

FROM THE EDITOR

Dear Readers:

After a six month absence in New Zealand, I had time to re-assess and re-evaluate my 12 years in bimonthly publishing. This was necessitated by real problems with the publication. As a result, it is apparent that *Umbrella* cannot be all things to all people, nor is it possible for one person to cover the art world, especially the alternative media such as mail art, book art, and news from around the world. Over the years, we have tried to change formats, been anxious to have covers created by artists, applied for grants sometimes successfully (two small NEA grants early on) and succeeded in finding amazing friends who really wanted to be "angels" to keep this magazine going. The umbrella has widened over the seven years to cover countries such as Australia and New Zealand, Poland and Hungary, Holland and even Japan, making this magazine reach a wider audience throughout the world. But the numbers did not increase from year to year, and it has been hard going. In fact, I have had to find other means of subsistence for many months during the year.

When a publication does not pay for itself, it certainly must be subsidized. That is a fact of life. The National Endowment for the Arts this year has turned down *Umbrella* for a grant, which would have allowed artists to be paid for covers, writers to be paid for contributions, and the editor to finally pull a salary and enhance the publication with computerization. As it stands, I have become a slave to a tonnage of mail, to newspapers and magazines, and since I like freedom over slavery, I like that freedom from deadlines, that freedom from complaints from readers and subscribers, and the freedom to find another way to communicate. Economics for some people in the United States has developed into a science; for others, it has developed into a struggle. *Umbrella* is not closing, just folding. That is, *Umbrella* will continue in another format in 1985, probably as an annual which will deal solely with bookworks, a kind of bibliography/buying guide with reviews of the year's output throughout the world as they come to be seen by several different critics. It will be a handsomely printed volume, conversant with new printing techniques, and be a welcome addition to any bookshelf in any library in the world. Concentration on one subject at one time is what I have learned during my sojourn in New Zealand. To be focused and centered is a gift in this information age, and to narrow the focus means that the message will be more significant. So, for those of you who have continuing subscriptions, *Umbrella* has sold the subscription lists to High Performance and Rubberstampmadness, and subscribers will be hearing from those magazines in the near future.

While I was in New Zealand, I gave mail art workshops for both adults and children. The New Zealand Post Office will never be the same! In addition, I collected many items for the umbrella collection which were shown with the rest of my collection from 31 August - 3 September in Seattle during the Bumbershoot Festival. The center-fold shows some of the umbrellas during the show.

I shall miss sharing this with all of you, and I apologize to those of you who are disappointed, but this issue of *Umbrella* comes to you courtesy of a bank loan. There was no way of communicating with all of you except by fulfilling my obligations with this issue. Thank you, thank you for the years of fun, of passion, even of struggle. It doesn't hurt to work hard when you have friends all over the world. We just have to find a way to open *Umbrella* again.

—jah



umbrella

VOLUME 7, NOS. 2-5

AUTUMN 1984

Editor & Publisher: Judith A. Hoffberg

Book Reviews, Photography:
Janice Felgar

UMBRELLA is a bimonthly review of artists' publications including artists' books, artists' periodicals, alternative media, and a digest of art news from around the world. UMBRELLA is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 USA and is usually issued in January, March, May, September and November. Phone Number: (818)797-0514. All editorial, advertising and subscription correspondence should be sent to the Glendale address.

Frequency for 1984 was truncated due to the award of a Fulbright grant to the editor and publisher.

All typesetting is done by the Editor, and the printing is done by Glendale Printing Center.

UMBRELLA wishes to thank Some Serious Business for continued support.

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COVER: Front Cover and Back Cover designed by Karl Kempton, P.O. Box 541, Halcyon, CA 93420, editor & publisher of KALDRON, a journal of visual poetry & language art.

SPECIAL MAIL ART EDITION RETRACTION

In the March 1984 issue of Umbrella, I wrote and signed a column of personal comments concerning my interpretation of the favor I was to perform on behalf of Judith A. Hoffberg during her absence from the country. I apologize for any misinterpretation of "directions" given to the readers and those given to me by Ms. Hoffberg, in that:

1) Volume 7, Number 2 was an unauthorized issue which I now retract.

2) I apologize to those persons who sent in personal notes for publishing those notes without their permission.

3) I retract any comment concerning Judith A. Hoffberg which she feels may have carried an imputation of wrongdoing on her part, either professionally, or personally.

—Lon Spiegelman

FROM THE EDITOR & PUBLISHER: A Special Mail Art Edition came out in late March, edited by Lon Spiegelman, which was sent to some mail artists and friends of the "editor" as a Volume 7, Number 2 edition of Umbrella. As indicated above, it was unauthorized by me and thus, the retraction.

BELOW: Editor Judith A. Hoffberg in New Plymouth, New Zealand

PHOTO: Jane Dove



BOOK REVIEWS

MONOGRAPHS

Jim Dine: Five Themes, a lavishly-produced monograph published in conjunction with the Walker Art Center's large traveling retrospective, shows the artist's work over the past 20 years, including hearts, tools, robes, gates, and trees. Written by Graham W.J. Beal, keeper of the Sainbury Centre for the Visual Arts in Norwich, England, the book includes 105 illustrations, 75 in full color, and four gatefolds of larger paintings. \$35.00 from Abbeville, New York.

William Morris as Designer by Ray Watkinson (New York, Van Nostrand Reinhold, 1984, \$13.50) contains a long essay, bibliography, index with 90 illustrations dealing with Morris' printing, stained glass, pattern design, and the Arts and Crafts Movement.

William Morris Today is a spectacular catalog from the ICA in London for £6.95 which brings Morris into today's life and shows how his influence has in fact penetrated all of society in architecture, poetry, modern design, work, education, literature, history and all depths of English culture. Produced by Sandy Nairne, this catalog is a tribute to the influence of a far-seeking "renaissance" man.

Mark Rothko: Works on Paper by Bonnie Clearwater (New York, Hudson Hills Press, 1984, \$35) is a stunningly printed volume that accompanies an exhibition by the American Federation of Art and the Mark Rothko Foundation with notes, plates, a checklist of the exhibition, chronology and bibliography and index. Sumptuously produced with 85 paintings, drawings and sketches, a survey of his life and career, influences and mentors, and 117 illustrations (98 in full color). A must!

Emile Gallé by Philippe Garner (St. Martin's Press, 1984, \$29.95) is one of those beautifully made books that should be consulted beyond the coffeetable. Includes biography, influences, faience, wood, glass, bibliography and index. 194 illustrations, 34 in full color. For Art Nouveau collections.

Henry Moore: Animals, text by W. J. Strachan (Bernard Jacobson Gallery/Aurum Press, 1984, \$35.00, dist. by Kampmann & Co., New York) reveals Moore's long-term interest in animals in both sculpture and drawings—a comprehensive understanding and broad-based skill in deliberate studies from life of his domestic animals, heads, bone structures, etc.

In Pursuit of Perfect: The Art of J.A.D. Ingres, published in association with J.B. Speed Art Museum of Louisville, Kentucky (Indiana University Press, 1984, \$50.00) includes 60 illustrations in glorious color, of all available renditions of 27 motifs. Index by subject, media, date. Important.

Paul Cadmus by Lincoln Kirstein has been published by a new house, Imago Imprint, distributed by Horizon Press in New York. Written by a renowned critic and connoisseur, Paul Cadmus finally comes into his own in this exciting monograph which includes paintings, drawings, etchings, as well as biography, chronology, awards and honors, public collections and selected bibliography. \$35.00 and very important, a significant contribution.

REFERENCE

Art Law in a Nut Shell by Leonard D. Duboff is a clearly written, readily understandable reference tool for the layman. \$11.95 from West Publishing Co., St. Paul, MN.

Who's Who in Art (21st ed.) has 3,000 English artists, etc. \$90.00 from Gale Research, Detroit, MI.

Handbook of Latin American Art, a bibliographic compilation, edited by Joyce Waddell Bailey. A three-volume set to be published sequentially in 1984 and 1985, the HLBA identifies books, articles, anthologies, exhibition catalogs and reports, both published and unpublished, written from late 19th century through July 1983 on Latin American art and artists. \$75.00 each volume of volume 1 from ABC-CLIO, Santa Barbara, CA).

Picture Sources 4, edited by Ernest H. Robl, is a superb tool now that it is computerized. It lists sources for picture resources all over the U.S. with addresses, phone numbers, contact persons, contents, subject coverage, chronological coverage and access information. There is a collections index and a subject index. An invaluable tool for all those who do professional picture research or those who just want to find some supporting material for a one-time only task. Published by the Special Libraries Association, 235 Park Avenue South, New York, NY 10003.

European Photography Guide, edited by Harald Bessler, has 132 pages, a flexible soft binding, and is packed full of information of galleries and museums for Austria, Belgium, Finland, France, Germany, Great Britain, Greece, Italy, Luxembourg, Netherlands, Norway, Portugal, Spain, Sweden and Switzerland with an index to galleries and museums, an index to publishers and magazines, and an index to locations. Included are address, phone number, open hours, curator, size of space, how many exhibitions a year, and specialization. Available from European Photography, DM 18.80 (plus 2.50 DM postage) or \$6.95 (plus \$1.00 postage) from European Photography, Stargarder Weg 18, D-3400 Göttingen, West Germany.

PHOTOGRAPHY

Paper & Light: The Calotype in France and Great Britain, 1839-1870 by Richard Brettell, with Roy Flukinger, Nancy Keeler, and Sydney Mallett Kilgore, is in keeping with the finest books created by David R. Godine, Boston. In association with the Museum of Fine Arts, Houston, the Art Institute of Chicago and Kudos & Godine, Ltd. in London, the book is a tribute to a method of photography that means beautiful impression, and the calotype as an aesthetic principle in early photography, as a print medium, and as a method of exhibition in the 1850s certainly is demonstrated by the authors in their essays, which also serve to show the differences in the process as practiced in both countries. But it is in the photography itself that we see visionary pioneers in Great Britain, experimentation and innovation, a florescence in France in the 1850s, a basis for formal structure for British photography, and the interrelationship of these photographers as they crossed each others' borders. A selected bibliography of primary and secondary sources as well as an index of photographers is a tribute to the book publisher as well as the subject. \$30

Photography of the Fifties: An American Perspective by Helen Gee (Center for Creative Photography, University of Arizona, 1984, \$35.00) is a human approach to the spirit of the times, from social reality to abstract images, from optimism to pessimism, from documentary to fashion photography. 31 photographs from Ansel Adams to Minor White are featured, and this book represents in its stunning black and white printing a feeling for the times, a sense of nostalgia, a human element.

Mirror of the Orient by Roland and Sabrina Michaud (Little Brown, New York Graphic Society, 1984, \$16.95) is a tour de force juxtaposing original photographs from Turkish, Middle-Eastern and Islamic prints, and the similarities are striking! Not a gimmick but reproductions of 14th-19th century miniatures that capture the essence and elegance of Persia, Turkey, Afghanistan and all of central Asia. A beautiful book!

The Life of a Photographer: Archival Processing, Matting, Framing and Storage by Laurence E. Keefe, Jr. and Dennis Inch (Focal Press, 80 Montvale Ave., Stoneham, MA 02180) serves photographer, collector, archivist, curator or librarian as a basic reference tool. Written in a clear, concise language, the principles and practices necessary for preserving the quality of both contemporary and historical photographs are comprehensively set forth. A list of supplies, bibliography and index complete this 331-page reference tool with 122 photographs and 30 diagrams. \$24.95

Storing, Handling and Preserving Polaroid Photographs: A Guide prepared by the staff of the Polaroid Corporation is a comprehensive and handsomely illustrated guide that helps photographers, gallery owners, photographic curators and owners to extend the life expectancy of Polaroid films and photographs by proper handling and storage. Storage, handling, protecting, preserving, and restoring are discussed. 12 color photographs, 39 duotones, in this 64-page guide. \$7.95 from Focal Press.

Georgia O'Keeffe: The Artist's Landscape: Photographs by Todd Webb draws on a thirty-year friendship with the artist and photographic record of O'Keeffe's life and the Southwest landscape and artifacts that have filled her works of art and her life. The earliest photograph dates back to 1955, and the most recent from 1981. Todd Webb sensitively portrays these images in a quiet intimacy and brilliant view of one artist's life seen through the eyes of another. Each photograph is a full page sheet on fine paper done in gravure. The book is treated as a treasure, being casebound in a slipcase. There are biographical notes, a selected bibliography, selected exhibitions and selected collections. A splendid book representative of the finest photographic books of the eighties done by a young press with quality ideas. Twelvemore Press, P.O. Box 188, Pasadena, CA 91102. \$45.00

Julia Margaret Cameron 1815-1879 by Mike Weaver is a collection of her photographs and writings placed for the first time in their full cultural context. Set in a contextual chronology, Cameron is exposed here with 123 of her photographs as well as a selection of contextual paintings and illustrations by other artists of the Victorian period. \$19.95 from New York Graphic Society/Little Brown, 1984. Highly recommended.

Pre-Raphaelite Photography, edited by Graham Ovenden, shows how the Pre-Raphaelites were among the first artists to make use of the new invention of photography, applying their aesthetic principles to this new medium. Among them are Crawshaw, Hughes, Dodgson, Cameron, and many others. Over 70 photographs are reproduced here and published to coincide with a major exhibition on the Pre-Raphaelites at the Tate Gallery in London. \$14.95 paperback from St. Martin's Press, New York.

Alternates by Kazumi Kurigami is a book recently published by Rizzoli (New York, \$17.50 original paperback) with 122 color pages, 75 black and white photos of a commercial photographer who is such a fine one that isolated from the verbal message, these photographs have been set in this book as works of art unto themselves. The photographer's philosophy is cited in passages in the introduction, but the photographs truly speak for themselves. Their context is indicated in the back in black and white, but the shimmering printing makes the photographs indicate the alternates, the poses, the tensions, and the right moments. The photographer comes from Hokkaido.

Silver Lining: Photographs by Anne Noggle with text by Janice Zita Grover, foreword by Van Deren Coke (Albuquerque, NM, University of New Mexico Press, 1984, \$60.00) is a saga of the ruthless way people grow older. She has a constantly growing vision and sees herself and others as humanization of middle age and older, sometimes mercilessly, sometimes with a large spirit. The ambiguity whets the appetite for more.

GENERAL

Art Against War by D. J.R. Bruckner, Seymour Chwast and Steven Heller (New York, Abbeville Press, 1984, \$16.95 paper) is a survey of eye-opening art as a platform for artists who have depicted the madness of war as it really is over the years with 150 illustrations (50 in full color) including examples of anti-war sculpture, painting, prints, posters, cartoons, as well as stills from films, plays, and dances. With more than 400 years of antiwar art depicted by over 100 artists, we get everyone from Breughel, Goya and Kandinsky to Picasso, Ben Shahn, Leonard Baskin, Milton Glaser and Antonio Frasconi. Bruckner, an editor of the New York Times Book Review, details the entire history of antiwar art in his rich introduction and historical text, which accompanies the chronology of this survey by numerous categories. This is timely and important, and within the price range of everyone who is conscious of the problems in the world today.

Painters Painting by Emile de Antonio and Mitch Tuchman are the actual transcriptions of hundreds of hours of interviews made for the 1973 classic documentary of the same name by well-known filmmaker Emile de Antonio. Here are de Kooning, Johns, Rauschenberg, Stella, Warhol, critics, collectors and dealers—700 pages worth—transcribed and edited by the curator of contemporary art at the Los Angeles County Museum of Art, including dialogue not even in the film, arranged in a coherent, chronological narrative, presenting a uniquely personal account of the post-war American art scene. 50 illustrations. \$19.95 from Abbeville in New York City.

The Painted Body by Michael Thevoz (Rizzoli/Skira, 1984, \$35.00) is a beautiful book produced by the director of the Museum of Art Brut at Lausanne, covering the whole history from the oldest remains of tattoos preserved in mummified bodies back to 3000 B.C. to the punks in London. 130 illustrations, 70 in color.

Chicago Furniture: Art, Craft, & Industry, 1833-1983 by Sharon Darling (New York, W.W. Norton, 1984, \$50.00) has over 200 halftones in its more than 400 pages, and includes work by Jenney, Frank Lloyd Wright, Mies van der Rohe, Stickley, Hoffmann with detailed accounts of the firms that made the furniture—more than 500.

The Omega Workshops by British art historian Judith Collins, with a foreword by Quentin Bell, is a fascinating, intelligent, most important history of the Bloomsbury Group's venture into interior decoration and furniture design, initiated by painter and critic Roger Fry, bringing together art and industry to create murals, furniture, pottery, textiles and clothing. (Chicago, University of Chicago Press, 1984, \$25.00)

The Art of Lettering by Albert Kapr is a big book, fully illustrated history and review of the development of the Roman alphabet internationally, tracing the evolution of existing letter forms with extensive illustrations, containing nearly 500 full alphabets. \$90.00 from Gale Research, published by K.G. Saur in Munich. Bibliography, index.

The Modern American Poster from the Graphic Design Collection of the Museum of Modern Art in New York (Boston, New York Graphic Society, 1984, \$16.95 paper) accompanies a show in Kyoto, Japan including over 130 artists including Herbert Bayer, Milton Glaser, Andy Warhol, Saul Steinberg, Maxfield Parrish, etc. 63 black and white, 150 full color.

Japanese Papermaking: Traditions, Tools and Techniques (New York, Weatherhill, dist. by Tuttle, 1984, \$32.50) is a book for papermakers today to learn the traditional techniques of a 1200-year-old art.

The Hawaiian Shirt: Its Art and History by H. Thomas Steele is a stunning bit of history about a collectible only the author knows as well, since he owns the dozens of shirts. This work of art now has a history, varieties, materials, designers, manufacturers, etc. Great fabric binding simulating a design on a shirt, shirt labels, border shirts, women's clothing, etc. (New York, Abbeville, 1984, with 175 illus. in full color, \$19.95)

Earthworks and Beyond: Contemporary Art and the Landscape by John Beardsley is a survey, the first extensive, fully illustrated study, of this influential art movement. 48 full color plates out of 130 illustrations. \$19.95 paper, \$29.95 hardbound from Abbeville. Includes artists' statements, bibliography, location of earthworks.

New Art is a Who's Who of the current trend of international and domestic (US) artists who have been "making it" in New York and in Europe. From A-Z, big format, newsprint paper, color and black and white, a short-lived

but current way of recognition. If you're not sure who's who, then be sure to see this big book. All have been chosen by a group of editors at Abrams, showing no specific school, no specific style—but there are important people missing from the list as well. \$17.95 paper, 92 color out of 219 illustrations from Abrams.

Art of the Real: Nine American Figurative Painters, ed. by Mark Strand (Clarkson N. Potter, 1983, \$50) represents work of Lennart Anderson, William Bailey, Jack Beal, Jane Freilicher, Alex Katz, Louisa Matthiasdottir, Philip Pearlstein, Wayne Thiebaud, and Neil Welliver. Close personal relation between poet Strand and the artists makes for an outstanding collection. 111 full color illustrations, 78 black and white. Chronologies for each artist.

Contemporary American Realism since 1960 by Frank H. Goodyear, Jr. has just been recently published in paperback with 150 black and white illustrations, 50 in color. \$22.50 from New York Graphic Society.

Living Materials: A Sculptor's Handbook by Oliver Andrews is a posthumous publication exploring the many ways artists can work with clay, plaster, cement and concrete, stone, wood, plastics, and metals. For those who cast, weld, carve, and mold—and those who use new forms too. There is advice on safety, lists of supplies, planning and equipping a studio, with diagrams, etc. Both practical and aesthetic, Oliver Andrews made a great contribution with this volume. (University of California Press, \$45.00)

Post-Partum Document by Mary Kelly is now in book format after having toured as an exhibition of a unique investigation of the mother-child relationship. This exhibit now in book form provides an opportunity to review one of the major artworks of recent years, which has provoked criticism and discussion especially among feminists. This is an ambitious book, an ambitious exhibition, which has generated much discussion not only among women but also among men. Here is a woman artist who demonstrates her maternal relationship. With an introduction by Lucy Lippard and one by the author, you will have time to reassess the situation for yourself, and put it in context of the artist as mother, as the feminist as artist as mother, and the intelligence with which it is treated. \$29.95 from Routledge & Kegan Paul, 9 Park St., Boston, MA 02108.

PERFORMANCE

The Art of Performance: A Critical Anthology, edited by the late Gregory Battcock and completed by Robert Nickas, leaves much to be anticipated, ending with 1981. Since much has gone on since that time, this retrospective look at performance with essays by many contributors, thick as it may seem physically, is thin in many ways. However, it is another volume in the growing library about performance art, all of which adds to more understanding and perhaps more words than needed. \$15.95 from Dutton paperback originals (New York).

Mitchell/Giurgola Architects (New York, Rizzoli, 1984, \$29.95) is a book designed by the architects and their staff in their office, so this book is really a labor of love with a foreword by Kenneth Frampton, statements by the partners, and then examples of their meeting places, houses, places for work, places for study, and urban places with chronology, bibliography and bibliography of writings by R. Giurgola (ending with the Parliament House in Canberra, Australia to be completed in 1988).

Art Deco Style by Yvonne Brunhammer (New York, St. Martin's, \$14.95 paper) is considered a definitive and essential reference work for dealers and collectors for Art Deco style with a historical background, the discussion of the 1925 exhibition in France, architecture, furniture, floor and wall decoration, and the applied arts including book-binding, jewelery, etc. All illustrations (black and white except for 27 in full color) make this a good survey.

Berlin: An Architectural History, guest-edited by Doug Clelland is an Architectural Design Profile, demonstrating the history of Berlin's architectural heritage from the 13th to the 20th centuries in essays by a number of noted European scholars. \$14.95 paper, St. Martin's Press, 1984.

On the Rise: Architecture & Design in a Postmodern Age by Paul Goldberger, architecture critic of the New York Times, with black and white photographs. \$19.95 from Times Books.

Postmodern by Paolo Portoghesi puts the whole architecture of the postindustrial society into focus from Rizzoli for \$25.00 paper.

Collage City by Colin Rowe and Fred Koetter is a book published by MIT Press about a theory of modern architecture and the city with utopian theories, crisis of the object, collision city and collage city. \$9.95, reassessing the role of the architect-planner in an urban context.

Philadelphia Architecture: A Guide to the City is the first official guide to Philadelphia architecture providing indispensable information for visitors, residents and professionals. This is a catalog of 228 buildings from the 18th, 19th and 20th centuries. \$12.95 from MIT Press.

Russian Avant-garde: Art and Architecture (edited by Catherine Cooke) is another Architectural Design Profile published by St. Martin's Press. Splendid survey. \$14.95

Shelter in Saudi Arabia by Kaizer Talib (St. Martin's, 1984, \$19.50 paper) is a full-length survey of traditional and contemporary housing in Saudi Arabia. Bibliography, index.

MICROFICHE EDITIONS

The Illustrations of the Mazamat by Oleg Grabar (University of Chicago Text-fiche/Chicago Visual Library) includes bound text of 196 pages plus 780 black and white illustrations on 10 fiches (\$40.00)

Pennsylvania German Art (1683-1850) from the Philadelphia Museum of Art and Winterthur (Text-Fiche) 366 bound text of pages, plus 363 images on 5 color fiches) \$90.00

PHOTOGRAPHY

The Architectural Photography of Hedrich-Blessing (New York, Holt, Rinehart & Winston, 1984, \$25.00) is a collection of stunning architectural photographs taken between the early 1930's and 1981, by Hedrich-Blessing, a firm specializing in photographing architecture from its Chicago base. The range of time is great, yet the photographs from the thirties are as fresh and appealing as the more contemporary ones. Juxtapositions are well considered, and, though a few other areas are represented, we are once again reminded of the rich architectural diversity of the Chicago area.

—Janice Felgar

Side Trips: The Photography of Sumner W. Matteson, 1898-1908 by Louis B. Casagrande and Phillips Bourns (Milwaukee Public Museum, 1983, 220 duotone photographs, \$24.95 paper), more documentary and biographical than visually exciting, focuses on the North American travels of adventurer Sumner Matteson between 1898 and 1908. Matteson used a camera which took roll film, innovative for the period, and more portable and flexible than the larger sheet-film equipment; and with this freedom he was able to produce photo essays rather than single (or singular) images. The stories increase our interest in the photographs, and one wishes that the text accompanied the photographs rather than being printed separately at the back of the book. There are a few wonderful photographs, e.g., his self portrait on the cover; but the volume remains less compelling visually than historically.

—jf

Mining Photographs and Other Pictures 1948-1968, A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton: Photographs by Leslie Shedden, edited by Benjamin H.D. Buchloh and Robert Wilkie (Press of the Nova Scotia College of Art & Design, 1983, paper) has essays by Don Macgillvray and Allan Sekula. This book as a social document—it employs prints from the negatives of a commercial photographer in Glace Bay which document the area and the period (1916-1977 when the studio was sold), and gives the viewer/reader insight into the grim realities of coal mining. The problem is that the photographs are objective (they were commercial documents) to the point of visual boredom—they have the depth of an annual report, for which some of them were used. The group portraits, of which there are many, have the feeling of a high school yearbook; the only photographs in the book which are in the least compelling are the group portraits of miners with coal dust on their faces. So it is with the need to learn more—why the odd title, why the strangely jarring combination of mining photographs and group portraits—that we read the essays. MacGillvray's is a historical background of the area; Sekula's is a discussion of the complexity of a photographic archive. One wonders how deeply the photographer was perceiving his assignments, and if he recognized the value that would be imparted to the photographs after his sale of the negatives. I must confess to not understanding the reason for the book's existence. The mining photographs are interesting as a means of seeing the technical methods of mining coal and as a documentation of a town. Perhaps that is enough; perhaps any other interpretation would be pretentious. [The voiced interest in

the two viewpoints, management's (the coal company which commissioned the photos), and labor (the miners') does not really come through.]

-jf

Photography in California: 1945 - 1980 by Louise Katzman (New York, Hudson Hills Press, 1984, \$45 hardback) has been published on the occasion of the exhibition of the same title, travelling nationally and internationally through 1986. In any overview limited to a small number of artists there will be omissions, and the current catalog is no exception. There are clearly some MIA's here, but my intention is not to argue over the exclusions, but to discover if, in fact, there is continuity of vision—and there is. It is in a cynical approach, a sense of theater (Hollywood is a part of our lives, like it or not), and a feeling that things are just not quite right—a mystery! But there is a feeling that the mystery is under control—for example, words are often adjuncts to the images, but they do not really help us to understand, though they somehow make us feel that they do—a “codex Californianus” if you will. There is manipulation within and on the surface of the photographs, sometimes garish color, uncomfortable juxtaposition—often serving to make the viewer smile inwardly at the bizarre joke perpetrated by photographers who do not, in fact, tell the truth, even though we know that photographs never lie. The pervasive humorous cynicism does represent a California style. The cover photograph, Arthur Ollman's night view of a bungalow almost hidden by orange-lit cactus, sets the mood for the work included.

-jf

Towards a Philosophy of Photography is a highly controversial 64 pages packed full of a new thesis by a professor of philosophy of communications at the University of Sao Paulo, Brazil, namely Vilem Flusser, suggesting that an analysis of the aesthetic, scientific and political aspects of photography may serve as a key to a scrutiny of the present cultural crisis—and of the new forms of society and human existence as they crystallize from the cultural crisis. First published in Germany and now in English, this book cites photographs as a privileged phenomena which permit the observation and the deciphering of the passages we are now experiencing. \$7.95 (plus \$1.00 postage) or DM 18.80 plus DM 2.50 from European Photography, Stargarder Weg 18, D-3400 Gottingen, West Germany.

Observations, Essays on Documentary Photography (Untitled, issue 35), edited by David Featherstone, contains commissioned essays by 9 major photographic historians and critics, which confront the changing definition of documentary photography. Among the contributors are Maria Morris Hambourg, Bill Jay, William S. Johnson, Mark Johnstone, Estelle Jussim, Max Kozloff, Beaumont Newhall, Alan Trachtenberg and Anne Wilkes Tucker. The emphasis is on the theories and thoughts of these writers with 18 illustrations in the 120 pages. \$12.00 paperbound from Friends of Photography, P.O. Box 500, Carmel, CA 93921.

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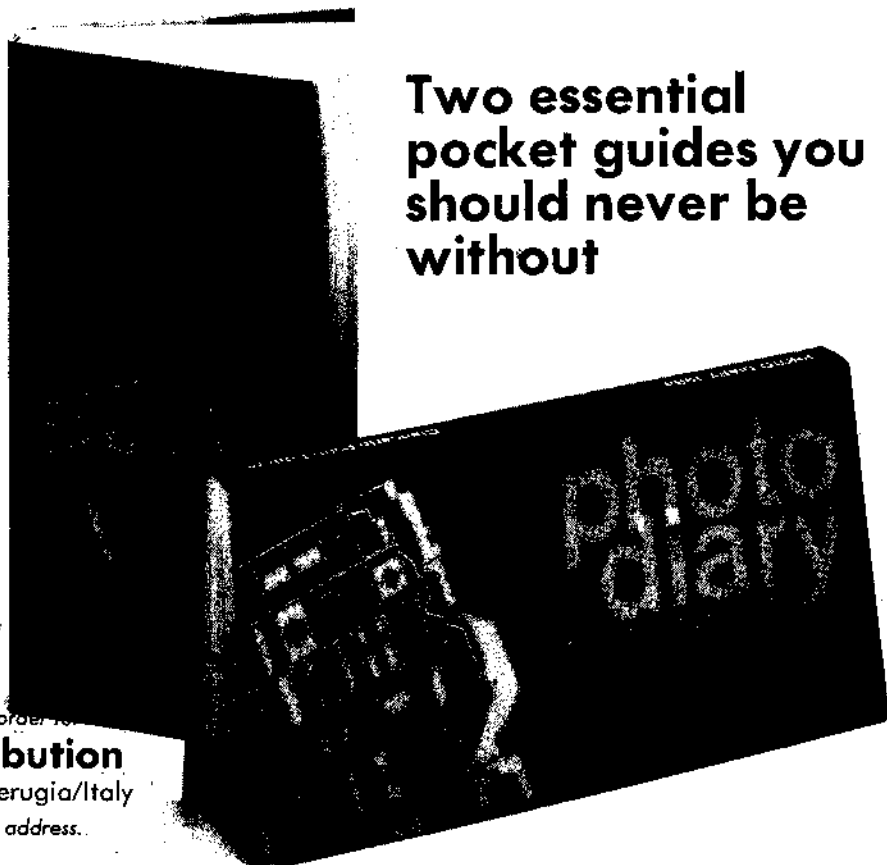
Photo Diary 1985, the international directory to creative, fashion, and advertising photographers, photo galleries, museums, critics, archives, agencies, important collections, and photo magazines all over the world, will be coming out in November 1984. A gold mine of essential information. Cover price US \$20

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ARTISTS' BOOKS: news and reviews

REVIEWS

Four Festivals by Daphne Shuttleworth is a diaristic, visual remembrance of four years in which she was a designer for the 1979-82 Folk Life Festival sponsored by the Smithsonian Institution. Written in her own hand, there are memories, events, lots of photos, objects, personal iconography and four years of an intense life. Triumphs and tragedies mark this visual diary, feelings, emotions and still lifes, both complex and simple. **Four Festivals** is once again another in the series of artists' books done by the Writer's Center with an NEA grant. Edition of 300.

Another Art Book to Cross Off your List by Walter Askin is a hilarious exposé of the lives and foibles of contemporary artists—a satirical commentary upon the studio visits, emerging born-again artist, and all the other fables and foibles of the artist of today. Here is a combination of Woody Allen and Steve Martin who draws in this hilarious spoof. Beautifully printed, conceived and executed by the Nose Press, P.O. Box 50381, Pasadena, CA 91105. \$9.95

Caves by Eldon Garnet, editor of *Impulse*, the avant-garde magazine from Canada, is a small bookwork illustrating via color photo set-ups states of emotional consciousness, including desire, anxiety, pride, jealousy, vengeance, selfishness, envy, fear, and much more. The book is published by Artculture Resources Centre, Inc., available in an edition of 1000, the tableaux vivants are constructed of people, props, and occasionally animals which symbolize those emotions we all have. Available from Art Republic, 471 Richmond St., West, Toronto, Ont., Canada M5V 1X9.

The Animal by Tony Conrad and Barbara Broughel is a new publication from CEPA, 700 Main St., Buffalo, NY 14202. The modern day hilarious and outrageous fables are illustrated in black and white photographs and montages. 24 pages, \$6.00

Stockfootage by George Legrady is a folder full of large offset prints which have titles such as *Morality Tales*, *Doubletalk*, *Shredded Documents*, *L.A. Leads*, *White Noise* and more. Making strong comments politically and socially, the images are powerful and Legrady becomes a social commentator in this printed medium. \$6.50 from CEPA.

Prescriptives by Joyan Saunders is once again narrative photography that sets up emotional states which describe the texts which are prescriptives for human behavior and/or emotional states. \$6.50 from CEPA.

\$19.84 by William Wegman is Bill Wegman's way of engaging and exploiting women photographically. Color Polaroids using women to pose interspersed with ink drawings making the author a voyeur or commentator. Hilarious, "sexy," and one of those affordable Bill Wegman works. \$10.00 from CEPA.

Situations by David Arnold (San Francisco, Trike, 1983) is a fascinating journey through old abandoned houses and buildings in rural California but this is not a book of found

locations decaying throughout the years. On the contrary, through chance, this is a collection of props, verbal texts, and objects, with Arnold adding a new element in these "locations", namely a photographic "situation" or fiction which combines humor, horror and poetry. In David Arnold's tradition of word tricks, we now have bits of language juxtaposed to props, found objects, and all in an environment of abandoned buildings and decaying locations. They seem like sets of a movie you cannot wait to end—or a *Last Day in Abandoned California* film. Evocative, provocative, this is a tough book! \$13.50 from Trike, 66 Delmar St., San Francisco, CA 94117.

Grown-Up, a series of four booklets called *Reasons*, *Orders*, *Questions* and *Lies*—all that your mother told you—and mothers tell their daughters all over the world. "Because it's time" or "Look at Me When I'm talking to you" or "How dumb can you get?" or "You'll grow out of it." Available from Pat Robers, R.D.1, Powerhouse Rd., Binghamton, NY 13950.

Photogenics by Papo Colo is a portfolio of two series of photographic images printed in duotone from an original monoprint in an edition of 500 copies. The first series *Photopoems 1979* and the second, *Acting as Behavior 1982*, includes 9 / images on 11 x 14 inch loose sheets contained in a corrugated board covering and two text panels. The closing is an ingenious use of hardware. Here, the artist is both actor and director, model and photographer, author and manipulator of the text. Each photograph is a performance premeditated, and the artist's use of body language interests the artistic biography as fiction. Published by Exit Art at the Open Studio in Rhinebeck, New York, **Photogenics** is available from Exit Art, 225 Lafayette St., New York, NY 10012 or from Printed Matter, 7 Lispenard St., New York, NY 10013. \$20.00

SOME POLITICAL THEMES

How to Commit Suicide in South Africa by Sue Coe and Holly Metz (New York, Raw Books and Graphics, 1984, \$5.00). This book is not a comic book; in fact, it is a serious, capsule history collaged from a variety of news sources, of Apartheid policy in South Africa. A terrible tale of miserable laws, preventive detention, labor exploitation, torture and murder, these illustrations on black paper give one a world of suicide or accident, when the truth is all of the above. The illustrations are biting, insulting to those who do not care about South African politics, I suppose, but they reach the nerve endings of sensitive people. Explicit and horrible, the illustrations tell the story of bent and twisted figures, of blood and bravery, of persecutors that remind one of Grosz, or Otto Dix, or Kokoschka. Sue Coe tells us visually and Holly Metz tells us verbally of detention, of International Security Amendments, of a list of 46 persons "suicided", of Steve Biko's martyrdom, and so much more about American banks and corporations that support the South African regime through investments. The moral of this story is just that society is controlled by those who own

the means of production, and they are willing to murder any number of "faceless natives" to keep what they have, even today. A powerful document!

The Site by Nadine Etkes is the documentation of a space on UCLA's campus which opened in May 1983 as a place for poetry readings, performances and art exhibits, as well as graffiti. Things such as "On the 8th day, God creative prejudice," or "Peace through Vandalism". The book is a silent tribute to a space that was temporary—a construction site—a site for students to do their own thing. Beautifully documented and printed by Nadine Etkes, 7566 De Longpre, Los Angeles, CA 90046.

Moveable Wounds: An Essay in Composition by Toronto artist Janice Gurney is the first in a series of artists' books published by Art Metropole, edited by Tim Guest. Gurney has compiled some of the World War I documentary photographs juxtaposed with reproduced pages from the journal of her grandfather, a soldier at the time. There have been enhancements of the photographs to reveal their structural composition as well as the use of silkscreen overlays to repair the bandages of the victims. Besides the private memory of the war as indicated by the grandfather's diaries and photos, there is a public history of a war called the Great War. In addition, there is the imposition of a social meaning to the photographs as documentation. But still more, I found a dichotomy between the high tech gridded background of the pages made of paper with mechanically reproduced brush marks and the more than 65 years that separate the subject matter from the present. It was as if the editor wanted to push the book into the future, which is the now. It was as if the artist wanted to pull those photos into constructs, making them contemporary statements, and she succeeds, but there is still a conflict in this critic's eyes. Does it work? I'll leave that to the reader. \$6.50 from Art Metropole, 217 Richmond St. W., Toronto, Canada M5V 1W2.

Ron's World by Ruth Hayes is the latest in the artist's growing series of animated books. This is a most complicated animated flipbook, a response to Reagan in brightly colored animation which reveals that when the going gets tough, the small get eaten—or the president's attitude toward global politics. More than that, I would give away the short filmic statement. But Hayes is a consummate animator and flipbooks are her creative medium. All we can say is that the book has emerged and come to the surface well in time to make you think before the elections in November. Available from most local artists' bookshops or from Ruth Hayes, 4030 Eastern Ave., North, Seattle, WA 98103.

OFFSET WITH A FLAIR

Space Heater Editions has just published a new title, **Civil Defense**, by Philip Zimmermann Multiples, which incorporates many signals of distress in a beautiful multi-colored offset world. Even in this beautiful colored world, the countdown with numbers, the signal man with flags of distress, the verbal statements which necessitate some afterthought about changes in the atmosphere, the chaotic atmosphere, the cold when it should be hot—makes you think of the bomb and its aftermath—with the last instruc-

tion to "run". There is irony between the beauty of the offset printing and the dire theme that makes the reader/viewer honestly think about "civil defense" and the way it is not being handled, nor can be handled, in this nuclear world. From Phillip Zimmermann Multiples, 187 E. Market St., Rhinebeck, NY 12572 or from your local artist's bookshop. \$15.00

Nexus Press has recently had an artists-in-residence program in Atlanta and the following new titles are the products of this program:

In Case of Emergency by Scott McCarney is a triangular book set in an ingenious triangular cover which simulates black and yellow and red emergency signs. The triangular motif is completed by reading the book obliquely. Prescriptive action and instructions wind themselves through the work which deals with symbols which in a different context appear to be urgent, but here seem playful, even toylike. You went your way through the book never anticipating what is there, for surprise lends itself to the triangular format at once. The book is taken as lightly as some of the civil defense precautions are taken, so that the book becomes a criticism of its own message. Published by the Nexus Press, 608 Ralph McGill Blvd., NE, Atlanta, GA 30312.

Iconomics: Money by Miles DeCoster is a product of an artist who has been making offset books experimentally for years, but this time it is a book theoretical and at the same time comical, a discussion of money through the ages, and also how it works or who should control it. A discussion of the banking system exhibits various forms of currency, including food stamps, weights and measures, silver, etc. All forms of currency are beautifully printed in oversize at times, with hilarious items such as forms of currency potentially available such as ice cream sandwiches.

WOMEN'S THEMES

Generations: A Fictional Family History by Mariona Barkus is a little book presenting a narrative account of the women in the author's family, juxtaposed with altered family photographs (snapshots), exploring the feminist issues of sexism, marriage and personal freedom. In these 16 pages, there is a long tale made short, that gives the reader much food for thought. Subtitled "a fictional family history", the fiction perhaps extends to many readers' families as well. Postage stamp snapshots trigger familiarities and insights into the narrative. \$3.00 for offset edition of 200 (specialty handbound signed and numbered edition of 20 for \$15.00) Order from Litkus Press Ltd., P.O. Box 34785, Los Angeles, CA 90034.

Art-Femmes is a portfolio of four books dealing with **Traces** (Quebec), **Espaces Femmes** (Chicoutimi), **Sequences** (Sherbrooke) and **Tridimension-Elles** (Montreal) dealing with sculpture. Edition of 100 copies, \$10.00 Canadian plus \$3.00 postage and handling. Four large-size catalogs which certainly demonstrate the energy of the four regions of Quebec in 1982, which the Canada Council has recognized. Write to Diane-Jocelyn Cote, 37 Boul. St-Cyrille est, Quebec G1R 2A9, Canada.

Left Turn, 442 Morphett St., Adelaide 5000, South Australia has just published the following three items:

Live Art, edited by Jane Kent and Anne Marsh, is a review of performance art, criticism, art organizations, art and politics, interviews with American artists, in Australia as in America. Ranging from the Woman's Building in Los Angeles to interviews with Nancy Angelo, Suzanne Lacy, a workshop with Lucy Lippard, and much more, **Live Art** is an interesting cross-current of relations between women in Australia and in America. There are a few typographical errors and misspellings, but on the whole your \$7.00 sent directly to Left Turn will get you a pioneering publication.

Setting the Pace, edited by Jane Kent, is the documentary publication of the South Australian Women's Art Movement and includes reviews and criticism of recent feminist art practices in Australia as well as detailing the group's activities and exhibitions over a three-year period. \$9.95

Artists' Pages is an innovative art folder publication also by WAM; the art folder includes the book **Setting the Pace**, with a collection of art works on the page by Australian women artists. A folder in limited edition representing the work of 35 individual artists and groups. \$19.95

SOME OTHER GEMS

I asked myself: "Asta Olafsdottir, if this were a dictionary, how would you explain your heart in it?" is a new book by Asta Olafsdottir who lives in Maastricht, Holland. Here we have vignettes of thoughts, scenes, wise sayings, such as "Even though the windmills would blow all hats in one direction, I take it for granted that mine would blow in the opposite direction." or "Nobody looks at giraffes the same way he looks at the fence they are in." Illustrated with quick expressionistic drawings much like her words, Olafsdottir has a gem here. Published by Jan van Eyck Academie, Maastricht, the Netherlands, the book is available from Asta Olafsdottir, Kruislerengang 18 b, 6211 NW Maastricht, Holland. It is rich—one of those you can savor throughout the years picking up any page and reading into to something new.

I Mean You Know, recently awarded an AIGA honor, is a visual opera, which serves as a book that reads silently out loud serving to delineate the varieties of orchestrations and juxtapositions of voices within a musical score format, as well as a script for performance. There is music of thought as well as of sound, and seven people by chance and circumstance inhabit the same building: a troubled British disc-jockey who drives in the fast lane, a compulsive sculptor of environments who's showing slides; the elder matriarch and house painter who always uses a sponge; the millionaire birdman who sometimes is a healer, the children whose work is play and attention span is short; a chronically unemployed alcoholic who speaks through his trombone—layers of meaning, layers of time between daydream and reality, memory and hope, obsessions and boredom, ambition and futility. In some ways all of our lives, but exciting underlayers, overlayers and diagonals; just as life is not a straight line, so the words, the visuals and the pages are not in straight lines. Each character is also a typographical statement, each line a section of the spider web that makes music on

the page. Distributed by ear-say books, 2906 210 St., Bayside, NY 11360, **I Mean You Know** is \$25.00 trade edition and \$75.00 limited edition which is quarter-bound with linen cloth and paper and is signed and noted by the author, Warren Lehrer. Printed at the Visual Studies Workshop Press.

Structure of the Visual Book (Book 95) by Keith A. Smith is not a manual in the true sense of the word, because Keith Smith is one of our best bookmakers in America is not a manual in the true sense of the word, because Keith Smith is one of our best bookmakers in America today. But the book is a philosophy of book structure to elaborate on the potential of the book format, whether text, images, or a combination. This is the creation of the book object through structure. What this consummate bookmaker has done is put all of his experience during the past 17 years into a book that becomes not just the primer but the Bible for the structure of bookworks, from initiation into what is format, into a section of types of books, what turning the page really means, the physical object of book; then to the display of the book both single sheet, large format, and viewing; as well as picture relationships, series, sequence, flipbooks. What it means to the bookwork, the movement pacing, omission, repetition, and the structure and composition—glossary, notes and photographs to illustrate points throughout. This is a must for any bookmaker, printer, publisher in the field of visual bookworks, the need to know is now solidified into pages published by a Keith Smith. Those who have been taught by Keith will love to have the concrete milestones which make up these past years as teacher. Those who have not come across Keith in person but have admired his books will appreciate sharing these words of wisdom with him. Edition of 1000. Diagrams and photographs throughout the 128 pages. \$15.00 plus \$2.00 shipping from Keith Smith, 22 Cayuga St., Rochester, NY 14620.

Road View by Stan Kaplan (a Tortoise Press Publication) is a motorized view of life and nature at times blending, at times destroying our enjoyment. An ecological, environmental problem aesthetically of today's life and living. Hinted at are social issues of aging, geological treasures, societal mores, the fear of radiation, space stations, etc. It is a strong statement in black and white—one that perhaps is a beginning of a longer book, which the artist wishes to develop. Limited edition of 500 signed and numbered, spiral binding. \$7.50 plus 75 cents postage and handling to Stan Kaplan, 47 Trapper Lane, Levittown, NY 11756.

Reincarnations by Richard Kostelanetz is based on a favorite photograph of the artist, cut apart and recomposed by various systematic principles, echoing painterly cubism in its recomposition, and yet painterly realism in its evocation of a particular subject. It sometimes reminds one of David Hockney's techniques or better yet Joyce Neimanas'—but Kostelanetz' mathematical interests combined with art and literature make one think of dada in its disruptive treatment of the original photograph—and still more. But I leave that to the viewer. \$5.00 (ed. of 600) in offset, black and white. Available from Future Press, P.O. Box 73, Canal St., New York, NY 10013.

High School Students by Lyle Rosbotham is a book consisting of neutral-ground portraits of high school students, a time capsule for the future, visual anthropology, all done in June 1982 at University of Wisconsin-Green Bay, where the students were attending a residential summer art program. The majority of the students were quite self-conscious, an interesting phenomenon in itself. \$12.00 (plus \$1.50 postage and handling) from Lyle Rosbotham, 2600 S. 16th St., no. 729, Arlington, VA 22204.

Post No Bills by Janet Maher, P.O. Box 4926, Albuquerque, NM 87196 is a Xerox book of photographs of "Post No Bills" signs wherever she has found them—mingled with graffiti, mingled with passing pedestrians, art and life intermingle, and the signs speak for themselves. \$20.00 from Janet Maher or from Printed Matter.

The Dance is a 23-page Xerox book of the graffitied walls of SoHo, in particular the stenciled figures which form a kind of visual narrative. Limited edition of 30 (\$7.50) from the artist or Printed Matter.

Seattle Subtext by Paul Berger began as an exhibition of photographs by the artist which travelled through the United States. The book format is really the magazine double-page spread with columns of text being replaced by columns of overlapped TV imagery; the topics of the page shift from the normal magazine section headlines to more generalized or personalized areas (writing, memory) and pages labeled "display" contain annotated versions of the pages that both precede and follow them; and finally, the visual cadence of the imagery becomes more akin to film, TV or computer display than to the static printed page. **Seattle Subtext** is an imaginary and reordered magazine, which reflects the use of photography which has become so important to Berger. Another way of reading for \$15.00 co-published by Visual Studies Workshop and Real Comet Press.

Abuse of Power Comes as No Surprise by Jenny Holzer tells you immediately this is the now famous American artist speaking in her epigrammatic style, but this time it begins alphabetically first in English, then in French, Spanish and German. Throughout this book, the wise sayings of this young artist come into focus for society today: Morals are for little people, Humor is a release, Torture is Barbaric, Starvation is Nature's Way—and more and more and yet each time it is different, because you are different. The white pages with red type are epigrams; the green pages are longer paragraphs which have connective sentences. For some reason, in 1984, Orwell would be pleased with Jenny Holzer. She is the epitome of ThinkSpeak. Part of the Nova Scotia Press Pamphlet series.

Western Front has released two new books under an innovative program which provides artists with the opportunity to work directly in the print medium to produce books as art work.

Immersion by Diana Kemble is 52 pages of photographic collages, drawings and text. A poetic observer of life in Vancouver, but feelings of an artist. \$6.00

Sax Island by Eric Metcalfe and Hank Bull (Crime Time Comix) shows the transformation of a comic book fantasy into a videotape in 32 pages. Sax Island is truly in the shape of a saxophone, as Eric Metcalfe and Hank Bull create the live videotape commissioned by the Music Gallery. Crazy and wonderful. \$5.00 from Western Front, 303 E. 8th Vancouver, BC, Canada V5T 1S1.

Brad Brace of Canada has published three interdependent, self-published titles with different colored covers: Green, Scarlet, and Orange Mayfair covers, each consisting of all full page bleed images printed weboffset on newsprint.

Green: ISBN 0-9690745-0-6 has 128 pages. The lights of the cruise ship dance their reflections across the water. Taken from Halifax Harbor, the anchoring positions are not visible until they are occupied. The approach of another ship changes everything.

Scarlet: ISBN 0-9690745-1-4. Vignettes of a year's photographs. 272 pages. \$12.00.

Orange: ISBN 0-9690745-2-2. Tennis anyone? \$7.00 These three books are accompanied by a small white card which contain a small text. They must be seen and experienced, but the experiment works! Available from Brad Brace, P.O. Box 5842, Station A, Toronto, Ont. M5W 1P3, Canada.

SOME FOREIGN TITLES

The Bandaged Image by Gary Catalano is a study of Australian artists' books with brief chapters explaining the difference between bookworks and literary works, then concentrating on books by Roger Cutforth, Robert Rooney, Robert Jacks, Tim Johnson, some autobiographical books, collage including photomontage, as well as a select list of books and publications by Australian artists. Catalano is a poet as well as an art critic. Published by Hale & Iremonger, GPO Box 2552, Sydney 2001, this 1984 publication is available for \$9.95 paperback (Australian) and \$14.95 hardcover. A must!

Developments is the name of a group of photographers/researchers who have been working since 1980 to create an alternative space for their work. Disturbed by the disintegration of community and distortion of information implicit in the mass media images of today, the group began a magazine which deals with the presentation of subjects in photographs, a forum for photographic display, information accompanying the photographs, and the availability of the work. The text is usually on political issues, such as lead in petroleum, food, transport, and nuclear disarmament. One recent issue was on Housing—squattling, emergency housing, lifestyle alternatives, and the building industry. P.O. Box 2430V, GPO Melbourne 3001. \$1.95 This is a brave, serious periodical.

NMA is a new music magazine out of Australia which deals with the diversity of viewpoints. Included are theoretical discussions, interviews, even tax advice for musicians, articles on music criticism, TV scripts, and much more. Included with each issue is an NMA Tape, and price includes \$10 issue/tape or \$20 per year (Australian currency). Write to NMA Publications, P.O. Box 185, Brunswick, 3056 Vic. Australia.

Tomasz Konart, ul. Nabielaka 2 m 55, 00-743-Warszawa, Poland has done a series of small artists' books entitled T1 (offset from photos), T3 (drawings), T4 (Female), T5 (Imagination Memory), T6 (Drawings), T7 (Horizon line).

Home by Gerard Caris is a model for a series of prefabricated houses done with dodecahedrons. Caris, who lives in Maastricht, Holland has developed his theory of housing and has registered the design with the Dutch government. The Module E-series of prefab houses is ingenious and should be instituted in some world's fair for possible viewing by millions of people. The models are photographed on gray paper—resolution is not the essence but a feeling for the house as it is conceived. Texts are in Dutch and English. Available from Gerard F. Caris, Glacisweg 42, 6212 BP Maastricht, Holland.

Page Leroy-Cruce has done a compilation of drawings called Povinsens Gyldne Palmer (The Province's Golden Palms) which depict conflict and sensuality, introversion, and war or generally the small mindedness of provincialisms and its glorious pride. Drawings are done with an aridine 100 and in an A5 format. Edition 100 - kwik-print-cover is screen printed. \$4.00

Frygten Skaber et Begraenset Paradis (Fear Creates a Restricted Paradise) is a small book dealing with summer seaside life alongside constant military manoeuvres (which in rural Denmark's shores, is traditional). Illustrations are excerpts from a series of postcard collages. The booklet was used as an exhibition catalog for a show by the same name. Edition 100 in offset, while cover was screen printed. \$2.00. All from Page Leroy-Cruce, Kastet 92, Thisted, Denmark.

Obsolete Body/Suspensions/Stelarc is a stimulating book about one of the most controversial, yet innovative contemporary artists today. Cyprus-born Australian artist who resides in Japan, Stelarc has performed a remarkable series of suspension events in order to exhibit his theories of the Obsolete Body in the scheme of evolution. His stretched skin events throughout the U.S., Japan and Australia are documented here, accompanied by articles by critics and artists from the United States, Japan, Australia and Europe. Designed by the artist along with the publisher the book becomes a bookwork, one that incorporates documentation which is relatively : uncensored and unrestricted, with challenging critical articles and personal reminiscences about Stelarc.

I think the book confronts the reader/viewer with an artist that must be evaluated with great care, not only as one who confronts art and technology and deals with violence, valor and thus validates himself, but also confronts the obsolescent human body with evolutionary, technological, and unselfish experiments. Largely misunderstood by most people, even artists, this is the first attempt to validate the events which make Stelarc who uses his body as his medium a commentator about his own performance and events, so that the book refers not only to documentation, but also to his own feelings about the events. 160 pages, in a 9 x 12 format, there are 8 color plates and over 175 black and white photographs. \$24.95 hardcover, \$16.95 for softcover available in selected art bookstores or directly from JP Publications, 2952 Grinnel, Davis, CA 95616.

Articulation (untitled) by Sue Fishbein is a black and white Xeroxed book with handcolored frontcover. This is another portable landscape modification project, operating with the context of locating "discursive" equivalents. Articulation utilizes variously disposed "figurative" elements in an attempt to circumvent, collide with, dispel and/or enhance that which is drawn (upon, from-delineated). \$5.50 from Analog Productions, 300 Moultrie St., San Francisco, CA 94110.

Minoy has created two color Xerox bookworks:

Torment (1982) in an edition of 10, handsinged and numbered, is a collection of color collages which are superimposed with energetic line drawings, much like David Salle. This is a response to an exorcism of a personal trauma. Multilayered images and words suggest build up and confusion of the mixed emotions which accompany the event.

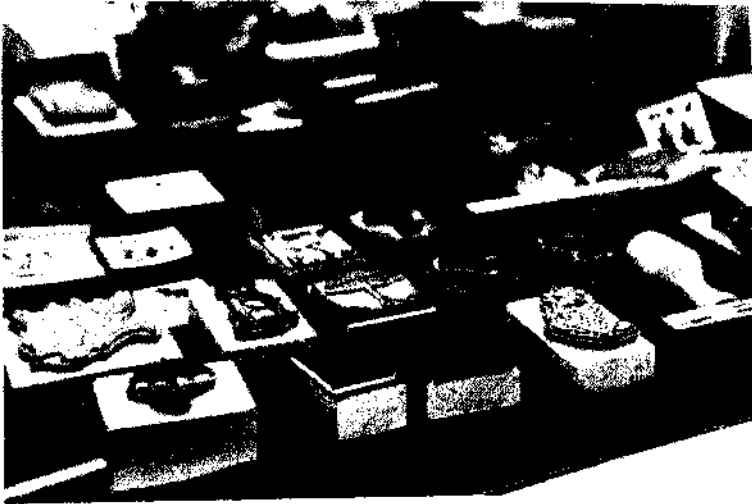
Doctors' Wives (1983) is another in an edition of 10, which attempts to combine caricature and fashion to illuminate the underlying tension behind the facile facade of one female stereotype. Available from Minoy, P.O. Box 11246, Torrance, CA 90503.

The First International Portfolio of Artists' Photography is an assembling of original photographs by 37 artists, from 14 countries, in an edition of 75. Seventy editions have been compiled into book form—the remaining five have been compiled into two exhibition editions. These editions toured galleries and artists' spaces in Europe, Korea, and the U.S. One addition of the assembled book has been given to each of the participating artists. The remaining editions are offered to several libraries and artists' archives for \$50 special price per copy. Money earned from the sales will go to Hype World HQ which has coordinated this effort. The next Portfolio to be assembled in 1984 will be devoted to the photography of artists in the Eastern Bloc Countries and entries are coming in by word of mouth. Write to Hype World HQ, J.P. Jacob, 43 West 27th St., no. 6F, New York NY 10001.

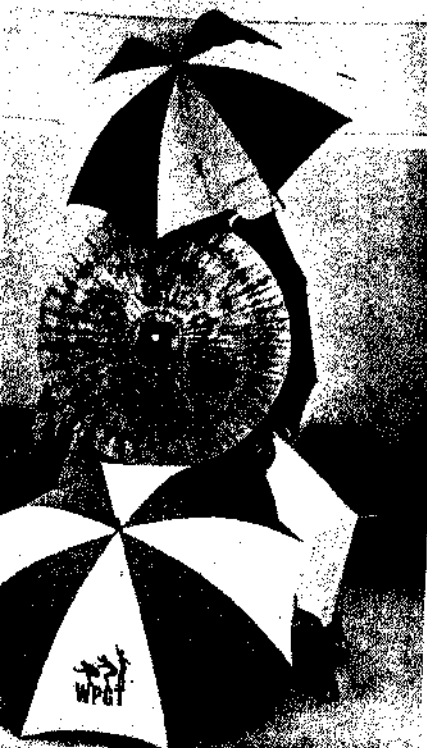
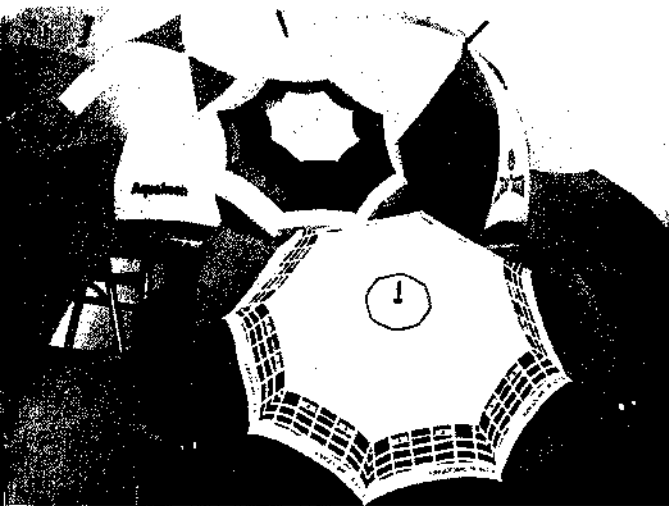
Pierced & Thumbless Hands produced through the Women's Graphic Center in Los Angeles partially funded by the NEA is by Anne Hicks Siberell. Printed from monotype made with various papers from the artist's collection, this beautiful book in an edition of 25 is a poetic view of a mask made by Bering Sea Eskimos where the motif of perforated hands appears in masks, artifacts and drawings. Respect for hunter for the hunted, willingness of spirit-hunter to allow the prey to successfully slip through hand's grasp allows safe return to the sea, and other themes are expressed. \$80.00 from Artworks.

Madame Realism with text by Lynne Tillman and drawings by Kiki Smith is a book of biting prose, sometimes funny and hilarious, sometimes pithy and full of pathos. A little book that packs a wallop! \$5.00 from Lynne Tillman, P.O. Box 360, New York, NY 10009. Includes handling.

FIRST ELECTRONIC FAIRY TALE BY ARTISTS La Plissure du Texte is the first planetary fairy tale done in French and in English by a network of artists located in Europe, North America and Australia. Devised by Roy Ascott for the major exhibition devoted to Electri-



LE BUMBERSHOOT FESTIVAL



by Roy Ascott for the major exhibition devoted to Electricity in Art organized by Frank Popper for the Musée d'Art Moderne de la Ville de Paris, the book was drafted 8 - 24 December by Robert Adrian (Vienna and Vancouver), Bruce Breland (Pittsburgh), Eric Gidney (Sydney), Norman White (Toronto), Helmut J. Mark (Vienna), Gregory McKenna and Tom Klinkowstein (San Francisco), David Garcia and Annie Wright (Amsterdam) and John Southworth (Honolulu).

The book and the explanation of its process is 141 pages long and can be obtained for \$20.00 Australian plus postage and handling from Eric Gidney, Lecturer in Electronic Media, City Art Institute, P.O. Box 259, Paddington 2021. Add \$3.50 for postage and handling.

The **L=A=N=G=U=A=G=E Book**, edited by Bruce Andrews and Charles Bernstein, are reprints of volumes 1-3 of the magazine by the same name, which is now defunct. Published by Southern Illinois University Press in Carbondale, Illinois (1984) this book brings together more than 100 separate pieces arranged into sections, presenting avant-garde poetry which demonstrates the ways of making meaning, emphasizing vocabulary, grammar, process, shape, syntax, etc. Why this book in *Umbrella*? Because several artists make poems—and talk about it—such as the authors themselves. Ray di Palma, Jackson Mac Low, Jerome Rothenberg, Dick Higgins, Susan B. Lauffer, Kirby Malone and Marshall Reese, Lawrence Weiner, Johanna Drucker and many more. \$12.95

SOME HUMOROUS BOOKS

Bill Dupp Soho Detective: The Dress My Father Died in, another in the series of NudlGrafix no. 5 is an exciting cartoon book that has a detective story seriously portrayed. Wonderful in its drawings and text from Box 85, New York, NY 10012 or from Printed Matter. \$1.00

Fingerprints by Jo-Anne Echevarria Myers is a request to many artists to send the author a set of fingerprints. Those who did are included, and the initials of those who refused are also included—fun in the same manner as her *Letters*, *Money* and *George*. An edition of 100, so hurry and write to Jo-Anne Echevarria Myers, 10 Jackson St., Cape May, NJ 06204.

De Nada Press in Los Angeles has two new little books: **The Salvation of Dolly Parton** (\$3.00), a series of Xeroxed photos of Parton in concert, and **Fluvial Felines**, (\$3.00) or *River Cats*, a Xerox album of the L.A. River Cats, which are painted covers of sewer outlets which have been enhanced with graffiti, overpainting, etc. Available from De Nada Press, 935½ N. Vendome, Los Angeles, CA 90026. There is also a line of black and white Xerox L.A. postcards

Ric Haynes has published three volumes of hilarious cartoon-like commentaries on life and art and food:

Aquatic Yoga with Dangerous Foods

Do You Believe in E.S.P. (a question asked to 14 scientists and 2 artists) and

How to Decorate a Storefront Window, which are all published by his Joke Bone Press. Hilarious and tongue-in-cheek from Joke Bone Press, 2735 Haverford Rd., Ardmore, PA 19003.

Errata: The Cerebral Box without the Cerebral by Tom Grothus is another in a growing series of contemporary humor by a Post-Coast artist living in Seattle, but the quiet smile, the dull chuckle are elicited by these wonderful books. You can come to them with new eyes each time. Order for \$3.40 from Tom Grothus, Function Industries, 2140 - 9th W no. 1, Seattle, WA 98119. The drawings are marvelous—and the comments tell you all.

Land of the Cynical Dog-Men is a brilliant verbal and visual commonplace book, one which captures the turned phrase of everyday language and reverts to truth to capture the essence of meaning. On each page is a statement of "The names have been changed to protect...." pertaining to the statement and drawing on each page. Hilarious, but full of awesome truth. Available from Tom Grothus or from Art in Form. \$3.00 If you like cynicism, darkness, dogs, truth, illusion, war, militaries, guns, fear, shapes, numbers, rain, paper, and so much more.

500 3 x 5 cards and other stories by Judy Malloy is 102 pages of stories about Lucy before she got super powers. This revised edition by popular demand has more sex and violence, according to the author. We have the Big Zucchini where you can see Lucy tie Mr. Burculosis up with masking tape and stuff his mouth with 500 3 x 5 cards. You can return to the Fire Station in Berkeley where Lucy was locked in the closet with 13 firemen! You'll love Kitty too. From Pathologica Press, Box 1340, 2000 Center St., Berkeley, CA 94704. \$6.00 plus 39 cents for California residents only (that's tax).

People is a new book by John Hudak, who is a multimedia artist. The book is generated from a Xerox reproduction of china marker originals, and these people are in fact full of expression in their different modes. \$2.00 from John Hudak, P.O. Box 42753, Philadelphia, PA 19101

CRITICISM DOWN AT THE SALON DES REFUSES

Frequently Rejected Essays by James R. Hugunin is the state of a new series of U-Turn monographs, here featuring essays by Hugunin written during 1982-83, five of which were never published one published in *Art & Text* in Melbourne, Australia. Since Hugunin is such a fine writer, these essays are certainly to be regarded as worthy of study and note, dealing with Hugunin's persistent concern with "meaning" and "knowledge." \$8.00 from the author, 901½ S. Berendo St., Los Angeles, CA 90006.

Re-Dact: Anthology of Art Criticism edited by Peter Frank is the first of a series of those critical works by writers all over the U.S. which have been rejected whether by editors whose emphasis has been on the art market or because there are not enough magazines to reflect the energy, breadth and depth of artistic activity in this country. Just as the art market has increased so has the realm of critical discourse, but there are not sufficient vehicles to publish this work. Thus, this volume which promises to be a fascinating contribution to the expanding discourse of art criticism, so unrecognized in the United States. \$7.95 from Willis, Locker & Owens Publishing, 71 Thompson St., New York, NY 10012. Included are works by Robert Atkins, Jan Butterfield, Ted Castle, Hal Fischer, Peter Frank, Kenneth S. Friedman, Dick Higgins, April Kingsley, Richard Kostelanetz, Robert C. Morgan, Shelley Rice, David S. Rubin, Merle Schipper, Judd Tully, Lynn Zelevansky and many more.

EXHIBITION CATALOGS

What Are You Waiting For? is a catalog for an exhibition of artists' books which was an experiment in Seattle. 10 books were chosen to be on exhibit in public waiting rooms in downtown Seattle, namely the Belltown Dept. of Health and Social Services (Welfare), the Metrocenter at the YMCA, the Pike Place Market Senior Center, and Two Bells Tavern, a local artist and working class bar. The 11th book is the catalog. Simple but effective bookshelves were designed by Buster Simpson, and the cooperation of both Clive Phillpot from the Museum of Modern Art and Laura Millin of Art in Form along with Jill Medvedow of 911, an artists' space and resource center in Seattle, the exhibit took place between 15 June and 30 July 1984. The catalog, copublished by the Real Comet Press, and 911, includes a description of the 10 books, in addition a collage/essay on reading by Phillpot, and an essay by Medvedow on censorship. \$6.00, 32 pages, paperback from Real Comet Press, 932 18th Avenue East, Seattle, WA 98112 or from Art in Form, P.O. Box 2567, Seattle, WA 98111.

Bookart/S.E., an exhibition of books by artists living in the Southeast, started at The Upstairs in Tryon, North Carolina and is being circulated through the Southeast by the North Carolina Arts Council and the NEA. The catalog, organized by Dennis Walsak, Craig Pleasants and Modular Graphics, has an essay by Jan Avgikos. Each book is illustrated, listing the artist and residence, as well as edition and measurements. The commercially available books are cited with price and where to buy them. The exhibition dates are also included, and at this reading, the exhibition is at the Atlanta College of Art Library, and will end through November at the School of Design, North Carolina State University, Raleigh, North Carolina. The catalog is available for \$5.00 plus \$1.00 first class postage and handling from The Upstairs, 107 So. Trade St., Tryon, NC 28782.

Offset: A Survey of Artists' Books by Gary Richman represents a touring exhibition sponsored by the New England Foundation for the Arts and the Hera Educational Foundation. The books will form the basis of the Hera Artists' Book Archive to be established after the 1985-86 tour. The catalog has a short essay by David Thompson, a long introduction by Gary Richman, and an illustration for all the books and description of each. There is an exhibition checklist, a list of publishers and workshops, a list of magazines, and resources and information. This catalog, therefore, becomes a reference tool as well. \$7.95 per copy from the New England Foundation for the Arts, 25 Mt. Auburn Street, Cambridge, MA 02138.

Paginations, an exhibition of bookworks from the collection of the Sterling and Francine Clark Art Institute Library, is itself a bookwork conceived and designed by Craig Dennis. The exhibition took place in May 1984 through 3 June at the Library in Williamstown, MA.

Art as Book as Art took place in Maryland, curated by Jane M. Farmer for the Maryland State Arts Council at Maryland Art Place 11 May -16 June 1984. A whole series of events took place around the exhibition. Not only were there performances, but also roundtables, evening lectures, and public lectures by Kevin Osborn, Keith Smith, Joan

Lyons, Helen Bunner and Don Russell. Workshops augmented the exhibition. The catalog, a long thin vertical publication by Kevin Osborn, demonstrates the experimental and imaginative creativity of the book artist and the offset printer. The catalog lists all the books in the exhibition, has an essay by Jane M. Farmer, the curator, includes book related resources such as archives and book collections in Maryland, has National Collections listed as well as artists' presses and workshops. Also listed are catalogs for mail order, related publications, book-related organizations, bookstores, bookmaking supplies, handmade paper distributors. Available from the Maryland State Arts Council, 15 West Mulberry St., Baltimore, MD 21201.

GRANTS AVAILABLE

Women's Studio Workshop, Inc., P.O. Box V, Rosendale, NY 12472 is offering two kinds of opportunities for book artists, Production Grants cover publication costs for simple offset, photo copy or hand printed books (up to \$750). Artist-in-Residence Grants are for artists to produce limited edition, 50-100, screen printed, intaglio hand made paper, or non-silver photo books at WSW's facilities. Residencies are for 1-2 months. Grants include stipend (\$850 mo.), materials (up to \$500), and transportation. To apply send a project description, dummy, budget, ten slides of recent work, resume, and SASE for return of materials. **Deadline: 15 December 1984.**

Deadline for NEA Grants for Printmaking, Drawing and Artists' Books is 25 March 1985. Write to National Endowment for the Arts, 1100 Pennsylvania Ave., N.W., Washington, DC 20506 for guidelines.

BOOKART SHOWS

An exhibition, **Objects in Transition/Contemporary Book Art**, cited as a November 1984 show, was listed as an international artists' book show in all media with deadline in August 1984. I wrote to the Tamari Center for Asian and Pacific Fiber Arts for the prospective, but never received any info from them. If any of you have, please let me know. Their address is P.O. Box 61069, Honolulu, HI 96822.

During the month of September, Roz Chast has had an exhibition of new work at Kathryn Markel Gallery in New York City. Her new book, *Parallel Universes*, has also been released by Harper & Row.

Center for Book Arts: The First Decade, a major exhibition of contemporary bookworks is being held at the New York Public Library through 29 November 1984. The exhibition encompasses over 100 pieces ranging from fine printing and binding to unique book objects, multiples and artists' books. An open forum was held on 8 September at the Donnell Library Center in conjunction with the show. The Center for Book Arts is located at 15 Bleecker St., New York, NY 10012 and offers courses, lectures, and exhibitions.

An exhibition, **Less is More**, was held at the Georgia State University Art Gallery in Atlanta from 9 July through 2 August, sponsored by the Center for Book Arts. The exhibition is of limited edition and unique bookworks.

Funnybooks: Artist's Use of Humour in Bookworks, guest curated by Dawn Plyley included work by many artists including Vagrich Bakhchanyan, Barton Benes, John Eric Broadbush, Roz Chast, Norman Colp, Carol Forget, Valery & Rimma Gerlovin, Michael Kostiuik, Alice Whitman Leeds, Celia Munoz, Mimi Pond, Donna Rini, Stephen Spera, Stella Waitzkin and more. The exhibition was held at the Henry Street Settlement, 466 Grand St. in New York City from 20 April - 20 May.

Photo-Offset Reproductions was an exhibition including books, magazines and posters by visual artists who use offset as an innovative medium at Camerawork in San Francisco from 27 March through 5 May.

Brad Brace had a display of his white-print production negatives from his book ISBN 0-9690745-1-4 in Toronto at the Photography Gallery from 13 April to 21 May 1984.

Marilyn Rosenberg showed Bookworks at the University of Wisconsin, River Falls, in February 1984. She also showed her bookworks at the Palisades Gallery of the Hudson River Museum in Yonkers, New York from 15 July through 2 September.

Nancy Azara showed at SoHo 20 Gallery not only her sculpture, works on paper, but her artists' books through 3 October.

BOOK ARTISTS' NEWS

Susan Share, visual artist and curator-director of Book Gatherings, has been accepted in the 1984 Artist-in-Residence program at Visual Studies Workshop in Rochester, New York. She will use the facilities for her artwork for one month, working on experimental books and box structures.

Guy Schraenen of the Archive for Small Press and Communications in Antwerp, Belgium, gave a series of lectures and exhibitions in May in Poland, with a view of Belgian Art, an exhibition of Book as Artwork, and a lecture on the Archive and the activities of the collection.

Paula Hocks of Running Women Press in Santa Fe, New Mexico has announced a new book called *Nuns on Horseback* in limited edition, a poetic theme of Women & Horses & Power & War. In addition she and Janet Maher are having a book-show in Albuquerque, New Mexico. Write to Running Women Press, P.O. Box 9607, Santa Fe, NM 87504.

Louwrien Wijers announces the publication of his *H.H. The Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers* in the series 'Writing as Sculpture'. It includes the Dalai Lama's opinions about the important task of contemporary art as a whole, explaining how from the spiritual viewpoint everybody is an artist in the end. Available for \$8.00 plus postage from Louwrien Wijers, Herengracht 1, 1015 BA Amsterdam, Holland.

The newest book in this series is *H.H. The 14th Dalai Lama of Tibet Meets Prof. Joseph Beuys*,

Bonn, 27 Oct 1982. The interview with Beuys after meeting the Dalai Lama, also includes conversations among 60 supporters who came to Bonn for the meeting. More than 60 photos document the event. Robert Filliou also proposed an Art-of-Peace Biennale, to be held in Amsterdam. \$35.00 plus postage from the same address as above.

Norman Colp taught Artist-Made Books at the Pratt Graphics Center from 14 February through 10 April. He now reports that the School of Visual Arts has started an Artist-Made Book Collection in their Library with an initial donation by Norman B. Colp. All donations of artist-made books (inexpensive editions work only) are tax deductible as the law allows. Please send books to Ms. Zuki Landau, Chief Librarian, School of Visual Arts, 380 Second Ave., New York, NY 10010.

PUBLICATION: A Directory of North American Book Artists is in progress. This biographical directory will include artists who work in book form, both multiples and one-of-a-kind editions. For entry form, please write to: Janet Dalberto, Virginia Commonwealth University, Library, 901 Park Ave., Richmond, VA 23284. Tentative cut-off date for submission is September 1984, but keep those cards and letters coming.

NEWS FOR BOOK ARTISTS FROM EVERYWHERE

The U.S. Postal Service's board of governors will request formally that the Postal Rate Commission allow floppy computer discs to be treated as books for special mail rate purposes.

At the same time, the Postal Service will propose to change its "book-rate" rules—which currently limit qualifying publications to 24 pages or more—to allow books that have as few as eight pages. This would include many children's books (and artists' books too).

Bookworks, No. 3, Arch Green Dragon Court, Borough Market, London S.E. 1 has had champagne press lunches for new books and exhibitions, among which was the incomparable *Skizzenblattumwenemaschine*, a unique mechanical book sculpture by German artist Christian Hasucha which is translated as a Sketchbookpage-turn-overmachine. Their second show was one of the Ruined Book, an exhibition of work by English-based Nikki Bell and Ben Langlands, an installation of book sculptures using old and new books and found objects creating the atmosphere of an intimate and mysterious library. Their next show was an exhibition of *Artifacts at the End of a Decade*, a compendium of work by 44 artists, conceived by Steven Watson and published in 1981 in New York. Their Christmas Show will feature 30 book artists with prices ranging from 1 to 60 pounds, opening on 6 December and continuing through 19 January 1985. Bookworks is open Wednesday to Saturday from 1 to 6 p.m.

Artists Book Works, 1422 W. Irving Park, Chicago, IL 60613 teaches classes in Bookbinding, Letterpress Printing, Paper Decorating, Turkish Marbling, and

has lecture series, films, exhibitions, and studio rental. Artists Book Works is funded by the Chicago Council on Fine Arts, the Illinois State Council for the Arts

The Woman's Building in Los Angeles had a tea to honor all the publications funded by the NEA by artists, which included books and postcards. The tea was held on 15 April.

Artists' Books/Book Art was a recent weekend event at the Museum of Contemporary Art Store in Chicago. With an announcement designed by Kevin Osborn and the planning of the weekend by Buzz Spector, works by Chicago artists were selected, as well as national and international artists, including works of Dieter Roth, Edward Ruscha, Jan Voss, Francesco Clemente, etc. Since the Museum has over 1300 titles in their collection, and the store has acquired numerous titles for sale to the public, this event was an opportunity for the Chicago public to see both unique and small edition bookart. A T-shirt designed by Buzz Spector was also for sale during the weekend.

An article about Artists' Book Distribution, called *Spreading the Word(s and Images)* by Rebecca Lewis appeared in the Summer issue of *Afterimage*, published by the Visual Studies Workshop in Rochester.

Belforte Editore Libraio has come out with a new catalog which reprints Futurist texts and manifestos. Contemporary works by Luciano Caruso, Stelio Maria Martini, Paraito Mennitti and others are also available in limited editions. Write to Luciano Caruso, Via G.A. Dosio 49, 50142 Italy.

The Lyrical Conceptualist Society, founded by Paul Hartal, announces his latest book *Black and White*, a portable exhibition without walls, available for \$10.00 from the Society at Box 1012, St. Laurent, Montreal, Quebec H4L 4W3, Canada. The work is concrete poetry.

CATALOGS AVAILABLE

The Other Publishers Catalogue has been issued for Spring/Summer 1984 and is available from the Institute for Publishing Arts, Barrytown, NY 12507.

Edition Hundertmark has a new catalog of Deliverable Boxes, Books and Cassettes from Reinholdstrasse 6, D-5000 Koln 1, West Germany.

Da Costa Editions, Korte Keizersdwarstraat 18, 1011 GJ Amsterdam, The Netherlands has a new list of publications. Write to Juan J. Agius.

Verlagalerie Leaman has a new booklist with a description of their magazine REAKTION and their other wonderful bookworks. Write to Verlagalerie Leaman, Odenwaldstr. 30, D-6146 Alsbach, West Germany or write to their distributor Kretschmer & Grossmann, Postfach 94 02 46, D-6000 Frankfurt 94, West Germany.

Coracle Press Books has a new 1984 publications

list and announces that an increasing selection of publications will be available at Coracle Press Books & Gallery at 235 Camberwell New Road, London SE5 in their Book Room.

Just for the record, Argentinian artists also celebrated its new democracy in February. Marta Minjin celebrated by building a replica of the Parthenon out of books in Buenos Aires. After she built the replica of the Parthenon, she allowed the public to take away the books, all 25,000 of them. "The military burned and banned books, and people were afraid to read, perhaps even lost the habit of reading. I gave them away so people would know they don't have to be afraid anymore."

Open Call for Proposals for National Artists' Book Symposium 21-22 April 1985. The Photographic Resource Center at Boston University is requesting submissions by 15 Nov. 1984. Proposals will be reviewed as they are received. Send cover letter, resume, and paper or outline to Jean Caslin, Artists' Book Symposium, Photographic Resource Center, 1019 Commonwealth Ave., Boston, MA 02215. The focus of the conference and related exhibition is on artists' books incorporating photographs or photomechanical processes. Suggested topics include contemporary book arts, historical precedents and publishing and distribution options for this new and experimental medium.

ARTISTS' SOUND WORKS

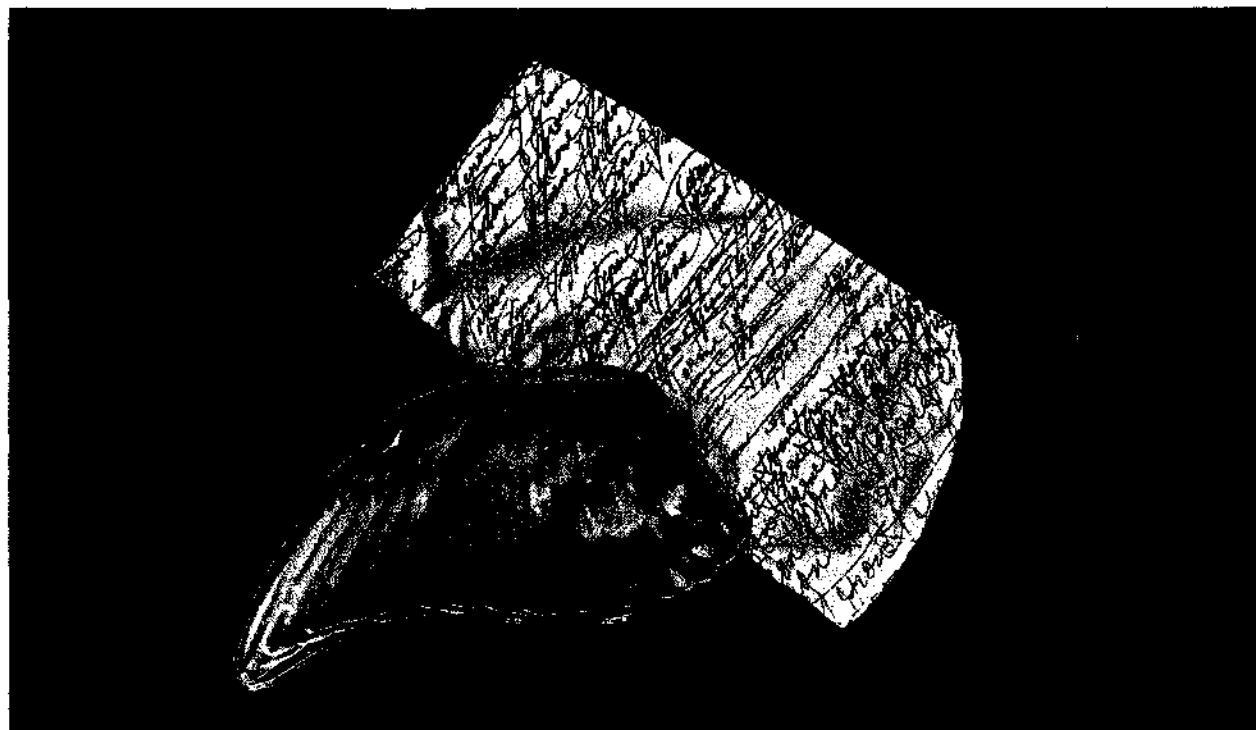
Touch is a new cassette magazine, launched in December 1982 as a multi-media project to give the cassette dignity and authority by combining it with artwork of a high graphic standard. (Issue 1 now sold out). Issue 2 was launched in summer 1983 (Meridians 1 and 2) and *Touch Travel* was issued in January 1984. The graphics are marvelous, stirring when you are listening to the finally crafted music. It is not rock, not new wave, but marvelous combination of sound poems, etc. Meridians Two has a full color insert in a screen printed wallet with contributions by Jean Tinguely, Audio Arts, Exploding Envelope, Nocturnal Emissions, etc. Prices vary from Meridians One (£2.99) to Meridians Two (£4.50) and the new *Touch Travel* for £3.50. Distributed in the States by New Music in New York and Rough Trade in California, back issues are available from *Touch*, P.O. Box 139, London SW18 2ES. *Touch* is run by a cooperative and future cassettes, live shows and exhibitions are planned. Their graphics are so good that the subscription prices are minimal compared to the quality involved.

Tellus, the Audio Cassette Magazine, is a bimonthly publication of audio art, new music, poetry and drama. Its aim is to disseminate global timely audio information. The first two issues have mostly New York artists, such as Mitch Corber, Barbara Ess, Joseph Nechvatal, John Fekner, Charlie Morrow, David Garland, and others. 6 issues are \$35.00 (\$45.00 foreign) or single issues are \$7.00. All submissions must be accompanied by a stamped self-addressed envelope. All tapes are real time copying on chrome 60 minute tape. Write to *Tellus*, 143 Ludlow St. no. 14, New York, NY 10002.

Loose Tongues, a six part radio series to be nationally distributed via satellite towards the close of 1984, is to open an airspace for international audio art while at the same time contributing to the discussion, still in its infancy, about what audio/radio art is, might be. Each segment, or episode, will be shaped so as to mix an exhibition of material with a floating conversation among artists and performers who may never before have been properly introduced. **Loose Tongues** is concerned with what happens, or does not happen, to language, the human voice and the body in the midst of a highly schizophrenic age. They are asking for tapes of your work, performance documentation, taped statements, monologues, manifestos, declamations, polemics, interviews and microcasts. Experimental vocalists, sound poets, radio and audio artists, performance artists and everyone who has used or misused radio, telephones, walkie-talkies, intercoms, answering machines, tape machines, send tape. Enclose whatever print reviews or self-

descriptions you may have for the distribution packet. Following broadcast, the complete series will be made available on cassette to all participating tongues. **Loose Tongues** will be assembled by Susan Stone, 1203 Waller St., San Francisco, CA 94117, a sound poet and radio producer, with Gregory Whitehead, 142 W. 26th St., 12B, New York, NY 10001, an artist and writer working with print, audio and performance texts. **Loose Tongues** is a bi-coastal collaboration.

Actuality, Volume 7, Number 1 of **Audio Arts**, was featured at the Venice Biennale this summer. Included are artists Connie Beckley, Howard Hodgkin, Declan McGonagle, Maurizio Nannucci, John Roberts, John Walters, Marina Abramovic/Ulay, Giulio Paolini, Silvia Ziranek. For more information, contact **Audio Arts**, 6 Briarwood Road, London SW4 9PX, England.



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MAIL ART EXHIBITIONS & COMPETITIONS

IT AIN'T (NECESSARILY) SO, MR. MORGAN A Mail Art rebuttal by Cracker Jack Kid

Robert C. Morgan's recent essays in *Umbrella* and *National Stampographic* make careful distinction between what is and isn't Mail Art. I'm somewhat amused by his unyielding belief that Mail Art lacks content expressing nuance, style, intimacy and most of all, meaning.

As an active Mail Artist, I've worked with many forms of expression including electrostatics, stampographics, book art, artistamps and efforts to conceptually unite Mail Art and Handpapermaking. I'm looking forward to future essays by Morgan featuring "what is not (necessarily) Mail Art" about all of the above media.

There is probably value in these exercises of semantics which will inevitably help shape a Mail Art definition. My belief, however, is that long-standing Mail Artist/philosophers are best able to make accurate definitions. Efforts are being made now through projects and essays by Guy Bleus, Vittore Baroni, Ulisses Carrion, David Zack and most recently, a Mail Art Handbook produced and published for the "uninitiated" by Henryk Gajewski. "Injury by Jury," a year long documentation of Mail Artists about Mail Art, addresses many current issues in the medium.

In lieu of many notable dissertations by Mail Artists of varied backgrounds, I'm amazed at how the art establishment continues to ignore and incorrectly ascertain what Mail Art has been and is becoming.

Part of the problem is aptly described by Guy Bleus, a Belgian Mail Artist who recently published *The Mail Art Atlas*; "Whether a work can be classified under the heading Mail Art does not only depend on its esthetic qualities, but also, or especially, on the informative, communicative and cultural intentions included in the mailing of the work itself."

Morgan does take issue with considerations of communication using an equally dubious heading of what constitutes "personalization by media." Morgan believes correspondence and stampography are "much more personalized, more concerned with the interrelationship of personalized signs, ideas, objects, and images. Conversely, Mail Artists will say that their content, regardless of technique or media, does all that Morgan qualifies. I would contend, therefore, that Robert Morgan's essays are, if I may use his own words, "simply too raw and too ill-defined, regardless of how expedient the publicity might appear."

Mail Artist, Guy Bleus, voiced strikingly similar rhetoric a few years ago when he paraphrased a delineation between "gallery, Mail Artifacts" and Mail Art by practice; "Posted Art is undoubtedly 'Mailed Art' but not necessarily 'Mail-Art!'" He goes on to say, "When freedom is a basic principle, it is not easy to indicate any limits. Therefore, it is no use to give strict standards to judge whether something might be false or real." And what about this further comment by Bleus? "The Mail Art structure is 'chiefly' based on the international postal service but Mail Art does not necessarily depend on the postal service." Bleus is on target with these insights, but is bound to drive any high-art critic stark, raving mad.

There will be a landmark Mail Art panel discussion at The

Wooster Gallery in New York City when five Mail Art panelists will address "Critical Issues Facing International Mail Art". Ironically, Robert Morgan will be among Mail Artists serving on the panel rather than playing devil's advocate in the audience. Morgan will most assuredly, though not necessarily, contribute to controversial issues. Perhaps he'll get to know Mail Artists better at the party afterwards, but I strongly suggest that he re-discover his Mail Box and its Contents for several years hereafter.

—Cracker Jack Kid

2468 South 3rd St. Plaza
Omaha, NE 68108

4 February 1984

NEWS

- Guglielmo Achille Cavellini (1914-2014) has changed his address to Via Einaudi 11, Scala A, C.P. 73, 25100 Brescia, Italia. Telephone is 030/40336.
- David Hunter has changed his address to P.O. Box 867, Newcastle, CA 95658.
- La Galleria dell'occhio in New York City (Carlo Pittore) will have Byron Black 21 September - 4 October; Artists at large until 16 October; Nenad Bogdanovic, 11-25 November; Ulrich Kattenstroth, 25 Nov. - 9 December; and Natale Cuciniello 6 January - 20 January 1985.
- Piotr Rypson showed all his mail art documentation from 1978 - 1984 with works from over 350 artists, different prints of the Sator editions on Xerox, and a whole small archive of smallpress, artist books, prints, etc. After the exhibition at Pracownia Dziekanka in Warsaw, the whole archive went to the archive of the Institute of Art of the Polish Academy of Sciences. So for the first time, perhaps, in Europe—and surely for the first time in Poland—an official institution has received and gladly accepted a collection of mail art, documentation of communication activity of one mail artist. This, according to Piotr, terminates his activity in mail art sensu stricto. He now will concentrate on certain aspects of the art flow. The experience, together with a small anthology of texts on mail art by different artists, will be edited in a small book, accompanied by an address list for those who will want to join in the network. Piotr Rypson "passes a warm salute to all the people who keep the mail art system working and alive with creative spirit and hopes that all this energy of so many beautiful people will get really focused some day in some great and noble work, in an effort to spread the positive message to all those in need in these hard times and in these still to come. People Unite!"
- Kajco Design, c/o M. Nilsson, Ringvagen 82-1, S-11661 Stockholm, Sweden has cassettes, mail art, design, T-shirts, crafts. Fanzines, Cassettes, Mail Art also is at Hase & Igel, Box 41, S-425 02 Hisings Karra, Sweden.
- Keep in touch with Hans-Jurgen Hess, 9430 Schwerzenberg, Neuanbau 5 12-3, East Germany.
- Mail Artists in Portugal: Mandragora, Apartado 187, 2752 Cascais Codex, Portugal; Filigrama, Calçada Do Pico 35, 9000 Funchal, Portugal.

• Jaroslav Supek sends copies of the First Mail Art in the USSR in facsimile. For more information, write to Supek, 25250 Odzaci, J. gagarina 3, Yugoslavia.

• All Mail Artists are invited to attend a conference on Saturday, 3 November 1984 in Tarpon Springs, Florida. Its purpose: Friendship, Camaraderie, and pleasant socializing. You can send works if you cannot attend. Send to Epistolary Stud Farm, 429 Hope St., Tarpon Springs, FL 33589. (813)938-6653.

• TAM or Travelling Art Mail has a monthly bulletin as well as original sheets where Mail Artists are invited to draw, snip, stamp, etc. The collection will therefore travel from place to place. When it is big enough, it travels. Write to Ruud Janssen, Postbus 10388, 5000 JJ Tilburg, Holland.

The Bulletin is a service to the Mail Art Network. When one sheet is full, that is when it is copied and sent out.

• MW is an artist's tabloid on newsprint which contains artists' texts and images. Published by Martina Wagner Giezen, subscriptions are for 4 issues for F 20 in Holland, 20 DM in Germany, £5 in Great Britain, 60F in France, 400 FB in Belgium, 12000 L in Italy, and \$10 in the US. Please make check or international money order payable to MW Giezen, Box 113, Noordwijk, Holland.

• Doo Daa Florida is a satiric paper that comes from Paul Rutkovsky usually with a theme, 227 Westridge Drive, Tallahassee, FL 32304.

The Tropical Trousersnake is another mail art fanzine from 408 E. Ridgewood St., Orlando, FL 32803.

• Contact the Radio Art Foundation if you want to be on Dutch Radio. Send any of your sounds on cassette to VPRO Radio, c/o Mr. Willem de Ridder, Postbox 11, Hilversum, Holland. There is also a booklet of Instant Audio Demonstrations of De Ridder Works. Write to the Radio Art Foundation, Alexander Boersstraat 30, Amsterdam.

• REJECTION AND CENSORSHIP IN MAIL ART.

The Political Censorship Mailart Archive is interested in political control of art communication by government institutions, and the Rejected Mailart Archive concentrates on rejection by art institutions. Please send any information concerning your accidental experiences or systematic work on these subjects to:

Political Censorship Mailart Archive, Volke Hawan, Feurigstr. 61, D-1000 Berlin 62, West Germany and for the Rejected Mailart Archive, send to Mark Wamaling, 8123 19th Place, Adelphi, MD 20783.

• Guy Bleus writes what a big success the European Cavellini Festival was with many artists coming to meet the First President of Europe! For the Aerogramme Project, Bleus received contributions from 570 artists from 40 countries (and from 30 states in the United States). There will be a microfiche catalog free to all the participating artists. Commonpress Edition no. 56 will also include a Commonpress Retrospective.

• Mail Art About Mail Art is a catalog available from Modern Realism Gallery, 1903 McMillan Ave., Rm. No. 1, Dallas, TX 75206 for \$5.00 plus 50 cents postage. This is

Commonpress 55.

• Clemente Padin is very busy in Uruguay with a newsletter called Participacion, a Mail Art information tool. To exchange, write to Clemente Padin, Participacion, Fortaleza 2713-3 Montivideo, Uruguay.

Another project of Padin is ARTE CORREO (Mail Art in Latin America) which was shown at the DAADgalerie in Berlin from 26 May through 30 June. A remarkable catalog accompanies the exhibition with an introduction by Rene Block and an interview with Padin in German.

• Thermos has its next deadline for 21 November with "Absolutely NO-SEX" as its theme. Send 125 copies on each page that you create. Send to Thermos Magazine, c/o Edgar Allen Bushmiller, Art Dept., Old Dominion University, Norfolk, VA 23508.

EXHIBITIONS & COMPETITIONS

OCTOBER DEADLINES

Multiple Choice Mail Art Show. 5 - 30 Nov. 1984. Themes: Emotional cul-de-sacs; idiot wind; enlightenment through your own phenomena; its 1985 and 451 degrees in the shade; other. All media from postcard size to maximum 8 1/2 x 11. No fee, no limit, no returns, all works exhibited rated PG13. Self-addressed stamped envelope for documentation. Send entries to Multiple Choice, Maucker Union Gallery, University of Northern Iowa, Cedar Falls, IA 50614.

Campaign '84. Promise Them Anything. Mail Art Exhibit. No limits, no returns, all media shown. Exhibit 31 Oct. - 30 November. Chicago Gallery. Catalog to be sent to all entrants. Deadline: 24 October 1984. Send work to Chicago Gallery, 346 CCC University of Illinois, Box 4848, Chicago, IL 60680.

NOVEMBER DEADLINES

Mail Art on Racism. Deadline: 1 November 1984. No limitations, no rejections. Exhibit in winter 1984/85 with documentation. Send to Cellini, 1321 Dwight Way H, Berkeley, CA 94702.

FACES for Data File. Send 150 copies 14 x 21.5cm or 5 1/2 x 8 1/2 to Richard Meade, 2241 Ewing St., no. 1, Los Angeles, CA 90039 USA. Deadline: 31 Oct. 1984.

MADS, PIRATES. Send tape recordings with music, films, slides, photos, drawings, paintings, to be exhibited in an exposition/spectacle in February or March 1985.

Also Children's Art in a Mail Art Exhibit. Send to Mandragora, Apartado 187, 2752 Cascais codex, Portugal.

Horatio Alger Project. Exhibition to take place November/December 1984. Deadline: 15 November 1984. Size: 8 1/2" high (with 1/2" clear at top for binding) x 5 1/2" wide. What do you have to say about the ever-present Mr. Horatio Alger? Does he do more harm than good? Actually who does he work for anyway? Send 100 copies to The Horatio Alger Project, Memorial Gallery Art Dept., c/o Des McLean, Glassboro State College, Glassboro, NJ 08028 USA. A copy will be sent to each participant and exhibition documentation.

Total. Send me 133 copies of your art work for review Total. Size: 15 x 21 cm. **Deadline: 1 November 1984.** Copy of review to all. Send to Nenad Bogdanovic, S. Markovica 41, 25250 Odzaci, Yugoslavia.

You can exhibit your artworks in Yugoslavia for only \$100 in Odzaci. Catalog and reproductions with biography of artist too. Send to Exhibition, Nenad Bogdanovic at the above address.

The Envelope Show. Send artworks in your very special envelopes. Everything will be shown. After the show, the artworks and letters will be cut into an "envelope-catalog-envelope". All mail until 15 November to Jurgen O. Olbrich, Kunoldstr. 34, D-3500 Kassel, West Germany.

DECEMBER DEADLINES

The Half-Life Network. Size up to 8½ x 11 and 150 copies. Format: cover, table of contents and pages all contained in stationery type Ziplock bag. Copyart Magazine Invitation. Copy to each contributor. Catalog, media reportage/criticism from exhibit. **Deadline: 7 December 1984.** Send to The HalfLife Network, Memorial Gallery, Art Dept., Glassboro State College, Glassboro, NJ 08028.

Network. Send 100 pieces of artwork (originals or copies) to David Weinberg, P.O. Box 0127, Brooklyn, NY 11214. Also send return postage by **December 1984.**

Danger Mail Art Show in Chicago. Mr. Bop and End All. **Deadline: December 1984.** Catalog will be sent to all participants. No jury, no returns. Send to Mr. Bop, Box 7838, Chicago, IL 60626.

Book. Send black and white passport sized photo, two or three of the most important comments. Size 8½ x 11 inches, **Deadline: 1 December 1984.** Makkom Haarlemmerdijk 39, 1013KA Amsterdam, Holland.

Orange. Afzet's Palmbank. Send 60 copies size A5. **Deadline: 5 December 1984.** Free copy to participants or 15 Dutch guilders for one, 60 for one year of 6 issues. Send to Afzet, Postbus 14864, 2501 GW S-Gravenhage, Holland.

Devil/Paradis. Send postcards to Thierry Tillier, Blvd. Joseph 11, 52, 6000 Charleroi, Belgium. **Deadline: 31 December 1984.**

JANUARY AND LATER DEADLINES

Bambu 13: Administration. Theme is administration. Send 100 copies (max. size 21 x 15 cm) to Guy Bleus, 42.292, P.O. Box 43, 3830 Wellen, Belgium, Bambu 13. **Deadline: 1 January 1985.**

Private Life. All free, catalog. **Deadline: January 1985.** Send to Andrej Tisma, 21000 Novi Sad, Modene 1, Yugoslavia.

First Soviet Mail Art Show. Ever seen a mail art contribution from the Soviet Union or Mongolia? What would it be like? You are invited to adopt a Russian name and send this artist's work in for the Pochta Show. Black and white bookwork will be published. Free format, no jury, no returns. **Deadline 18 January 1985.** Send to Pochta, c/o D. Jarvis, Aardverk Studios, 15 Ambleside Ave., London SW1 1QE, England.

International Mail Art Show. Deadline: 15 January 1985. Send to Helmut Lohr, Krahestr. 40, 4000 Dusseldorf 1, West Germany.

Fig Art. No fee, no returns. All entries exhibited. Documentation to each participant. **Deadline: February 1985.** Send to Byron Bay Arts Factory, P.O. Box 97, Byron Bay 2481 NSW, Australia. No size limit.

Echo International Mail Art Show. All work displayed, no work returned. Documentation to all participants. All media accepted, no limit to size or number of entries. 7,000 square foot gallery to fill. No postage due accepted. All pieces must arrive via the local and international mail systems. Mail to Diverse Works Gallery, 214 Travis, Houston, TX 77002.

STILL ALIVE IN 85. An epitaph for survivors, and the victims, of U.S. Imperialism abroad and on the mainland. Are we going to have four more years of Reaganism, or what? Are we artists victims of Reagan's '50's idealism: "The only good art is safe art?" I say it's time we take a stand ("Make art, not weapons"). Exhibit from 14 January through 2 February 1985 at Leonard's Artspace, 307 H St., Modesto, CA 95351. Send artwork to Randy Magnus, c/o Leonard's Artspace, 307 H St., Modesto, CA 95351. **Deadline: 5 January 1985.** All work accepted, no returns unless accompanied by return postage and a reusable shipping container. Documentation to all participants.

ART PEOPLE IN THE NEWS

Obituaries: Ansel Adams, Roland Penrose, Marcel Ianco, Bill Brandt, Adja Yunkers, Douglas Cooper, Gary Winoograd, Hollis Frampton, Joan Miro, Jimmy Ernst, William Suhr, Gjon Mili, Brassai, David Stuart, Lee Krasnow.

Awards: Richard Meier, the Pritzker Architecture Prize; Paul Goldberger, Pulitzer Prize for criticism; James Turrell and Robert Irwin, MacArthur Fellowships.

Promotions: James Demettrion, director of the Hirshhorn Museum; Douglas G. Schultz, director of the Albright-Knox Art Gallery.

Activities: Amy Chaiklin did site-wall paintings in San Francisco in 7 different venues under the auspices of the Eyes & Ears Foundation. Stephen Soreff attempted an interstellar communication broadcasting a special videotape consisting of an opening signal, a showing of examples of Earth art, and a closing signal with a request for reply. For further information, write to Agar at 79 Mercer St., New York, NY 10012. Saskia Bos was named director of De Appel in Amsterdam. Mierle Laderman Ukeles performed and then has showed her Touch Sanitation Show at the Ron Feldman Gallery in New York City. Geoffrey Hendricks had a recent retrospective of paintings, environment, and drawings at the New Jersey State Museum in Trenton. Ruth Laxson performed sound poetry and had an exhibition at Emory University in Atlanta Georgia in September and October. Joseph Nechvatal showed recent works on paper at Brooke Alexander in New York City. Tommy Mew showed a retrospective of drawings 1975-1980 in Germany in September at Galerie Bernd Lobach in Cremlingen. Carl Heyward showed assemblages, constructions and an installation at New Generic in San Francisco in August.

EXHIBITION CATALOGS

Ingeborg Stroble has a catalog available from Galerie Grita Insama, A 1010 Wien, Kollnerhofgasse 6, Austria. Stroble does new wave painting, video, exhibited at Art Expo in Chicago in May 1984, and in May also had a program of mediasynthetics at Experimental Intermedia Foundation in New York City.

The Orchard Gallery still continues its strong program of publishing books and catalogs with artists as well as about them:

The Enigma of the Hero in the Works of James Coleman is more than a catalog, but a bookwork with essay by Jean Fisher, a true narrative installation, with black and white and color illustrations.

A Cellular Maze by Rita Donagh and Richard Hamilton is an inquiry through the medium of art aided by film and news photographs into dimensions and habitation of her majesty's prison maze in Antrium. What means more to the prisoners is a stub of pencil, which allows them to write poems, make drawings, and depict the graphic personality of the inhabitants.

Both published by the Orchard Gallery, Orchard St., Londonderry BT48 6EG, Northern Ireland.

New Epiphanies: Religious Contemporary Art was organized by the Gallery of Contemporary Art, University of Colorado, Colorado Springs and the Ohio Foundation of the Arts. Available from Ohio Foundation, 440 Dublin Avenue, Columbus, OH 43215.

Maurizio Nannucci: Made in Florence 22 Oct. - 4 Dec. 1983 includes Bibliography, chronology, collections, biography—a true retrospective at the Palazzo Vecchio in Florence.

The Institute of Contemporary Art in London (ICA) has a full-fledged publishing program and their catalogs are examples of fine art documentation:

Gogol's 'The Overcoat': Drawings by Graham Crowley has 24 pages of Crowley's drawings printed on beautiful textured paper. £3.00

Jeff Wall: Transparencies documents the ICA and Kunst-halle shows in London and in Basel of Wall's first one-person exhibition in Europe. Conceptual photographer and artist, Wall is explained in an illuminating essay by Jean-Christophe Ammann. £3.95

Desire includes work by Victor Burgin, Mary Kelly, Kathy Myers, Riccardo Steiner and many more—the first of a projected series of ICA Documents, collections of papers based on discussions at ICA. All available from ICA, 12 Carlton House Terrace, London SW1. £1.40

Cadre '84: Computers in Art and Design, Research and Education, co-sponsored by San Jose State University, Mission College and the West Valley College Foundation with papers, exhibitions, concerts, technical notes, etc. documented. \$12.00 from Art Department, San Jose State University, San Jose, CA.

From History to Action: An Exhibition in Celebration of the 10th Anniversary of the Woman's Building, juried by Lucy Lippard, 18 May - 30 June 1984. \$2.00 from the Woman's Building, 1727 N. Spring, Los Angeles, CA 90012.

Plein Air Painters of California, Ulrike Kantor Gallery, May-June 1984, 800 N. La Cienega, Los Angeles, CA 90069.

Jay DeFeo, San Francisco Art Institute, 18 April - 12 May 1984.

The Taft Museum, 316 Pike St., Cincinnati, OH 45202 has published a series of fine catalogs:

Presentation: Recent Portrait Photography from Cindy Sherman to John Coplans.

A Beautiful Order: Figures and Landscapes from the Butler Institute of American Art;

The American Weigh, Vintage Penny Weighing Scales from the collection of Christopher Steeler, all in shimmering color.

Giuseppe Penone by Jessica Bradley, distributed for the National Museums of Canada by the University of Chicago Press, is a large size catalog with 72 pages full of plates and texts by Penone and Jessica Bradley, curator of the exhibition. There is a description of works illustrated, biographies, selected bibliography.

Ceci n'est pas le Surrealisme: California: Idioms of Surrealism is a recent catalog from the Fisher Gallery, USC, University Park, Los Angeles, CA 90089. *French Spirit Today* is another catalog from that same Fisher Gallery.

Domenico Paulon Paintings 1949-1983 is a new publication with essay by Henry Geldzahler, published and by Serra di Felice Gallery, Puck Building, New York City and the Museo Italo Americano, 678 Green St., San Francisco, CA 94133.

Dieter Roth (18 Feb. - 1 April 1984) is a recent catalog from the Museum of Contemporary Art, 237 E. Ontario St., