerware, there is a difference and these people have made the appearance of our external world what it is today.

**Un-Expressionism: Art Beyond the Post-Modern Era** by Germano Celant, renowned Italian art critic and new curator at the Guggenheim Museum, defines "Un-Expressionism" as a new trend of the 1980s, a "cool" art that brushes aside the emotionalism of the Neo-Expressionists, and depends on mass-media imagery. Take Jeff Koons and his new shows on two continents as the best example at this very moment. Stainbach, Sherrie Levine, Tony Cragg, John Armleder, Gerhard Merz, Bertrand Lavier, Matt Mullican, Marco Bagnoli, Richard Prince, Remo Salvadori, Robert Longo and so many more are discussed and brilliantly illustrated in this heavy, vertical deluxe paperbound, printed in Italy with all its perfection. Includes biographies of all those artists. A bargain at \$35 for paper, and \$50 hardcover for its currency and its perception except for some turgid translator's prose. (New York, Rizzoli, 1988).

#### REPRINTS

**Broodthaers: Writings, Interviews, Photographs**, edited by Benjamin H.D. Buchloh (Cambridge, MIT Press, \$12.50) is a reprint of *October* no. 42, the work of the late Belgian artist and poet, which analyzes the institutional conditions of art production at the end of the modernist period and is central to current debates on postmodernism. There are 90 illustrations of his work, a complete bibliography, and critical essays. A must for contemporary art collections!

**Aids: Cultural Analysis, Cultural Activism**, edited by Douglas Crimp (Cambridge, MIT Press, 1988, \$9.95 paperback original) is actually *October* no. 43 which was devoted entirely to analyses of various social and artistic issues connected with AIDS, especially from a language point of view. A most important volume to understand the implications of AIDS, its politics, its effect on our lives, and its cultural ramifications.

And please don't forget one of the most important books of the year, **Absinthe**, a handsome book with nearly 200 illustrations, more than 60 of them in color, a greenish liqueur which became a ritual, a legend and a mystique for writers and artists alike. In the new work, **Absinthe:History in a Bottle**, Barnaby Conrad 3rd

examines this liqueur not only as a drink, but as a social phenomenon and absinthe as an imaginative theme. A bit of cultural history that involves Manet, Degas, Gauguin, Toulouse-Lautrec, van Gogh and Picasso, among others. Published by Chronicle Books in San Francisco, \$29.95.

#### PHOTOGRAPHY BOOKS

**Nicholas Nixon: Pictures of People** by Peter Galassi (New York, New York Graphic Society/Museum of Modern Art, 1988, \$40) documents the career of one of the outstanding photographers of the present generation. Born in 1947, Nixon has led a revival of the large-format camera and the contact print—the formal craft favored by Edward Weston and Walker Evans, which had been out of fashion for over a generation. Photographing people for the past decade, Nixon has produced pictures of a spontaneity and ease unprecedented in large-format work.

Herein we have 85 tritone plates which reproduce Nixon's subtle contact prints with unusual fidelity, surveying the past ten year's output, which has recently been on exhibit at the Museum of Modern Art. Here we have the inventive pictures of groups of people, taken from 1977 to 1983, stark and eloquent portraits of the elderly; nude studies of his wife and small children; and the series of annual portraits of his wife and her three sisters. In addition, we have an excerpt from work in progress on portraits of people with AIDS, a moving tribute to people who still have their pride as they count down their days suffering from this fatal disease. It is the psychological depth of Nixon's work and its freedom from irony and sentimental cliché that marks these photographs with vitality and the deepest human values. We see individuals here, not representatives of social problems and solutions; Nixon leads us to the "paths of the heart." No greater tribute could be given to a photographer who cares about his craft, using his craft to lead us to human understanding.

**At Twelve: Portraits of Young Women** by Sally Mann (New York, Aperture Books, 1988, \$25) takes place in Rockbridge County, Virginia where Mann grew up. There is a Natural Bridge, said to be one of the seven natural wonders of the world, and the home and burial place of both Stonewall Jackson and Robert E. Lee. Knowing this community intimately, Sally Mann has captured the feelings, self-assuredness, what it means to be twelve and female, gaining great rapport with her subjects, many of whom were brought into the world by Mann's father, who was the town doctor for over 40 years. We get back gazes into our souls, understandings of what it means to be twelve and come from such a specific place at a particular moment. Older, wiser, yet guileless, these girls are on the verge of becoming "women."

**Images of Women: The Portrayal of Women in Photography of the Middle East, 1860-1950** (New York, Columbia University Press, 1988, \$40) by Sarah Graham-Brown explores the uses of photography in documenting the largely hidden history of women. Rather

than "symbols", the concept of women has little or no relation to their identity as individuals. "Anchor" of the family, or the embodiment of motherhood, a sexual object, or an archetypal victim of war and violence, we neglect the use of photographs as depictions of women as individuals. Intertwining three themes in the development of Western photographic imagery in the Middle East, Graham-Brown cites the invention of photography and the coincidental period of European imperialism; the uneven cultural relationships between European and Middle Eastern societies; and the tension between "Orientalist" images of women and changing attitudes toward women's social, cultural, and economic roles in Europe.

She points out how Western stereotypes were formed by photographs taken by commercial studios, travellers, missionaries, and anthropologists. In contrast, we have portraits commissioned by well-to-do Middle Easterners and with photographs showing women as office workers, lawyers, and airplane pilots. This is a social history demonstration how photography both illuminated and obscured the real status of women in the Middle East.

**To the Promised Land: Photographs** by Ken Light (New York, Aperture in association with the California Historical Society, 1988, \$25) documents over four years the Mexican-American border (*la frontera*) which has attracted Mexican migrant workers who are determined to find a better way of life in the United States. Willing to risk injury, arrest, and even death to make the crossing, the Mexican worker oftentimes finds hard work, low pay, and mistreatment—oftentimes no better than what they left behind. The portraits by Ken Light give an intimate view to this situation, enhanced by excerpts from nearly 50 interviews with *indocumentados*, conducted by Samuel Orozco, the news director of a bilingual radio station in Fresno, California. More than a documentary, this volume gets under the skin of anyone who looks into the eyes of these *illegales*. A moving documentation.

#### TWELVETREES PRESS

In keeping with its sumptuous photographic publishing, Twelvetreets has recently issued **Herb Ritts: Pictures** (Pasadena, Twin Palms Publishers, 1988, \$60) presenting us with the distillation of American Pop culture in the 1980s. Immediately recognizable celebrities are portrayed in a monumental and often sexually charged way. From Madonna to Sylvester Stallone, Pee Wee Herman, Jack Nicholson, Tom Cruise, Shirley MacLaine, Ritts seems to have invited his own generation to be documented as the high Pop culture, creating new fantasies in luscious blacks and whites and all those tones in-between. Be ready to be surprised!

**Invisible City** by Ken Schles documents the passing of time from his lower East Side Manhattan neighborhood. Much like a novel without words, page after page of images which are clear and yet ephemeral piece together into a quilt of people and events. Under the scrutiny of the lens, we get friends, architecture and events telling a poignant story of a city that feels like a movie, but it is real. Children with guns, graffiti, men and

women and fireworks, they all create the texture of a novel, a real one. \$30 from Twelvetreets Press, 1988.

**Dark Horses** by Norman Mausekopf documents the art of thoroughbred horse racing, but the subjects are not horses and the race, but definitely about the men and women whose social and financial worlds revolve around the racetrack. From Santa Anita to Chantilly, Mausekopf enriches our eye with horses, their owners, jockeys, trainers and fans. Rich and poor alike, the well-rounded story is printed in rich black and white, reminding one of Degas' paintings of horses, Daumier's caricatures, and those luscious photographs of British high society at the rail. Gambling and tradition, poor and rich, the full picture is here. \$50 from Twin Palms Publishers, 1988, with 72 gravure plates.

**Herbert List: Junge Manner** is an exquisite anthology of photographs by List starting in 1929 of young men he knew and traveled with throughout Greece, Italy and Germany. NOT only do we see the physical beauty of these young men (some juxtaposed to the Greek statues they so clearly reflect, or even an occasional bas relief) but their innocence, as well as their athletic prowess before Hitler directed their energies to other purposes. Although List came under suspicion during the war by the Nazis, he decided not to destroy his photographs of the men he loved, but kept them under his bed in a box. A selection of those photographs in that box are presented in this volume, creating a time and place now lost forever. There is an ideal quality to this world, which transcends all time. 78 gravure plates give us a fine introduction to an outstanding photographer. Stephen Spender has written an always intelligent, but intimate introduction. \$55 from Twin Palms Publishers.

**The Hidden Image** by Peter Weiermair covers Photographs of the Male Nude in the 19th and 20th Centuries (Cambridge, MIT Press, 1988, \$45) According to the author, this is the first comprehensive presentation to treat the history of the male nude in photography and to illustrate, through exemplary pictures, the iconographic and stylistic development of this theme. *Hidden Image* refers first to the camouflage that was necessary to make depictions of the naked male body socially tolerable in more prudish and officially moralistic times, as well as to the fact that photographers literally kept their pictures concealed for fear of persecution. The book serves as a record of the changing iconography of the male nude and of the repression, sublimation, and the taboos surrounding the depiction of the body. There is a chronological order of the plates which documents a gradual diminution in the degree of camouflage or considered necessary to present the male nude.

The range goes from romantic, misty shots of Adonis-like figures such as Weston and Cunningham have done; others are multiframe studies of locomotion like Muybridge and Marey. Still others are formal poses that treat the male body as abstract sculpture, while some of the contemporary photographs depict erotic fantasies, while those of Joel Peter Witkin confront us head-on

with our deepest primal fears. These 142 plates not only document the male nude, but also the history of how male sexuality has been portrayed photographically from Bayard to Mapplethorpe. A must for all photographic collections. Biographies, bibliographies.

**Landscape in Spain** by Michael Busselle (New York, Little, Brown/New York Graphic Society, 1988, \$24.95) has more than 100 color illustrations with text by Nicholas Luard, a longtime inhabitant of Spain, documenting the variety and surprising variations of terrain and habitats of a country that has always had a fascination for tourists and inhabitants alike. A country of contrasts, these photographs are testimony to those variations. The book is like an album of luscious postcards.

**4 Spanish Photographers** is an exhibition catalog, published by the Center for Creative Photography, University of Arizona, with essay by Terence Pitts and photographs by Koldo Chamorro, Christina Garcia Rodero, Joan Fontcuberta, and Marta Sentis. The photographs are set in the context of Spain's transition to a modern society after more than 40 years of Franco's rule, showing the continual erosion of Spain's past in her portrayal of children, death and sacred and profane relationships by Rodero; Chamorro's dark, grainy prints suggest a national, if not personal, anxiety. Marta Sentis deals in social documentary work, particularly of displaced Africans. Fontcuberta makes photographs that "take advantage of our belief in photograph's truthfulness to explore areas of fantasy and fiction." \$8.00 plus \$1.00 for shipping from CCP, University of Arizona, Tucson, AZ 85721.

**W. Eugene Smith: A Photographic Notebook** accompanies an exhibition organized by the Stephen White Gallery of Photography, 7319 Beverly Blvd., Suite 5, Los Angeles, CA 90036. \$15.00 including postage and handling gets you this beautifully printed catalog, which is spirally bound and gives you an overview of available photographs by Smith.

**Parallels and Contrasts: Photographs from the Stephen White Collection** (Albuquerque, University of New Mexico Press, 1988, \$24.95) is a stunningly designed book which serves as an exhibition catalog, a book to treasure, although the experience is vicarious. Stephen White has been a mainstay of the photography scene in Los Angeles since the 1970's. In just a short time and with his keen eye and historic sensitivity, the collection developed with great strides in creating a broad overview of the history of photography. Essays by Arthur Ollman, Gernsheim, and Ben Maddow add to the importance of the volume. White himself writes a history of collecting and the collection, and with it, his own gallery, yet this is not an advertisement for himself, but in fact, a way of exposing the history of photography from the viewpoint of a dealer—a collector with a great eye, social and historical awareness, and a passion for what he does, i.e., both collect and find homes for photographs. Exquisitely printed in Hong Kong in duotone, this book is a tribute to the collector, as well as the collection.

**Monsoon** by Steve McCurry (New York, Thames & Hudson, 1988, \$35) is the document of a year-long journey by the photographer following the great monsoons across the globe. There are good monsoons (such as those rain-bearing winds of Asia and the Indian basin) as well as bad monsoons, which create poverty and famine, sometimes even death. So McCurry in these 35 spectacular photos chronicles the life of a people whose very existence depends upon the weather, where survival and weather are so intimately linked that one realizes this at the most open and basic level. We see floods, drought, bloated rivers, raging storms, eroded fields, seascapes and landscapes that take your breath away, all accompanied by the photographer's diary of his year in search of the environmental phenomena. There are umbrellas of all kinds, which delight this reviewer—from the large fronds of a rubber tree protecting a resident, to the umbrella to protect the lens of the photographer himself. This is an exciting book from the point of view of subject matter as well as production. In fact, Mother Nature herself has dictated the beauty of weather, in all its colors.

