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umbrella

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FROM THE EDITOR

As I write this, my sister is lying in a hospital bed with leukemia, but, according to the doctors, she is in "total remission", whatever that means. She is finishing her second chemo session (4 weeks) and we hope for one more, after which, well, who knows? So if this issue is late, it is because my best friend and closest relative has a life-threatening disease and it affects me a great deal. It has cut down my productivity over the past three months,, my calm, and my sense of priorities. So forgive me for the delay, but it probably was for the better, since it allowed me to offer up Umbrella as a tribute to a great lady, Tony Zwicker, who passed away recently and has left a hole in all our hearts in the artist book world. She was a friend and a colleague, a passionate collector and dealer, who changed the lives of so many artists and in fact so many collectors. She was a force to be reckoned with from any context, but especially in our world, the world of artist books.

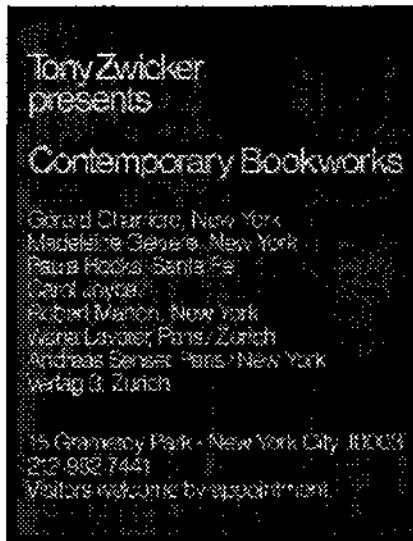
When I met Tony, she was hesitatingly entering this field with a wonderful sense of discovery at finding a niche, a wonderful part of the book world that was exciting, ingenious and inviting! She had told me once that she had confirmed her interest in this field by talking with her friend Warja Lavater, who told her she had to subscribe to Umbrella and meet Judith Hoffberg to really get the feel of the field. And so we met, and so in 1982 she came to Philadelphia and the great event of 27 exhibitions in Philadelphia, a marvelous set of talks, and a book fair, where I met her wonderful son, Thomas, and saw that he too was getting excited about his mother's new passion. There, she met the Sackners and the rest is history!

Tony and I have had such good times together, eating, of course, and drinking, always with the great European zest for food and culture. And we could talk and talk and talk about the gossip in the artist book world, as well as bookworks. We did not always agree, but we certainly appreciated and respected each other's opinions. She had this wonderful way of looking at you, and you know that she was picking at your brain for some of the info you had that she did not. And I, too, always was wonderfully surprised by all the resources she had at her disposal because of her European connections—so that we shared and we learned from each other.

To all of you who responded to Michael von Uchtrup's request for tributes to Tony, I salute you

and am pleased that I could play a part in disseminating your thoughts to a larger audience. She would have liked that a great deal. Yet one of the best things that could have happened to Tony or anyone else is to know how people love you while you are alive and in their midst. Thus, the party in 1990 proved again that Tony was the center of the world of so many book artists. Likewise, the tribute that Steve Clay and Julie Harrison put together as the "First Assembling for Tony Zwicker" just last year with a big surprise party was the perfect living touch, informing Tony with love how much she is appreciated in this small but rich corner of the art world. For that, may you all be proud to have told Tony how you loved her when she was alive and aware.

Now we must live with our memories. No one else can fill that spot. She is gone, but she lives on in our hearts. She has made a difference, a big difference, and all of us know that. In some way, she has brought us together yet another time to honor her. The book will always be opened when we think of Tony.



Cover: 1950 magazine illustration

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TONY ZWICKER 1925-2000

Tony Zwicker, eminent dealer and curator specialized in artists' books, died from complications following cancer surgery on March 10th in New Haven. She was 75.

While always attracted to the written word, Tony's involvement with the books began in earnest after she settled permanently in New York, with her husband and son, in 1961. There she took creative writing and other classes at The New School and at New York University, doing volunteer work as a remedial English teacher at the same time; several years later, having been invited to join the National Arts Club, Tony began a 20-year affiliation with the NAC Literary Committee, holding titles that included, for a decade, that of Co-Chair.

Tony also started in the mid-1970s to work from her home for Barry Scott, a dealer in antiquarian and rare books. It was during the course of their ten-year association that Tony began her own investigations into books as physical objects, and into the relation of verbal-visual content to form and format. Finding herself increasingly drawn to the editions which were being produced then by contemporary, often avant-garde artists, Tony sought out Jean Brown, the late collector and doyenne of the artists' book world, in the late summer 1982. Tony was encouraged, almost challenged, by Brown to take a table at the National Book Arts Conference to be held that autumn at Moore College in Philadelphia.

This she did, proffering books and bookworks, brought along on consignment, to the conference's forward-thinking attendees. Among her first customers were Dr. Marvin and Mrs. Ruth Sackner (introduced to Tony by her son, Thomas). The Sackner Archive of Concrete and Visual Poetry would become, over many years, the repository for many more artworks offered for acquisition by Tony on behalf of artists from six continents. Tony's other clients, who often became dear friends, would include the curators of specialized collections at The Library of Congress, The Getty Center, the University of Alberta, MoMA, the New York Public Library, Dartmouth College, London's Victoria & Albert Museum, La Bibliothèque Nationale in Paris, and Yale, Harvard and Columbia Universities.

In addition, Tony acted as curatorial consultant during the creation of numerous historical and critical surveys of the book arts. Collaborating with co-curator and fellow book dealer Elizabeth Phillips, Tony helped to create *The American Livre de Peintre* at New York's Grolier Club (of which she was a member) in 1993. The

subject of a full-page review in *Newsweek*, this exhibition (and its accompanying catalogue) documented several lesser-known trajectories in the history of author-artist collaborations. Tony also lectured on this subject, and on artists' books and bookworks, at several venues in the U.S. and abroad. She was a keen observer and pivotal participant in the field during many important years in its history, and enthusiastically shared her vast knowledge and insight.

Antonie Agnes Studer was born in Solothurn, a small town in northwest Switzerland. She had a passion for learning, and would have wanted to attend school for longer than she did; but Tony would later recall that "when, in the aftermath of the depression and just before World War II the decision about my future school orientation had to be taken, my parents (having to think about two younger sons) [decided] against the academic training in a 'gymnasium' which would have prepared me for university studies... Due to the political situation of 1938-9, my parents wished for me to be able to stand on my own feet as soon as possible. Which I did from age 18 onwards." In 1947, Tony, then working in Zurich, was hired as a secretary and translator at an industrial enterprise in Johannesburg. She often spoke fondly of that time, and was clearly inspired by her travels in southern Africa. But having met her future husband in Switzerland before leaving, she decided to return home after two years. Tony married the late Beda Zwicker, then an architecture student at the Eidgenössische Technische Hochschule (a future client of hers), in 1950.

The couple moved the following year to the U.S., stopping first in New York, where Tony found work in the foreign advertising department of *The New York Times* while her husband began to establish his career. By late 1952, they had relocated to California, where Beda Zwicker was offered a job at Victor Gruen Associates in Los Angeles; within a few years, he was to be made a senior partner of the firm. A son, Thomas Anthony, was born to the Zwickers in 1957. When he was four, his father was selected to help establish and co-manage Gruen's Manhattan office, and the family settled again in New York. The Zwickers became members of the then venerable National Arts Club, taking up residence at the Club's splendid turn-of-the-century building on Gramercy Park South. Their duplex had just been vacated by Ludwig Bemelmans, the Tyrolean creator of the orphan Madeline (star of a

series of six award-winning children's books); Bemelmans had done a whimsical mural-collage on the dining room wall, to the delight of the new tenants. [Owned by the NAC, the tableau (one of but three extant Bemelmans murals in New York) features the head and shoulders of a life-sized cartoon gendarme, beside a donkey bearing a saddle bag full of calla lilies. The officer's hat and his sword were real, 'collaged' directly on the wall. But after the original sword was retrieved by Bemelmans' widow after his death, the Zwickers substituted one of Thomas' toy ones for the rest of their residency at the Club.] Then, Beda and Tony Zwicker separated in 1972.

1985 found Thomas Zwicker in the Gujarat region of western India, where, as a University of Pennsylvania anthropology student, he was writing a doctoral thesis on Jainism; embraced by this community and befriended by Dr. Rukhsana Siddiqui, a Pakistani and fellow University of Pennsylvania student, he would undoubtedly have contributed greatly to the scant documentation that exists on Jain commerce if not for his death, with a colleague, in an motor accident in Ahmedabad. The Thomas Zwicker Memorial Archive and an endowed research fund were subsequently established at the School of Arts and Sciences, The University of Pennsylvania, by his parents.

Thanks to Tony's activities, greater and greater numbers of intriguing objects vied for shelf space in her apartment, all either text-based or evocative of what books were, are, can be or will be, physically and conceptually. Among the many thousands of artworks she owned or handled were those conjured not only from paper but from metal, glass, wood, cement, bread, lasagna, latex, hair, ultraviolet ink, seed-bearing plant detritus, Elvis memorabilia, old telephone directories, digital images, self-erasing computer diskettes... The artists Tony represented early on included Gérard Charrière, Norman Colp, Jan Hendrickse, Paula Hocks, Basia Irland, Kevin Osborn, Buzz Spector, Jan Voss, and special friend Warja Lavater. By the early 1990s, when AIDS had claimed so many of Tony's cherished artists and friends (John Eric Broadbuss, Brian Buzcak, and Terrence Costello, Ted Cronin, and Andreas Sensor, to name a few), Tony was dealing in the work of Doug Beube, Circle Press, Coracle Press, Johanna Drucker, Timothy C. Ely, Granary Books, Brad Freeman, Sjoerd Hofstra, Helmut Löhr, Joni Mabe, Scott McCarney, Keith Smith, Lawrence Weiner, and numerous others. For herself, Tony safeguarded a selection of first editions in German, her first language; most bear inscriptions from the major figures in modern Swiss literature with whom she maintained lifelong connections, such as Jürg

Federspiel, Adolph Muschg, and Max Frisch, whose manuscripts she once typed. She also treasured a small cache of rare James Joyce volumes (it was from *Ulysses* that she'd read to her young son).

In late 1989, a number of National Arts Club resident members initiated legal action intended to keep their apartments under the parameters of rent stabilization law. Their fears of abuse of power were proved well-grounded when, in 1993, Tony and several others - most of them senior citizens who'd lived for a quarter of a century or more at the NAC - were targeted for eviction. While a New York County Supreme Court judge ruled in 1996 (via a decision that made the front page of the *New York Law Journal*) that "an association cannot permissibly expel a member on the sole ground that the member is 'advocating' a particular position", the eviction proceedings were allowed to advance.

Amidst this turmoil and the first signs of failing health, Tony married her longtime companion Moore Crossey, then Curator of African Collections at Yale University's Sterling Library (now retired) in 1998, at the age of 73. Diagnosed the following year with poliomyelitis, a degenerative nerve disorder, Tony moved to Moore's New Haven home only in October of 1999.

Tony Zwicker's archive now resides at the Joan Flasch Artists' Books Collection, John Flaxman Library, School of the Art Institute of Chicago; her taped oral history compiled by Columbia University's Oral History Research Office can be found at Columbia University's Butler Library. Yet perhaps Tony's most enduring legacy is her generosity of spirit coupled with her passionate dedication to the people and ideas so important to her.

-Michael Von Uchtrup



TRIBUTES TO TONY FROM FRIENDS

Knowing Tony Zwicker has been one of the great privileges in my life. Living close by her in New Haven where she, her husband Moore and their cat Pindar owned a home was a happy circumstance that I shall always cherish. However, the first time I met Tony was in her grand apartment overlooking Gramercy Park where I had come to show her my latest book. Her informed and frank opinions were apparent from that initial meeting. She said that the images and printing in the book were quite wonderful but the binding would not do. And of course she was right. She maintained an ongoing curiosity and astute understanding about artists' books based on years of looking and handling. When she looked at a book she really saw the book and if she had questions they were always incisive probes looking for the truth. She was also a shrewd business woman who knew her market. Last summer, upon completion of our book "Nova Reperta", Johanna Drucker and I showed it to her at the restaurant Scuzzi in New Haven. After looking at a few pages she asked if she could buy the first copy of the edition and offer it the Art of the Book Room in Yale's Sterling Library. We were thrilled. But of course it was another demonstration of her understanding of the people and institutions who inhabit the contemporary artist book world. The people who knew her will miss her - she nurtured relationships that were familial with a large and diverse group of people. And her influence will be felt for a long time.

Brad Freeman

Editor, JAB, Atlanta, GA

Tony Zwicker once invited me to a book party in her apartment. I had worked with her in my role as administrator for Franklin Furnace Archive, and had been impressed by her priorities. Sure she sold books, but it was apparent from the get-go that artists, the human beings who make these books, were foremost in her mind. She was always kind and professional in business dealings but I was unprepared for my first visit to her apartment! I was bowled over by the elegance of National Arts Club and wondered how could such a down-to-earth person could live in such lush "blue blood club" surroundings? But the objects in the room paled in the presence of her diverse and lively coterie. I guess for Tony life was about beauty and art, but even in gold and burgundy velvet-lined rooms, her passion for people and their ideas rose to the very top.

Harley Spiller

New York City

Tony Zwicker was a friend, a mentor, and an inspiration as a human being. She was a role model in her tremendous integrity, loyalty, and generosity of spirit and her unflinching honesty and clarity of perception. Tony had a unique ability to combine love with critical insights -- she was one of the few people I know who would tell you straight out what she thought about anything you showed her and make her comments clear calls to order, instructions for reform, and rework. She was the best taskmaster, demanding and kind, part authoritative schoolmistress and much supportive ally.

But Tony brought something else to my life, our lives, that I used to jokingly refer to as "a civilizing influence." Tony had an old world sensibility in which gestures of courtesy, hospitality, and graciousness were essential parts of social life. She enacted the manners and rituals of cultural life in a manner that embodied all that such graces bestow. We were lucky enough to live in the orbit of that noble spirit, and to have benefitted in every aspect of personal and professional engagement with her, and to have had the rare and precious opportunity to be included in her circle of love and friendship.

Johanna Drucker

Charlottesville, VA

A box arrived from Tony and it was full of sand. The box also contained a haul of Egyptian music, postcards, stickers, newspapers, small translations of obscure hieroglyphs and a scarab now quite dead. A trendy speculation of some controversy is that the moisture evidence and extrusion marks as well as a formula located on a local obelisk which describes the making of synthetic stone supports the theory that the blocks for the pyramids were cast in place. The fifteen pounds of sand Tony shouldered back, in a shoe box, explicitly echoes the color of the landscape encircling the pyramidal tombs at Giza and has become part of my own anomalous Egyptian stone. The sand is an unbelievable soft color, a light iron oxide and mildly grainy to the touch. Under a microscope it appears to be a mass of skeletal lenses. Tony's flight into Egypt was a dream come true for her and her thoughtful and playful remembrance of my obscure interests is a small example of her generosity. Tender memories are kindled each time I embrace that wonderful material. Her gifts to me over the years have been likened to pry bars that remove the tops of ale barrels yielding up apparitional brews that, without question, lovingly nourished my imagination. None have done it better. Tony dear, you are missed.

Timothy C.Ely

Planetary Collage, Portland, OR & Abu Simbal

I first met Tony Zwicker when she guest lectured in Peter Van Wingen and Alice Schreyer's History of the Book course--this, back in the days when Columbia University could boast a Rare Book School. Tony brought to the class a number of remarkable artist's books, only one of which I recall, today. It was a unique the size of two coffee tables, had wrenching platinum prints of wildlife caught in the Exxon Valdez disaster and had a price tag worthy of Donald Trump. Of course, I was outraged.

"How is this book going to save the world?" I asked, being seen by one man and many women? Tony nodded and smiled. It would be good, she agreed, if the photographer would permit a smaller format, inexpensive edition to be produced but, she wondered, would the prints have as much an impact in a book the size and quality of the standard bodice ripper? And, she observed, "Artists have to eat, too." Food for thought.

A few years later, when I was an emissary from the Land of Potatoes, Sun Valley and the Aryan Nations come to the city for a year to learn all I could about Book Arts, Tony graciously invited me to visit her and discuss the life of an artists' book dealer. So it was, one mild spring day in 1992, I met with Tony and her assistant in Tony's lovely and expansive Gramercy Park quarters. Tony had set aside her entire afternoon to answer questions and show works by artists she represented. There was a Tim Ely here, a Keith Smith there, a bevy of biblio notables and then, unexpectedly, the doorbell rang.

A young woman from some place more distant than even Idaho (Iowa?) had arrived, without an appointment, was in town only for the day, was terribly eager to show Tony her work on the recommendation of someone I don't remember. The Hopeful stood in the doorway, nervous, breathless, freighted down with a portfolio at least the size of two coffee tables. With nary a pause, Tony turned to me and said, "Would it be worth your while to look at this young lady's work and eavesdrop on whatever advice I might have to offer her, providing you," she turned to the young woman, "would not mind?"

With the grace and intelligence that so typified her, Tony had resolved an awkward situation. The remainder of the afternoon, she worked her way through the young artist's portfolio, tactfully inquiring, perceptively commenting, ever considerate of the anxious young artist, all the while apparently undistracted by my inept videotaping.

I wish I could report that Tony discovered Johanna Drucker that afternoon--and that I was there to immortalize it. Such was not the case. In addition to my amateurish videography, my camcorder was rendered

less than Emmy-worthy by some sort of wobbled sprocket. Only grainy slivers of hopping and skipping images appear on the tape I made that afternoon. Yet, though my memory these days is even faultier than my camcorder was that day (I do not recall the name of the young book artist nor do I know what has become of her and her work), I have never forgotten Tony's kindnesses, her willingness to share her knowledge and her life with strangers, regardless of their Iowa or Idaho.

Tom Trusky

*Idaho Center for the Book
Boise State University*

Last week, on the opening of his exhibition in Saint-Yrieix, Simon Cutts told me Tony was very ill and I was about to send to her a message of love, when you told me she was dead. I am very sad. She has always been very friendly to me and motherlike, so to speak. Even if we had not always the same preferences in the field of artists' books, she used to send to me information and catalogues she knew I was interested in.

When I went to New York, last May, to deliver a talk in the New York Public Library, she was in the audience. She had much changed, except for her smile and her way of taking care of a lot of important details for you to have the best stay. Whereas I had developed a few ideas she could not agree with, she was actually curious however to know my point of view on books she liked. I remember having felt ashamed not to be so broad-minded as she was. One of her troubles was the growing number of women and teenagers making books in workshops only to spend a good week-end. She invited me with Jean-Noel Herlin to have lunch in an exquisite restaurant, decorated by a "pattern painter", not far from her apartment in this astonishing house on Gramercy Park she had to leave "against her will". I remember how pleased she was to see us eat oysters and drink a wonderful white wine she could not eat and drink herself. It was part of her generosity to be happy of the happiness she could give you.

The first time I heard of her name, was in Printed Matter, on my first trip to New York, in 1979. I was tired of speaking English, and I did not call him (I thought Tony was a man!). Only later, I discovered she spoke French perfectly with a mild accent her French friends will miss.

*Anne Moeglin-Delcroix
Paris*

I'll always think of Tony when making risotto, one of the many things she introduced me to over the years we knew each other. Books and food were equal

nourishment on Gramercy Park, and Tony made sure her visitors were well fed. She knew just what books to show you to keep the energy flowing in your own work. The importance she placed on bringing people together strengthened the community of book artists. Her generous support, from insightful conversations to placing work in collections and exhibitions, gave this community a form. Her spirit lives through the works by us whom she touched so dearly.

Scott McCarney
Rochester, NY

Our lives as collectors of artists' books were enriched and expanded when we met Tony. It was at the Philadelphia book fair in the early eighties that Marvin discussed the need for a person to represent those artist/poets whose books were so difficult to find in galleries. Tony became that person. She excelled in finding creative bookmakers and imaginative works. She became the matchmaker par excellence for artists, libraries and collectors. How she cared for everyone! She would always call the artist to let them know when we selected a work and confirm a fair price. She held books in reserve for us when, more often than not, we exceeded our budget. She nurtured and supported her book artists, more than we shall ever really know. No wonder so many of us came to celebrate her retirement at a gala party in the loft of Steve Clay and Julie Harrison. Tony was characteristically overwhelmed by how many friends attended the festivity and participated in the extraordinary *First Assembling for Tony Zwicker*. We shall always remember her commitment to the book arts, her fine eye and her all-embracing graciousness.

Ruth and Marvin Sackner
Miami Beach, FL

I have been slow to understand that I won't be speaking with Tony ever again, simply hear her say my name and roll the "r" in it more drastically than anybody else on this side of the Atlantic could. There will be no more calls from her alerting me to a specific artist's work, announcing with urgency and excitement another shipment of archival material, inquiring about my health during times that it was fragile or being slightly baffled and impatient about her own physical struggles.

My relationship with Tony seems so short now, yet it spans the exact same time period that I have been involved with artists' books. She was one of the very first people I visited after having started my work here at the Joan Flasch Artists' Book Collection in the Fall of '97 and not once during this initial encounter was she trying to intimidate me as a newcomer to the field - with her wealth of insight and years of expertise

it would have been easy to overpower my lack of detailed knowledge. She rather chose to accept (or maybe ignore) it, found pleasure in chatting with me over lunch and then laid out book after book on this one afternoon that I spent in her splendid apartment. Over the course of the next months her selection would slowly become more tailored to my needs, preferences and budgetary possibilities and she was clearly satisfied when specific suggestions on her part led to mutual excitement about the work. Yet we never really had the time to start a very active business relationship as she was just then beginning to pull away from her professional life.

I felt especially close to Tony last winter while I was working on my contribution to the *Festschrift* that was produced in honor of her retirement. I couldn't wait for her to receive this package and to be pleasantly overwhelmed by all the love that artists, collectors and colleagues expressed and felt for her! Very gladly had I received the invitation to personally participate in the production of this multiple as it meant the possibility to finally give something back to her. Evening after evening I sat in front of the computer and was slowly constructing a digital image out of numerous different photographs. "Thank you, dear Tony" was one half of the text block which I moved around on the screen over and over again to find the best position for it before it was finally blended into the image pixel by pixel. A very slow process and I must have subconsciously looked at, thought and felt this sentence hundreds of times. I'm quite aware of feeling it just as passionately these days: "Thank you, dear Tony. Oh, for everything".

Unlike others, I will be in the fortunate situation to feel her presence on a daily basis, while working amidst the hundreds of archival boxes that are all labeled with her name. I am glad she knew that (at least) care would be taken of all her papers and files and for now there remain two things that I am strongly hoping for one is that the material will in fact become an inestimable resource for future users (and I know that deep down she wished for this to happen, too, although she never could retain herself from expressing doubts about the archives' possible value).

My other hope is that her son Thomas, whose untimely death she never ceased to mourn, was right there to await her.

Doro Böhme, Joan Flasch Artists' Book Collection
*(John M Flaxman Library),
School of the Art Institute of Chicago*

Living at such a remote distance from the center of activity in Artists Books in Europe and America, I came to rely on the few specialist dealers and publications in

the subject. [This was long before the Internet created the global village].

Tony Zwicker had been specializing in artists' books virtually from its inception in the 60's and was certainly the most knowledgeable person I knew in the field. But Tony was far more than a dealer in artists' books; she knew and befriended virtually everyone on both sides of the equation - the creators and collectors. Because of this background, she was able to guide me (and I'm sure many others) into fascinating unknown areas. She was always up to date on the literature on the subject; not only the major publications in English but also esoteric foreign language publications and exhibition catalogues most of which she was able to read without translation.

Some of my most enjoyable time as a collector was spent with Tony (and Michael her assistant) in her wonderful apartment at Gramercy Park where I avidly inspected all new arrivals before having to make agonizing choices from her huge selection!

I feel bereft that those wonderful times of sharing with Tony are gone. Buther legacy (and her archives deposited at The Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago) will live on and her influence will never be forgotten.

Jack M. Ginsberg

Johannesburg, South Africa

The one time I met Tony Zwicker was when she visited me after a talk in New York City. She said, "Would it be possible for me to hold the *Bean Rolls* canister in my hand?" She sat with the can in hand and we talked like old friends. She never asked me to open it.

Alison Knowles

New York City

In the fall of 1984, I had just moved to New York City. Tony was adventurous and made the unusual trip, in those days by an art dealer, to my loft for a studio visit in Brooklyn. Upon looking at a piece of work she had seen in a recent exhibition, said, "I've been trying to find out whose work this is, and it's yours!" she delightedly expressed. From that moment our bond was immediate, and we began a lifelong friendship.

Tony was one of the most important friends I had in New York City. She supported me as an artist, both as my art dealer and emotional confidant. Tony was my 'other' mother, who I discussed matters of the book, art and love relations. She was informed about current exhibitions, the recent work of international artists, global warfare and who was dating whom. Often we would go to exhibitions together. She would include me in her introductions to her colleagues. I felt honored to

be her friend. I felt special when I was with Tony, in the way everybody felt special when Ms. Zwicker was present. Our conversations were memorable, whether we agreed or were conflicted over various issues in art, politics or relationships. She was influential in my career as an artist but more importantly she shared her immediate family, friends and fellow artists who became like brothers and sisters to me. Upon entering her spacious apartment filled from floor to ceiling with artist's books, magazines, bubble wrap, and numerous portraits of Thomas, Tony and I would talk. She gave me her knowledge, sense of humor, and wisdom, which were unparalleled, over a glass of good red wine and delicious cheese. I miss her and love her dearly.

Douglas Beube

Brooklyn, NY

Ever since artists' books became our main focus, Tony played a crucial part in our research. It began with the usual phone call to a rare book dealer: do you have the following volumes? Our inquiries were often naïve concerning prices and availability. But Tony's friendly responses provided us with a sorely needed education in the field. Although we needed New York libraries, an appointment with Tony was far more rewarding. Showing an acute interest in our progress, she brought out books unknown to us and bound to increase the scope of our project. For each book, she had plenty of documentation, including clippings of reviews. Occasionally when we purchased a book, her thanks suddenly reminded us that she was a bookdealer.

Book people of all sorts flocked to her apartment and became her friends. She frequently left her own treasure house to visit libraries and exhibits including the book fair at St.Yrieix-la-Perche where she delivered a seminal lecture. One of our greatest moments was when Tony phoned from somewhere in our area and came to lunch. After the meal, she fetched something from her car-limited editions from the Smithsonian Exhibition. We could never have had so close a look at them under any other circumstances.

Tony's accomplishments in furthering book art warrant a comparison with the dedicated Kahnweiler without whom some of the major painters of the last century might have remained unknown. Whenever a bookworker becomes famous it may be due in large part to Tony who set everything in motion.

Judd D. and Renee Riese Hubert

Newport Beach, California

Tony Zwicker tempted me to go on a bibliographic exploring trip, and I have never been the same since. I was an almost militant conservative in matters of book

design. I was smug, and it turned out—dumb! In a couple of hours examining her stock of artists' books along with her gentle commentary and kind spirits, the scales fell from my eyes. I saw possibilities in the visual messages of books I had never dreamed of. No sinner emerging from the baptismal pool ever enjoyed his new world more than I did. My enthusiasm led to a severely damaged institutional budget.

She was my teacher and friend. A sentence from John Updike's poem *Perfection Wasted* says it best: "And another regrettable thing about death is the ceasing of your own brand of magic which took a whole life to develop and market..." Her brand of magic enriched my life by opening the doors of my mind to the wonderful kaleidoscopic world of artists' books. Tony: I owe you big!

Decherd Turner
Austin, Texas

Tony Zwicker infused our field with a great deal of dignity. She did this in a very quiet and genuine way, one person at a time because she didn't publish writings, rarely published catalogs and seldom gave lectures or spoke on panels; through her incredible generosity of spirit she managed to light up our little corner of the artists' book world. Her legacy is huge but at present is largely contained in the stories remembered by all of us.

Every single time I visited with Tony, whether at her place or mine or at a restaurant or gallery, it was a special occasion. I always felt safe, listened to and cared for. I learned a lot about respect from Tony. She was absolutely precious. Her passing is a deeply sad loss and I'll miss her every day.

Steve Clay
New York City

Tony loved books - but it is clear to us that what she really cared about, were the people who made the books. Throughout the last several years, Tony supported our work with an enthusiasm that went well beyond the typical dealer-artist relationship. She always seemed to care more about our excitement over a sale than she did about any gain on her part. We are remembering the sound of her voice over the telephone and how she loved to share good news.

Over time, Tony became very close to our family and on numerous occasions she and Moore welcomed us at her summer home in Connecticut. This is where we are remembering Tony best - sharing her passion and excitement during a float in the lake, during a good meal, during a walk to the top of a hill and even during

a drive to the supermarket. We will miss her love.
Sjoerd Hofstra and Karen O'Hearn
Brooklyn, NY

For Tony, the words "friend and dealer" were interchangeable. Her belief in my work always encouraged me to continue artmaking.

So it seemed quite appropriate to organize that surprise party in 1991. It turned out to be an opportunity for her artists to not only collectively say thanks but was a way for all of us to finally meet. Anyone who was there still has fond memories of the great companionship and also the incredible food that my wife, Marsha, created that day.

The year before, when Tony was asked to give a slide presentation entitled *American Bookworks, 1965-90* for Book Arts in the USA, we collaborated on the selection, sequencing and text. The task was enormous but it was payback and she was very pleased with the results.

Norman B. Colp
New York City

Putting Tony Zwicker into words is impossible - so in my pithy fashion I settled for a one-word portrait; civilized - as in knowing what is really means to be human in all interactions - wit honesty, kindness, wit, curiosity, critical dialectic and on and on.

After our first encounter when I had called on her at her wondrous Gramercy Park abode, she saw me down to the street, hailed a taxi for me, kissed me lightly on each cheek and welcomed me to come back. The few other visits there and once in my studio and garden in Atlanta always left me feeling more enlightened and lighter.

I still picture her there, clearing away any distractions or clutter to settle into a warm, newsy conversation touched with a little gossip maybe and the beverage of our choice.

What will the Artists' Book World (or any world) do without you Tony. XXX

Ruth Laxson
Atlanta, GA

It was at Tony's magical apartment in Gramercy Park that I first came across artists' books and those who made them. In the early 1980s I was taken to a party there by Bruce Bacon and that evening met Warja Lavater, Lois Polansky, Stephanie Brody Lederman and Norman Colp for the first time. It is doubtful if, without this occasion, there would have been an artists' book column in *Art Monthly* (certainly not one written by me).

Through the column, the echoes of that night are still reverberating twenty years later. My relationship with

Tony was always straightforward and we had much to share. I have a store of vivid memories from subsequent visits to the apartment and of hers to London, when little by little, I learnt more about her life outside book art. Her's is a voice I shall not forget.

Cathy Courtney
London

Tony, I must say that you are the only person that I have known that each and every visit with you wasn't simply memorable, but I can distinctly remember each visit with you with amazing clarity. There's a reason for that and thinking back over our friendship of eighteen years, I realize that I knew from the beginning that each visit to that treasure trove you called home would become very precious to me. Thank you for your friendship and guidance - cherished lessons for living a life in art, in the art of mothering and in the mentoring and nurturing the lives and art of others.

I will miss your salon - your consistent reinforcement for my resolve, your love and genuine concern, and especially your critical eye. I came away from each visit with you with a renewed sense of excitement and commitment to my own work having spent time with you and experienced the bookwork of others.

You held a unique position in the lives and careers of many artists. To repeat a line of text from my page in the Festschrift published in your honor..."now more than ever."

Jo Anne Paschall
Director, Nexus Press

Tony Zwicker's passing is the final, exquisite end of an era—a gentle era when book dealers were caretakers of beautiful books and erudite conversationalists, as well as sellers of books.

Buying from Tony was a warm, personal experience, one not to be forgotten.

Arthur Jaffe
Boca Raton, FL

How does one describe the stature of Tony Zwicker in the art world? While I cannot attempt such a feat and would not be able to do her justice in terms of writing about her professional accomplishments, I would like to speak from a personal perspective.

Tony was an inspiration to me personally, as I'm sure she was to others. Although I had the privilege of meeting with Tony on only a few occasions, since about 1994, she left a dramatic impression on me as a warm, caring, passionate woman and a savvy, sophisticated business woman. I was fascinated by her European accent, her flair, her directness, her strong presence, her

eye for high aesthetics combined with intelligent narrative, for her sheer excitement and love of Artist's Books. I will always remember the sparkle and brilliance in her eyes when Tony looked at/showed/touched/felt her babies - these extraordinary books. Watching Tony pull these jewels from their housings to share with me - her enthusiasm, depth of knowledge, passion and love of books, I will always hold dear.

Tony clearly enjoyed talking to artists. She asked me many questions, mostly about daily life - how I lived, the size of my apartment, how I paid my rent, how many days I worked at my job, how much time I had in my studio, questions about my artistic process, materials, fellowships, etc. She told me I needed to learn how to make editions, which is what lead me to The Center for Book Arts, where I now teach. It was through Tony's directness and encouragement, that I came to finally trust the fact that it was important not only to communicate, but to share my inner world, my private thoughts and journal writings, to an audience that would be receptive.

There are only a small number of people we encounter in life who affect the paths we take, simply by one encounter. I was fortunate to have been able to have had a few such meetings with Tony Zwicker. Her absence will be deeply felt not only in the larger book world, but to individual artists, like myself.

mindy belloff
New York City

Art can be a portal that transports the soul to a different dimension! Thank you for being one of the last dinosaurs in the art world whose heart remained true for her artists and their art with loving care, kindness and generosity. With deep respect and affection, we will miss you.

Helmut Lohr
New Mexico and Germany

Growing up in small-town Indiana, I realized by the ninth grade that mythic New York would mean a lot to my future life - its theatres, museums, smart talkers. I'd visited Manhattan several times, but first walking in to Tony's Gramercy Park apartment was like participating in a mediation between Edith Wharton and Dawn Powell, the Chrysler Building visible from her two story artist's studio living room, dining-room wallpaper decorations by former tenant Ludwig Bemelmans - and this kind, knowledgeable, generous woman who became a dear friend. I visited her first in the mid-1970s. As a rare books librarian in western Canada I was staying with Barry Scott, a dealer in modern firsts.

But "staying" with Barry, who had a tiny apartment, actually meant staying with his neighbor and "assistant," Tony. After Barry moved on I continued to visit Tony in the spring or after Christmas, and she seemed delighted and amused at my non-stop assault on Manhattan's cultural events of the moment.

Sometime in 1980 she showed me some of the curious, book-like objects she was selling. One was Claire Jeanne Satin's Little Black Book, in which black hand-made pages contained pieces of embedded aluminum that resembled instruments, bristling with menace. My library collected rare Canadiana and 18th-century English literature among its strong suits, and we had representative examples of Kelmscott, Grabhorn and modern fine printing -although nothing like this. But I knew we had to have it. "There's no text," was my first, cautious, unspoken response, yet it spoke so vividly to the viewer's assumptions about what a book is, and what it should/could be. Later, Tony told me that I was the first academic librarian to buy a work from her, and over the years we acquired many more.

Adventurous artists' books and bookworks have become a major part of the Peel Library's collections, and are incorporated into teaching in several departments, yet most avidly examined by students and faculty of our Art and Design program. In some classes students must make a book, and they come to us to be exposed to the possibilities, from homemade crafts of the most direct, to remarkable, complex books by Ken Campbell and John Eric Broadus.

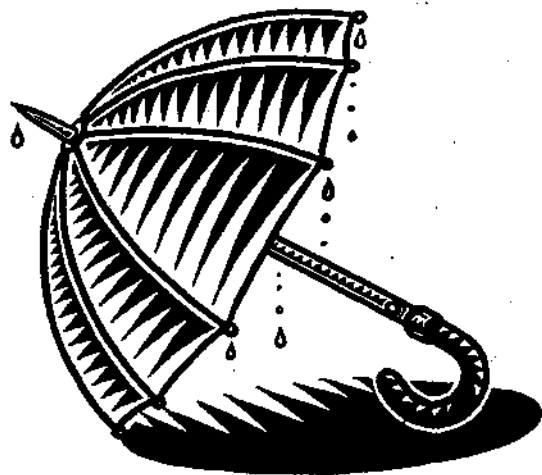
Tony eagerly showed me stacks of new books when I visited, waiting patiently for an honest response, sometimes putting forth an observation, but never concerned to make a sale, knowing how carefully I had to watch my expenditures lest I cause too much administrative eye-rolling back home. I wish we'd spent more time, but she was increasingly busy dealing with artists and major museums, yet she always had time for cozy breakfasts amongst Bemelman's playful drawings. My last strong visual memory of Tony was about two years ago, when she and her (new) husband Moore and I had lunch at Les Halles on New Year's Day. Typically, she kept checking to be sure we were getting enough to eat, that we really liked our food, that we'd try some more of hers. My New York will never be the same, nor will my circle of friends.

John Charles

**Bruce Peel Special Collections Librarian
University of Alberta**

Tony Zwicker was my client, teacher, mentor, friend, and 'surrogate godmother'. She invited me into a place in the art world that was all the more gentle and upright for her having been a part of it. Sitting across from one another, up to our adam's apples in books, she had me where she wanted me, where she could coax every intimate detail of my life from its hiding place. She encouraged and challenged me; we argued and learned together, drank together, laughed and cried together. She demanded from me strength that I didn't know I had. And through her grace, I was shown how to walk tall in a less than perfect world. Which I will do, if only in her honor. Au revoir, my dear. No one will ever inspire me as you have.

**Michael von Uchtrup
New York City**



ARTIST BOOKS

NEWS

The Third Annual Rosalind A. Keep Book Arts Salon will be held on 30 April at Mills College, 5000 MacArthur Blvd., Oakland, CA 94613 from 2 - 5 p.m. in the Faculty Lounge.

Eric Gill Conference & Exhibitions is to be held in November 2000, at the University of Notre Dame with a conference on Eric Gill and the Guild of St. Dominic. There will also be exhibitions at the Snite Museum of Art and the Hesburgh Library Special Collections. Call for Papers due in March 2000, and the following web site: <http://www.nd.edu/~jsherman/gill/>

Library and Archival Exhibitions are now on the Web at <http://www.sil.si.edu/SILPublications/Online-Exhibitions/online-exhibitions-title.htm> is the site with 350+ links.

Artists Books, the exhibition at the Brooklyn Museum of Art, was reviewed by Grace Glueck in the 25 February issue of the *New York Times*.

Anselm Kiefer showed recently at Gagosian Gallery in New York City, in which there were two steel bookcases filled with lead books and dried sunflowers or big stalks of tomato and eggplant. According to Roberta Smith in the *NY Times*, "They suggest a giant's clumsy attempt at pressed flowers, while also juxtaposing nature and culture in terms that are at once dour and goofy."

Anthony Powell, 94, who wrote the 12-volume work, "A Dance to the Music of Time" died in March. One of the volumes was entitled, "Books Do Furnish a Room."

The Columbia College Chicago Center for Book & Paper Arts has moved to 1104 So. Wabash, 2nd fl., Chicago, IL 60605. Phone: (312)344-6630, fax: (312)344-8082, e-mail: Book&Paper@popmail.colum.edu and website: <http://www.colum.edu/centers/bpa>

Anne Moore has been named director of the Center for Book Arts in New York City. She formerly was at the Allen Memorial Art Museum Gallery of Oberlin College in Oberlin, Ohio.

Artists Books at the Brooklyn Museum of Art through 16 April was reviewed by Grace Glueck in the *New York Times* on Friday 25 February 2000.

Lost Horizons, an all-day symposium at the Camberwell College of Arts in London on 12 May 2000 with the participation of Guy Brett, Juan Cruz, Juliana Engberg, Paul Gilroy, Jorg Heiser, Ian Hunt, Jaki Irvine and Jeremy Millar. This one-day symposium will investigate landscape through ideas of motion, occupation, narrative and history. The speakers will draw upon time travel, migration and cultural journeying to explore real, "visitable" places and the imaginary via image, sound and word. The event will bring together an eminent panel of international writers, artists and curators, with a series of screenings, readings and presentations. There will be a reading room with a selection of artists' books curated by Dr. Stephen Bury of the British Library. For more information, contact camberwellpress@linst.ac.uk or phone: 020-7514-6313, or fax: 7514-6315.

Points, Picas, p's & q's was a five-year retrospective of the letterpress studio at the Armory Center for the Arts in Pasadena, California, curated by Katherine Ng. The show extended from 5 February - 2 April 2000.

Designer Bookbinders in North America, 2000-2001 is a traveling exhibition opening in Rochester from 1 - 25 June at RIT Library; in Boston at Boston Public Library from 1 - 31 July; in Minneapolis from 6 August - 11 September; in Salt Lake City from 18 September - 25 October; from 6 November - 15 December 2000 in San Francisco at the Gleeson Library of the University of San Francisco. In 2001, in Austin, TX at the Perry-Castaneda Library, University of Texas from 8 January - 20 February; in Washington, DC at the Folger Shakespeare Library from 19 March - 18 August 2001 and in Toronto at the Fisher Library from 11 September - 27 October. This is the first British Bookbinding show touring since 1971-72. There are about 50 books, including Philip Smith's binding for Tom Phillips' *Dante's Inferno* "tower".

Artists-in-residence in New Media in the Fall 2000 are being offered by the Visual Studies Workshop, 31 Prince St., Rochester, NY 14607. Send a project proposal with appropriate visual documentation: slides, videotape, CD-Rom (Mac compatible), including a resume and a SASE for return of materials. Duration: up to one month from

September through November 2000. Includes a stipend, access to facilities and housing on the premises. Some technical support is available. Send proposal postmarked by **22 May 2000** to: Joan Lyons, AIR Project, VSW, 1 Prince St., Rochester, NY 14607. email: info@vsw.org

The Minnesota Center for Book Arts has moved to Open Book, a facility which offers them 50% more space (4,000 sq. feet). The increase in space allows for more studio area, a larger exhibition gallery, library, reception area and retail shop. New spaces include a darkroom, classroom and storage for the Book Arts cooperative members, and a second paper studio. The new address is: 1011 Washington Ave., Suite 100, Minneapolis, MN 55415.

Miriam Schaer is in the Brooklyn Museum exhibition of artists' books, as well as having a one-woman show called *Housekeeping and the Rules of Engagement: Bookworks & Wearable Texts* at Western Wyoming Community College Art Gallery from 18 January - 18 February. She also had a show at the Mabel Smith Douglass Library at Rutgers University in New Jersey from 6 March - 10 April 2000, called *Binding Ties: Girdle Books and other Meditations*

Thomas Ockerse gave the 7th Annual Mitchell Lecture on the Art of the Book at the University of Iowa Center for the Book, entitled *The Partnership of Design & Editorial Architecture* on 31 March.

The Book Artist's Studio is part of *XFR: Experiments in the Future of Reading*, a unique space for Bay Area (San Francisco) artists to design and create books using both traditional handcrafts and cutting-edge digital tools. Beside serving as a fully-equipped workshop, the studio is also a "live-action" display where visitors can watch experts at work and in some cases even participate in making books. Eight book artists from the San Francisco Center for the Book will work in the studio during the exhibit's six-month run, from 1 March - 7 September 2000.

From handmade paper to a laser cutter, there is a creative mix of art and science, handcraft and high tech, making it easy for artists to move between the traditional and the digital. The artists from the **San Francisco Center for the Book** include Michal Bartalos, Jocelyn Bergen, Kathleen Burch, Ann Chamberlain, Julie Chen, Charles Hobson, Brian Janusiak and Steve Woodall. To reach the artists, contact Steve Woodall at (415)565-0545 or steve@sfcg.org.

For downloadable images of the artists' work, contact Kathleen Burch at (415)565-0545 or kburch@sfcg.org.

The Midwest Chapter of the Guild of Book Workers Annual Meeting will be held in Lexington at the University

of Kentucky the weekend of May 19. A full agenda has been planned, including not only the ever popular chapter annual meeting, but also a workshop and an exhibit of **Cuban Book Artists**.

Ediciones Vigia, a book cooperative of poets, writers, illustrators and designers, was founded in April 1985 in the city of Matanzas. Its name is taken from its location in the Plaza de la Vigia (Watchtower Square). The aim of the group has always been to use the most basic printing techniques, highlighting the importance of craftsmanship in the making of books. Their publications are limited editions of 200 and are produced with each binding and text element added one by one. The artists use recycled paper, plastic, and cloth, as well as natural materials such as dirt, leaves and gravel to create collage images for both the covers and the textblocks of these books. They concentrate on poetry, short stories, literary criticism and works for children. Some of the texts are published for the first time, while others are existing works by famous writers. Jeanne Drewes has had the opportunity to visit these book artists a number of times most recently in January 2000, and will present a slide lecture about the group. In addition there will be an exhibit of her collection of books from Ediciones Vigia.

Art Journaux: The Art of the Artists' Magazines was an exhibition at the Kasseler Kunstverein in Kassel, Germany from 30 January - 13 March 2000. This was a comprehensive overview of international artists' magazines from the 50s until today starting with *View* (1945) from Marcel Duchamp, considered the first complete magazine arranged by an artist. The exhibition is the result of the collection of Rolf Dittmar (Wiesbaden) who was among others responsible for the section of "artist books" at documenta 6. Now the Kasseler Kunstverein curated by Jurgen O. Olbrich has made this collection a vast exhibition with more than 350 artists' magazines on display from Andy Warhol and Archigram to Gunther Uecker, Lawrence Weiner and Adlib Fricke.

The emphasis of the **exhibition of the book** in the **Art Libraries Journal** (UK, 2000, vol. 25, no. 1) includes the necessity of the artist's interview in every exhibition catalog, Icelandic artists' books, the Museum of the Book in the Hague, exhibiting books in libraries, and much more.

Vincent FitzGerald and Zahra Partovi will discuss their limited edition books on 2 May at the University of Iowa Center for the Book. The Univ. of Iowa Library has received a donation to purchase an entire set of FitzGerald & Co. books.

BookExpo America '00 will take place from 2 June - 4 June in Chicago, at the McCormick Place complex.

NEW PERIODICAL: *Revue* from Pays-Paysage: Centre des Livres d'Artistes in France is a new journal (bi-lingual) which features in its first issue (Spring 2000) *New Narrative Subjectivities in Artists' Books* by Johanna Drucker, *Artists' Books by California Women* by Renée and Judd Hubert, *Jean-Claude Matrat, editeur*, by Ramon; *Openly Open Doorways* (extracts) by Henri Chopin; the publications of Alain Buyse and an article on the exquisite bookmaker of Brussels, Bernard Villers. This is a periodical that is emphasizing text, not pictures, all in black and white, but essential reading. Subscriptions are 120 FF for European Community countries, 160FF for countries outside the European Community to Pays-Paysage, 17 Rue Jules Ferry, 87500 Saint-Yrieix-La-Perche, France. Or e-mail them at payspaysage@claranet.fr

JAB (The Journal of Artists' Books) #13 is out for Spring 2000 with an article by Michael Kasper on Gabriel Pomerand's *Saint ghetto des prêts*; Johanna Drucker with a review of the book *Falling Into* by Leslie Koptcho et al; artists' pages by Chris George and Paul Rutkovsky, a major article by Julia Flanders on "Books Arts on the Web" and much, much more. \$20.00 for two issues, individuals; \$35.00 for institutions; \$22.00 for individuals outside North America, \$45.00 for institutions outside North America. Write to JAB, c/o Nexus Press, 535 Means St., Atlanta, GA 30318 or email: jabeditor@earthlink.net

The Library of Congress will be celebrating its bicentennial on 24 April and has launched two exhibitions to commemorate this anniversary: 1) *Thomas Jefferson* from 24 April - 31 October, paying homage to Jefferson who sold 6,487 books to the government in 1814, where more than 2,000 have survived an 1851 fire, as well as replacements. In addition, there will be letters, documents and drawings to illuminate the Jeffersonian complexities and contradictions; and 2) *The Wizard of Oz: An American Fairy Tale*, through 23 September, marking the 100th anniversary of one of the best-known copyrights ever issued by the Library of Congress. Both exhibitions are in the Library's Jefferson Building.

The 25th Leipzig Graphic Arts Exhibition 2000 will take place 3- 5 August 2000. Featured are Flemish graphis, but Ronny Delrue, Susann Hoch, Emiel Hoorne and Johan van Geluwe will be participating with special editions of their prints. Hoorne and van Geluwe will be doing a special graphic installation based on Bach's *The Tomb*.

SUMMER COURSES

Visual Studies Workshop offers one-week summer workshops, July 3 -August 11, 2000. **Artists Book Workshops** include Joan Lyons, "Narrative/Text and Image;" Carol Barton, "Pop-up Books and Dimensional Structures;" Scott McCaerney, "Structures for Visual Books;" Douglas Holfeley, "The Computer and the Book."

Additional workshops of interest to book artists include Clifton Meador, "A Photoshop Workshop;" as well as other Macintosh computer-based workshops in Desktop Publishing, Digital Multimedia and Web Page Design. Martha Wilson, Director of Franklin Furnace, is offering a workshop in Performance Art. Also workshops in Photography and film/video production. Intensive classes are limited to 8 - 12 participants. Graduate or undergraduate college credit is available through SUNY College at Brockport. For a catalog contact Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607 Tel. 716-442-8676, info@vsw.org or online at <http://www.vsw.org>

Women's Studio Workshop announces its Summer Arts Institute for 2000 with a selection of workshops including The Written Word in Book Arts: Shelter, Dwelling, House, Home.. With meredith Trede, Innvoative Book Structures with Nancy Callahan; The Layers Page with Maureen Cummins; Hinged and Unhinged: Box Anatomy with Cheryl Solomon; Book Structures in the Wet with Judith Blumberg; Magic Books & Paper Toys with Esther K. Smith, and Sculptural Books with Kumi Korf. For more information, contact WSW at wsa@ulster.net or see their webpage at www.wsworkshop.org

The Center for Book Arts in New York City has a full summer program of workshops with bookbinding, box making, and so much more with stellar workshops by Carol Barton and Susan K. Gaylord. See their site http://www.centerforbookarts.org/workshop/w_class_bookmkg2000b.html and check it out. Otherwise, you can write them at 28 W. 27th St., 3rd flr., New York, NY 10001.

Daniel E. Kelm and the Garage Annex School for Book Arts presents workshops for Summer and Autumn 2000 including the addition of Hedi Kyle, teaching a workshop on **Books-Content, Form, Construction** on 30 September and 1 October. Other workshops include edge gilding, Japanese Bookbinding, Rebacking Leather Books, World Beat Bookbinding, *Thin Metal Over Boards Meets the Gutter Wire*, and Leather Intensive. Be sure to write Daniel Kelm, One Cottage Street #5, Easthampton, MA 01027 or call at (413)527-8044 for further information.

Planetary Collage has Summer workshops in July 2000: The Painted Book from 10 - 14 July and The Painted Page from 24 - 28 July, both taught by Timothy C. Ely. For more information, contact Planetary Collage at 1306 NW Hoyt, #407, Portland, OR 97209 or email: axt1221@aol.com

Oregon College of Arts and Crafts in Portland, Oregon has a number of workshops including Metal Binding with Daniel Kelm from 12 - 16 June, Sculptural forms in Paper with Juill Odegaard, a letterpress workshop with Ruth Lingen from 19-23 June, and Strategies for the Book Artist by Julie Chen from 10-14 July. For more information, contact OCAC at 800/390-0632.

Haystack Mountain School of Crafts offers a course on Artists' Books with Patricia Olynuk, another course on Artists' Books with Tex by Marta Gomez 16-28 July. For more information, contact Haystack, P.O. Box 518, Deer Isle, ME 04627 or hatstack@haystack-mtn.org

Dreams 1900-2000: Science, Art and the Unconscious Mind, edited by Lynn Gamwell contains two bookworks by well-known artists: Pl. 107 includes *Dream Voices* (1992) by Genie Shenk and Pl. 108 includes Robbin Ami Silverg's *From Dreams to Ashes* (1996-98). This book serves as the exhibition catalog for the traveling show which is now at the Historisches Museum der Stadt Wien in Vienna, Austria through 25 June. Then it travels to Binghamton University Art Museum in Binghamton, New York from 28 July - 20 October, and finally to the Passage de Retz in Paris from 22 November - 12 January 2001.

Book Art Square will be featured at the 62nd Frankfurt book Fair in 2000. If you wish to participate as an exhibitor, you must contact Buch/Druck/Kunst Inc., the Society for the Support of Contemporary Book Art, Hamburg, curated by Heinz Stefan Bartkowiak. If you're interested, contact Frankfurter Buchmesse, Marketing, Reineckstrasse 3, 60313 Frankfurt am Main, Germany. There will be a special campaign to inform the public about the Book Arts Square, where there will be an exhibition of hand press books, printers' books, artist books and book objects from around the world. In addition, book artists and presses from Hall 3.1 can present their new works in the special Square of Book Arts. Participation is open to everyone and free of charge. There will be a papermaking demonstration, as well as handset, machine set, casting tools and presses in action with the smell of fresh printer's ink. Even non-professionals will get an idea of what it means to produce a book by hand, as it used to be in Gutenberg's time. Special Book Art Directory will be published, more detailed than the official

fair catalog. The dates for the Buchmesse in Frankfurt are 18 - 23 October 2000.

DEALERS

Paul-Léon Bisson-Millet has a new list, available from Saarstrasse 62, D-69151 Neckargemund, Germany.

Collant, Via Trincherà 10, 80138 Napoli, Italia has a bimonthly catalog of art books, artist books, periodicals, multiples, etc. Amazing lists!

Book Central has mostly "how-to" books to increase the survival skills of book artists. Included are books about contracts and legal forms, healthy and safety guides, and much more. Go to <http://www.bookartcentral.com> to read what is available and how to order or write to Book Central, 1171 San Ramon Valley Blvd., Danville, CA 94526.

Juan J. Agius, P.O. Box 5243, CH-1211 Geneva 11, Switzerland offers magazines and publications, assemblages from K - Z in his latest catalog. E-mail: agius.books@netsurfer.ch

NEW BOOKS and CATALOG ANNOUNCEMENTS

The Presence of Landscape: The books, cards & printed Objects of Coracle Press, 1975-2000 curated by Pays-Paysage/Centre des livres d'artistes, le Centre culturel municipal Jean Gagnant Limoges and Coracle Press from 10 March - 7 April at the Centre Culturel municipal Jean Gagnant in Limoges. Catalog available. Write to Pays-Paysage, 17 rue Jules Ferry, 87500 Saint Vrieix-La-Perche, France. Catalog with color illustrations and a checklist of 99 pieces is available for \$6.50 from Coracle, Ballybeg, Grange, Connel, co. Tipperary, Eire.

Land Marks Press has two new books: *A Journey to the End of the Millennium* from the novel by A. B. Yehoshua and Lynn Avadenka, plus *Breathing Mud* by Lynne Avadenka, a new telling in words and images of a very old Jewish folk tale, the story of the Golem. For more information, contact Land Marks Press, 26116 York, Huntington Woods, MI 48070.

Artists Books at the Brooklyn Museum has a Checklist designed by Stacy Wakefield of Evil Twin publications which evokes a 1926 BMA catalog that was the product of collaboration between the artists Katherine Dreier and Constantin Alajalov influenced by Marcel Duchamp and El Lissitzky. Available for \$15 from the Museum Shop,

Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn, NY 11238-6052.

Kate Kern has a new four-color offset publication, *Mother's Day*, a double-sided square, die-cut to allow outer tabs to flip and fold into the center to create six images. The book will be launched on Mother's Day at the Public Library of Cincinnati and Hamilton county.

\$6.50 plus \$1.00 postage to Kate Kern, 6264 Robison Rd., Cincinnati, OH 45213.

Susan Hensel has three new bookworks, *My House* (boxed or unboxed), *Clichés*, and *I Looked Down the Hall*. For more information, contact Susan Hensel, 6077 Horizon Dr., E. Lansing, MI 48823 or see her website: www.artinspace.com. e-mail: booklady100@home.com

Genie Shenk also has some bookworks on www.artinspace.com

EXHIBITS

ABROAD

Two Bookbinders: Irmgard Smidt of Dusseldorf and Claudia Cohen of Easthampton, MA from 4 April 2000 to 13 May 2000. At Buchgalerie Mergemeier, Luisenstrasse 7, 40215 Dusseldorf.

31 Stunning Books: A Selection of Modern Private Press Books, 18 March - 17 June at Special Collection, Auckland Central City Library, Auckland New Zealand. A sample of books on display include

the impressive Grabhorn Press edition of Walt Whitman's *Leaves of Grass* (1930), Ivan Soll's triangular shaped *Tryangulations* (1991), the Emanon Press edition of Pablo Neruda's poem *Skystones* (1981), Ida Graves's *Epithalamion* (1934) with striking illustrations by Blair Hughes-Stanton, and a concertina-like production from Wayzgoose Press called *Bound for the Goldfields* (1990).

An important feature of the exhibition will be those New Zealand private press productions. These include Alan Loney's Hawk Press production *Squeezing the bones* (1983), Judith Haswell's *Potsherd and geraniums* which was four years in the making, and various The Pear Tree Press books. Of particular interest is Alan Loney's *Gallipoli*, a limited edition series of large format poems that will hang in the exhibition area.

Irudiz Hornitutako Liburutik Artista-Liburura/From the Illustrated book to the Artist Book from 8 February through 8 March 2000 at the Biblioteca Bidebarrieta

Kulturgunea in Bilbao. Included was Jose Emilio Anton, Pablo del Barco, Antonio Gomez, Jacques Houplain, Richard Kostelanetz, Laboratorio 66, Richard Long, Jean-Claude Mattrat, Ani McGarry, Gabriel Ramos Garcia, Francois Righi, Josep Sou and Ricard Ugarte. The show's mission was to show a body of work in a field that is being pursued by international artists, to show some of the work of alumni of the University in Bilbao, as well as teach the public about this field of bookworks. The catalog is one of the most beautifully printed catalogs ever produced. More in the next issue.

A History of the Book of the 12th - 16th century, through bindings, incunables, illuminations at the Bibliothèque Alsatique du Credit Mutuel in Strasbourg through 23 June.

The King St. Stephen Museum in collaboration with the City Gallery - Deak Collection in Szekesfehervar, Hungary is planning the **Third International Artists' Book Exhibition** in May -June 2000. Bookworks, book objects and papers differing from the traditional book forms in their appearance, visual contents and/or material will be on display.

NORTH AMERICA

Women of the Book: Jewish Artists, Jewish Themes. At the Brattleboro Art Museum, Brattleboro, VT from 19 May - 30 July. See <http://colophon.com/gallery>

Retrospectives: 22 Book Artists at HarperCollins Exhibition Space, 10 E. 53rd St., New York, NY from 15 March - 30 April 2000.

East Bound - West Bound, bi-coastal book artists, artist books and works on paper by Stephanie Later and Gloria Helfgott at HarperCollins Exhibition Space, 10 E. 53rd St., New York City, 1 Jun - 30 July 2000.

Artists' Books at the Brooklyn Museum of Art through 16 April. (Review on 2/25/2000 in the *New York Times*.)

The Rocket Four: Artist Books of Limestone Press from 6 April - 6 May at Cencebaughcontemporary, 601 W. 26th St., 14th flr., New York City.

From Darkness into Light includes Alvin Gilens' photographs and Robbin Arni Silverberg's book and paper installations on the theme of Mauthausen concentration camp near Linz, Austria. The camp was designed according to the "Dachau model" and followed the established method of mistreating prisoners. Besides suicide and forced labor,

June 2000 with Silverberg's major work on this theme fully instilled at the Museum.

Made in Bookland: Books by Brooklyn Artists, curated by Constance Woo. Long Island University Library in Brooklyn, New York in conjunction with "Working in Brooklyn: Artists Books" at the Brooklyn Museum of Art. This exhibition features the work of Brooklyn-affiliated artists whose primary medium is not books, as well as examples from the LIU collection of artists' books. A limited-edition, artist-produced catalog will be available. Write to Long Island University Library, att: Constance Woo, 1 University Plaza, Brooklyn, NY 11201.

Reputedly Illiterate: The Art Books of James Castle at the AIGA National Design Center in New York City. 29 March - 12 May 2000, curated by Tom Trusky.

Dream Logs: Book Arts by Genie Shenk at 5501 Columbia Art Center, Dallas, Texas from 1 April - 13 May 2000. along with a photographic installation by Susan Kae Grant entitled **Night Journey**.

Susan Hensel: A Way with Words from 11 April - 1 May at Sinclair Community College, Dayton, OH. Includes 25 artist books and literary sculptures.

Wayne State University 2000 Alumni Exhibition. Community Gallery, Wayne State University, Detroit, MI 48202. **Three-woman show: Lori Christmastree, Azucena Nava-Moreno, and Lise Melhorn-Boe.** 7 July - 11 August.

The Book as Art: Artists' Books in New England. 13 June - 6 July 2000 at the Cambridge Art Association, 25R Lowell St., Cambridge, MA, USA, a juried exhibition open to New England artists working in the book form as a visual art medium. All kinds of artists' books will be considered for submission -- including one-of-kind, small editions, sculptural bookworks, and installations. Work that can be displayed on the wall is encouraged. The Cambridge Art Association is located at 25R Lowell St. Cambridge, MA, U S A . P h o n e : 6 1 7 / 8 7 6 - 0 2 4 6 . Email: cambridgeart@mindspring.com. Gallery hours are Tuesday through Saturday 11-5, Sunday 1-5.

Submit work: Hand-deliver one or two books on Wednesday 7 June. Juror: Peter Madden, Boston book artist and educator. Presentation in conjunction with the exhibit, book artist Laura Blacklow will be giving a slide presentation on artists' books at the gallery on 27 June at 7:00 pm.

Visible Traces: Rare Books and Special Collections from the National Library of China at the LA Public Library from 15 April - 25 June at the Getty Gallery, Los Angeles Public Library, 630 W. 5th St., Los Angeles downtown.

OPPORTUNITIES

Washington University in St. Louis Florence Program at the Santa Reparata Graphic Art Centre, Florence, Italy, June / July, 2000. Washington University School of Art offers two intensive two week workshops during June and July. These are non credit classes and are intended for persons who want to immerse themselves in the culture and surroundings of Florence while working daily in a studio art class. Tuition for these courses covers everything but travel to and from Florence, some meals, and some specific supplies. The instructors have extensive experience teaching in Florence, and offer instruction at the highest level. July 3-14: Print, Paper, and the Book: a hands-on course in Book Arts - Instructor: Ken Botnik, Assoc. Prof., Washington University. This workshop will focus on the book structure as a reflection of content. Students will investigate the relationship of text and image using handwriting, lettering, transfers, printmaking, computers, collage and a variety of binding techniques. Visits to libraries, galleries, printers and binders will illuminate the rich history of Italian books. Libby Reuter, or Linda Ardakani at (314) 935-4643 or ardakani@art.wustl.edu or Libby Reuter, assistant dean, School of Art, Washington University CB 1031, One Brookings Drive, St. Louis, MO, 63130 or: Dennis Olsen dolsen@lonestar.utsa.edu

Seeking book artists: The Temple Judea Museum is planning an exhibition of handmade books which present and explore Jewish themes, or religious, political and historical content, as well as holiday, synagogue and cultural issues. Planned opening is for Fall 2000. Interested artists should contact Rita Rosen Poley, Director, Temple Judea Museum, 8339 Old York Rd., Elkins Park, PA 19027-1597. Please send a few slides, or other visuals, along with an artist's statement.

20th Century Art Archives has issued **Art-Language: Volumes 1-5, May 1969 - March 1985**, a boxed facsimile edition including new Author Index and Title Index, available from 20th Century Art Archives, 16 High St., Fen Ditton, Cambridge, CB5 8ST, UK. e-mail: rileysmith@compuserve.com

ARTIST BOOK reviews

Most of the books reviewed in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012 unless otherwise indicated.

A Thousand Years: A Thousand Words (London, The Camberwell Press, in association with the Royal Mail, 1999, £95=/\$150) a limited edition book to celebrate the Royal Mail Millennium Stamps project, is a stunning project. To mark the millennium the Royal Mail took the adventurous decision to commission forty eight stamps by some of the U.K.'s leading artists and designers, many of whom trained at one of the London Institute's five art colleges including Howard Hodgkin, Peter Collingwood and Sarah Fanelli, who all trained at Camberwell College of Arts.

The commissions were completed in 1999 with each month having its own tale: The Inventors' Tale, The Travellers' Tale, The Patients' Tale, The Settlers' Tale, The Workers' Tale, The Entertainers' Tale, The Citizens' Tale, The Scientists' Tale, The Farmers' Tale, The Soldiers' Tale, The Christians' Tale and finally The Artists' Tale. Each tale has been told in four parts by stamps which have been designed by a team of artists and designers who have included Craigie Aitchison, David Hockney, Howard Hodgkin, Peter Howson, John Lawrence, Bridget Riley, David Gentleman, George Hardie, Peter Blake, Antony Gormley, Ralph Steadman and Lord Snowdon.

A thousand years A thousand words weaves words and typography together with the stamps themselves to make forty-eight highly attractive and engaging spreads. Each one is a celebration of the ingenuity, events and achievements that have shaped our times. It was launched by Lord Dearing at the British Library on 15 December 1999.

Michael Benson wrote the text which he describes "a scary brief. To sum a millennium in a thousand words. How might such a thing be done? As I should have known the answer lay in the stamps themselves and in the background papers which informed their making. From these sources the words were drawn. Slowly. What I tried to do was to capture the special magic of each of the themes represented by the stamps. Sometimes the words strained to rhyme but in almost all cases this tendency was resisted. The result is a kind of prose which slips quickly from the tongue and, thanks to the extraordinary designs by Trickett and Webb, is a visual treat."

Speaking on behalf of Trickett and Webb, one of London's leading visual design agencies Brian Webb said 'this project was a very exciting project to work on for several reasons. Firstly it allowed for many design and production techniques that aren't usually possible i.e. using real stamps, hand

binding and printing in special colors. And secondly we work regularly for the Royal Mail and we knew that they were producing a number of publications relating to the millennium stamps. In fact we are designing their Millennium Moment publication which is a special limited edition stamp book for the new millennium. Therefore our task was to produce something that would not overlap. For us the stamps themselves were the starting point and we designed the book around them. For example for the stamp which depicted the art of weaving we wove the text around the page...Looking back over the project I now realize that the publication is really an extraordinary celebration of a thousand years of British history.'

The book includes stamps valued at just over £18. The pages measure 135mmx148mm. The hand binding by Rob Shepherd (an ex-Camberwell student) from Shepherds Bookbinders is designed as an envelope wrapping around the text. The absence of sewn sections allows the pages to open as flat spreads through unique combination of a Japanese concertina adapted to traditional European binding. It is printed in a limited edition of 2,000 at a price of £95 each.

For further information please contact Sian Stirling, Marketing Manager, Camberwell College of Arts at 0171 514 6378, e-mail s.stirling@camb.linst.ac.uk

Cirque des Fourmis by Camille Solyagua (Tucson, Nazraeli Press, 1999, \$35) is a delightful accordion-fold book with images of The Public, The Monocyclists, the Juggler, the Acrobats, but of course, if you do not know French, you do not know that this circus is a Flea Circus—and the fleas are hilarious—they perform with precision for you and for me, the reader/viewers. Then there is the Intermission and the anthropomorphized fleas really perform for us in their painted sets, each with a different curtain and stage. This is a wonderful trip to the Flea Circus or a precise facsimile thereof. The book is set into a pink and white striped binding serving as the Big Tent! A joy!

Wild Wood by Helen Douglas (Deuchar Mill, Scotland, Weproductions, 1999, \$35.00 hardbound) is an exquisite meditative walk through various locations in Scotland et al in living color, allowing the reader to meditate and marvel at the seeds allow to grow a wild wood in any valley, not just the one in Yarrow.

Here is a personal venture that allows one to learn more about wild woods and nature, to understand its impact upon the psyche and the soul, and to gravitate into the minds and hearts of the readers and viewers who are allowed to share Helen Douglas' vision. Double page spreads, glorious color, and the intention of movement and motion allow one to take the walk and share the natural phenomena of a border walk.

Aliens and Kitties by Bill Scanga (New York, Djell and Grimm, 1999, \$20 paper) is a series of juxtaposed color photographs, one of an "alien" doll and the other of a kitten. The combinations are spooky, since the eyes have it—but you can be a judge, especially if you like aliens and/or kittens.

Yeast by David Stairs (1999, \$8.00 paper) is a small bubble-wrap covered book about the fertility of yeast and the fertility of a love partner with text almost as important as the images of both bread and yeast and/or women and men. Chromosomes and fertility are explained through diagrams, words and images. A short study into reproduction of various kinds.

Names & Poems by Helen Mirra (Chicago, WhiteWalls, 1999, \$12.00 hardback) is the result of the artist showing some sculpture, maps and a record and film at the Chicago Project Room in January-February 1999. Instead of having a guest book, she placed her typewriter near the entrance of the gallery and a box of blank cards, asking the visitor to type his/her name and address on one side of a postcard and that the artist would write a small poem for the visitor on the other side and mail it to them. And so the result of that happening is this book.

On the left hand side is the typed name or names, and on the right hand page is the "poem" usually in as many words as the name—short and usually using the letters of the previous name. The language poet has a real sensitivity to the "sound" of words and thus uses her many skills to capture a name in a poetic way, oftentimes characterizing that person probably in a very idiosyncratic manner. A lovely book printed in Pondicherry, India.

Epigraphs from an Unwritten Book by Robert Lindsay (Brussels, Yves Gevaert, 1997, \$20.00) is a collection of epigraphs intended for a still unfinished treatise on drugs, art and the self. The epigraphs appear in the order they would have appeared in the original book. In addition, a part of chapter XXVII appears. The authors of the epigraphs range from Walter Benjamin to Baudlaire, Blake, Aldous Huxley, and many more.

Handbook for Girls: A Coloring Book by Sara Greenberger (1999, \$7.00 paper) has a color photograph on the cover and through fine drawings shows the ~~and/or~~ and emotions of a young woman, emphasizing hands and fingers.

Island Dog By Rebecca Goodale (Deer Isle, ME, Two Dog Press, 1999, \$17.95 hardcover) is a book without words in gorgeous dripping color, including diecuts and gatefolds.

The spirit of coastal Maine is captured in these magical seascapes. With a debossed cloth binding which includes a four-color tip-in on the cover, vibrant color spreads, and the diecuts and gatefolds, this book is a production with love. A joy for all those who love artist books, as well as dogs! Order from Two Dog Press, P.O. Box 307, Deer Isle, ME 04627.

A Cow A Fish and a Goldturtle by Hilla Lulu Lin (Ra'anana, Israel, Even Hoshen, 1999, \$30) is a cacophony of media and materials: parchment paper which holds the texts in Hebrew, color images from video movies created by the artist from 1994-99 printed on chromecoat paper, and the whole thing bound in simulated leather with a gold embossed heart on the cover. The fourth in the Sapphire Artists' Book Series, this volume was created during the artist's residency at the artist colony in Herzliya. Black and white photos appear on parchment sheets, color photos from video stills on chromecoat paper. And the signatures are held together with a metal wire on the upper spine and the lower spine. But I cannot tell you what the book is about—it certainly is a happening!

Occupational Information by Mary Lum and Beth Tauke (Buffalo, Hallwalls, 1999, \$10.00 paper) is the result of an installation at Hallwalls in 1998. As usual, Lum always uses found texts, and this time it involves the obituary headlines of the *New York Times* and the *Buffalo News*, the top line includes the best and worst jobs of the "Jobs Rated Almanac" and line 3 involves daily work logs of a Buffalo business. Additional text (the bottom of each page) comes from *Production Handbook*. In the center of each page is a photograph which goes from high resolution to dissolution. Likewise, Lum evolves a tome from found texts which is greater than its parts. Certainly, there is a great deal of information about jobs in America in this book, yet it is an artist book, created with visual and verbal intentions that are different from books of essays or non-fiction volumes. It has a different take on "essential" information. A fascinating presentation.

Letters to J-C by Marcia Hafif (Bentheim, Kunstverein Graftschaff, 1999, \$12.50) is a book dedicated to Jean-Charles Massera, with whom the artist must have had a friendship in Paris. The letters are short, running from April to November 1991 after the return of Hafif to New York, having lived in Europe. Her impressions of a New York in 1991 are lucid, particular but right on!

Known for her paintings, Hafif is also a video artist and a photographer, and her autobiographical letters called for photographs which illustrate in clear black and white the stories in the letters. This book was the publication for her exhibition at the Kuunstverein in Bentheim.

Autobiographical correspondence in bookform, revealing an artist's life.

Drawings by Emmanuelle Mafille (Tokyo, Fiction, 1999, \$24.00) is a collection of drawings in various inks on tan or red paper usually of young men and women and their faces. There are also drawings of accessories such as gloves, shoes, but mostly of frontal views of young men and women. And the eyes have a very odd quality—which you must see to believe.

Addiction by A. Kalkin and A. Mik (China? 1999, \$10) is a visual diary of addictions over a period of 1992 - 1998 by people who are teaching ESL in China, but who have strange habits. They have kept a time schedule of all addictions and the ledger starts the book and then each of the addictions has a drawing and a short text, such as *Woman teaches monkey to speak* or *Man commits suicide by bringing toaster into bathtub* many more, some hilarious, others quite strange. A small paperbound booklet, this visual diary grabs the eye and titillates the mind.

group.sex by Eva Grubinger with contributions by Eri Kawade/James Roberts, Ann Powers, Klaus Theweleit includes remarkable images by Grubinger and lectures on political groups and language, abstract radicalism and art, Red Army Faction, feminism and bohème, social hierarchies and telematic friendship. Published by lucas and sternberg (Berlin-New York), 1999, \$16.00.

Self-Defense by Christophe Boutin (Paris, One-Star Press, 2000, \$20) are stills of a film by Boutin, with the right hand pages made by the first camera, and the left hand pages made by another cameraman. The artist has a baseball bat in his hand, while trying to hit an effigy of himself hanging from the ceiling. The face of the artist is photographed as the face of the stuffed life-size effigy. The book is printed on a kind of newsprint which allows one to flip the book and get a film from the right side or the left side. The artist finally severs the head of the effigy and walks away, leaving the head dangling from the rope.

PHOTOGRAPHY

Dad's Office by Nigel Shafran (London, 1999, \$35) covers the office from December 1996 to November 1998. The "home office" is in a "flat" in London which reflects the ambiance of a minimal venue, with vacuum cleaners, cleaning materials, a radio, a heater, a telephone book and therefore a cord that leads to a "telephone" perhaps, and exquisite light pouring through the drapes, but the venue is unkempt, not ordered, and seemingly temporary.

001 by Esen Karol (Istanbul, 124/3, paper, \$10) is a series of photographs taken of the remnants of smoked cigarettes on the ground, in ashtrays, in saucers, urinals and automobiles, and so much more. After seeing such a book, smokers might stop smoking.

Love in the Stacks by Katie Sirk (New York, 1999, \$3.00 paper) are stills from a film with Clark Gable and Carole Lombard. A fun book for any librarian or booklover! That means you!

Traces & Presence by Tim Maul (Paris, Florence Loewy, 1999, \$20 paper) is an elegant bookwork with a bilingual introduction by the artist, in which he explains that he is a "psychic archeologist" with the camera, which he just points and shoots! And so the haunting nature of these black and white photographs reflects the energy, the events, and the dynamics of a human presence with all its emotions. Accompanied by a psychic, he took these photographs on a Sunday when the streets were quiet, and the emanations of the psychic were strong and effective. These are photographs waiting to be taken, loaded with psychic resonance, mostly negative, but always there.

Documentation of Events that May Not have Taken Place by Jennifer Bornstein (Gent, Imschoot uitgevers, 1999, \$30.00 paper) tells the story of the artist who was hired by a French artist to come to France as her assistant. The French artist was known to follow people and take photographs of their possessions. In like mode, Bornstein took it upon herself to document her "boss's" possession in her home and studio. As a result, she lost her job with that artist although staying in Paris and working for other artists. This work was primarily done as a portfolio to get into the MFA program at UCLA in 1992. It now appears as an artist book and is remarkable for its frankness and its sharp black and white photographs.

Our Man in Tokyo by Johan Markusson (Le Buk, 1999, \$28 paper) is an album of photographs of someone who has traveled from Tokyo to the Bahamas and everywhere in-between with gatefolds, texts, some color but mostly black and white photographs, a journey through pictures.

Suspens/ Details /Temoins by Yves Chadouët (Vienna, 1999, \$20) is a look at the minutiae and small details that surround our lives. Some of the things he hones in on are the small lights which tell us electronic equipment is on, or an appliance, or fax machines or stereos. Isolating these items in small polaroids, the artist creates surrealistic photos which haunt the psyche. Yet while the Surrealists focused on the intrinsic nature of things, Chadouët isolates the

inconspicuous things so that it is up to the viewer to interpret what they are and their details (in black and white), rather than the artist.

In *Details*, the artist shows only segments of the original small photos, thus creating more ambiguity and doubt as to what they really represent. In fact, the artist endows the small details with a magic by isolating them from their frames of reference. The suspension of belief does not create disbelief but awe. The three booklets are joined by a wrapper

War is Swell by William Anthony, subtitled **A Kid's Idiotic Vision of WWII** (Santa Monica, Smart Art Press, 2000, \$25) documents the WWII when Anthony experienced the war from age 7 to 11 as a real "American patriot." Lucky to be untouched by the tragedy of the war, he and his boyhood friends saved its adventure through the letters, the newspapers, and the comic books that reached his quiet Tacoma, Washington suburb. They kept dutifully abreast of wartime strategy and watched the skies faithfully for enemy attack, longing for the chance to contribute to the war effort. "We loved the fighting men and the combat," Anthony writes in the introduction to the book. "We loved weapons and the mayhem they caused. We loved the air raids, the commando raids and the plots to kill Hitler."

War is Swell is a narrative re-enactment of this elaborate and innocent experience of war in Anthony's raw signature style—unfiltered, uncensored, and untempered by political correctness. Its cast of characters includes Hitler ("a paper-hanger who got this job as dictator of Germany"), Admiral Yamamoto (who "liked to put tacks on the chairs used by the other officers to keep them alert"), General Patton, "blonde lady spies who liked to get secrets in return for certain favors," and scores of soldiers, civilians, tanks and planes from all sides.

Anthony's style is a creation of learning the mistakes of his students, while teaching in California. The style is nervous, shaded, creating a classically idiotic figure, but it is idiosyncratic to Bill Anthony, famed for his *Bible Stories*. This cloth covered bookwork is a perfect foil for our peaceful times, where memory is so short that "war" might be construed as Kosovo, rather than the great wars of the 20th century. The bookwork is a memory track and a wry and provocative contribution to the annals of American history as seen from a boy's point of view. Available from your local bookstore or from Smart Art Press, 2525 Michigan Ave., Bldg. C1, Santa Monica, CA 90404. www.track16.com

Memory/Cage Editions

L'Oeil du Tigre by Bernard Voïta accompanied by a text by Friederike Kretzen (Zurich, Memory/Cage Editions, 1999, \$24.95 hardcover) is an exquisitely produced book of double spread photographs with a surreal text in three languages

(German, French and English), so that the reader/viewer indulges oneself in the mysticism and stark reality simultaneously in these black and white emotionally-charged photographs of place and views and landscape. It is an indulgence that produces an experience.

Eine Installation im Kunsthof Zurich by Dominique Lämmli (Zurich, Memory/Cage Editions, 1996, \$24.95 paper) is the documentation of an installation involving many white balloons in an enclosed urban space. There is a structure and an intention from the outset, but its actual location is only seen in a photograph at the end. The text is in German.

Wet Rocks Seen from Above by John Berger and Christoph Hänsli (Zurich, Memory/Cage Editions, 1996, \$32.95 hardcover) involves paintings by Hänsli, text by Berger of a room in the Hotel du Printemps in Paris. The text is rhapsodic and amazingly poetic. It adds so much to these realistic paintings of a room in a hotel from various angles, including an emphasis on the wall, or the unmade bed. This is a beautifully produced bookwork, indicative of this elegant publishing house. German-English text.

The Time of Friendship by Paul Bowles with 10 photographs by Vittorio Santoro (Zurich, Memory/Cage Editions, 1995, \$35.00 hardcover) is a collaboration between the writer and the photographer who also designed the volume. The story goes back to 1961, but the photographs are made especially for this volume in 1995 which commemorates the author's 85th birthday.

Other Rooms, Other Voices: Audio Works by Artists, edited by Daniel Kurjakovic and Sebastian Lohse is the result of a radio project curated by Daniel Kurjakovic with Franziska Baetcke for Swiss Radio SR DRS2, with additional text by Roland Barthes (Zurich, Memory/Cage Editions, 1999, includes a CD, \$39.95 hardcover). The audio works are created by Lawrence Weiner, Vittorio Santoro, Julian Opie, Iris Gallarotti, Jos Näpfli, Silvie Defraoui, Shahryar Nashat, Dara Birnbaum, Ilona Rungg, Robert Wilson, Louise Bourgeois, Marie José Burkl, Sarah Sze, Mitja Tusek and Vito Acconci. Each artist has offered visual work to accompany the audio work on the CD, and in addition there is a conversation entitled "Production, Criticism, Attitude and Existence", between Franziska Baetcke and Daniel Kurjakovic, who has also written here about the theoretical context of this project. Notes on each of these artists appears at the end of the volume.

These artists come from all over Europe and North America, work in various media, and certainly reflect diverse cultures. As a result, this volume is a gem, a

remarkable collection of visual and verbal poetics and philosophies, mingled into audioworks on the CD and visual candy for the eye. A must for all intermedial collections.

8% Architecture by Neimann (New York, One hundred percent, 1999, \$8.00) is a large blue print sheet with 100 drawings about architecture. This large sheet is folded and folded again, but the ideas are drawings reminiscent of Oldenburg, inventions of the mind. This is one of a series of publications called One Hundred Percent, with each issue signed and numbered in an edition of 100.

Cyberspace by Kenward Elmslie & Trevor Winkfield (New York, Granary Books, 2000, \$19.95 paper) is a stunning answer to Y2K by two "confirmed Luddites" who yank the reader into the rabbit-hole and push the reader into a strange-yet-familiar cosmos of absurdity, seriousness, musicality, noise, cartoons, satire and theatricalities.

Winkfield's pop-like full-color collages are illuminated by the scintillating reinvention of the English language of Kenward Elmslie with chapters called "Solo Imbroglio" or "Diddly Squat" What a joyful book. Take me to your Luddite society—I really need to find the madness again.

Also available is a set of 41 full color postcards in an envelope with a poem by Kenward Elmslie published by Granary Books (\$27.50 plus \$3.20 shipping) from 307 Seventh Ave., Suite 1401, New York, NY 10001 or from D.A.P. and also available from Small Press Distribution (www.spdbooks.org)

DESIGN

Show Case by Olaf Nicolai (Nuremberg, Verlag fur Moderne Kunst, 1999, \$28) is a bilingual volume of essays on the Biosphere, Rhizome, and design In eight short chapters, the design of which allows one to read in German or English depending upon the color of the type, the subjects range from clothes to landscape to human relationships. A contemporary design to an illustrated book (color and black and white) which far exceeds the normal book of essays.

19991 by Jasper Sebastian Stürup, Marika Seidler, Thomas Fleron, Per Molgaard and Kaspar Kaum **Bonnén documents** an exhibition in March/April 1999 in drawings and photographs, while when turning the book in reverse 19992 covers a show that was held in April/May 1999 with five different artists. . Published by Space Poetry & flens forlag (Coopenhagen, 1999, \$10) this volume with its dual purposes accomplishes much through various color pages, drawings and great printing.

CALENDARS

2000 Calendar by Claude Closky (Paris, Editions du Musée du Sourire, 1999, \$20.00 paper) is in fact a calendar of

words, where each day has a statement from some kind of advertising from Hugo Boss or Burger King, Lexus or Nike, Mont Blanc or De Beers and everything else included. Just remember that each day has one line of type attributed to some kind of advertising. The pervasive nature of advertising has certainly invaded the psyche of the artist and of his "readers". "Life is best played without a script" is on 25 July from Guerlain, while on my birthday, 19 May, it says "Even the best can get better" (thanks to Estée Lauder). A wonderful funny calendar—different too.

Songs of Birds Wearing Safety Gear by Bill Burns is a Year 2000 Calendar (Winnipeg, Plug In Editions, 1999, \$7.50) includes a folded up blueprint page with songs of Black-billed Cuckoo, Brown Creeper, Vesper Sparrow, Meadowlark, Canadian Warbler, Whip-oor-will, Winter Wren, Wood Thrush with the music simulating the song of othe birds. A poetic-musical calendar like no other!

PERIODICALS

Lost & Found Times 43 (Columbus, OH, 1999, \$6) includes work of Al Ackerman, Vittore Baroni, Robin Crozier, Richard Kostelanetz, Musicmaster, Spencer Selby, W. Mark Sutherland, and hundreds more. Order from Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214.

CD-ROM

Developing the Idea of Home by Nancy Buchanan (Los Angeles, 1999, \$10.00 plus \$5.00 postage) is a carefully prepared interactive meditation on the Idea of Home, what is it? As space becomes more "virtual", how do we conceptualize not only personal shelter, but local place? What is the "value" of open space beyond real estate profits? How can new models of home ownership empower low-income people to achieve security in their choice of residence? Will suburbs be endlessly constructed and, if so, where will water be obtained to support continued growth in the Southwest? The CD-ROM is organized in an associative manner, meant to invite perusal. It contains histories, but it is not a history. There is occasion to play here, but this is not a game. Bibliographies are included, but this is not a database. This is not a fiction, nor is it strictly "documentary". There is music, film, photography, ~~animation and much more.~~ Because this work is not ~~linear~~, it is Nancy Buchanan's hope that the reader/user may discover new ways to think about space, and that most precious of all possessions, "home". A tour de force. Available from Nancy Buchanan, 622 Dimmick Dr., Los Angeles, CA 90065. (323)225-1046

EXHIBITION CATALOGS

Drapetomania, a Disease called Freedom, an exhibition of 18th-, 19th-, and early 20th-century Material Culture of the African Experience in the Americas from the Collection of Derrick Joshua Beard was a stunning show at the Bienes Center for the Literary Arts at Broward County Library in Ft. Lauderdale, FL. With 4 color illustrations, 13 black and white plus a beautiful color pictorial soft cover, this catalog includes 114 items involving 48 books, 8 periodicals, 15 pieces of ephemera including a will, a marriage certificate, letters, an envelope, etc., 28 photographs including albumen prints, ambrotypes, cabinet cards, carte-de-visites, daguerreotypes, stereo view cards, and tintypes; a child's rocking chair; a carved coconut shell box top; a miniature painting of Rev. Daniel Coker; a spiked slave collar and much more. Thanks to Derrick Joshua Beard who found these marvelous artifacts and James A. Findlay, the curator of the show and the librarian of the Bienes Center.

This is the collection of a "hunter", or someone who knows the value of the ephemeral nature of historical documentation and has acquired this amazing collection starting with a slave's narrative published in London in 1790 to the most recent, a Ku Klux Klan Constitution published in 1921. This exhibition includes the first published account of the life of a free African American, and there is so much more. A stunning contribution to a literature that is quite rare for \$15.00 from Bienes Center for the Literary Arts, Broward County Library, 6th fl., 100 S. Andrews Ave., Ft. Lauderdale, FL 33301.

The Faulkner Murals: The Barry Faulkner Murals at Washington Irving High School, History, Conservation, and Education (New York, Municipal Art Society, 1999, \$10) by Phyllis Samitz Cohen describes the conservation of public murals in New York City, featuring the ones painted by Faulkner from 1916-1920 for Washington Irving High School. The conservation of this mural was carried out under the Society's Adopt-a-Mural Program conceived in 1991 to rescue a part of New York City's public art heritage. There are color and black and white photos illustrating the murals, their placement, restoration and conservation by the students, and a list of accomplished and future projects in many venues in the New York City area. Many of them were done during the WPA period. There is also a list of murals in need of funding, as well as a short bibliography. Order from Municipal Art Society of New York, 457 Madison Ave., New York, NY 10022.

At Home with Art by Colin Painter (London, Hayward Gallery/University of California Press, 1999, \$24.95 paper) includes work of Angela Bulloch, Tony Cragg, Richard Deacon, Antony Gormley, Anish Kapoor, Perminder Kaur,

David Mach, Richard Wentworth, and Alison Wilding. The premise for the show is that most domestic settings for visual art have been dismissed by the contemporary art world, yet if there are collectors, many of them buy for their "homes". So each artist was invited to visit a "home" to see how visual art and aesthetic culture is integrated into everyday living, and as such, then to create a work of art as a mass-produced object for sale to the general public. They were not asked to make a "functional" work of art per se—some would do a "functional" work and others did "non-functional" art. A certain store called Homebase was the conduit for putting the artist and the manufacturer together. One of the problems with Tony Cragg's piece was that the "baby bottle" would not be stocked by Homebase, for they do not sell baby products. These objects are in an unlimited edition.

Angela Bulloch created a Tuning Fork, Cragg did garden tools, Richard Deacon created a sculpture from the five puddled aluminum fragments from a burnt-out car; Antony Gormley created a peg in brushed stainless steel; Kapoor invented a lamp; Perminder Kaur created a shower curtain; David Mach did a beach towel; Richard Wentworth did Royal Doulton plates with gold fingerprints; and Alison Wilding made a sculpture. A fascinating project brilliantly executed.

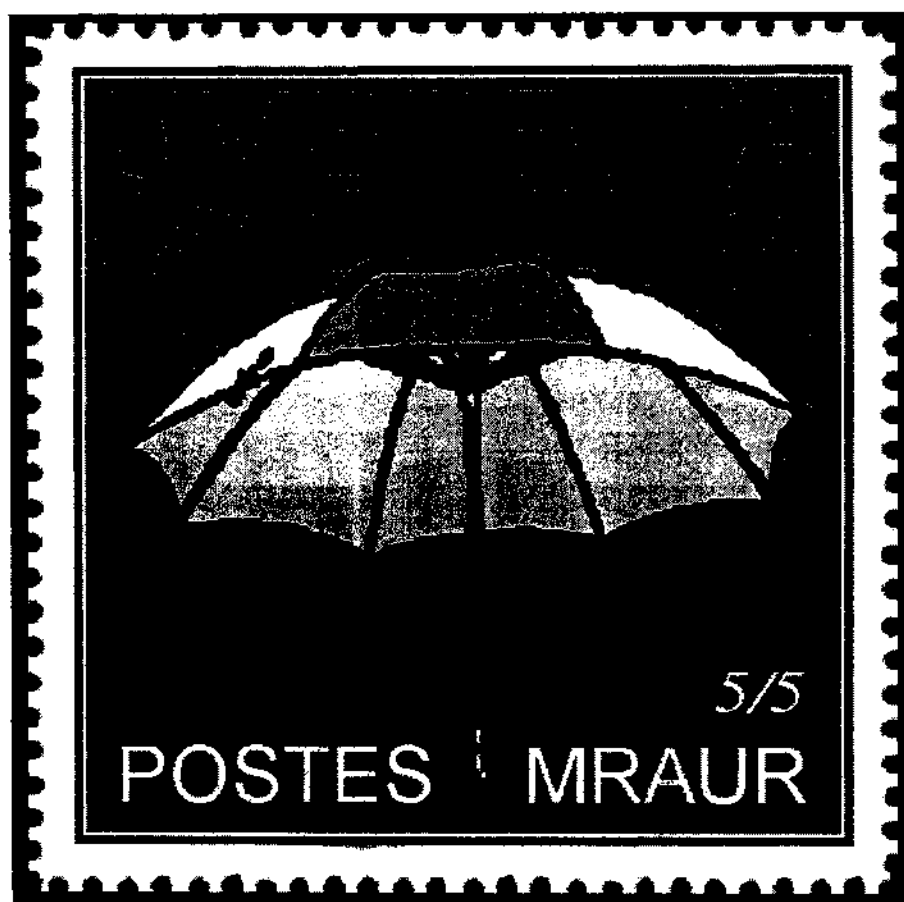
Departures: 11 Artists at the Getty (Los Angeles, J. Paul Getty Museum, 2000, \$24.95 paper) by Lisa Lyons addresses such issues as what is the nature of the relationship between artists and museums? How does the art of the past inform, challenge and inspire the art of today? What might happen if contemporary artists were asked to respond to the collections of an institution popularly associated with art and objects from previous centuries?

This book chronicles specially commissioned works produced by 11 internationally acclaimed artists in response to objects at the Getty. Responding to works in the Getty collection, the Los Angeles-based artists created new works spanning a broad emotional and stylistic spectrum in media including painting, sculpture, photography, film, and video. For example, John Baldessari's work features Albrecht Durer's miniature drawing *Stag Beetle* (1505) enlarged to mural scale and held in place by a gigantic specimen pin, while ceramist Adrian Saxe created a porcelain and stoneware centerpiece designed especially for an 18th-century French table in the Getty collection—and you should see what is enthroned on these pieces! Other artists are Uta Barth, Sharon Ellis, Judy Fiskin, Martin Kersels, John M. Miller, Ruben Ortiz Torres, Lari Pittman, Stephen Prina and Alison Saar. Grant Mudford accompanies the essays on each artist's work with photographs of the artists and their artwork and they are stunning! There are 44 duotone illustrations. Visit www.getty.edu/publications

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Edited by Judith A. Hoffberg



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ArtPEOPLE

Essie G. Edmiston, an art dealer who represented many 20th-century African-American artists through her Harlem gallery, died in February at the age of 61. She showed Romare Bearden, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, William Ossawa Tanner, Charles Alston, Allen Stringfellow, among others.

Friedensreich Hundertwasser, 71, an Austrian painter and architect famous for his undulating forms and color wizardry as well as for his visceral loathing of symmetry and the straight line, died on board the Queen Elizabeth 2, after he had boarded the ship in Auckland, New Zealand. According to his philosophy, his mission was to "improve the world and make it more beautiful." Originally born as Friedrich Stowasser in Vienna, he and his mother, who was Jewish, survived World War II. He began studying at the Vienna Academy of Art but left 3 months later. He was famous for his Hundertwasserhaus, a residential block which opened in Vienna in 1985, famed for its variegated bands of color, odd window shapes and onion-dome cupolas. In recent years, he divided his time between Austria and his farm in New Zealand, which he has donated to New Zealand as a reserve.

Adolph K. Placzek, Avery Librarian Emeritus of Columbia University, died on March 20. A celebration of his life was held on 17 April at the Library.

Louise Matthiasdottir, a resident of New York from 1942 until 1999 and whose style of representative painting was known for its directness and crispness, died in Delhi, New York at the age of 83. She studied under Hans Hofmann and was married to Leland Bell, with whom she shared side-by-side studios and the same gallery.

John Heliker, a painter and teacher who was a fixture of the New York art world for almost 70 years, died in February at the age of 91. He moved from representation to near abstraction and back again. He met Arshile Gorky, studied under Thomas Hart Benton, and became good friends with Merce Cunningham and John Cage.

Lowery Stokes Sims, new director of the Studio Museum in Harlem, has named **Thelma Golden** the new deputy director for exhibitions and programs.

Thomas Crow, chairman of the Yale University art history department for the past four years, has been named director of the Getty Research Institute replacing Salvatore Settis, who resigned last year.

William S. Heckscher, a German-born art historian who fled Hitler's Germany and became a professor at Duke University and the director of its art museum, died at the age of 94.

Alfred Isselbacher, an art dealer who specialized in the 19th- and 20th-century prints, died in February at the age of 73. He opened a gallery in 1965 and retired only in 1996, featuring paintings, drawings and sculpture, yet prints remained his central focus.

Margarete Schuette-Lihozky, 102, Austria's first woman architect and leader in her country's Nazi resistance, died in Vienna. She became famous in Germany for creating the first standardized built-in kitchen, known as the "Frankfurt kitchen" and designing apartments for the working class.

Michael E. Shapiro, the deputy director and chief curator, has been named the director of the High Museum of Art in Atlanta, replacing **Ned Rifkin**, who has become director of the Menil in Houston.

Gisèle Freund, the German-born photographer who was best known for her portraits of France's literary elite and was a founding member of Magnum Photo Agency, died on 1 April in Paris at the age of 91.

Gil Kane, the self-taught comic book artist who spent more than half a century sketching such memorable characters as the Atom, Green Lantern, the Hulk, Captain Marvel and Spider-Man, died in Miami of cancer at the age of 73.

Duane Michals, photographer, has recently been inducted as an *officier* of the French Order of Arts and Letters in a ceremony with French officials in New York.

Hayward Cirkor, the founder and president of Dover Publications, the eclectic paperback publisher of everything from ancient tragedy to "Build Your Own Inexpensive Dollhouse," died in March at the age of 82. He built Dover by delving deep into the public domain

and reprinting thousands of out-of-print novels, illustrations, manuals and scientific texts. He was the first winner of the Wittenborn Prize given by the Art Libraries Society of North America for contributions to art publishing. For visual material, Dover has no competition for price and for quality!

Ferenc Berko, a Hungarian-born photographer who was a pioneer in the use of color film and helped to put Aspen, Colorado prominently on the map, died in March at the age of 84.

Philip Smith MBE was named a Member of the Order of the British Empire by the Queen of England in her New Year Honours List. The citation was "For Services to Art". This is the first time a bookbinder (he calls himself a book-art-maker) has received this honor.

Elsa Longhauser has been named the new Director of the Santa Monica Museum of Art, assuming her position on 15 June 2000. She has been the Director of the Galleries of the Moore College of Art & Design in Philadelphia.

Wayne McAllister, one of the West's greatest unsung architects who designed pioneering playlands on the Las Vegas Strip, circular kitchens and landmark eateries ranging from the Cinegrill supper club in Hollywood to the concrete-crescent Bob's Big Boy in Toluca Lake, California, has died at the age of 92. He changed the face of Las Vegas and Los Angeles. He often said he simply tried to design things to fulfill a need and that his eye-catching futuristic buildings were "influenced by the automobile, not the architect." From cocktail lounges to carhop restaurants, McAllister put his stamp on Los Angeles, while setting the course of Las Vegas by designing the first dude ranch called the El Rancho Hotel, full of rambling bungalows, cowpoke casino and chuck wagon murals. In his later life, he developed the first coin-operated copying machines, and ran a small business selling copiers and tract houses.

Lawrence Weiner, conceptual artist, is designing a new manhole cover to replace 25 existing Con Edison covers in Lower Manhattan. The cast-iron works, to be made in India, will bear the text "In direct line with another & the next," which, according to the artist, refers to the grid of Manhattan streets and the linearity of time. The \$20,000 project, financed by the Public Art Fund, hits the streets in September 2000. (*Art in America*, March 2000)

James G. Davis, 64, Rare Books Librarian in the Department of Special Collections at UCLA from 1983 - 1998, who specialized in acquiring early Italian imprints, historical children's books, Victorian fiction, and Californiana, died in February 2000. In fact, he also collected artist books which he bought with great joy and passion from artists who usually made limited editions. While employed as Rare Books Librarian, he was responsible for many notable rare book exhibitions at UCLA. He was a friend of *Umbrella*, and a personal friend of the editor and publisher, since we shared the same Library School. He loved what he did so very well.

Chuck Close has joined the Whitney Museum of American Art's Board of Trustees, the first artist to sit on the Board and the only current artist trustee of a major New York museum.

Alan Fern, director of the National Portrait Gallery in Washington, DC, is retiring in June from the position he has held since 1982.

Alfred Pacquement, director of Ecole Nationale Supérieure des Beaux-Arts, is succeeding **Werner Spies** as director of the Pompidou Center's Musée Nationale d'Art Moderne in September.

Lucia Dlugoszewski, a composer and artistic director of the Erick Hawkins Dance Company, died in Manhattan at the age of 68. As a composer and creator of new percussive instruments, she made her mark in her husband's dance company, later taking it over when he died. After studying physics, she moved to New York City to study pian, music analysis and composition. Soon after her arrival in New York, she was taken up by painters and poets in the New York School, among them Robert Motherwell, John Ashbery and Ad Reinhardt. Her first concert in New York in 1957 was sponsored by the artists David Smith and Herman Cherry, while her first reviewer was Frank O'Hara.

James Marston Fitch, an architect whose writings and teaching helped transform historic preservation from a pastime to a vigorous cultural movement, died at the age of 90 in Manhattan. He had a lot to do with the renovation of the Grand Central Terminal. He was an editor at *Architectural Record*, *Architectural Forum* and *House Beautiful* in New York and wrote many books.

Paul Pfeiffer, 34, New York artist, has been named the winner of the first Bucksbaum Award of the Whitney Museum of American Art, receiving a \$100,000 stipend and a residency. This prize will be awarded every two years to an emerging artist living and working in the United States whose work is included in the Whitney's Biennial. Pfeiffer uses photography, sculpture, video, computer photo-collage and digital technology to explore the human body and psyche.

Ferenc Berko, a Hungarian-born photographer who was a pioneer in the use of color film and helped to put Aspen, Colorado prominently on the map, died in March at the age of 84.

Edward Gorey, whose eerie black-and-white cross-hatched drawings of hapless children and Victorian ministers charmed and haunted readers, died on the 15

April at the age of 75. Author of at least 90 books, illustrator of at 60 more, plus designer of sets for stage productions, Gorey is famed for his characters such as Gashly-crumb Tinies, one woebegone child for each letter of the alphabet, from Amy, who fell down the stairs, to Zillah, who drank too much gin.

Rem Koolhaas has been awarded the Pritzker Architecture Prize for 2000, a guiding figure in architecture since 1978. Libraries were also in his vision, including one with a vast public reading room carved out of layers of library stacks for his Très Grand Bibliothèque. The prize is \$100,000.

SHOWS NOT TO MISS

The Guennol Collection: Cabinet of Wonders at the Brooklyn Museum of Art through 7 May.

Sol LeWitt: A Retrospective from 19 February - 30 May 2000 at the San Francisco Museum of Modern Art, featuring four decades of work by the pioneer conceptual artist, organized by Garry Garrels.

Drawings from the 1930s at Galerie Berinson at Auguststrasse 22 in Berlin from Winter 1999 - Spring 2000.

Nadar/Warhol: Paris/New York, organized by the J. Paul Getty Museum, at the Andy Warhol Museum in Pittsburgh, 6 November 1999 - 30 January 2000 and then to the Baltimore Museum of Art (12 March - 28 May 2000).

Honoré Daumier at the Phillips Collection, Washington, DC through 14 May.

Vik Muniz: "Photographs" & Personal Articles at Ubu Gallery, 16 E. 78th St., New York, NY opening on 29 April and extending through 9 June 2000.

Kurt Schwitters: Ich ist Stil, I is Style, Ik is stijl from 14 April - 6 August 2000 at the Stedelijk Museum in Amsterdam.

Tom Phillips: The Graphic Works at AdHoc Gallery in Wallsend, England at the Buddle Arts Centre from 5 April - 27 May 2000.

Magritte at the San Francisco Museum of Modern Art from 5 May - 12 September. A re-examination of the artist featuring 65 works highlighting his investigation of painting as representation and the relationship between language and images. **Robert Gober: Sculpture + Drawing** will also be seen at the museum from 10 June - 5 September.

The Prinzhorn Collection at the Drawing Center, New York City, from 15 April - 10 June, works made by psychiatric patients brought together in the 1920s.

1900: Art at the Crossroads, curated by Robert Rosenblum, at the Guggenheim in New York City, including 250 works by 180 artists including Bouguereau, Burne-Jones, Cezanne, Degas, Eakins, Gauguin, Klimt, Monet, and Munch, as well as artists who were just emerging as revolutionary figures such as Balla, Kandinsky, Matisse, Mondrian and Picasso. This is a

revisionist view of the forces that shaped the art of the modern epoch.

Art Nouveau 1890-1914 at London's Victoria & Albert Museum from 6 April - 30 July.

Making Time: Considering Time as a Material in Contemporary Video and Film is an amazing opening show at the new Palm Beach Institute of Contemporary Art (PBICA) which was previously known as the Lannan Museum. The show opened on 4 March and closes on 28 May in Florida. Included are such artists as Vito Acconci, Lynda Benglis, Dara Friedman, Gary Hill, Bruce Nauman, and Nam June Paik, among others.

Ana Mendieta retrospective at the Museo Rufino Tamayo Arte Contemporaneo Internacional in Mexico City through June.

Walker Evans at the Metropolitan Museum of Art through 14 May.

Action/Performance and the Photograph, curated by Los Angeles photo dealer Craig Krull, at the Sidney Mishkin Gallery, Baruch College, 135 E. 22nd St. in New York City through 5 May.

Oscar Wilde and the Aesthetic Interior at the Geffrye Museum from 18 July to 21 January 2001.

1900 at the Grand Palais, Paris from 17 March to 26 June.

Brassai at the Pompidou from 19 April to 26 June and at the Picasso Museum from 2 February - 1 May (collaborations between Picasso and Brassai).

Amazons of the Avant-Garde: Alexandra Exeter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova and Nadezhda Udaltsova at the Peggy Guggenheim Collection in Venice, Italy through 28 May and in New York in September.

Ant Noises, the exhibition culled from the Saatchi Gallery in London, marking the first opportunity to see new paintings and sculptures by the artists whose work was on view in the "Sensation" exhibition (Royal Academy of Art, Brooklyn Museum of Art). New pieces by Damien Hirst, Jenny Saville, Chris Ofili, Ron Mueck, Sarah Lucas and Rachel Whiteread. Part I from 20 April - 20 August. Part II: 14 September - 26 November.

RESOURCES

Art History Through Touch and Sound, a multisensory guide for the blind and visually impaired: **European Modernism 1900-1940** by Gerson and Hooper (New York, Art Education for the Blind, \$99) is the first in a pioneering multivolume series with tactile illustrations of the major monuments in the history of art, with a companion audio narrative. This innovative audiobook series spans the history of art from prehistoric through contemporary, including some 600 tactile diagrams illustrating major monuments in the history of art. (

From the Venus of Willendorf, dated to about 28,000 B.C., to the most recent developments in contemporary art, the series guides the reader through a journey that has long been denied to blind and visually impaired audiences, as well as to people with diminished sight resulting from age. Each volume of *Art History through Touch and Sound* comprises a bound book of tactile diagrams and a companion audio narrative. The diagrams utilize a lexicon of seven standardized patterns, enabling the reader to acquire a familiarity with the tactile vocabulary. The narrative guides the reader through the diagrams, providing art historical information as well as richly detailed descriptions of the works. The success of this two-part system depends on these complimentary components. Professional art historians, in many cases highly regarded specialists, collaborated with Art Education for the Blind's development team to create narratives that convey the historical richness and formal range of some 30,000 years of visual art.

Color and black-and-white photographs of the works accompany the tactile illustrations. Image captions - which include attribution, date, media, dimensions, and location or custodian of the work - are provided in both large print and Braille. Additionally, interpretive sound-compositions offer alternative ways of understanding a work of visual art's thematic essence or compositional dynamic. Each volume includes art-appreciation activities and a short bibliography. All volumes undergo extensive clinical trials with blind advisors for content, clarity, and accuracy.

The book has to be prepaid, please send a check to Art Education for the Blind, Inc., 160 Mercer St., New York, NY 10012. For more information please contact AEB staff (212) 334-3700, (212) 334 - 8721 or 8723

WRO2000@KULTURA 20th November - 10th December 2000 Wroclaw, Poland organized by OpenStudio/WRO Media Art Center is a large media art exhibition to be held from 20 November to 10 December in Wroclaw, Poland. Its key component, the

Mediation/Medialization Congress, will take place from 29 November to December 2000.

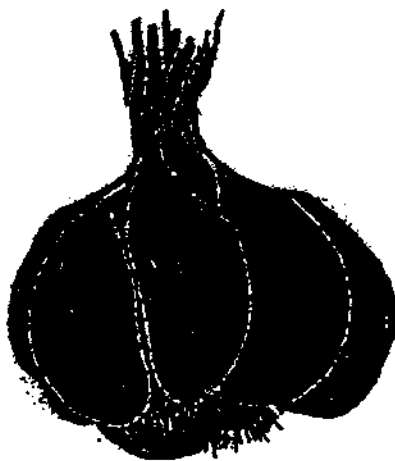
The special edition of WRO International Media Art Biennale, commemorating the 1000th Anniversary of the City of Wroclaw, will be held at some of the most beautiful historic spaces of baroque Wroclaw University: the Leopoldinum Hall, the Oratorium Marianum, the Mathematical Tower (open to the public for the first time since II WW), as well as in the National Museum in Wroclaw.

Meridian 17th - the Exhibition is related to the geographical location of the Mathematical Tower. The 17th meridian crossing is marked with a stone line on the floor. During three consecutive weeks of the exhibition dedicated to distinct domains of media, international artists will present their works. Invited artists represent various forms of media art, and use various aspects, features and strengths of technology -- from digital video to virtual reality. Ideas such as virtual reality, cyberspace, interactive art, net art, digital technologies and hypermedia will be exemplified by experimental artistic creations from around the world.

The original interactive media installations will make up the main part of exhibition. A core of exhibited works will have a character of attractive and absorbing visual-sound installations, making it possible for viewers to participate in the creative process by using sophisticated interfaces and new processing devices.

The exhibition will also include live performances, seminars, open discussions, meetings with artists, as well as screenings of video programs by invited curators. This program will be supplemented with works from the WRO video archives including videos awarded and non-awarded during 10 years of international WRO competition.

Creative Capital, the new national organization supporting visual artists who are pursuing innovative approaches to form and/or content in the visual, performing, and media arts, will be accepting applications again in September 2000. The list of Year 2000 Awarded Artists is now available on Creative Capital's website at <http://www.creative-capital.org> including Emerging Art, Media, Performance and Visual Arts.



a garlic corm
and a soup
made of its cloves

braise them
in your pot
and add the broth

a poached egg
floats amongst
the crusts

on each plate

for our dear friend Tony

a favourite eaten
so many times
in Gramercy Park

Erica Van Horn
& Simon Cutts



MAIL ART

NEWS

Lightworks: The Ray Johnson Issue has finally arrived and it was worth waiting for! Charlton Burch, the editor, has tried to create the "atmosphere" of Ray Johnson, or what the Italians would call "ambiente". It is an homage to a man whose correspondences, sent and unsent, collages, letterwriting, and his notions of the world that "he caused to flow between islands of friends, acquaintances and strangers."

Included are articles by William S. Wilson, foremost Ray Johnson flamekeeper and longtime friend, and reminiscences from Ed Plunkett, Alison Knowles, Richard C. Dick Higgins, Peter Frank's memoir on Hansen & Johnson, Geoffrey Hendricks's thoughts, the infamous interview between Ray and Henry Martin, Clive Phillpot's reflections on working with Ray on two bookworks, an homage by Coco Gordon, Mike Crane's history of Ray, and much more. Included is also a CD documenting RaybeingRaybeingRay and much more. For \$13 you can get your own copy from Lightworks, P.O. Box 1202, Birmingham, MI 48012-1202 USA. Or e-mail: lightworks_mag@hotmail.com

The Popular Art of Postal Parody, which was shown at the Sunshine Coast Art Center in March 1998, and at the Richmond Art Gallery from 1 October to 14 November 1999, in Richmond, BC, will make its third appearance in the Works Festival in Edmonton this summer, from 23 June 23 through 5 July. The 192-piece exhibit, curated by Anna Banana, consists of sheets of artistamps, single stamps, and envelopes on which the stamps have been used by 59 artists from 14 countries. Banana will also be giving a workshop of the same name, demonstrating a technique she has developed using single pass prints from the Canon Laser color copier.

Anna Banana's new address is: RR 22, 3747 Highway 101, Roberts Creek, BC, Canada V0N 2W2.

Text-Book of Insanity, including scrolls, stamps, books, images, words of 9 artists, including John Ringer, Norym, Jno Cook, Keith DeWeese, Oberc, Michael Thompson, Michael Hernandez de Luna, John Center and Anonymous at Las Manos Gallery, 5220 N. Clark St., in Chicago through 1 May. (Hours include Friday through Monday, 12 - 5 p.m.)

Dateline: London

Funny, it doesn't SMELL like a mailbox... People mailing their letters in a Yorkshire park have mistakenly put them in a red bin for dog waste, thinking it was a mailbox. The box should have been green, but a local building firm supplied a red one. "The color indicates to everyone that it is a postbox," said town councilor Geoff Richardson.

The World of Artistamps, an inter-active CD-ROM format of an encyclopedic reference tool, illustrating the works of more than 200 internationally renowned artists. With over 10,000 artistamps documented and philatelically cataloged, this ten-year project has been a labor of love. Conceived by Michael Bidner, who died of AIDS in 1985, the project has been continued by Rosemary Gahlinger-Beaune and Giovanni Bianchini. The World of Stamps carries with it a story behind the story—of communications, friendships and humanitarian developments. There is an on-line discussion group, and a search mechanism for finding artists who make stamps.

Included on the CD-ROM is a message from Gahlinger-Beaune, as well as chapters such as *Art and the Postage Stamp* by Harley; *Postal Modernism* by Peter Frank; *Definition of an Artistamp* by Ed Varney; *Artistamp Collaborative Works* by Anna Banana; an alphabetical listing of contributing artists, and an annotated bibliography of artistamps by John Held Jr.

Available for \$19.95 plus postage and handling from www.artistamp-inc.com or from Amazon.com

CALL FOR ENTRIES

Leaves and Leave-takings. Any medium, no deadline, reply to all and new documentation to expect. Send to Bonita McLaughlin, 41A Richardson Rd., Leverett, MA 01054 USA.

Artist's Book Exchange. Send one of your artist's books to Pat. She will send you one of hers in return along with a list of all the addresses of other members of the exchange (currently 199 people from across the planet). After that it's up to you to negotiate exchanges with others on the list. Send to Pat Collins, Artist's Book Exchange, 128 Kingston Rd., Teddington, Middlesex, UK.

Child Abuse. All media, no returns, no fees, no jury, max. size A4, documentation to all. International Art Project of "Catarinense Human Rights Society" and "Museum of International Contemporary Art". **Deadline: 30 September 2000.** All works must be sent to Dorian Ribas Marinho, Caixa Postal No. 676, Florianopolis (SC), Brazil 88010-970.

Visual Poetry Wanted. The magazine Signs of Santa Clara, the city where Che Guevara is buried, is preparing a special edition of visual poetry and they want work from around the world, because they don't have enough poems, and because visual poetry is not well known in Cuba. Send contributions to Revista Signos, gaveta Postal 19, Santa Clara, c.p. 50100, Villa Clara, Cuba.

Signal has a new e-mail address for Mirosljub Todorovic at signal@ptt.yu. For those of you who may not know, **Signal** is a resurrected visual and word poetry periodical published in Belgrade which was suspended in the 1970s. It welcomes essays about all aspects of word art and visual poetry.

E-mail alteration. Please alter this e-mail in any way you choose and return the results to Alan Bowman in e-mail form or as an attachment to: alanfffo@hotmail.com or on paper to: Via Lorenzago 15, int. 7, 30174 Mestre, Venezia, Italy. Please include a postal address for documentation. Any incompatible attachments will be reproduced in any way I can think of.

Mani Art, mail art magazine. Send 60 pages, size 15x21 cm. Or 60 postcards. No black and white photocopies. Leave 1 cm. On longest side. Every contributor gets one issue with all works. No deadline. Send to Pascal Lenoir, 11 Ruelle de Champagne, 60680 Grandfresnoy, France.

Polarities. The world is full of polarities, and we as humans are usually pulled between them. Empty/full, light/dark, good/bad, busy/still, complex/simple, hot/cold, love/hate...what are the polarities in your life now? Maximum size: 6 x 9 inches. Documentation to all. Exhibition will be posted on the website. Send to Polarities, c/o Cat, 5831 SE Taylor, Portland, OR 97215.

Matchbook. Send us your name and address and we will mail you a plain matchbook. Use any medium to transform it and return it to Paper Source, 2404 Hennepin Ave., S., Minneapolis, MN 55405. **Deadline: Unknown.**

Stubs. Send to Paper Source at the above address. They're collecting everything from dry cleaners, movies, etc. from whatever you have paid admission to lately or were given a receipt. They will be mounted in a book and on permanent display at the store, Paper Source. Documentation to all respondents. **Deadline: Unknown.**

Snails & Turtles by snail-mail. Documentation to all participants. **Deadline: 31 July 2000.** Send to DragonflyDream, 7 Vuelta Maria, Santa Fe, NJ 87501 USA.

Spain. Any information about Spain. Documentation to all participants and an online exhibition. **Deadline: 31 July 2000.** Send to Francis van Maele, P.O. box 66, L-6401 Echternach, Luxembourg.

Vincent Van Gogh: Since Vincent used to write a lot of creative letters besides painting, he is considered a pre-mail artist. We invite mail artists worldwide to send in works for a mail art exhibition to be held in August 2000. Theme: How did Vincent van Gogh influence the art world. All media accepted, but your work has to be connected with Vincent van Gogh. More details on the exhibition will be sent to participants in July 2000. Send to: Rijksmuseum Vincent van Gogh, Att: Mail-Art Exhibition, P.O. Box 75366, 107Q Aj Amsterdam, the Netherlands. **Deadline: 21 June 2000.**

Dragonflies. Send your dragonflies soaring my way! Any size, any medium, documentation to all. Send to: Hemingway, c/o J. Sebast, PMB #349, 100 Marymount Ave., Tarrytown, NY 10591. **Deadline: June 2000.**

Collage. Please send small and colorful paper things to me, I am building a mail art collage. All contributors will receive a color copy of the collage and a list of current participants. Any collage - type materials are welcome (magazine cut outs, original art, unoriginal art, artistamps, stickers etc). **No deadline.** Ongoing project. Scientist Sam, 11514 N. Rockaway Dr. Spokane, WA 99218 USA E-mail: messiah070@aol.com

2000- Time of Change. Any medium, size: 70 x 100cm only = 28 x 40 only. Exhibition at Culture Centre BUZ, Grand Opening on 9 September 2000. Free Color Catalog to every participant. **Deadline: 15 August 2000.** Send to Angela & Peter Netmail, P.O. Box 2644, D 32383 Mail Art Mekka Minden, Germany.

Call of the Iconoclast! I am preparing a new issue of **Arte Postale!** magazine on the theme of Iconoclasm (also exhibition in the summer of 2000). Please send anything iconoclastic (works in free size & media) and/or a design for a rubber stamp to be used as an

All mail artists of the world and the public visiting the 'EMW' exhibit are invited to express their ideas about 'East meets West' by writing, drawing, painting, doodling or scribbling on a piece of 3.5 inches x 8.5 inches paper. The contributions will be attached on a structural installation using 'steel scaffolds' (a Western construction equipment) and 'bamboo scaffolds' (an Eastern construction equipment)

as materials, installed by the artist (for more information and view images of EMW work in progress please visit <http://www.geocities.com/SoHo/Square/7982/EMW.html>) The contributions will be used to transform and complete this art piece. EMW will be exhibited during 13 May- 15 July 2000 in Toronto as part of the Community Art Biennale, 2000 with the cooperation of Zen Mix 2000 a Pan Asian Artist Network, together with more than 50 community art projects by local and international artists. Please send contribution by snail mail to 'EMW' C/o ZEN MIX 2000, 192 Spadina Avenue, #308, Toronto, Ontario, Canada, M5T 2C2 or by email to aocamw@hotmail.com

Gain Notoriety! What's your slogan? What do you want to be remembered for? Exploit yourself. I'm looking for self advertisements. Any size, any format. Specific mode of documentation undetermined at this time. Random return. **Deadline: September 1st.** For more information and current address after May 14th e-mail it rains at night@hotmail.com Send art before 14 May to: Megan McDonough OCMR 2036, 135 W Lorain St. Oberlin, OH 44074 USA

Time. Or in French: Le Temp—meaning time or weather. Time is Money! Fine weather. He's had his day. His face shows how time has left its mark. Time must take its course. How time flies! The weather is out of kilter. Do give us, send us souvenirs, illustrations, objects and above all, decorated envelopes on the subject of "Time". Your time, that of your friends, of your loved ones, of your life. Give us a little of your time, to create a Mail-Art International Exhibition representing what time means for each and every one of you. Please send your contributions to arrive before 31 May 2000. Send to Hotel de Ville, Service Culture, 12031 Rodez Cedex 9, France. Or send to Michel Julliard, 12360 Gissac, France. The exhibition will be held at the Hotel de Ville in Rodez in September and October 2000. Nothing will be for sale. Nothing will be returned. No jury. All participants will receive a list of the artists, together with press currings and photographs of the event.

Home Sweet Home. I've recently moved from Canada to Switzerland and am struggling with the concept of HOME. I know it's not even necessarily where the heart is. Do you carry HOME within you? Or on your back like a snail? What do you need to feel "at home"? Any medium, any size, documentation to all. **Deadline: October 2000.** Send to Gingersnaps, Postfach 126, 5612 Villmergen, Switzerland.

Inside your Fridge. Send me a polaroid photo of the inside of your refrigerator, for use in an installation and also as

part of a website. Preferably just the fridge, not the freezer, and preferably front-on. Along with the image I'd also like to know the first names only of the people who use it, whose shelf is whose, and which city/town/village you live in. Send to L. Messenger, Unit 2, The Glass House, Royal Oak Yard, 156b Bermondsey St., London SE1 3TQ, England. **Deadline: End of July.**

Anything about the Red Fox. RedFox Press is a new press for book objects and limited edition press printed in silkscreen. Located in Luxembourg but operating in the future in the West of Ireland in Foxford, County Mayo. So **The Fox, Le Renard, Der Fuchs, De Vos, De Fuuss...** Postcard size only: (10.5 x 15 cm.) **Deadline: 15 July 2000.** Call, list of participants and gallery on www.phil.lu/redfox.html Exhibits on a permanent basis in the workshops of Redfox Press, rotating partial shows at bookfairs in Paris, Mainz, Frankfurt, Luxembourg, and later in Wexford and London. Documentation to all participants with a printing of a selection of postcards. Send to Fan Mail - Redfox Press, P.O. Box 66, L-6401 Echternach, Luxembourg.

120 years of Picasso. Gandha Key of London wants to invite artists interested in doing an artist book to communicate with her. Send an image of a face you know or one you have created. Any medium that can be scanned or sent via e-mail. Size up to A4. Write to G. Key, 12 Cornwallis Rd., London N19 4LU, UK or <http://colophon.com/zybooks>

Speckled Cow. Format: A3. Any medium, no jury, no return. Documentation assured. **Deadline: July 2000.** Exhibition will be held in August in the city of Bonyhad in Hungary. Send to Gyula Mate, Alkotmany u. 39, H-7150 Bonyad, Hungary.

Don't be Coy, be Nishikigoi. Nishikigoi is the name of the Japanese carp. 8 x 10", any medium, no returns, no deadline. Work will be integrated into an internet site. Documentation assured twice a year. Send to Koi, c/o Dragonfly Dream, PMB #286, 223 N. Guadalupe, Santa Fe, NM 87501. <http://www.dragonflydream.com>

The Eye. Postcards, drawings, posters, photographs, ex-libris, artistamps, watercolors, colalgas, visual poetry, artist books. Any medium, no returns, assured documentation. **Deadline: 31 August.** Send to Ovidiu Petca, c.p. 1132, O.P. 1, 3400 cluj, Romania.

Nude Climbing the Staircase. A5 (15 x 21 cm.), documentation to each 10 participants. No deadline. Send

BOOK REVIEWS

REFERENCE

The Aesthetics of Comics by David Carrier (University Park, Penn State University Press, 2000, \$29.95 cloth) is the first full-length philosophical account of the comic strip, that visual narrative which has word balloons to represent the speech and thought of depicted characters. This is an important book, not only because David Carrier's enthusiasm for this art form stems from his reading Tintin to his daughter many years ago, but because this is a fresh outlook on the comic strip from an aesthetic point of view and how it relates to other forms of visual art. This is done NOT by an art historian but by an academic philosopher who also works as an engaged commentator on contemporary art. Thus, this new look at comics gives us a book-length view of an art form that has been sadly overlooked by art historians except in a superficial way. He even uses two titles for each chapter, one relating to comics, and the other alluding to related issues from within philosophy. "To understand comics properly, we must identify the conceptual issues posed by their definition and interpretation." And comics as defined by the author are essentially a composite art, having verbal and visual elements seamlessly combined.

The book reads like a dream and in its clarity helps the reader shift focus from scepticism to belief. Belief in the narrative strategies, testing the brain's ability to process pictorial information and showing how the Old Masters treated the narratives and ideas which simple people had to understand. There may be something beyond the comic art in this book, a way of testing our ability to understand word and image, text and image, and how it all works.

There is an extensive bibliography, one good enough for not only those interested in comics, but also in visual narrative throughout the ages up to the present time. This is a book for all reference collections in art libraries, but especially those who deal in visual art and mass culture. A must!

Tamarind: Forty Years, edited by Marjorie Devon (Albuquerque, University of New Mexico Press, 2000, \$59.95 cloth, \$29.95 paper) documents the history of the renaissance of lithography in America from the Ford Foundation-granted Tamarind Lithography Workshop, founded by June Wayne, to the Tamarind Institute, the logical extension of the Workshop at the University of New Mexico, which has become the center of American printmaking. Included is an overview of lithography in the U.S. by Clinton Adams, artist and former director of Tamarind; an essay by David Acton on Abstract

Expressionist prints; Pat Gilmour writes on the art of collaboration while Susan Tallman shows how Tamarind fits into the history of printmaking and 20th century art. There is a record of all the printers' chops and all the artists who have worked there, as well as the many local, national and international programs Tamarind has sponsored. Devon has an essay on current events in the workshop. 101 color plates and 98 halftones. There is a chronology, an exhibition history, list of Tamarind curators, a bibliography and an index. This is a reference tool, but such a beautiful one.

MONOGRAPHS

Sol LeWitt: A Retrospective by Gary Garrels (New Haven, Yale University Press/San Francisco Museum of Modern Art, 2000, \$75 cloth) is a major work charting the evolution of LeWitt's art from his groundbreaking work in Conceptualism during the early 1960s through his move toward a more lyrical abstraction around 1980. With contributions by such distinguished curators and art historians as Martin Friedman, Gary Garrels, Andrea Miller-Keller, Brenda Richardson, Anne Rorimer, John Weber and Adam Weinberg, this book provides a stunning visual survey of LeWitt's oeuvre from 1960 to the present including sumptuous wall drawings, three-dimensional structures, and works on paper. This is the first retrospective of the artist's work in more than 20 years, presenting a deeper interpretation of the whole career and its significance to American art and thought.

Of all the writers, it is the one by Andrea Miller-Keller, who writes about LeWitt's influence with the Arts Community, and especially that of Adam Weinberg's essay on LeWitt's *Autobiography*, this writer's favorite LeWitt book, one of more than a thousand black-and-white images in grids, generally 9 to a page. Weinberg's sharp analysis of this book is also a key to the rest of LeWitt's art, but especially to the rest of LeWitt's artist books and his emphasis on the published bookwork. For those of you who do not know it, it was LeWitt who helped found Printed Matter in New York City, something in which he believed and at a very early stage of the artist book movement.

With an appendix of the Writings of Sol LeWitt, a bibliography, exhibition history and list of illustrations, this retrospective catalog is a gateway to understanding contemporary art, its relationship to the history of ideas, and how ideas form the foundation of the art of our time. A remarkable contribution, which is gorgeously printed by Cantz in Germany.

Contemporary Art in Southern California by Mark Johnstone (Sydney, Craftsman House, 1999, \$50) is the first in a series that Johnstone, a curator, writer, and artist, is doing for the publishing house, but this one is provocative,

since it is a survey of some 43 artists of the enigmatic Southern California, showing the diversity and richness, and oftentimes, idiosyncratic nature of the art scene here in Los Angeles.

Johnstone, a fine writer, captures in his introductory essay the flavor of the Los Angeles that is—not the one in the Hollywood films, not the one glorified by the media, but a true picture of what Los Angeles is. His criteria for selection of the artists was that they were living, had produced work of national or international significance in the past 10 years (1988-1998), do they represent the range of work across media, and should include some younger artists. Well, that lets out quite a few artists, in fact, another book could well include 50 more artists!

Included are Chris Burden, who once invited a friend to shoot him with a .22 caliber rifle as an exercise in performance art, while Robbie Conal, the guerilla artist from L.A., reproduces political paintings as handbills and slaps them on telephone poles and utility boxes all over Los Angeles and elsewhere. Johnstone is also the administrator of the Public Art Program for the Cultural Affairs Department of the city of Los Angeles, which logically informs some of his selections of art and artists.

There are cutting edge pieces by Frank Romero (a shootout between occupants of two cars racing along a stretch of California freeway), while John Divola (the cover image) offers bleak but haunting color photographs of isolated cabins in the California desert. Nancy Rubins is an assemblage artist, using 150 old mattresses and 300 store-bought cakes, all of them bundled up and suspended in the air like a nightmare of terror and domestic violence, while Michael McMillen delves deep into the urban experience, creating magical and mystical, and often humorous, assemblages which peel off the patinas of human interaction.

Yet some of Los Angeles's old "masters" are here including Ed Ruscha, David Hockney, Bill Viola, and John Baldessari. We cannot criticize the omissions, because it is very difficult to include "everyone" since "Change and unpredictability happen with an urgency and speed that is unparalleled elsewhere." On top of which, most people from outside California are three to five years behind what is "really" happening. So this is a moment in time, well selected and beautifully documented in many color and black and white illustrations, with full bio-bibliographies of the artists as well as a short bibliography by the editor.

Frida Kahlo: An Open Life by Raquel Tibol (trans. By Elinor Randall) is the English translation of this publication which appeared in Mexico in 1983. This collection reveals the sadness, complexities and immutable creative spirit of the famed Mexican artist.

Tibol is one of Mexico's most respected art historians and critics, who accompanied Diego Rivera to Mexico City in 1953 and interviewed Frida Kahlo a year before her death.

She uses medical records, journals, letters, interviews, and personal recollections to bring us closer to the artist and her environment. Published by University of New Mexico Press, 2000, \$14.95 paper)

PHOTOGRAPHY

Walker Evans: Florida (Los Angeles, J. Paul Getty Museum, 2000, \$19.95/cloth) is the result of Evans journeying to Florida at the behest of Karl Bickel, a retired journalist living in Sarasota. Bickel asked Evans to take photographs for *The Mangrove Coast*, a book he was writing about the long and colorful history of Florida's west coast. Bickel declares that the attraction of Florida's West Coast is not in its past, but "in its intangibles" including the simplicity of its people, as well as the softness of southwest winds, pink and turquoise sunsets, etc. It was odd to have selected Walker Evans, who maintained that he found nature uninteresting, to provide illustrations for such a book.

So for six weeks, Evans stayed in Florida in 1941 and received a much-needed fee. The book was published in 1942, in addition to a portfolio of 32 photographs by Evans, introduced with his captions. With an introduction by Robert Plunket, a novelist who lives in Sarasota, the importance of these Florida photographs of Walker Evans comes into perspective. He shows how Evans was far ahead of his time, embracing the commercial and working from a project initiated by someone else.

This book contains photos of people, of trees, of the beach, of trailers, of the circus—a view of Florida as strange, foreign looking, and perhaps even handmade.

54 duotones, and 54 black and white illustrations.

Ben Shahn's New York: The Photography of Modern Times by Deborah Martin Kao, Laura Katzman and Jenna Webster (New Haven, Yale University Press, 2000, \$45 cloth) is a marvelous contribution to the history of photography as social history, political history as well as art history, and no one could have done it better than Ben Shahn (1898-1969). Known chiefly as a painter, muralist and graphic artist, he was also a talented photographer who made documentary street photographs in New York City in the early 1930s, working for the RA/FSA and the WPA. Always interested in newspaper photographs as a source for his paintings, he was also engaged in street photography documenting the immigrants and working-class population, while providing a poignant record of the unemployed and impoverished during the Depression. There are many juxtapositions of Shahn's paintings and photographs to

show how important it is to analyze them together, rather than ignoring them as had been done in the past.

Included are essays by Laura Katzman (on Shahn's Scenes from the Living Theater), Deborah Martin Kao, Jenna Webster, as well as an exhibition Catalog and Contemporary Documents, including a selected bibliography.

Whispered Prayers: Portraits and Prose of Tibetans in Exile by Stephen R. Harrison (foreword by His Holiness the Fourteenth Dalai Lama) and additional essays by Anthony Storr and Vicki Goldberg (Santa Barbara, Talisman Press, 2000, \$49.95 cloth) shows how photography and Buddhism can easily go hand in hand leading to compassion. Stephen Harrison, a psychiatrist, became interested in Buddhist psychology and traveled three times to India to photograph Tibetan exiles and refugees, hear their stories, and attempt to make some sense of the tales for the rest of us.

Harrison took a 7 x 17" Canham camera, 400 sheets of film, and 5 heavy cases of equipment stacked five feet high and weighing 400 pounds. What he has done is tell a story with his camera and with his understanding of people, their worries and their triumphs, their courage and their inner beauty. They are such portraits that you will not long forget them. They penetrate your own psyche and once you know their stories, they will not leave you. Part of the proceeds from this book will go toward Tibetan causes.

Fashion Photographs by William Wegman (New York, Abrams, 2000, \$19.95 paper) is a series of provocative and eerily anthropomorphic (and may I add, hilarious) high-fashion photographs. Modelling clothes by some of today's most exciting designers, including Jean-Paul Gaultier, Helmut Lang, Issey Miyake, Todd Oldham, and Anna Sui, canine super-models Battina, Chundo, Chooky, and Chip display more human traits than any super-human model, gently playing on our obsession with beauty, style, luxury, and especially celebrity. Text is by Ingrid Sischy, editor of *Interview* magazine accompanying 84 illustrations, 79 in full color with one foldout.

ART READER

The New York Times for 2 March 2000 has an amazing story of an old friend's house: Robert Delford Brown's The Great Building Crackup, first designed by Richard Morris Hunt and later by Paul Rudolph.

There is an interview with Hans Haacke, the controversial artist in the Whitney Biennial in the NY Times Magazine for 26 March 2000.

Maya Lin is interviewed by Cay Sophie Rabinowitz in the March/April issue of *Art Papers* (Atlanta).

John Coplans is interviewed in the March/April issue of *Dialogue*, from Ohio, which almost went under but this spunky periodical found resources to make it continue its service to the state of Ohio and to other interested parties throughout the U.S. solution: cover exhibitions, artists and arts organizations in Illinois, Indiana, Kentucky, lower Michigan, Ohio, and Western Pennsylvania, but in a standard 8 1/2 x 11" plus some generous donations from local businesses. *Dialogue* was founded by John Coplans of the Akron Art Institute and Don Harvey of the University of Akron in 1978.

Reparation de Poesie no. 12 includes many mail art announcements as well as reviews of periodicals in the alternative mode. Write to collectif *Reparation de Poesie*, a/s de Jean-Claude Gagnon, 359 rue Laviguer, app. 1, Quebec, Canada G1R 1B3.

Civilization, the publication of the Library of Congress in Washington, DC features a section on *The Knowledge Age*, with writing by the Librarian of Congress and several other experts in the Library who speak about the Myth of the Dying Book, Illuminating Manuscripts, and much more. Find it on your newsstand (the April/May issue) or subscribe for \$20 a year from P.O. Box 420352, Palm Coast, FL 32142-9385.

Interview for April 2000 includes an interview with Lou Reed by Julian Schnabel. It features a discussion of Lou Reed's new book *Pass Thru Fire* (Hyperion) which covers 30 years of songs and stories.

In the same issue is Ed Norton, the actor and filmmaker, doing an umbrella performance!

art journal (Winter 1999), the quarterly publication of the College Art Association, has as its theme "Action in the Everyday" in which we try to locate the intersection of political events, cultural institutions, theoretical discourses in a section edited by Mira Schor on Contemporary

Feminism, and art practice within the dailiness of everyday experience, a "challenging call in this time of deep skepticism about the efficacy of social engagement." Some familiar names are Mira Shor, Emma Amos, Susan Bee, Johanna Drucker, Maria Fernandez, Amelia Jones, Howardena Pindell, and Faith Wilding.

Another article by Johanna Drucker entitled "Who's Afraid of Visual Culture?" is a reaction to **The American Century: Art and Culture 1900-1950** and **Graphic Design in the Mechanical Age** at the Cooper-Hewitt in New York City.

There is a conversation about installation with Kabakov and Margarita and Victor Typitsyn, as well as news and reviews and much more.

Kulturchronik (no. 5, 1999) includes an article on *Charlotte Salomon: Life? Or Theatre?*, a cycle linking art and historical documentation. The project includes 1300 images of which Charlotte Salomon selected 780, assembling them as a kind of fictitious autobiography, which she dedicated to Otilie Moore.

Atlantic Monthly in April featured *Nabokov's Butterflies*, some of the previously unpublished work by the novelist and distinguished lepidopterist (excerpts) with an article by son Vladimir Nabokov on "Father's Butterflies"

Another article "The Baddest of Bad Art" by Carol Kino features Dahesh Museum in New York City, which is devoted to exhibit the super-realist painting and sculpture that flourished in Europe through the 19th century.

Small Press Review for March-April 2000 features a review of John Bennett's *Ragged Lion*, a tribute to Jack Micheline, the much-revered poet-painter of San Francisco with contributions of poems, photographs, memoirs, interviews and biography.

In this issue we also find out that Bob Grumman, our friend and colleague in Florida, has survived another bout with wondering about recurrent cancer, so his writings will continue, please G-d, for another 12 months. He has written a wonderful review of *Courier: an anthology of concrete & visual poetry* from Calgary, edited by Derek Beaulieu from Housepress, 1339 19th Ave. NW, Calgary, AB Canada T2M 1A5. \$60.00.

European Photography #66 includes portfolios of Olivo Barbieri, Katharina Bosse, Cristobal Hara, Adam Fuss, Zoltan Jokay, Izima Kaoru and Kate Belton, as well as book reviews and a list of new publications. The featured article is "On the Theory of Photography" with a review of contemporary theories of photography by Vilem Fusser, Andreas Haus, Allan Sekula, Pino Bertelli, Douglas Crimp,

Paul Virilio, Abigail Solomon-Godeau, Massimo Cacciari, Jacques Derrida and Denis Roche.

Exit Art/The First World is discussed in a long article in the **New York Times** for 16 April, with interviews with the founders, Jeanette Ingberman and Papo Colo as well as an overview of the most ambitious programming of this non-profit arts center



UMBRELLA NEWS

•An old saying in Hamburg, Germany: "When it rains in London, the umbrellas go up in Hamburg."

•Totes has made an Automatic Nightlighter umbrella which has a switch-operated high-beam halogen headlamp built into the handle. The light is angled, so instead of shining straight down, it illuminates the path in front of you or the side of the car.

BOOKS & UMBRELLAS

Letter from Corrado Govoni to Filippo Marinetti (1915?): "Why not make books which open like little organs, cameras, umbrellas, fans? They would be extremely suitable for words-in-freedom. I am exceedingly enthusiastic about this idea and you just back me up because you too are highly fed up and sickened by the awful forms of common books." (This is the beginning of the idea for the book-object which Depero was later to realize with his bolted book of 1927, and Tullio d'Albisola and Bruno Munari with their lithotin *L'anguria lirica* of 1934; the two most striking examples of Futurist editorial experimentation!

Contributions to Umbrella Museum

Judy & Chuck Goodstein, Anna Banana, Claire Satin, Genie Shenk, Luciano Perna, Paula Hocks



NEWS AND NOTES

LOST & FOUND

Colossal Art Theft in The Netherlands
In the night of February 24th, 35 paintings were stolen from the exhibition room at the house of the well known Dutch painter Henk Helmantel. They formed a part of his private collection (his own paintings not for sale) gathered over a period of more than 25 years. Apart from their financial value (more than 600,000 EUROS) they represent an emotional loss for the painter which cannot be measured in pecunia.

Sometime during the night of the 24/25th 35 small and middle-sized paintings were transported to a hiding place either in The Netherlands or in a neighbouring country. Germany is just half an hour from the village of Westeremden, situated in the Northeast of The Netherlands.

Found: A 10th-century marble sculpture that customs officials say had been stolen from an ancient Chinese tomb and was about to be sold at Christie's auction is to be returned to China. This is one of 10 that were taken by raiders who blasted their way into the Five Dynasties tomb of Wang Chuzhi in Hebei Province in 1994.

Found: A small late 13th century panel by Cimabue, "The Madonna and Child Enthroned with Angels" found at Benacre Hall in Suffolk, England, will be auctioned off on 6 July by Sotheby's in London.

Lost: American architects and designers' archives have been lost to the Vitra Design Museum in Germany, who have acquired the estates of Charles & Ray Eames, George Nelson, Harry Bertola and Alexander Girard.

Found: Two men connected with the theft of literary treasures from the public library in Armagh, Northern Ireland on 29 January. 5 stolen items were recovered, but the 1726 copy of *Gulliver's Travels*, with handwritten alterations by Jonathan Swift, had still not been found.

Lost: Lawrence University's Mudd Library discovered that 11 rare volumes had been stolen, valued at \$20,000, including illustrated nature books, items that are particularly vulnerable to being destroyed by a thief intending to sell individual prints.

Lost: A rare copy of Nicholas Copernicus' 1543 revolutionary treatise *De Revolutionibus Orbium Coelestium* has been stolen from the Russian Science Academy's library in Saint Petersburg. The copy, one of around 100 original editions in the world, was found to have disappeared after library directors ordered a search,

prompted by news that a copy had just been offered for sale in the United States. 23 other books dating from the 16th and 17th centuries were also found to be missing. Another copy had been stolen from Krakow, and a copy seemed to be up for auction at Christie's in New York in December, halted on suspicion that the edition had indeed been stolen.

Lost: Athena Tacha's *Marianthe* (1985-86), a lattice-like maze in the middle of Edison Community College in Fort Myers, Florida, has been demolished by the college. "They did not notify any of the media that had asked for the date of the event—so nobody documented the demolition." Although Tacha's contract with USF specifically obligated the University to "keep the sculpture in good condition and repair" and "not to destroy or alter it," ECC decided that the sculpture had deteriorated to a dangerous degree and was "an attractive nuisance"

Reborn: Buckminster Fuller's Dymaxion House, the aluminum structure shaped like flying saucers and supported by a central shaft, somewhat like an umbrella, is being restored and rebuilt by the Henry Ford Museum in Dearborn, Michigan and part of its Website is dedicated to the project (www.hfm.org/dymaxion). It will be finished in 2001.

Reborn: The Bauhaus home of Paul Klee and Wassily Kandinsky used by them during their tenure as Bauhaus instructors reopened in March in the industrial city of Dessau, home of the Bauhaus since 1925. Listed on the Unesco World Heritage List in 1996, the Klee-Kandinsky house has interior walls repainted with the 170 rainbow colors that K and K used for its original decor.

PUBLIC ART

Forest City Ratner Companies have invested \$5 in buying and commissioning new works by artists like Sol LeWitt, Tom Otterness, Pat Steir and Kurt Kauper. They place the work in two new Manhattan hotels, the Embassy Suites Hotel and the Hilton Times Square. Artists such as Roy Lichtenstein, Frank Stella and Ellsworth Kelly also have prints in meeting rooms and guest rooms, as do some lesser-known artists as well.

Dateline: Mexico

In February, thief carried off a bronze sculpture by British-born artist Leonora Carrington from a Mexico City street here it was on display with 88 other works. The statue was anchored to a steel base cemented into the ground. It was part of an exhibition

of sculptures by 11 artists, among which was Carrington's "Luna Leon" piece which was wrenched off its base but could not be carried away from the exhibit area.

MUSEUM NEWS

According to an annual survey of museum attendance compiled by *Art Newspaper*, a record number visited American art museums in 1999. Los Angeles County Museum's exhibition of "Van Gogh's Van Goghs", drew 821,004 visitors; next "Egyptian Art in the Age of the Pyramids" at the Metropolitan Museum, attracted 473,234. Another 9 U.S. exhibitions drew more than 300,000 visitors apiece.

Frank Gehry, the architect who built the Bilbao Guggenheim, has completed a design for what Guggenheim officials hope to be another branch of the museum in Lower Manhattan, along the East River near Wall Street. But the City of New York has other plans for the land. An exhibition of the site, model, etc. will be shown in April.

Dateline: UK

350 works of art are on a list combed from 10 major institutions across Britain, including the Tate Gallery, the National Gallery and the Victoria & Albert Museum, including paintings by van Gogh, Picasso, Renoir, Munch and Matisse, which have a murky provenance for the period around World War II and may have been seized by the Nazis. Britain is the latest European country to make a concerted effort to restore artworks stolen by the Nazis to their rightful owners. The U.S. is far behind.

VIRTUAL MUSEUM

While waiting for enough funding for a "real" space, the Women of the West Museum has finally opened on-line with the LoDo Mural Project, which combines a public mural project in downtown Denver with corresponding online images and text. Its current exhibition can be seen on the streets of Denver along a temporary construction walkway, and this mural consists of colorful paintings of women who have contributed to Colorado history. Here is the museum's web address: www.wowmuseum.org which has won a Yahoo pick-of-the-week.

NEW MUSEUMS

The new Tate Modern in London, devoted to international art of the 20th century, opens on 12 May. The Tate Britain opens on 24 May. The Wallace Gallery in London introduces new galleries on 22 June, and the Dulwich Picture Gallery opens new buildings on 25 June.

SEX MUSEUMS

The Museum of Chinese Ancient Sex Culture recently opened in Shanghai.

Pompeii's Secret Cabinet is now being made available at the National Archaeological Museum of Naples, with special permission from parents needed for schoolchildren to see the "Forbidden Collection" of 250 frescoes, mosaics, statues, talismans, amulets, oil lamps as well as votive fertility symbols.

New York Sex Museum, is a project of Dan Gluck and Alison Maddex, graduates of the Graduate School of Fine Arts, University of Pennsylvania, who want to open it on New York's Fifth Ave. The stated purpose of the Museum of Sex is to serve as a center for the study of "the history and evolution of human sexuality." The museum will examine how sex has invaded our culture, from politics to art to movies.

WEBBY PRIZE

The San Francisco Museum of Modern Art has created the Webby Prize for Excellence in Online Art, a \$50,000 award to be given annually for a body of work that is primarily experienced online. A panel will select the winner, who will be announced on 11 May and will be featured on the museum's Web site.

MOCA of Los Angeles has closed the museum's department of experimental programs, headed by long-time curator Julie Lazar. She and her assistant, Brent Zerger, have left the museum at the end of March.

PUBLIC ART

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ARTISTS AND SMOKING

Although advertising by tobacco companies has been banned on television, Camels has just hired Damien Hirst, Nan Goldin and Christopher Chiappa to design packages for the brand. Hirst came up with a bright red package embossed with butterflies, Chiappa's pack of smokes carries a photograph of himself standing on a city sidewalk wearing a sandwich board made of the original Camel pack, and Goldin's idea was to place a photo of a man bumming a cigarette from someone on one side and on the other side put a picture of the same man smoking it while talking on a

pay phone. And whatever scruples these artists have, I guess the money came in handy!

DATELINE: Austria

Artists and cultural workers including curator Robert Fleck, Wolfgang Stehle and many others are protesting the inclusion of Joerg Haider's far right Freedom Party in the new Austrian coalition government. Fleck urges international artists and curators to no longer exhibit in Austria. "Only with a complete boycott of the local art life, we can help the Austrian artists to survive." Artists, critics, curators and collectors have protested throughout the past two months.

FLUXEVENTS

The World of Charlotte Moorman at Bound & Unbound, 601 West 26th St., 12th fl., New York, NY 10001 has an exhibition from 28 March - 30 June 2000. (212)463-7348 Fax (212)463-8948 Tues. - Sat., 12-6 PM.

Beck & Al Hansen: Playing with Matches at Museum Schloss Moyland in Bedburg-Hau, Germany from 12 March - 14 May 2000.

The World of Robert Rauschenberg at 871 Fine Arts, 49 Geary St., San Francisco from April - July.

TATTOOIST NAMED TO ARTS PANEL BY JERRY BROWN

Oakland (CA) Mayor Jerry Brown, known previously as Governor Moonbeam in the 1970s, has nominated a tattoo artist, Don Ed Hardy, to serve on the city's Cultural Arts Commission. Hardy who has adorned clients such as film director Werner Herzog with his elaborate Japanese-style tattoos, joins 15 other commissioners in deciding how to spend some \$1 million in city arts funds this year. Hardy, 54, has become one of the stars of the tattoo world with designs exhibited in galleries and museums across the country and a new, 300-page coffee table book.

WILD ART

London (Reuters) - British sculptor Elizabeth Wright commissioned four mechanics to dismantle a van, carry it into a living room and reassemble it in the name of art. "All my work is to do with the everyday. I'm using everyday objects," Wright, 35, was quoted as saying by the Times newspaper Wednesday. "Somehow through repositioning or remarking them, I explore their meaning and how we classify objects." Wright, who has been shortlisted for a 20,000-pound (\$31,680) British arts prize, called her work, "Honey, I parked the van in the living room." She described it as a "deceptively simple intervention."

Dateline:Copenhagen

Ten goldfish were swimming safely in their blender aquariums after power was disconnected to a controversial art exhibit that allowed visitors to mulch them.

FOOD AS ART

The Edible Monument at the Research Institute of the Getty Center in Los Angeles shows how royalty displayed wealth and power in extravagant monuments made of food. Curated by Marcia Reed, this show includes a re-creation of a late Baroque edible monument, showing the sorceress Circe turning Ulysses' men into swine. Made of sugar six years ago by Ivan Day, a British food historian, it was flown in its own seat from England. There are related books and ephemera. Through 21 May.

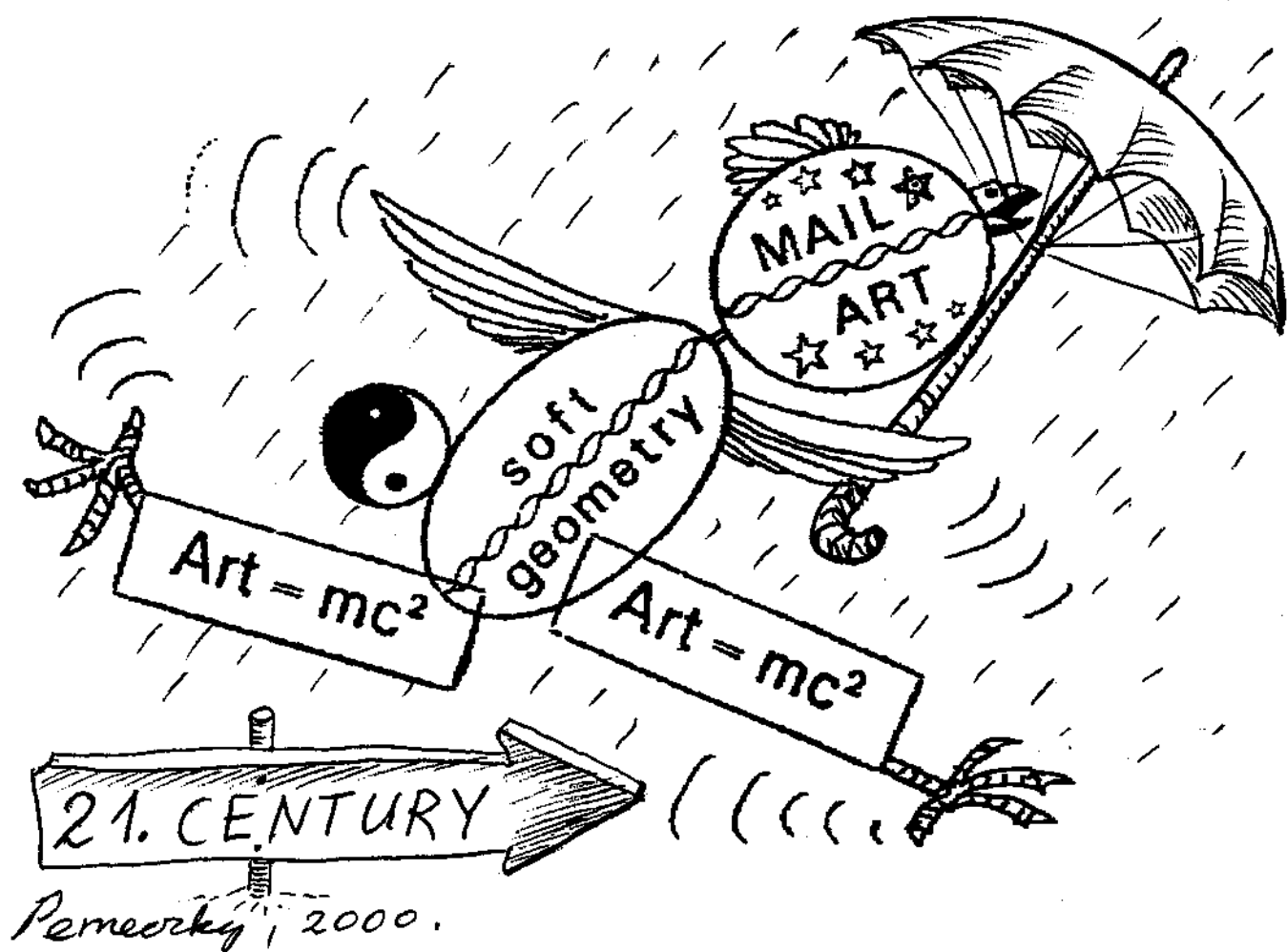
Food Lab at Cartier Foundation in Paris, dedicated to the culture of food, brought artists together with chefs, chemists, actors and scholars. Even the invitation was edible, made of matzo printed with edible ink. Vik Muniz offered guests plates made of caramel, Marina Babakoff, a musician, created a sound program based on chewing, and on another evening, visitors ate a frieze made of vegetable puree off the floor.

RADIO ART

Because the U.S. Government opened up an AM radio frequency for public use in 1958, CB therefore is the only example of license free, two-way radio set aside for non-commercial use. There is Project Citizens Band, ver. 1, mood control for 27 megahertz, is a broadcast over citizens band radio. Included will be a limited edition CD and cassette of the four tones (intended for re-broadcast). The printouts of the results will be available in a limited edition set of four. Both are editions of 40 and will be available through WhiteWalls, P.O. Box 8204, Chicago, IL 60680. CD \$40.00, Cassette \$10.00, EEG printouts, \$40.00.

TIME CAPSULE

In 1974, Stephen Antonakos invited four colleagues: Richard Atschwager, Daniel Buren, Sol LeWitt, and Robert Ryman to place an object into four steel boxes that would not be opened until the year 2000. The boxes were sealed in 1975 and the artists were sworn to secrecy. From 20 January - 12 March 2000, the Rose Museum at Brandeis University in Waltham, MA displayed the boxes in a neon environment designed by Antonakos and built at the museum. Halfway through the show the boxes were opened. After a concert by Terry Riley, Mr. Ryman's box was opened first, revealing that he had altered the box itself with masking tape, within which was a square wrapped in brown linen; inside the linen was a small, framed glass palette signed by Ryman and dated 1961.



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