**The West** by Eliot Porter (New York, Little, Brown/New York Graphic Society, 1988, \$60) is an anthology of this great photographer's love of the Western United States, its fragile balance as well as its power and majesty. All of these images (85 color illustrations) come from the former doctor's personal archive which covers everything from Santa Fe to Santa Cruz. He has been a crusader for protecting the dwindling resources of this unique region, which he has portrayed with such love and passion in his magnificent color photographs. Now, unable because of a debilitating illness to photograph or print, this anthology is a living tribute to the eye and the passion of this caring photographer.

**Provence Memories** by Dennis Stock (Little, Brown/New York Graphic Society, 1988, \$50) is a boxed edition of a personal chronology of the natural opulence and sensuousness of this compellingly beautiful Southern region of France. Stock draws upon his several years' residence to produce a stunning portfolio of 80 images that will touch all those who have been there, or hope to visit. There are fields overflowing with olive trees, deep yellows of thousands of sunflowers bending in the breeze, reminiscences of Van Gogh, Gauguin, Cezanne, and photos of ancient hillside towns, radiant fields in bloom, and much more. There are small, intimate plates as well as full-size bleeds which tend to draw your eye into the landscape. The juxtapositions are chosen with great skill for the greatest impact. A remarkable book (boxed) when "beautiful" is not a naughty word!

**Kinsey Photographer: The Locomotive Portraits** by Dave Bohn and Rodolfo Petschek is now available in paperback. This is Darius Kinsey's magnificent photographic tribute to the steam locomotive, and the men who made them run. In over 100 duotones taken between 1890 and 1940, Kinsey captures nostalgic reminders of a bygone era, the Pacific Northwest's locomotive era. Accompanying historical essays by locomotive historian John T. Labbe describe the mechanics and histories of the various models, sometimes including amusing anec-

dotes. With oral histories of engineers, brakemen, and firemen, this volume lends poignancy and enlivens the history of those who made it happen. This is the third volume of the husband and wife team (Tabitha spent 47 years in the darkroom and Darius spent 50 years in the field) who left a legacy of over 5,000 negatives spanning a period of 50 years. Published by Chronicle Books in San Francisco, \$19.95 paper.

**Hometown: An American Pilgrimage** by George Tice (New York, Little, Brown/New York Graphic Society, 1988, \$50) documents the hometowns of James Dean (Fairmount, Indiana), Ronald Reagan (Dixon, Illinois) and Mark Twain's Hannibal, Missouri. George Tice wryly juxtaposes contemporary black and white photographs with a selection of writings by and about the three men, including fan club newsletters, movie reviews, local newspaper clippings, and the transcript of a radio broadcast.

**Album 1958-1988: The Portraits of Duane Michals** is more than a photography book of portraits; instead, it is a coming to terms with relations and relationships in his life, the intersection of people with Duane Michals. Coming to terms through the camera allows the text to reveal Duane Michals' feelings about these sharing of points of lives, instead of points of light. Warhol, Duchamp, Rauschenberg, Arthur Tress, Jeremy Irons, Barbara Streisand, and so many more are included. Michals has always been in the right place at the right time either due to assignments for magazines or by virtue of the fact of his own reputation in the New York City area. Stars in all walks of life have given Duane Michals stories and pictures, which he has deemed worthy of sharing with a much larger audience. You, who read this, must share in this feast to appreciate the worlds of Duane Michals, writ by him in his own handwriting. This is indeed a feast for all eyes! (Pasadena, Twelvetreets Press, 1988, \$55).

**Issey Miyake: Photographs** by Irving Penn (New York, Little Brown/NYGS, 1988, \$40) unites the talents of the renowned Issey Miyake, Japanese revolutionary fashion designer and Irving Penn, who is eminent in still life, fashion, and portraiture, all of which he demonstrates in these pages. There are 46 previously unpublished color photographs commissioned for this collaboration, the first time the photographer has accepted a commission to create a book-length suite of photographs on the work of a single designer, and the first American book on Issey Miyake's designs. The fashions are those of the past decade, featured in a major retrospective of Miyake's work at the Musée des Arts Decoratifs in Paris in October. Jay Cocks writes a perceptive essays, foreword by Isamu Noguchi, Miyake has an afterword, and the pictures speak for themselves. There is a chronology and a kind of fashion description for all items portrayed. A sumptuous book published in association with Callaway Editions. For photography collections as well as fashion collections, so buy two and know that you have a treasure book.



**The Artist's World in Pictures: The New York School** by Fred W. McDarrah with text by Gloria S. McDarrah is a reprint of the 1961 classic (New York, Shapolsky Oyblishers, 1988, \$14.95) documents those artists in their cold-water lofts, throwing a party, hanging out in the Cedar Tavern, laying out the road to success. General bibliography, but no index, so it's up to you to find whom you are seeking, but they're all here. All the shakers and the movers are here from the group of artists who made New York the capital of international art. 320 photos in 192 pages.

**Let Me Tell You Where I've Been** by Janice Rogovin represents photographs and interviews with seven Vietnam Veterans. The social and political consciousness of this photographer/artist was moved 7 years ago when news and headlines of Vietnam veterans appeared, speaking of protests, complaints, problems and suicides. Rogovin went to her Vietnam Era Veterans Outpost number 1 in Jamaica Plain where she lives and spoke with the veterans, whose thoughts and memories, regrets and conclusions inspired this book. "Every person is a volume if you know how to read him" Well, Rogovin has given us a gift, a way of looking into ourselves by knowing about these seven Vietnam veterans. The photos, printed in duotone, and the words are closely linked, but it is the words that get to our subconscious. We know you will not be the same after getting to know these seven people, and Rogovin knows that those who read will feel, and those who feel may even do something about the problems, like offering help to Vietnam veterans, or at least understanding more deeply their plight and their need for finally coming home. Order from Stony Brook Press, 26 Clive St., Jamaica Plain, MA 02130 \$8.95 plus \$2.00 for postage and handling.

## EXHIBITION CATALOGS

**The Figurative Fifties: New York Figurative Expressionism**, curated by Judith Stein and Paul Schimmel, opened in Newport Harbor Art Museum in California and then travelled to the Pennsylvania Academy of Fine Arts, Philadelphia and the Albright-Knox Art Gallery, Buffalo. The exhibition focuses on a generation of artists who, during the height of Abstract Expressionism, turned their attention to painting the figure. Eleven artists featured represent a new focus on well-known and lesser-known artists of the 1950s: Robert Beauchamp, Robert Goodnough, Grace Hartigan, Lester Johnson, Elaine de Kooning, Willem de Kooning, George McNeil, Jan Muller, Jackson Pollock, Fairfield Porter, Larry Rivers, and Robert Thompson. Essays by Klaus Kertess, Carter Ratcliff and the curators elucidate the figurative aspect of the New York School. \$37.50 from Rizzoli with chronologies and extensive bibliographies.

**Expressions of Belief: Masterpieces of African, Oceanic, and Indonesian Art from the Museum voor Volkenkunde, Rotterdam** (New York, Rizzoli, 1988, \$45) presents more than 100 objects from one of the most prestigious ethnological museums in Europe. Founded in

1885 by the leading citizens of Rotterdam for the display of objects brought back to Europe from their travels, the museum houses masks, sculptures and ritual objects from Africa, Indonesia, and the far-flung territories of Oceania. Each work is reproduced in color and accompanied by commentaries written by a distinguished international team of scholars. Influences abound, and the beauty will leave you wide-eyed. The show travels to Houston, Toledo, Portland and Miami. 150 illustrations, 104 in color.

**Late Picasso: Paintings, Sculpture, Drawings, Prints 1953-1972** with essays by distinguished art historians and critics (Seattle, University of Washington Press, 1988, \$29.95 paper, \$50 cloth) presents the final 8 or 9 years of the artist's life, revealing some of the most fertile and amazing works. With over 100 works illustrated in color, 211 black and white illustrations and 62 photographs, this is a major addition to the bibliography of Picasso. Biography, bibliography, chronology.

**Convulsive Beauty: The Impact of Surrealism on American Art** at the Whitney Museum of American Art, Downtown was held 5 October - 2 December featuring essays on photography, painting and drawing, sculpture and a checklist of the exhibition.

**James Rosenquist at USF**, published by the University of South Florida, has 48 pages, 59 color and 2 black and white plates, with an essay by Donald J. Saff, Director, Institute for Research in Art/Graphicstudio at the University. The exhibition represents work of the past 20 years at Graphicstudio, as well as other Tampa print studios. \$10.00 from Artmuseum, USF, College of Fine Arts, 4202 E. Fowler Ave., Tampa, FL 33620.

**Anton Van Dalen: The Memory Cabinet**, an exhibition of paintings, drawings and objects from 1950-1988 is the documentation of an amazing collage of works by a veritable original, shown at Exit Art in New York City from 17 September - 29 October. A conversation, between the artist and the curator, Jeanette Ingberman, is an intelligent introduction to the artist, who perhaps I is not known personally by the readers of this but will become more familiar after you see the works illustrated in this catalog. Politically and socially aware, Van Dalen has participated in many exhibitions that make comments upon society. Dutch-born, Van Dalen also raises pigeons on his rooftop and incorporates birds and life on Avenue B in his work. Chronology, bibliography. \$10 from Exit Art, 578 Broadway, New York City 10012. Show travels to Cleveland State University Art Gallery, 10 February - 17 March 1989.

**L'Afrique et la Lettre** is an outstanding exhibition of anthropological, sociological and cultural research which shows that Africa, a continent without writing, is firmly rooted in symbolic systems and alphabets. This, in fact, is the first attempt to present a synthesis of this graphical multiplicity, many examples of which are brought together in this significant catalog. The final section of the exhibition is focussed on the presence of the written



word in art and in daily life in today's Africa, dealing with the problem of how to develop an alphabet efficient enough to transcribe faithfully the multitude of languages spoken in any particular nation. Contemporary African and European artists were invited to submit their creations on the theme of Africa and the Written Word, 100 of which reached the curators in 1985. Essay by David Dalby, curated by Joan Rabascall and Jacques Soulillou at Centre Pompidou, Bibliotheque publique d'information, 15 July - 31 August 1987. 40 pages in this oversized catalog with 200 black and white and color illustrations. 150 francs from Fête de la Lettre, 67 rue Vergniaud, 75013 Paris. Add 20 francs for registered mail and postage and handling.

**Cross Currents Cross Country: Recent Photography from the Bay Area and Massachusetts**, a joint exhibition at SF Camerawork, San Francisco and Photographic Resource Center in Boston, has essays by Anne Wilkes Tucker and Pamela Allara. The exhibition catalog serves as Fall 1988 issues of *Views* in Boston and *SF Camerawork Quarterly* with color and black and white prints. A fascinating current display of what is going on in fine photography on both coasts. Available for \$9.00 plus \$1.50 postage and handling from PRC, 602 Commonwealth Ave., Boston, MA 02215 or from SF Camerawork, 70 Twelfth St., San Francisco, CA 94103.

**Marcello Diotallevi: Lettere Al Mittante, Lettere Autografiche** is an exhibition held at the Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara, Italy from 28 May - 26 June 1988. This visual poet sends his letters to many famous artists as well as mail art he has sent to all corners of the world. He has his self-portrait reproduced on postage stamps and also feels his self-portraits are not a photographic operation, but a photographic transubstantiation, a research trip of himself, an exhibitionistic transformation, a defense of his own identity, the product of a bio-engineering experiment, an attempt at immortality. Essays about Diotallevi have been written in this catalog by Mirella Bentivoglio, Stelio Rescio, Franco Solmi and Leon Ferrari, as well as Pierre Restany and Enzo di Grazia. To get on his network and also get a copy of this catalog, write to the artist at Via Veneto 59, 61032 Fano PS, Italy. His envelopes are even works of art.

**Sculpture da Camera/Chamber Sculptures** is a catalog of an exhibition which is now showing at the Fisher Gallery, USC in Los Angeles. The exhibition, organized by the Bonomo Gallery in Puglia, Italy took place in June 1986 at Bari and has as its glorious cover the color photo of the inner court of the Castello Svevo in Bari, where the exhibition took place. The exhibit in Los Angeles will close on 11 January and includes three local Los Angeles artists to complement the exhibition: Peter Shelton, Peter Lodato and Tony Berlant. Artists such as Armleder, Beuys, Bochner, Boetti, Borofsky, Ceccobelli, Dokoupil, Dorazio, Duchamp, Fisher, Kounellis, LeWitt, Manzoni, Mullican, Nonas, Nunzio, Ontani, Sarmiento, George Segal, Par Steir, Richard Tuttle and Vilmoth are but a few included in this outstanding exhibition that is international and intergenerational,

including more than 60 artists. The sculpture is indeed small (hence, Chamber Sculptures) but their messages are powerful. The catalog is bilingual and a bargain at \$10.00 plus \$2.50 for postage and handling from Fisher Gallery, USC, Los Angeles, CA 90057. Color plates of all the works abound.

## ART PEOPLE

**Germano Celant**, Italian art critic and freelance curator internationally known for ambitious exhibitions in Italy, France, West Germany, the United States and Canada, has been chosen as curator of contemporary art at the Solomon R. Guggenheim Museum in New York effective 1 January 1989.

**Douglas Beube** was featured in an exhibition-installation called *Etc. Etc. The iconoclastic Museum* at Carleton College, Northfield, Minnesota, where he is visiting artist/teacher. 13 September - 9 October.

**Suzanne Reese Horvitz** exhibited paintings and book-works called *The Siren Sheds Golden Tears* at A.I.R. Gallery, New York City from 11 - 29 October.

**Jan Henderikse** showed *New York, Berlin Nudes* from 8-30 October at Atelier Galerie De Bleeker in Heemstede, Holland.

**Celia Munoz** did a wall installation at the Lannan Museum in Lake Worth, Florida from 29 October - 3 March 1989.

**Alison Knowles** presented *North Water Song* at the Neuberger Museum on 13 November. The performance is a collage of writings, scientific researches, and Knowles' own observations about the nature of water. The performance, created for composer John Cage's 75th birthday, included projections and a 21-minute audio tape.

**Robert Wilson** has donated his scripts, drawings, notes, photographs and other papers to Columbia University. Since Wilson is considered one of America's leading avant-garde artists, as creator of *Einstein on the Beach*, *The Civil Wars*, and *The Forest*, his papers add new dimensions into the collections of Columbia University.

**Martin Puryear**, the abstract sculptor, has been selected to represent the United States at the Sao Paulo Biennale in Brazil, where he will install 6 to 10 works in October.

**Hans Peter Kraus**, collector and one of the world's foremost rare book dealers and bibliophiles, died at 81 in Connecticut on 1 November.

**Jenny Holzer** has been named the first woman to represent the United States at the Venice Biennale in 1990.

**Jasper Johns**, writer **Mary McCarthy**, and composer **John Cage** have been elected to the American Academy of Arts and Letters.

**Susan Share** did a book performance at Spoke the Hub Dancing Space, Gowanus Arts Exchange in Brooklyn on 18 and 19 November.

# ARTISTS' BOOKS: news and reviews

## REFERENCE

Nexus Press has a list of new titles available from Printed Matter, Artworks and many other bookshops, or from Nexus Press, 608 Ralph McGill Blvd., Atlanta, GA 30312.

**Joni Mabe's Museum Book: The First Museum in Book Form** by Joni Mabe is a "Collector's Item, Limited Edition featuring some of the greatest—Elvis, Jesus, Loretta Lynn, etc. and 3 of the worst—Hitler, The Klan, and Satan. So get yours today while supplies last. This is a wild book, made up of all those pseudo-religious mailings sent to your home exhibiting miracle prayer rugs, or the Last Supper Tablecloth, heroes of the "We Remember Elvis Fan Club" with stickers, stamps, stars, flags, etc. all highlighting people like JFK, Tiny Tim, Freddy Fender and John Wayne. It all comes with the Official Oral Roberts Bookmark. These offset pages from color Xerox originals and actual photographs remind one of a scrapbook nurtured by someone who has the time to stay home and read *The National Inquirer* and keep all her wild mail. Mabe is now showing part of her Museum in Los Angeles, and the book at \$25.00 certainly reflects panels of the wall. Popular Culture with a twist! \$25.00

**ad infinitum** by Michael Klauke is a bookwork published by Knight Gallery Spirit Square Center for the Arts in Charlotte, North Carolina, printed at Nexus in 1988. Klauke organizes words from many other books into a specific structural framework, coming then with illustrations. Such books as *Alice in Wonderland*, *The Odyssey*, *Ulysses*, *Return of the Native* and more are used, being reassembled into the grammatical form of the novella *Sarrasine* by Honore de Balzac. The book is a total conceit, but quite successful. It takes time to read, it interests and surprises, and delights the intellect more than the senses, although the illustrations seem to fit so aptly with obtuse texts.

**The Dog Bites** by Irene Ledwith (Atlanta, Nexus, 1988, \$10) tells the story of the narrator who finds herself 1000 miles from home, from a close-knit family where one night a young man tried to steal a VCR and \$50 and was bitten by the narrator's dog, maimed for life. The rest of the story, both verbal and visual, is soul-searching and very emotional. Universal in its scope, this book is for all people-lovers, doglovers and storytellers.

**Persist-ent Ster-e-o-types** by Pat Courtney (Atlanta, Nexus 1988, \$10) is a two-part book which deals with words taken from the dictionary, some pages and columns of which are blown up, partially illustrated and become signifiers. Book 1 includes words such as "figurehead" with "Medusa, Harpy, Sphinx," further complicated by "distaff, spinster, curtsy, kowtow" followed by "pleasure, reverie, handcuff, bride, vacuum cleaner, yoke, shark, she, camera, billboard, halter, leg of mutton sleeve (gigot), ducking stool, maiden silhouette." The juxtapositions of some of the definitions and illustrations certainly moves you into the realm of feminism and makes you

think about the meaning of words colored by societal relations.

Book 2 is a vertical, rather than horizontal book, which continues the figurehead, distaff, virginal stance, mingled with aberrations of clothing (including all fashionable additions such as bustles, mannequins, gores of skirts, yokes on dresses, with juxtapositions from the dictionary pages in the illustrations, leading from the balcony to the straitjacket. This is a highly conceptual book based on semiotics. Brilliantly executed.

**Otto Zitko: Liederbuch 1985-1987** (Vienna, Galerie Peter Pakesch, 1987) is an exquisitely printed bookwork, beautifully bound like a sketchbook, with sewn binding and cloth spine and corners. Simulating a scrapbook or sketchbook, this limited edition facsimile is a replica of the artist's drawings and sketches made over computer pages which include words and phrases following numbers. On some of the pages which are full-bleed reproductions, the artist has included his own painted phrases such as "This is the Denmark Blues" or "Melodram in Obligo." Sometimes the pages are abstract expressionism, sometimes it includes a figure of a man playing the flute (Orpheus?), women, automobiles, etc. The book is a mini-sketchbook of deep beauty (\$30 from Printed Matter).

**Structure Content Sequence** by Regina Rodrigues is a treasure, a book of clearly conceptual content, which is done with the love of a bookmaker. Printed by Pyramid Atlantic in Washington, DC, the book is Japanese-sewn with red silk thread, is intentionally in different shades of gray text with a running text on the bottom, until it meets with a play with typography. Then cut pages to fit the text, then many hits on the press to create a symphony of words gone haywire quietly returning to structure, content and sequence. The book is one to return to time and again as a "play on words" and a play with words. Available from Printed Matter for \$12.

**Ghost Writer**, edited by Barbara Bloom (Berlin, DAAD, 1988) is an anthology of writings by artists, including those of the editor. Printed elegantly in English and in reverse book format in German, the writings are by Bloom, Susan A. Davis, Joseph Alsop, Brian Wallis, Marianne Brouwer, Edgar Allan Poe and other abstracts from volumes, real and fantastic. Coincidence, Synchronicity, and Determinism seem to be themes within each tract, as well as as the title of an article from "A Science Primer." The book mysteriously begins with a color tipped-in plate of Ray Charles and ends with a braille-superimposed score of "My Foolish Heart", on the English side and "Intermezzo" by Schumann on the German side. Available from Printed Matter. \$25.00

Nexus has also published **Four Red Duotones** by Brad Brace, one of which was inserted in the March/April issue of *Artpapers*, the Atlanta-based art tabloid from the Southeast. These four duotones depict man-made devices such as chained tires, etc. on the background of a moonscape or in space or on Mars. \$7.00 postpaid.

**Rondo** by Miriam Schapiro is an accordion-fold bookwork created specially for Bedford Arts, Publishers in San Francisco, in a new series which they have been producing. Schapiro has celebrated movement, dance, theater, and the creative spirit in 24 collages made in "femmage", Schapiro's name for collage that combines the modern use of acrylic paints, fabric, and handmade silkscreen and much more collage and assemblage of materials. Rondo can be viewed as a double-page spread or stretched open like a Japanese screen revealing mages of a Hollywood starlet, a flamenco dancer, a jitterbugging couple, a tapping hooper, etc. There is a timeless quality for the dancers who move against a painted background or backdrop. Realism plays with abstraction in a glorious harmony. Contrasted shapes and feelings, dance as a metaphor for life, is revealed in this sumptuous bookwork for \$29.95 from your local bookshop or from BA, 250 Sutter St., Suite 550, SF 94108.

**The David Park Scroll** is another in the series of accordion-fold bookworks for Bedford Arts. Here we have 20 full-color illustrations, with an afterword by Paul C. Mills, close friend of the artist.

Park (1911-1960) was one of the first of the "New Figurist" painters who with fellow Californians Richard Diebenkorn and Elmer Bischoff were forerunners of the movement that rebelled against the prevailing, non-objective style of Abstract Expressionism. The Scroll (no title was given by the artist) was drawn during Park's final year, as he was dying of bone cancer. It shows his later period, one of spontaneous compositions, filled with animated figures, executed in wide bands of color. At the time the scroll was drawn and colored, Park used a new medium—felt tip pens—on a roll of shelf paper 14" wide and just over 30' long. Because of pain, the artist confined to a chair or bed could not manage oils any longer; when he expressed the wish to continue working, his wife supplied him with these more easily manipulated materials.

The continuous images painted like a mural recall Park's youth in Boston, a haunting evocation of a summer's day as experienced in an America now gone. There is a walk through an urban public park, portraits of mothers with carriages, sailors and sunbathers, laborers and students, ballplayers and rowers, a balloon seller and his young customer set in a backdrop of trees, grass, a river, buildings, a fountain, and statues. The final panel of *The Scroll*, a street in stark light and shadow, contains a sign lettered with the words, "Dead End" This contrasts with the joyful, unfettered mood of the previous panels, perhaps a presentiment by the artist of his demise as a result of his fatal illness.

This is the first publication of this important art work, which is housed in Zellerbach Hall, the performing arts center at the University of California, Berkeley. Slides taken by Paul Mills in 1961 in the original colors of the Scroll are reproduced in this book. As with many works of art on paper, despite precautions, the colors of the original scroll have faded. The Scroll has been published at the same time as a major retrospective of the artist's work at the Whitney Museum of American Art through 15 January 1989. The exhibit will travel to the Oakland

Museum (20 May- 5 August 1989) where the scroll will be seen again, outside Berkeley. Published by Bedford Arts, \$34.95.

**Extinction Event: A Workbook** with photographs and notes by Lyle Rosbotham adequately documents the theories of periodicity of extinction events, which supposedly happen every 26 million years, such as the demise of dinosaurs and maybe 60% of all then-existing species. A rain of comets close to the sun occurs at the same periodicity. Did a big comet hit the Earth 65 million years ago? Did this global cloud create an "impact winter" which killed off the dinosaurs and thousands of other species? Is this a periodic event? Do we have an extinction event in our future? Intermingled with these texts are exquisite photographs, translucent overlays in red and blue with diagrams, photos of animals on mylar in Green Bay. *Ground Zero: San Francisco* shows us zebras and fossils, and the argument that perhaps 33 million years fits extinction events better. Wonderfully brushed black and white photos pass us by as we read scientific data and disputes among theoreticians. They capture the spirit and motion of the moment of impact. Then to Baltimore, where we also see a steel base, much like San Francisco with mapped overlays, more fossils, and then to Washington where neo-classical columns are captured in photographs.

From a production point of view, the work is exquisite. 250-line duotones were printed at one press, the translucent, plastic and grey pages were printed at Pyramid Atlantic, and the images on plastic pages were done on a Canon Laser Copier. 96 pages, perfect-bound in an edition of 1000. You will be moved by this bookwork and think about the message each time. \$26 postpaid from Lyle Rosbotham, 2600 S. 16th St., no. 729, Arlington, VA 22204.

**Putting Myself in the Picture: A Personal, Political and Photographic Autobiography** by Jo Spence (Seattle, Real Comet Press, 1988, \$17.95 paper, \$25.95 cloth) is a political, personal and photographic autobiography. In over 200 densely illustrated pages, Spence describes her journey as a photographer, feminist and social commentator to provide an intensely intimate and universal self-portrait. This socially aware photographer who deals with sexuality, myth and power, as well as social problems, bases this book on a retrospective exhibition, which toured in Britain in 1985, covering her career from high street photographer to critic, her camera on the National Health Service treatment of cancer patients. This is a rare book, which gives the reader an indepth look at photography which integrates our lives into a broader and deeper understanding of ourselves and our place within culture. Powerfully presented in simple terms, Spence's book is more than a catalog, it is a life's work. Bibliography of Spence's books, articles and exhibitions completes this walk through a rare woman's life.

**My Mind (in part)** by J.K. White and **My Life in Bozeman** by Michael Peed are two small bookworks all of a piece, printed in June in Bozeman, Montana by New York-based artists.

White has done books before, and this one sometimes has her own handwriting, much like a diary, and often-times printed pages, but all illustrated with whimsical sketches and drawings—you get under the skin of this artist with this “mindful” bookwork on her mind.

Michael Peed tells about his daily life with Kathleen White, going to the grocery store, dancing in the living room, dealing with the mail, sleeping, teaching ceramics, camping with his son, and dealing with his dog. This is a kind of comical visual diary, one that appears to be made for public consumption—with tongue in cheek.

The books are meant to be companions, and indeed they work very well together. The printing is lots of fun, since it has neither the feeling of offset nor Xerox, but instead the feeling of a manuscript work, as we know it. Clearly, both artists have enjoyed doing these books. Available for \$1.50 each from Printed Matter or from the artists at 5 St. Marks Place, New York, NY 10003. They are meant to be read together, so \$3.00 will do it!

Two new booklets from the Runaway Spoon Press, P.O. Box 3621, Port Charlotte, FL 33949-3621 are of more than moderate interest:

**Summer Dissolution** by Harry Polkinhorn, with an introduction by Dick Higgins, is a participatory book in which the reader/viewer must take these snippets of words, phrases and visual diagrams and maps and glean from them “meaning” from your own background, your desire to solve the puzzle, your need for completion. On whatever grounds you delve into the meanings of these words and pictures, you find that Polkinhorn has a universal background, that he knows his history, that he sees the snippets of anatomical diagrams, medieval music, blown up lettering on a page of 22-cent flag stamps, “Land of the Free”—“through family of definite yet indefinite.” There is more in this book than meets the eye. It will take time, but you get to know Harry Polkinhorn from Calexico a great deal better, and that’s a joy. \$3.00

**capacit y x** by Billy Di Michele, with an introduction by Laurie Schneider, has energetic line drawings which seem like intentional doodles, with accompanying words and made-up words that sound like.... These word-bites and view-bites are meshed by the reader. Don’t expect to reap the harvest right away. Each time you open the book, you will find more, so that this book, although seemingly cryptic, has something for everyone, if you give it time and patience. \$3.00

**Herring and Menhaden** by Marilyn Rosenberg is a book of visual fiction caught in computer manipulated original images, printed on a matrix printer, and reproduced with photocopy medium. Spiral-bound, dense, balanced and sensuous computer-generated images such as the letters of “REFLECT” right to left which when reflected in the mylar page adjacent to it spells the word correctly in its reflected image!

The herring awakens in its wet world to reflect, resound, get started, debate, requesting the same of the reader. Menaced by a hook, it reaches the surface, almost gets snagged, finds carp, flounder, suckers, friends all, and travels in a somber playfulness with them, but is menaced before taken by the fisherman’s hook. Ashes, ashes, we

all fall down. A bittersweet but intense computer-generated bookwork. \$30.00 plus \$1.50 for shipping and handling from Marilyn R. Rosenberg, 101 Lakeview Avenue West, Peekskill, NY 10566 or from Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

**Black and White**, designed and printed by Norman Shapiro, is a limited edition Xerox bookwork of a beach scene, where children are frolicking. It flows very well, becoming almost a mural of splashing children in surf. Published by Paradigm Publishing, P.O. Box 101, Brightwaters, NY 11718. Price unknown.

David Cole has three new bookworks, generated from this most imaginative mind:

**Imp Lode** (\$10) tells the tale of an Imp Rover, who danced his way through a field, stinging bees, knocking flowers from their stems until he tripped over a stone, causing him to breathe forth an Imp Air, which started to writhe and wriggle, flinging itself to wild abandon. There is also an Imp Ress. Have fun with this delightful sumi-painting-like bookwork.

**From the Journal of the Paumonock Traveller: Songlines and Interceptions** by David Cole is a continuing saga of the Paumonock Traveller, Cole’s alter-ego. This visual poet lets us travel with him through the pages of his life, a journey via computer graphics and text through path-blazing, through seasons, through streams of awareness to a view westward. There are many interceptions on May 25, 26, 27 and in early June through 1 July, when the artist decides to “turn over a new leaf.” \$25 is the ticket to the journey. Amazing thought processes, amazing sharing.

**Word for Word** (ed. of 20) is a collaborative visual poem which Cole did with Marilyn Rosenberg, the fifth collaboration between the two artists. This, according to the text, is “a recollection of the making of a visual poem.” Inserted in the cover is a booklet which is the “gathering” of the collaboration, whereas the larger tome shows the process. You will delight in the give and take of words and visuals in this electronic bookwork. \$30

**Nuclear Dreams** by Paul Shore was generated from a nuclear war dream which the artist had three years ago. Having occurred during a collaborative print project with two artists visiting his graduate school, the lithograph called *Nicaragua* by one of the artists generated a series of monographs by Shore, using the existing image.

The drawings come from a period of three or four days when Shore spent the time in a fellow artist’s studio, which is the basement of a converted train station. The subjects for the portrait drawings each related some event in their lives which generated a nuclear dream as well. This is a very powerful bookwork, one done by an artist who draws and makes prints, and feels about the earth and the people on it. Share in these nuclear dreams, and you can add your own. \$16.00 from Sanctum Books, Paul Shore, 100 Hoxsey St., Williamstown, MA 01267.

**The Shop Notes: Popular Mechanics** by Gary Richman (Wakefield, Rhode Island, Blue Book Issues, no. 10, 1987) is a fascinating montage of demonstrations in *Popular Mechanics* magazine itself juxtaposed with other appropriated photographs and texts that reflect the work and family ethic of average Americans. Text and images do not coalesce, since there is an undertext of tongue-in-cheek. Depression days, the laborers of America, family and interpersonal relationships are all textualized. Appropriated images including drawings by the artist create strange juxtapositions. Photographs from old medical texts irritate yet illustrate the facile stories of Harry, Sam, Jack, Dave, Lee and the others. Available from Gary Richman, 83 Robinson St., Wakefield, RI 02879 in an edition of only 100.

#### COPY ART BOOKWORKS

**The ISCA Quarterly's Third Annual Bookworks Edition** was issued in Summer 1988, with a catalog including portraits of all participants, as well as an essay by Beth Houghton, Librarian at the Tate Gallery in London. The variety of bookworks is immense within the box, which serves as a housing device for 52 bookworks made on the copy machine—just think of one per week for your amusement. The formats are as diverse as the artists and their home bases, from a single slit and folded sheet by Panchal Mansaram to the adaption of an oriental limp binding by Phyllis Cairn. *Elbow Room* by Seth and Sarah Shulman includes real elbow macaroni in the box. The Canon PC 25 has set some artists free, while others use instinctive creativity to produce remarkable little books for visual consumption on a variety of machines. You, too, can own all these bookworks and get the ISCA Quarterly if you join the society. Write to ISCA, 800 West End Ave., New York, NY 10025 or call (212)662-5533.

**The ISCA Quarterly**, Winter 1988, is devoted to "Season's Greetings" and all members have submitted prints for the end of the year. Many are strikingly beautiful, depending upon the paper and the message.

#### ARTISTS WHO WRITE

**I, Eternal Child: Paintings and Poems** by Egon Schiele juxtaposes some of the artist's most personal and resonant art with the first collection of his highly intimate verse to appear in English, offering a new dimension of the genius of this extraordinary Austrian artist. There are 23 full-page paintings, representing the complete range of Schiele's unique vision: his mysterious landscapes, his haunting and disturbing self-portraits (many of which depict him nude, grimacing, his body twisted into painful positions), his fascination with sex and death. Facing these pages of explosive color are 21 of Schiele's poems, no less dazzling in their painterly intensity. The poems first appeared in 1914 in *Die Aktion*, a great avant-garde periodical of the time, but not until recently were they collected and republished in their original language. An interesting postscript to the rich literature on Egon Schiele. (New York, Grove Press, 1988, \$19.95)

**The Good Times are Killing Me** by Lynda Barry is a novel, her first, about a young girl's coming of age. Edna Arkins finds herself in a family that is struggling to stay together. Since she lived in a neighborhood that was undergoing transition, the only mainstay in her life has been music, which reflects the joys and the pain of remembering, reflecting kindness and bigotry, compassion and betrayal. The neighborhood is multilingual, yet bordering on a racism that pervades her everyday life, threatening her friendships and loyalties. The story is told with childlike intensity about broken promises, lively neighbors, chaotic families and how Edna Arkin made her crazy world sing. The beautiful Music Notebook in the back of the book is a series of portraits of musicians and signers in mixed media and their biographies in Barry's own handwriting. A real treat, even with a bibliography to see that the artist, known so well for her syndicated comic strip, is a writer as well as a major artist of our time. (Seattle, Real Comet Press, 1988, \$16.95)

#### SPECIAL PERIODICALS

**Parkett** no. 18 has the collaboration with Edward Ruscha, or Ed Ruscha as we all know him, with contributions by Dave Hickey, Dennis Hopper (yes, my friend, the actor), Alain Cuffe, John Miller and Christopher Knight. If you'd like to know about this major book artist, who was one of the few who started the present movement, and his present paintings and prints, then this is the issue for you. John Miller and Christopher Knight speak about the bookworks, and you should all refer to this issue for a clear look at this pioneering artist who made books from 1962 through the 1970s. Included is a lithograph in three colors as a special edition for Parkett, this one printed at June Wayne's Studio by Ed Hamilton. The deluxe edition has a signed and numbered edition in it. 4 issues for \$63.00, one issue for \$14. This bilingual magazine in English and in German is distributed in most art shops, but for more information, write to Parkett-Verlag AG, Quellenstrasse 27, CH-8005 Zurich, Switzerland.

#### SOME AUSTRALIAN BOOKWORKS

Alina McDonald is a painter and socially-conscious artist who uses bookworks to get her messages across. Two recent photocopy bookworks, *Getaway Car* (1 and 2) lift a specific image of a man and a woman from the media, changing its content through handcoloring and through transformations in size. The concept of time and movement make the bookwork necessary to get her ideas across, especially because of the sequential movement.

Her exhibition catalogs were all accompanied by photocopied bookworks which include stories, collages from various biographies and autobiographies, and interview with her husband, who is her partner in the bookmaking operation.

Her most powerful work involves collages from newspapers. Initially they were to be produced like newspapers, but the financial problems hindered their production. This year, however, the latest oversize format has produced a power that the photocopies just do not do. The pages deal with problems of killings, space probes, Aboriginal problems such as land, working conditions

for women, etc. Yet even in photocopy production, the collaged books are powerful. In the same vein as Sue Coe, but done with appropriated media, McDonald gets to the matter immediately and the impact is immense.

If you are interested in another socially aware artist, one whose awareness deals with problems different from North America, then you must contact Razor, Inc., 24 Grice Crescent, Essendon 3040, Vic., Australia.

## NEWS

**Bookworks**, the bookshop of WPA in Washington, DC, has finally returned to its original home, 400 7th St., NW, Washington, DC 20004 after two years of relocating in temporary quarters. Downstairs with the entrance on D Street, Bookworks has been redesigned by Tom Ashcraft and Dennis Hauth. Robert Scott Brooks, the director of Bookworks, has stocked work by artists from all over the world, including 200 artists' magazines on a regular basis.

Louise Neaderland reports that as a result of a meeting with the Managing Editor of *Books in Print*, starting in 1989 there will be included in *Books in Print* a new subject heading, **Artists' Books**, which will include small edition artists' books once an ISBN number has been applied for and assigned and an ABI (Advance Book Information Sheet) has been submitted. For both ISBN logbooks and ABI, write to Bowker, 245 W. 17th St., New York, NY 10011.

**CALL FOR SUBMISSIONS:** For an exhibition called **ARTWARE: ARTISTS' BOOKWORKS**, slated for April 1989 at A Space, 183 Bathurst St., 2nd floor, Toronto, Ont., Canada M5T 2R7. This exhibition draws attention to the impact that new electronic technology has had on other forms of communication such as graphic communication and books. The challenge of electronic media may be addressed in the subject or theme of the artist's bookwork. A video catalogue of the exhibition will be produced by the curator, Nancy Paterson. Several critics will appear in the tape with the artworks in a process similar to commissioning essays for a hardcopy catalog. To be included are bookworks on videodisk, books on videotape, microfiche periodicals, and a book on videotex. Hard copy altered books will also be included. The exhibition will be accompanied by a Metropolitan Toronto Library Tour. If you feel you have material for this show, send your work immediately and get information to Nancy Paterson, Curator, Artware, at the above address or call her at (416)364-3227/8. The deadline is 1 January 1989, but can be extended to Umbrella readers only if you indicate that Umbrella arrived in early 1989 due to holiday mail.

## EXHIBITIONS

**Art by the Book?** curated by Karen Shaw was held at the Islip Art Museum, East Islip, New York, featuring Douglas Beube, Phyllis Bilick, Carol A. Forget, Jacqueline Freedman, Basia Irland, Shelagh Keeley, Jana Kluge, Warja Lavater, Stephanie Brody Lederman, Helmut Lohr, Scott McCarney, Nicole Morello, Lois Polansky, Cynthia Roth, Susan Share and Blaise Tobia. 6 November - 4 December.

**Rubber Stamps and Concrete Verse: Contemporary Artists' Books**, Arnolfini, Bristol, England, 27 August - 16 October. Books were largely taken from the Arnolfini's collection, including works by Richard Kostelanetz, Hamish Fulton and Tom Phillips, as well as Oblivion Boys and Liver and Lights, among others.

**Keith Smith: Bookworks** is the catalog of an exhibition by this master booksmith at the Minnesota Center for Book Arts, 10 September - 19 November 1988. Essay by Smith on Production vs. One-of-a-kind. The list of books includes the 133 bookworks which Keith Smith has produced from 1967 through 1988. Betty Bright installed the show, which in her estimation was her best. We think so too from the description, although we were only there vicariously. This catalog is an important documentation of the total output of this prolific and important artist. Our only regret is that the show has not travelled. \$4.00 from MCBA, 24 No. Third St., Minneapolis, MN 55401. \$3.00 to MCBA members only.

**William Harroff: Artists' Books** is a Post Folio, including 18 4 x 6 inch black and white postcards bound as a book with 14 reproductions of the artist's work, a blank postcard for your creative talents (perfect for rubber stamping) and if you fan the back sides of the cards, you form a work of art. All this for only \$4.95. Sales tax only for Illinois residents. This is a wonderful "advertisement for myself" but which enriches one's knowledge of what this artist can do, and he has been doing it for a few years! There is a chronology, among other words of wisdom. Send to William Harroff, 138 E. Fifth, Roxana, IL 62084.

**Books, Art, Bookarts**, 8 - 30 October at Hera Gallery, Wakefield, RI, presenting an exhibition of work by book artists published by the Women's Studio Workshop.

**Anne Siberell: Southwest Journals**, 18 October - 12 November at Rolando Castellon Contemporary Art, San Francisco.

**Carolyn Berry** showed bookworks in exhibition at Gallery 7, Pacific Grove, CA opening October 22.

**Boekie Woekie**, Amsterdam showing bookworks at MJS Books & Graphics, 9 E. 82nd St., New York, NY 10028 from 1 December - 20 January 1989.

**The Book Show**, Artworks Annual Holiday Exhibition, featuring one-of-a-kind books, 3 - 31 December 1988 at Artworks, 170 S. La Brea, Los Angeles.

**Center for Book Arts at Books & Co.**, New York City, 29 September - 27 November 1988. A selection of works by members. Catalog.

**Concrete Poetry**, curated by Matthew Hogan, at Franklin Furnace Archive, 16 September - 29 October.

**From the Woods...To the Books** by Pia Pizzo and her special children, El Dorado Nature Center, Long Beach, California, 1 October 1988.

**More Ink II**, an exhibit of prints and books, at the Art Barn Gallery, Washington, DC, sponsored by Pyramid Atlantic from 7 October - 30 November.

**Artists of the Book**, an exhibition curated at the Boston Athenaeum by Peter Wick and sponsored by the New England Foundation for the Arts, is at the American Crafts Museum in New York City through 8 January. It was reviewed in the September issue of this newsletter. Exhibition will go to Ruth Eckerd Hall, Clearwater, FL, 27 January - 5 March 1989; California State University, Northridge, June 1989; and Toledo Museum of Art, Toledo, 2 September - 22 October.

**Center for Book Arts: Printers in Residence**, exhibition from 22 October - 3 December, Center for Book Arts in New York City.

**Fluxus: Selections from the Gilbert and Lila Silverman Collection** at the Museum of Modern Art Library, 17 November 1988 - 10 March 1989. Poster montage designed by Yoko Ono. Catalog will be issued in 1989.

#### NEWS AGAIN

The Long Beach Museum of Art has for 1988-89 the first artist-in-residence program on the museum premises, funded in part by a grant from the California Arts with on-going series of free workshops focusing on bookworks, conducted by artist **Sue Ann Robinson**. In the course of the year, Robinson will be binding a recently completed bookwork of her own, as well as beginning a new work, *House of the Muses*, which is planned to include workshop members in the process of its creation.

■ Laura Davidson's *Cathedral Book* was featured on the cover of *Calendar* in the Boston Globe for 29 September when Open Studios in Boston was being highlighted. Her studio was described within the pages, and her emphasis on the use of white gloves delighted this reporter.

Printed Matter was featured in the October 1988 issue of *Taxi* in the column, "On Duty: Art."

**Douglas Beube** gave a workshop on One-of-a-kind Artists' Books at the Minneosta Center for Book Arts on 5 November. He spent this fall at the Carleton College as Distinguished Visiting Artist/Teacher.

■ The Alliance for Contemporary Book Arts in Los Angeles has produced a newsletter called *Abracadabra*, which is available to members for \$25.00. Emphasizing news and events in Southern California, highlights of national events and news are also included involving fine press books, calligraphy, graphic design, letterpress and offset, bookbinding, literature, and publishing. The Alliance includes printers, book artists, hand bookbinders, librarians, and booksellers. Write to the Alliance for Contemporary Book Arts, P.O. Box 24415, Los Angeles, CA 90024.

■ The Minnesota Center for Book Arts is planning to do an annual *Winter Book* produced in a handmade, limited edition by artists and interns at the Center. The first *Winter Book* is available from the Center, featuring a short story by a Minnesota author John Hassler, illustrated by Minneapolis artist Sue Nees. For more details as to price and availability, write to MCBA, 24 No. Third St., Minneapolis, MN 55401. Prices are \$25.00 for regular edition and \$60.00 for deluxe.

#### DEALERS & PUBLISHERS

**Hong Kong Press**, Postbox 15081, S-400 41 Goteborg, Sweden has four new titles which are available for \$35.00 with books by Jan Voss, Bengt Adlers, Helgi Fridjonsson, Magnus Palsson, Ingolfur Arnarsson and more...

**Reflux Editions** has a new catalog for Fall 1988, including the availability of the last multiple planned by George Maciunas in an edition of 14. Write to them at 351 West 30th St., New York, NY 10001.

**Wiens Laden & Verlag**, Goethestrasse 73, D-1000 Berlin 12, West Germany carries artists' books in the bookshop. In addition, Barbara Wien is also a publisher, working with Fluxus artist Tomas Schmit, Nanne Meyer and other German artists. The range of bookworks includes Dieter Roth, Andre Thomkins, Tomas Schmit, Henri Chopin, Marcel Duchamp, Robert Filliou and many others. The catalog for the shop costs 3 DM (plus 3 DM for postage to the U.S.).

**Visual Studies Workshop Press** has a new 1988-89 Catalog of Artists: Books and Titles in the Visual Arts. Write to them at 31 Prince St., Rochester, NY 14607.

**Real Comet Press**, 3131 Western Ave., no. 410, Seattle, WA 98121-1028 has a catalog of its titles for 1988.

**MJS Books & Graphics**, 9 East 82nd St., New York, NY 10028 issued its first catalog covering alphabets, avant-garde (early 20th century), Boekie Woekie, Catalogues, Fine Printing, Graphic Design, Livre d'Artiste, Periodicals, Photography, Typography. Monica Strauss will help you find what you seek. Be sure to visit her when you are in New York, but write away for the catalog. You will add riches to your collections.

**Nigel Greenwood** has Booklist no. 35, 4 New Burlington St., London W1X 1FE, England.

**Paule-Leon Bisson-Millet** has a brand new list 6/88 available from Saarstrasse 62, D-6903 Neckargemund 1, West Germany.

**20th Century Art Archives**, 14 Brunswick Walk, Cambridge CB5 8DH in its Catalog 6 offers rare bookworks of the twentieth century. Write them for a copy.

**Vloemans Antiquarian Books**, Anna Paulownastraat 10, 2518 BE, The Hague, Netherlands, has rare Surrealist and Cobra bookworks.

**The Stone Street Press** offers handcrafted books by Malachi McCormick, 1 Stone St., Staten Island, NY 10304.

**Lamella Art Books**, 333 So. Dowling St., Darlinghurst, NSW 2010 Australia, has a fine list of Australian bookworks, exhibition catalogs, architecture and photography.



**Visual Prose** by Helmut Lohr is a follow-up to his recent publication, *Visual Poetry*, which was reviewed in the last issue of *Umbrella*. Still, in this period of "deconstruction," Lohr's vast ability to take texts and deconstruct them in the tradition of Jiri Kolar and Buzz Spector now deals with prose texts, not poetry, yet he seemingly makes poetry out of prose. The incisions into text, not like a surgeon, but like a poet, create visual poetry on the page again. The book, shaped like a parallelogram, keeps the reader/viewer a little off balance anyway, so when you come upon pages that beckon the viewer to tell "your story", since the author is telling "his story,"

well, this is a joint effort. You do not have to be an expert to enjoy this bookwork. It is a rhapsody of letters, rather than words; it is a joint work of art—only active if the reader turns the pages and enjoys both sides of the pages. The change of color on the pages is mysterious but quite necessary. The book is almost an "aktion", rather than passive. It is a performance, one in which the audience must participate. This edition of 300 should be a sell-out. It is consummate. \$60 for the regular copy, \$300 for the deluxe edition with an original colored collage within it. Both available from Tony Zwicker, 15 Gramercy Park, New York, NY 10003..



## NEW PERIODICALS

**Coranto** is the new Journal of the Friends of the Libraries, University of Southern California, a revival of a scholarly journal designed and printed for so many years by Saul and Lillian Marks at the Plantin Press. The 24th issue (1988) has a special focus on the printing, typographic and book arts. Featured is an article by Gerald Lange, master printer at the USC Fine Arts Press, on the future of the hand-produced book (including bookworks) as well as one by Sandra Kirschenbaum, editor and publisher of *Fine Print*, on the consequences of digital type and desktop publishing. Printed letterpress on archival quality papers by Patrick Reagh and designed by Gerald Lange, these 48 pages cost \$10.00 plus applicable state taxes. Include \$2.00 with payment to cover shipping and handling, making check payable to USC Library. Available from USC Fine Arts Press, USC/Research Annex, 3716 So. Hope St., Los Angeles, CA 90007-4377.

**Terrazzo**, edited by Barbara Radice and published by Rizzoli, New York, has just been published with eventual issues to appear twice a year, spring and fall. Blending art, design and architecture with photography and related literature into a harmonious publication, **Terrazzo** will include writers, designers, artists, and lecturers from all points of the globe, such as Sottsass, Herbert Muschamp and Andrea Branzi. The illustrations, in fact, are printed on different types of papers depending upon the intent of the illustration, i.e., photographs or drawings, etc. 102 oversize pages with vivid illustrations are dynamic. \$20 from Rizzoli, New York.

**Arts Magazine**, although in its 63rd volume, has a new look with a new publisher, veteran Paul Shanley formerly of *Art in America*. It has a light, airy look, a nice typeface, a less pervasive desire for comprehensiveness, and some fascinating articles by critics such as Robert C. Morgan, Robert Pincus-Witten, Alan Jones and editor, Barry Schwabsky. With more black and white than color photographs, it still is a heavily New York-based, New York-emphasized art critical magazine. But you will see the difference. On most newsstands and in your library.

**Artvu** is a new tabloid out of Chapel Hill, North Carolina, a regional publication of criticism of local exhibitions, but

a great deal is happening in the South and critics come to Penland School, for instance, from all over the U.S. so this is not a body of work that should be overlooked. What is interesting in the second issue of this review is an interview with Derek Guthrie, co-founder and publisher of *The New Art Examiner*, an incredible double page spread by Richard C., which forecasts a volume of *Knotches Along the Bible Belt*, a collection of clippings gathered by Richard C. to be published by the Jargon Society in the near future. For more information and subscriptions for \$10.00 a year issued quarterly, write to Artvu, P.O. Box 3127, Chapel Hill, NC 27515-3127.

**contemporanea**: International Art Magazine is a periodical generated from Torino, Italy, but which has a full-fledged American staff, a good newsstand distribution, and a stylish look. Now printed in the US to end the delays in mailings, the coverage is widespread, from Fluxus to Robert Wilson, from Richter to Auctions, and everything in-between. There are interviews with directors of museums, news from Moscow, Cologne, New York, Bologna, Milan, Barcelona, Texas and London. Often when there is an article about an artist, subsequently in the same issue there is an interview with the artist as well. The coverage is succinct, but more comprehensive than most art magazines, and if you want to know what's "in", then this is the magazine for you. It is an education. \$36 for 6 issues from contemporanea Ltd., 17 East 76th St., New York, NY 10131-0216.

**Art of California** is a bimonthly magazine devoted to the arts and artists working in California during the 19th and 20th centuries. From the early luminist painters of the last century to today's artists, *Art of California* provides a bimonthly forum of California Art. The emphasis is on history, but according to the market, "The California school is presently the hottest regional school featuring artists such as William Wendt, Maurice Braun, Granville Redmond, and William Ritschel as its major stars." An index of artists is featured on the last page. \$24.95 for 6 issues per year from 1110 Adams St., Saint Helen, CA 94574.

**Lucky Magazine**, edited by Kathleen Sorenson and Laurel Beckman, housed in a cardboard cover, is produced on offset on one large sheet of paper which is folded creatively. The premier issue, dedicated to Love and Pets, features work by Laurie Haycock, Meg Cranston, Bia Lowe, Laurel Beckman, Catherine Lord, Phranc and Kathleen Sorenson. It is a feminist approach to a theme, set up in such a way that you feel as though you were reading galleys. The index for the whole magazine is printed in color on the inside back cover. The second issue, devoted to "Dignity and Uniforms," will be forthcoming. Available at Printed Matter, LACE, Artworks for \$5.00 or from Lucky Magazine, 3302 Descanso Drive, Los Angeles, CA 90026.

**Dream Magazine**, edited and published by Brian Salzberg, started as a photocopied collaged zine on themes, such as Marriage, Help Wanted, using newspaper columns, painting, and photocopy on mylar which creates a very personal, but potent presentation. A wonderful issue, called "Fragile" was printed on mylar so that the statements such as "I can see through you" really are reflected in the medium used. Transparent pages make "seeing through you" an actual fact. For more information, write to Dream Magazine, Box 131, Block Island, RI 02807.

**Tema Celeste** is an international Contemporary Art Review, quarterly and in English, available from Via Augusta 17, 96100 Siracusa, Italia, \$40.00 for four issues. Yes, Virginia, this is another in the long list of new mags. Which to choose? Well, librarians know that some come and others go. But the best policy is to get them all, before they become extinct. The October - December issue with articles on Jim Dine, Gerhard Merz, Gordon Matta-Clark, Mario Merz, the Venice Biennale and many reviews certainly bear more than a slight glance. Another finely printed magazine that adds to your data bank of art news, now more international than ever! The articles are very well written too.

If the history of periodicals will ever be written, those in Los Angeles can be seen to have a short lifespan. The reason is not because the major art periodicals are published, written and printed in New York City for national consumption, but because to be "major" you must talk about more than your regional art scene. To preach to the already converted is a redundancy. Thus, to start an art magazine in Los Angeles without the other necessary factors, which up to now have largely been non-existent, is a blunder which cannot be forgiven. So, if you do not have contemporary art museums and do not have collectors to collect that which art dealers are selling, then you do not need critical analysis to support the above. But when MOCA (Museum of Contemporary Art) and the new Contemporary Art wing of the Los Angeles County Museum of Art were opened simultaneously about five years ago, two parts of the tri-partite solution were conceived. The third part, namely a strong critical foundation by those who observe, analyze and place in history that which is being seen in galleries, museums and alternative spaces, needs to become a vital part of the triumvirate.

It validates the art that is being seen, it gives credit to the artists who make the work, and serves to support the whole cultural art scene.

*Artweek* has been on the scene for a long time, a tabloid which covers exhibitions in museums and art galleries throughout the West Coast, Arizona and Texas. It serves a purpose, and has really been the only vehicle to consistently talk about the art scene as it is happening weekly, but it has defects, many of which have to do with currency, with very little "negative" criticism, and with a great deal of information missing as to the exhibition spaces, dates of exhibition, and recognition of the writers. We are sure that in the near future, there will be changes for *Artweek*, although it has indeed served the communities as best it can.

*Visions* is a subsidized publication, produced by L.A. Artcore, an alternative space, which has now undergone a change, due to its editor leaving, but even with a two-year track record, it has not generated great interest, and has a limited audience.

**Art Issues** has just come on the scene, edited and published by Gary Kornblau, a graduate of CalArts. The introductory Letter from the Editor seems to indicate that the Los Angeles scene will be examined from a broad point of view, and although the "Roundtable on Art and Culture" represents a wide range of opinions, from a Hollywood collector, a teacher at CalArts, the art critic for a leading newspaper in Los Angeles, and an artist who lives in Venice, the tone of the magazine is still a product of a limited group, those who have come out of CalArts, seeing art by those who graduated from CalArts, and artists who look like graduates of CalArts. Conceptual art lives and breathes in Los Angeles, and long may it wave. This is not a picture magazine, it is a journal of criticism. Only with time will we see its lifespan. Only with time will we know what issues it will present. Right now, if you want to subscribe, it will be published 10 times a year and cost \$26 for one year, \$48 for two years. Write to Art Issues, 8721 Santa Monica Blvd., Suite 535, West Hollywood, CA 90069.

**Artcoast: Contemporary Art West and East**, is a new periodical to appear in March, published by a former New York advertising man, Robert D. Crothers and edited by Kay Larson, art critic for *New York* magazine, who will maintain that position as well as edit from New York. There is something right about having an editor in New York, seeing the Atlantic side of things, and giving new perspective to the art boom in the Pacific Rim. There is also something to say for shifting the center of cultural events to the center for looking east and west, Los Angeles. Looking east to the new internationalism in American and European art is not bad either. If the writing is good, if the subscription list grows and is supported by those who live outside Los Angeles, then **Artcoast** will survive. If it preaches to the already converted, then **Artcoast** will meet the same fate as so many other maga-

zines that have started up and have found little or no support. It is an expensive venture to start a new art magazine in the late 1980s, but there is a crying need for all of them to help support the booming cultural energy which is evident throughout the Pacific Rim. The magazine, designed by Sheila de Bretteville, is 8½ x 11 inches opening on a horizontal. The type face is beautiful, the layout is sensational, but will it sell in Peoria, when it is hidden by all the normal size magazines on the vertical? Will the newsstand operators know what to do with this exceptional magazine? Are the publishers counting on subscriptions rather than bookshop and newsstand sales? There are many questions to ask, but these should be answered when the magazine appears in the spring. \$36 per year beginning in March 1989, available from Art West Corp., P.O. Box 506, Mount Morris, IL 61054.



## LETTER FROM AUSTRALIA

After four years' absence, I returned to Australia in May to attend the Sydney (this year, called the Australian Biennale) and to do research for an exhibition I am doing on the Pacific Rim with relation to artists' books. As a result, I saw the difference in the past four years, and what a difference! Australia is booming! It is ambitious, on-the-make, and willing to gamble to make it all happen. Wanting in on partnership in the Pacific Rim, it has done more to use contemporary technology to advance itself. It has a holographic dollar bill (the only one in the world) and the Fax machine is a necessity for all businesses, independent entrepreneurs, artists who can afford them, and everyone else. Satellite communication is rapid and efficient for artists to communicate visually, and telephone lines are seemingly perfect for fax communication. But there are other changes too!

Before the Stock Market Crash in October 1987, the Art Market had been established as a strong vehicle for artists to get their art purchased. Many new art dealers have established themselves, as well as art consultants who are buying art for banks, corporations and other individuals who had excess capital, and they were many. Sydney, itself, has been cleaned up so that there are few raunchy sections of the inner city. It is hard to find a second-hand thrift shop that is cheap anymore. There is a shine and a gloss on the city, largely due to the Bicentennial celebrations, but also because there was a lot of development, due to cash flow. Now, people are more cautious, and some galleries are not moving art the way they did before October 1987. But still, life goes on.

The alternative art scene has grown by leaps and bounds. More parallel galleries, performance spaces, and alternatives seem to arise each month. The great flush of selling art work has increased the productivity of artists, and if they are attached to galleries that sell for them, they are in great shape, so long as they have another job, more than likely teaching. If not, lean months appear to be

ahead of them until the financial situation recoups. The Australian dollar was devalued, and as a result, prices have risen, and the cost of living has gone up. And now they know that Australian art is desirable on the international market, or at least, it is veering that way. Pacific Rim is the buzz word, and Australia is definitely part of that scene. What with the export of Aboriginal art to parts throughout the cultural world, such as the *Dreamings* exhibition in New York which is travelling to Chicago and Los Angeles, and a few Australian art galleries cropping up in urban centers in the United States, there is a "scene" and know that Australians know how to capitalize on Crocodile Dundee and its trails.

Canberra has an alternative art gallery now (that's the capitol of Australia) and in Perth, the new Perth Institute of Art just opened in a former Boys' School that is a spectacular space, one which will combine all the arts, and will have as its Director, Noel Sheridan, formerly of the Experimental Art Foundation in Adelaide and more recently living in Ireland.

And in about 18 months, a new Museum of Contemporary Art will open in the old Maritime Building, just opposite the Sydney Opera House. Sydney is indeed coming of age, and the art administrators and critics are working hand in hand to make it happen.

In fact, since 1984, there is a great organization in operation in Australia, the National Association for the Visual Arts, which represents artists throughout the country as a lobbyist organization. It is vital and vibrant, largely due to its Executive Director, Anna Ward, who has kept legislators and artists abreast of projects, legislation, and grants for the visual arts. Their address is NAVA, Rear Suite, 1st Floor, 190 Cumberland St., The Rocks, Sydney 2000.

And the Art Gallery of New South Wales has just opened a smashing new wing to expand its exhibition space, and finally give contemporary art its fare due. Word has it that it is a most ingratiating addition to the Sydney scene.

But just as in the United States and Europe, once you have art galleries (what we call museums) and commercial galleries in place, you also must find collectors, and Australia has a few millionaires who have collected with great skill and passion. There is also a new generation of collectors who quietly have added lustre to the art scene, by purchasing the art of emerging and less-established Australian artists, and so there really is an art industry in the country. The third ingredient, a strong critical and theoretical support system, is finding its way. There has been **Art & Text**, a critical journal founded in the early 1980s by Paul Taylor, but as you will see in the present discussion, regional and national magazines seem to be covering the art scene in a much different way than *Art & Australia*.

**NAVA Visual Arts Newsletter**, the publication of the National Association for the Visual Arts, represents an organization which lobbies for the arts in Canberra. There is news, gossip, reviews of legislation, photos, reviews of publications and membership information. Edited by the Executive Director, Anna Ward, assisted by Richard McMillan, the newsletter is available for \$22.00 (Australian) from NAVA, 190 Cumberland St., The Rocks, Sydney 2000.

**The Sydney Review** is a freebie, available like the free newspapers in major cities in the U.S., supported by advertising. Involves general culture and information in a lightweight manner.

**Broadsheet** is another free tabloid, published by the Contemporary Art Centre of South Australia and reviews exhibitions, including reports about governmental policies, and discusses new art spaces in Adelaide as well as Crafts in South Australia.

**Artlink**, our personal favorite, although published in South Australia, brilliantly covers all of Australian art. Edited by indomitable Stephanie Britton, the September 1988 issue, for instance, covered the Australian Biennale by American critic Dan Cameron, discussed the Bicentennial and the Blockbusters; reviewed the Sculpture at Expo in Brisbane, had articles on computers and art, another on a Polish tapestry artist, reviews of exhibitions, and much more. Available for \$36 (Australian) for four issues airmail or \$28 (Australian surface) from 363 Esplanade, Henley Beach, South Australia 5022.

**eyeline** is the East Coast Contemporary Visual Arts magazine, coming out of Queensland. It is large, brash (reminds one of *Artforum*), beautifully designed (by Malcolm Enright), has an interview with artist Dale Frank, artists' pages, review of the Biennale, critical articles on photography, painting, installations, and a basic exhibition review section. Although this is no color illustration, it abounds with black and white reproductions. This is a good-looking, bold magazine for this up and coming country. It has energy! \$34.00 (Australian) for airmail U.S. and \$36.00 (Australian) for UK/Europe. Write to P. O. Box 94 West End, Queensland 4101, Australia.

**Photofile** is the magazine that is published by the Australian Center for Photography in Sydney. The Spring 1988 issue (Autumn for those outside the Antipodes) was devoted to the South Pacific. This big double issue (\$7.00 Australian) covered the Maoris in New Zealand, as well as Polynesians and Samoans living in New Zealand, film and photography, etc. This is an issue showing the presentation of Southwest Pacific peoples through photography to European eyes. This is a major issue and one that rarely gets to be seen in the United States. Available from ACP, 257 Oxford St., Paddington NSW 2021.

**Art & Text** no. 30 (September - November 1988) covers Marie Antoinette as Monster of Perversity, Madonna (the rock star) in Venice, Early American Cinema, Para-Ethnology in the guise of *Songlines* by Bruce Chatwin and *My Place* by Sally Morgan (who has written this book about her grandmother, an Aboriginal, and in so doing, finding her own roots), and reviews of Australian art and artists. Available from Manic Exposure, P.O. Box 39, World Trade Centre, Melbourne, Vic. 3005. \$28.00 surface or \$44 (Australian) airmail.

**Praxis M**, the publication of Western Australia, covers everything from curatorial practice to an interview with Daniel Buren, and deals with major socio-aesthetic issues, as well as reviews of exhibitions. Available for \$18.00 (Australian) to Praxis M, GPO Box P 12212, Perth, W.A. 6001.

**Art Monthly**, sister of the London-based journal, edited by Peter Townsend, covers all of Australia in the same way as its predecessor covers all of Europe. Australian exhibitions get first draw, but there is news from all over the art world, book reviews, articles on legislation, NAVA, Artslaw, with a long list of gallery exhibitions for the whole country, and last minute news on the back cover. Selected exhibitions in the U.S. and Europe are also listed. This has been an important addition to art information in Australia. Write to AM, 653 Pacific Highway, Killara 2071, Australia.

**Art Bulletin** in Sydney is a giveaway schedule of what is happening in the art world on a bimonthly basis. It is a one-sheet, two-sided announcement.

**Art Almanac**, the gallery guide for Sydney/Brisbane/Canberra/Melbourne and Adelaide, is edited by a former librarian, Janice McCulloch, and has grown considerably since its first issues. It becomes indispensable for any visitor to the country, let alone residents. This bulletin really says it all, that Australia is growing into an art community and therefore needs a guide to its growing resources. If you wish to know what's going on in Australia, then this reporters feels you should order **Art Monthly**, **Artlink**, and the **Art Almanac** (available 10 months a year for \$14 (Australian) from 5/171 Darlinghurst Rd., Darlinghurst 2010, Australia.)

## MAIL ART SHOWS

**COMMUNICATIONS, CELEBRATIONS and/or THE NUMBER 20.** Mail Art Project to celebrate the 20th anniversary of the Stedelijk Hoger Instituut voor Visuele Kommunikatie en Vormgeving Genk, called S.H.I.V.K.V. Curated by Guy Bleus. Exhibit in Cultural Centre of Genk, 4 - 24 March 1989. Postcard size (max. 4 x 6). Deadline: 31 January 1989. Future exhibitions planned. Video Documentation to be made by Students. No works to be sold. Each participant will receive a catalog. Send to S.H.I.V.K.V., c/o Guy Bleus, Mail Art Administration, Weg Naar AS, 50, 3600 Genk, Belgium.

**FUTURE PREDICTIONS.** Mail Art Show. All sizes, everything shown, no returns, catalog. Deadline: 13 February 1989. Send to M. Kline, 43 Dudley Avenue, Venice, CA 90291.

**INTERNATIONAL WOMEN'S DAY.** Mail Art Show. Documentation to all participants. Deadline: 15 February 1989. Send to The Bookstore, Postal Art Show, 307 West Allan, Springfield, IL 62704.

**MINI PRINT INTERNATIONAL,** Cadaques, Spain. The 9th show is slated for July - September 1989. Jury. 6 awarded one-man shows. Traveling through Spain. Deadline: 15 May 1989. Information and entry forms from Taller Galeria Fort, Apartado de Correos 9319, Barcelona 08080, Spain.

## PUBLIC ART

A Minneapolis sculpture garden, full of works by Mark di Suvero, Peter Shelton, Henry Moore, Isamu Noguchi and Frank Gehry, is visited by children who are encouraged to climb, clasp and otherwise touchingly experience the works of world-famous artists.

■ When a developer recently bought a 100,000 square foot parcel of land and cleared it, three or four plywood cows suddenly appeared in the lot, then grew in number. The small herd (then nine cows and a bull) were placed there to make people smile, even though a low-rent apartment complex was destroyed and the occupants were relocated. The wooden cows created quite a stir, and their absence makes people wonder what is next.

■ Los Angeles artist, Robbie Conal, who plasters Los Angeles and other cities with political satire posters protesting George Bush, the Nicaraguan Contras and other figures, was ordered to remove his posters from traffic switch boxes, bus shelters and other public property and to sign a pledge not to put up additional copies. He's called a lawyer to see whether to obey the city's orders.

■ Irrate over litter on the nation's highways, 38-year-old artist Stan Herd took over an Ottawa, Kansas soybean field, mowed the shapes of giant crumpled Pepsi and Coca-Cola cans in the vegetation and used 700 people in red and blue shirts to shade the cans in their familiar colors while airplanes and helicopters zoomed overhead taking pictures. Before "The Ottawa Beanfield Cola War," Herd's work "in the field" included an Indian chief sculpted on a field near Dodge City and a vase of sunflowers plowed on a field near Lawrence.

## ART & GOVERNMENT

For the first time, a musician under the NASA Art Program, Jane Ira Bloom, a soprano saxophonist and a jazz improviser and composer, was asked to experience the launch and landing of the 26th Shuttle mission. Based on her impressions, she will provide a suite of musical compositions. Several artists were also commissioned to experience the events in launching and landing and respond to the events with their art. The NASA art collection currently contains about 900 works with various subjects. "Visions of Flight: A Retrospective from the NASA Art Collection" is now making a world tour.

■ President Reagan signed legislation in November to expand copyright protection of U.S.-produced literary and artistic works, signing the 1988 Berne Convention Implementation Act. What it means is that artists do not have to paint or incise or sign their works on the front with a c in a circle and their name. The convention protects artists from being ripped off, such as Robert Indiana and his LOVE logo.

■ Massachusetts has budgeted nearly \$1.1 million to beautify prisons with art under a little-known law being criticized by lawmakers and corrections officials. Due to the 1% law, which requires that 1% of construction costs on public buildings be devoted to art, up to a maximum of \$100,000, prison construction which will be one of the biggest areas of state construction over the next decade. A sheriff in Bristol County, Massachusetts is quoted as saying: "You have people here accused of stealing art from people's homes, and they're going to be rewarded with art? It doesn't make sense."

■ The Tax Corrections Act repeals part of the 1986 law that had raised taxes of artists, photographers and freelance writers. Now artists can deduct work-related expenses before a project produces income.

■ The Art Materials Labeling Act orders manufacturers to label products containing hazardous chemicals and to keep them away from schoolchildren.

■ Leaders of some New York cultural institutions plan a counterattack to reverse the city's decision to cut the financing of 65 arts groups. Some of the institutions are the Metropolitan Museum of Art, the Brooklyn Museum, Creative Time, among others. Increased health premiums for retired city employees necessitated the 3.3 percent cut from the cultural affairs budget.

## PHOTOGRAPHY

To celebrate the opening of the joint exhibition of the Starn Twins (Mike & Doug) at Leo Castelli Gallery at 420 West Broadway and at Strux Gallery at 155 Spring St. in New York City, a newsprint catalog was handed out free of charge with appropriated texts and photographs of the works of art the Twins produce. This catalog is more a bookwork than a catalog.

■ An article by Richard B. Woodward, entitled *It's Art, but Is It Photography?* appeared in the *New York Times Magazine* on 9 October.



## MUSEUM NEWS

■ When I was in Adelaide, South Australia, I saw an exhibition of Coke, the drink, that came from the Coca-Cola Company's archive. It was hilarious coming half across the world to see what "American" popular culture has done to the world. Coke is probably the world's best known product, and now these trays, bottles, advertisements, interactive displays, free Coca-Cola and a shop to sell items with the company's trademark should all be under one roof. The building, to be called The World of Coca-Cola is expected to open in the middle of 1990 in Atlanta.

■ The Museum of the Future was discussed in the *New York Times* on Sunday, 27 November, in an article by William H. Honan. Computer technology and advanced video are beginning to transform the way art is analyzed and enjoyed. Instead of using text as a way of coding information (a system enjoyed for 600 years) Now, in one multisensory document, we get sound, image, text and data. This will be a radical change for with computerization, we will be allowed interaction with the art work.

The Agnelli Foundation of Torino, Italy selected the Library of Congress as one of the 17 institutions in the U.S. to receive *de Italia, Videodisc Encyclopedia of Italian Civilization*, and a videodisk/computer system. De Italia took 3 years to produce. It contains 20,000 photographs, 15,000 texts, and 500 computer graphics tables. The period from pre-Etruscan civilization to modern Italy is covered, including chapters on history and society, humanities and science, art, cities, and architecture. The software allows a user to preprogram sequences of images and texts, for example, to supplement an art exhibit, or to design an educational program.

■ Yale University has purchased for an undisclosed amount of money the Italian Renaissance manuscripts and documents which form the archive of the prominent Spinelli banking family of Florence over a period of 500 years, making Yale the center of Renaissance studies in the U.S. Over 150,000 documents in the archive involve Cosimo and Lorenzo de' Medici, Giorgio Vasari and many leading merchant families of Europe.

■ If you're interested in books, and you must be if you're reading this column, you can see a great show at the New York Public Library, *A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts*. The show closes on 14 January so rush. The emphasis is on the centrality of Hebrew books in the life of the Jewish people. There are 185 books from 30 libraries, museums and private collections included.

■ An agreement was signed between the U.S. and the Soviet Union which will enable visual arts specialists from the two countries to share their archives, conservation workshops and museum collections. The 5-year agreement will also ease exchanges of young artists and faculty and sponsor joint symposiums and research on Soviet and American art. The two-year program will include an exchange of teachers for master classes in art and architecture, symposiums and joint art documentation projects, and an exchange of young artists in fine arts, graphics, industrial design, architecture, ceramics and paintings. There are also plans to publish a joint Soviet-American art journal.

One of the best organized and best maintained archives of mail art in the world is kept by Guy Bleus, who requests any or all mail art from readers of *Umbrella*. The

address is Guy Bleus, Kerkplein 7, 3830 Wellen, Belgium. Guy plans to preserve all "information and works for eternity, for future generations as a living souvenir of a generation of artists who believe in the true spirit of art."

#### GUTENBERG PER PAGE

Eight leaves from a Gutenberg Bible sold recently for \$170,000. The pages, removed from a Gutenberg Bible that was broken up in the 1940s, went to H.P. Kraus. The complete Volume I of the Gutenberg Bible, printed in 1455, was sold for \$5.3 million in the first Doheny auction last October in New York. This auction breaks up the amazing Doheny collection at St. John's Seminary in Camarillo, California.

#### PUBLIC ART

Ilona Granet in New York City wants to post 2-foot-square metal and enamel signs, —one in pink, the other magenta—warning men not to bother women pedestrians with sexual innuendoes and whistles. One sign shows a woman admonishing a truck driver: "No Cat Calls—Whistling [or] Kissing Sounds." The other, illustrated with a man restraining a struggling wolf, advises in English and Spanish: "Curb Your Animal Instinct." The artist said she hopes the signs, which she plans to begin putting up a few weeks ago, will become part of a dialogue between men and women. She has been granted permission to hang the signs for six months "as works of art."

Bob Wade, Texas artist famous for the 40-foot iguana that rests atop the Lone Star Cafe in New York City, has transformed the large fiberglass ice cream man that once stood proudly in front of the Foster Freeze on Pacific Coast Highway in Malibu, California into a Latino waiter hoisting a Corona beer in front of La Salsa, at the same site.

A booklet published by members of Group Material, *Inserts*, contains copies of original artworks by ten artists invited to participate in the project. It appeared as a supplement to the Sunday *New York Times* on 22 May 1988 in some papers distributed to lower Manhattan, and some areas of Brooklyn. Participants included Mike Glier, Jenny Holzer, Barbara Kruger, Carrie Mae Weems, Felix Gonzalez-Torres, Nancy Spero, Nancy Linn, Hans Haacke, Richard Prince, Louise Lawler.

■ Paris subway riders are being entertained these days by culture videos while they wait for the train in the Metro. From Mona Lisa's smile to bicycles and airplanes, you can even see a clip of a theater production which will be playing that night. Known as "clips" in the vernacular, they have three to six-minute formats, styled after short word

games and documentation on flowers and animals that filled time between programs on state-run TV channels before the days of commercials.

■ Christopher Janney installed a light-sensitive computer synthesizer in a Paris subway station to enable commuters to make their own music on their way to work. Riders were encouraged to make their own "interactive sound environment" by waving at each other across the platforms of the city's St. Augustin station to interrupt the network of infrared beams.

■ In the 7th Avenue windows of Barneys New York, one mannequin wearing a Claude Montana stood in front of a takeoff on an Ed Ruscha painting, block-lettered in Ruscha style: "SHE WAS BORN IN MONTANA." Other windows paired Azze-dine Alaia with mock Joan Miro sculptures; Issey Miyake suits beside a take-off of Man Ray's famous nude, the *Violin d'Ingres*; Jean-Paul Gaultier clothes behind an Andy Warhol-like wall of Brillo boxes; Byblos with apologies to Rene Magritte, and so on.

■ Jennifer Bartlett, artist, has designed the South Garden, perhaps Manhattan's most complex botanical garden to cover 3½ acres at the southern tip of the esplanade of Battery Park City in lower Manhattan. It is virtually an outdoor museum of garden styles. Bartlett, a painter and sculptor, is working with Alexander Cooper, an architect.

#### UNUSUAL MUSEUM SHOWS

The San Francisco Museum of Modern Mythology just received a \$10,000 donation from American Express to include its Roman Centurion, the helmeted character who graces American Express credit cards and travelers checks, to join such advertising icons as Speedy Alka-Seltzer, the Jolly Green Giant and Snap, Crackle and Pop in the museum's wild galleries.

There presently is an exhibition of polyester shirts with everything from Hawaiian to Mona Lisa designs all over them. This museum deserves your attention and has a new Newsletter to explain its purposes and share its collections. For more information, write to Museum of Modern Mythology, 620 Third, San Francisco, CA

■ This past summer, the Museum of Contemporary Art in Ghent, Belgium played host to an exhibition of "the ninth art", the first major exhibition of comic-strip illustrators. The co-organizer of the exhibit was Danny Dewilde, who owns a comic-book gallery. Among the stars was Herge, the Belgian creator of the adventurer and reporter, Tintin.

An exhibition of Expressionist and abstract paintings banned 50 years ago by the Nazis opened recently in the East German city of Halle. The show includes paintings by Paul Klee, Max Beckmann, Ernst Ludwig Kirchner, Franz Marc and El Lissitzky. The artists' work, created in the 1920s and 1930s, was labeled as denigrate and banned under the Nazi cultural doctrine formulated by Hitler. The exhibit was to coincide with the 50th anniversary of the exhibition of "Denigrate Art" organized by the Nazis in Munich.

■ The Museum of Modern Mythology in San Francisco has opened a new exhibition dedicated to the Polyester Shirt, called **100% Polyester: Shirts of Art from the Palette of Science**, which has been meticulously edited to contain no blends (synthetics mixed with natural fibers to disguise the imposters). The kitschiest designs ever to appear on fabric are also highlighted with renditions of Disney characters in such works as "Blue Boy" and "Whistler's Mother." There are literally hundreds of shirts. The shirts are owned by Jeff Errick, a graphic artist, who has collected them over the years at thrift shops. The exhibit was open through 31 December in San Francisco.

#### LOST AND FOUND

Three Van Goghs were stolen from the Kroller-Müller National Museum in Otterlo on 12 December. One of the paintings was a version of *The Potato Eaters*.

■ A cycle of five frescoes that Mexican muralist Jose Clemente Orozco painted at the New School for Social Research on West 12th St. in New York City more than 50 years ago has been restored. Originally they were completed in 46½ days in the last months of 1930.

■ The south transept of York Minster, virtually destroyed by fire four years ago, has been reopened. 1000 books of 22-karat gold leaf were used for decoration.

■ With computer analysis, it has been proven that the smile of the Mona Lisa was reshaped at some point by art restorers. With the dots on the subject's neck, which the expert believes were once part of a necklace, since there were no restorations where the beads had been, you must deduce that the beads could have disappeared only by Leonardo's own hand.

The Governor of California vetoed a bill to create a vanity auto license plate, the proceeds of which would have gone to support California's artists. A \$50 fee for the new plates would have gone into a fund to provide financial assistance to working artists, with a \$25 renewal fee each year.

■ The Kunsthistorisches Museum in Vienna, one of the world's great repositories of art, is in trouble, because of the lack of proper climate control. Wood is cracking and paint is flecking off. \$122.7 million has been allocated to renovate the museum and save its works of art.

■ The cupola of the Duomo in Firenze, Italy is in danger, since there have been four fissures that run from the top of the dome to the foundations of the church and from the inside walls to the outer skin. Actually, the cupola is now being measured by all kinds of instruments in order to assess the damage and a possible solution.

■ Weathervanes are now becoming an endangered species in New England, since thieves are finding them relatively easy to remove and resell. Prices for some are as much as \$50,000 to \$100,000.

■ A cache of nearly 7,000 photographs documenting four decades of Hollywood's golden past were found stuffed into decaying cardboard boxes and covered with dust in a Canoga Park garage in California. The work is by Robert W. Coburn, noted Hollywood photographer who worked for major studios between 1920 and 1965.

■ A painting by Manet that was lost for 99 years and discovered by accident four years ago has been placed on public exhibition for the first time in the Portuguese territory of Macao. The painting is now in the hands of a Lisbon museum, and the exhibition in Macao is a bid to forge closer cultural links between East and West.

■ Back to Mona Lisa, researcher Lillian Schwartz, by means of a computer, says that Mona is really Leonardo da Vinci, and that her enigmatic smile is merely the mirror image of da Vinci's as painted in his 1518 self-portrait.

■ At the University of California, Davis there is a refurbished cyclotron, an early model particle accelerator that is being used to analyze documents in order to reveal the chemical composition of both ink and as well as authenticity of notes, or actual documents. See 10 March 1986 issue of Time Magazine.

■ The Art Institute of Chicago has agreed to return to Thailand an ancient carved lintel that the Thais say was stolen from their country more than 20 years ago. An exchange for an artifact "of equal artistic merit" will be made.

■ Joseph Czarnecki, a news photographer working in Poland, is cataloging the art from Auschwitz. He has assembled 72 photographs that he is preparing for publication.

■ Next spring, *The Virgin and Child with St. Anne and St. John the Baptist* by Leonardo, damaged last year when a vandal fired a shotgun blast into it from a distance of about 7 feet, has largely been restored through an elaborate process in which dozens of tiny fragments of paper were glued back together, one by one. This is also called The Leonardo Cartoon.

■ Going, going, gone! \$3.96 million for Warhol's Marilyn Monroe; Picasso for \$24.75 million, Jasper Johns for \$17 million! And the Van Gogh went to an Australian, Bondy as he is called, but Allan Bond of Fremantle bought it to put in his new skyscraper in Perth.

#### WILD OFFERINGS

*The Blur*, a 60 minute audio cassette and booklet of poems, representing Avant-Garde Poetry Performed with Music. The poetry, written and performed by John M. Bennett, with music by Byron Smith, William E. Bennett, Jack Wright, and intro by Bob Grumann, is available for \$7.98 Post Paid to Luna Bisonte Prods., 137 Leland Avenue, Columbus, OH 43214.

■ *Mormonoids from the Deep* Game Disk (requiring a Mac with an 800K drive and 1 megabyte RAM) is available for \$7.00, whereas the *Mormonoids from the Deep* Sound Disk is available for \$3.50 (requires 394 K of clanks, screams, crashes and other strange, disturbing noises. Requires an additional disk drive or a hard disk drive) or Both for \$10.00. Send order to Smurfs in Hell, 2210 No. 9th St., Boise, ID 83702. Make all checks and money orders payable to Robert Carr.

#### ART READER

Afterimage for November 1987 had an interview with Bern Porter by David Trend. The January issue featured ISCA, the International Society of Copier Artists. The March issue featured May Castleberry's article about Artists' Pages in magazines.... Art Papers for January/February covered Field Notes on Performance in Los Angeles, Southeast, Nashville, New York, etc. The March/April issue featured a poster printed by Brad Brace at Nexus Press, as well as articles on the recent tax law as it affects artists, a series of articles about criticism, as well as an interview with Adrian Piper. Write to Art Papers, P.O. Box 77348, Atlanta, GA 30357. Its May/June issue had a cover printed at Nexus Press in Atlanta.... Art Police (vol. 15, no. 1) has two editions, one in black and white, one in pink, with an



anizing array of drawings, collage, cartoons and illustrations. \$15.00 a year for 3 issues from 13131 First Ave., So. Minneapolis, MN 55408....**Art Newsletter** from England in August features an interesting article on Copyart and how technology has changed and informed art practice at all levels....Read Ellen H. Johnson's essay on "Appropriation: Questions of Meaning, Questions of Quality, Have the answers changed?" entitled "Are These All Originals?" originally given at CAA in 1984, reprinted in *Dialogue* for March/April 1988...."Writing by Artists as Writing" by Buzz Spector is featured in the Art Books column which Spector writes each issue for *Dialogue*, this time in their summer issue. *Dialogue* features a column by Spector on "Art Books" each issue. May/June issue featured an article on Marcel Broodthaers....**European Photography 34** was about German Staging, 35 was dedicated to Spain's New Photographers, with biographies and statements....**Flash Art** for March/April has an article on Ian Hamilton Finlay by Dan Cameron....**ISCA Quarterly** was featured in an article in *Afterimage* in January. *The Case for the Burial of Ancestors, Book Two* by Paul Zelevansky was brilliantly reviewed by Harry Polkinhorn in the same January 1988 issue....**Leonardo** in Vol. 21, no. 2, 1988 has an important article by Sonia Sheridan, entitled "Four Kinds of Time: Using Brush, Camera, Copier and Computer." Its vol. 20, no. 3, 1987 issue featured "Art of the Future—Future of Art" in which Stephen S'Soreff writes about his publication, *Agar-Avant Garde Art Review*....**Museum News** for May/June is devoted to Museum Architecture: The Tension between Form and Function.....**M/E/A/N/I/N/G** no. 3 has articles by Pamela Wye on Florine Stettheimer, Lucio Pozzi on the role of the Art School; Daryl Chin on racism in the American Arts; Charles Bernstein on a book on Postmodernism and much more. Available for \$10 for 2 issues a year (individuals) and \$15 for institutions to Mira Schor, 60 Lisenard, New York, NY 10013....**Northwest Review** (vol. 26, no. 2, 1988) has a complete artists' book in the core of the journal by Caren Heft as well as several reviews by George Gessert. For more info, contact Northwest Review, 369 PLC, University of Oregon, Eugene, OR 97403....**Parachute** celebrated its 50th issue in March/April/May with artists' pages by 25 artists. Issue 51 includes the work of Nancy Spero, Nan Hoover, Reinhard Mucha, and much more....**Reflex** (vol. 2, no. 4) out of 911 Contemporary Arts Center, Seattle, Washington has an important discussion on The Photograph as Collectible, the Crisis in Photography, a discussion of Paul Berger's latest work, all in this tabloid which is a review mechanism for Seattle....**Rubberstampmadness** for

May/June had Mail Art as its theme, with historical and current events articles about the network, including Ray Johnson....**Siksi, the Nordic Art Review**, features photography in its second issue of 1988, dealing with photography and conceptual art, on chemigraphs by Dawid, an article about a photo-novel by Lars Norgard and Erik A. Frandsen called "A Woman can take you to another universe/sometimes she just leaves you there" (Specta 1987). Write to Nordic Arts Centre, Suomenlinna, SF-00190 Helsinki....**Score 9** highlights visual poetry with introductory essays by Karl Kempton and Dick Higgins and contributions from Ruth Wolf-Rehfeldt, Jurgen Olbrich, Paul Johnson, Bruce Andrews, Julien Blaine, John Byrum, etc. For more info, write to Score, 491 Mandan Blvd., no. 3, Oakland, CA 94610.....**Whitewalls** for Winter 1988 featured a series about "books" by Jane Doe, entitled "Sedition". The Spring issue included work by Buzz Spector, Jay Leibold, Kryzstof Wodiczko and others. For more info, write to P.O. Box 8204, Chicago, IL 60860.

**Artists Newsletter (UK)** for October had an article on "British Contemporary Artists' Books" by Pauline Jones, Ian Tyson, and Silvie Turner. Featured are bookworks by Telfer Stokes and Helen Douglas, besides information on Bookworks, unique books, magazines, history, book producers, artists' presses studios and workshops, publishers, copyright and ISBN. For Xerox copies, send a self-addressed stamped envelope (no. 10) to Umbrella, P.O. Box 40100, Pasadena, CA 91104.

**Dada/Surrealism** no. 16 is devoted to Marcel Duchamp including essays by Beatrice Wood, Arturo Schwarz, Peter Read, Carol P. James, Hellmut Wohl and others. Also included are Marcel Duchamp's Letters to Walter & Louise Arensberg, 1917-1921 and his *Des Delices de Kermoune*. A selective bibliography by Timothy Shipe completes this current, important number, available from University of Iowa, 425 EPB, Iowa City, IA 52242. Subscriptions for individuals are \$12 (including one-year membership in the Association for the Study of Dada and Surrealism); \$15 for institutions. Breton is coming in February!

**Flash Art** (Nov.-Dec. 1988) has a new Conceptual Supplement, called *Flash Art News*, a tabloid of 12 pages which covers news from around the world, an interview with Michelangelo Pistoletto at P.S.1, statements by two museum directors, one American, one European; a wide spectrum of artists answering why they make art, what does art mean to them and what is

their notion of quality. Arakawa to Lawrence Weiner. Two book reviews, as well as a review of current exhibition catalogs, and of course the perennial news about Flash Art Books to order.

The issue itself has an indepth study of conceptual artists such as Kosuth, Burn, Burgin, etc.

**Juliet** for October-November has an overview of the Venice Biennale with a conversation between Giulio Ciavolliello, Gabriele Perretta, and Tommaso Trini. Then there is an anthology of contemporary work by artists, with a page devoted to each—Sherrie Levine, Richard Prince, Karen Knorr and many more international artists. News from Berlin, London, Nice, Palma, Paris, and every city in Italy. This is a fascinating bilingual magazine which merits attention. Via della Guardia 16, 34137 Trieste, Italy.

**Lost and Found Times** no. 23, published by John Bennett (Luna Bisonte Prods) has contributions from Al Ackerman to David Zack and everyone in-between. A zine for all times from 137 Leland Ave., Columbus, OH 43214. \$10 for 5 issues.

**New Art International** is a user-friendly multi-lingual magazine that covers the good, the true and the beautiful, mainly who is "in" in the international art world, read: Europe. The January 1989 issue is heavy into Achille Bonito Oliva, Gunther Forg, the Frankfurt Art Scene, especially at the Portikus with Kaspar König, the new Castello di Rivoli in Torino under Rudi Fuchs, and much more. 6 issues/\$45 from New Art International, Corso Re Umberto 88, 10128 Torino, Italy..

**Northwest Review** (November 88) features an artist's book by Richard Rose and reviews by George Gessert, highlighting work by Edgar Heap of Birds, Hank Brusselbank and Clare Forster. **Parallelogramme** from Canada for Winter 1988-89 features Black Art in Ontario, an essay about Video: Toward a renewal of art criticism by Christine Ross and an editorial that states the problems of housing for artists in Toronto. Write to Parallelogramme, 183 Bathurst St., Main Floor, Toronto, Ont Canada M5T 9Z9 for \$15.00 a year individuals, \$20.00 a year institutions.

**Photostatic** no. 32 is a rich anthology of mail artists' contributions including articles and art work. The theme of the September 1988 issue is "Existentialism and the Illusion of Choice." Write to PhotoStatic/Retrofuturism, 911 No. Dodge St., Iowa City, IA 52245.

**UMBRELLA**  
P.O. Box 3692  
Glendale, CA 91201  
(818) 797-0514

**INDIVIDUALS**

- ☐ Regular Annual Subscription  
U.S. **\$15.00**
- ☐ Regular Annual Subscription  
Foreign-Surface Mail **\$20.00**  
Foreign-Air Mail

**INSTITUTIONS**

- ☐ Institutional Annual Subscription  
U.S. **\$25.00**
- ☐ Institutional Annual Subscription  
Foreign-Surface Mail  
Foreign-Air Mail **\$30.00**

**INVOICE**

Please Pay in AMERICAN CURRENCY and circle the amount being paid

**UMBRELLA** is published twice a year on an irregular basis.

Name \_\_\_\_\_  
(Please print)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Country \_\_\_\_\_ Recommended by \_\_\_\_\_

**IT'S TIME  
TO RENEW!**



**SPECIAL OFFER TO ALL SUBSCRIBERS:** A unique audiocassette produced by Tom Nixon for Umbrella Associates is being offered to subscribers at a special price of \$7.50. **UMBRELLA SONGS & WORDS** is an anthology of music and words about umbrellas in all forms and shapes, from all periods of recorded sound. If you wish to subscribe, you get the audiocassette at a special price. If you wish to order the cassette, you can use the above form to order the cassette or subscribe. **BE THE FIRST ONE ON YOUR BLOCK TO OWN THIS UNIQUE CASSETTE!**

**UMBRELLA**  
P.O. Box 3692  
Glendale, CA 91201



**FIRST CLASS**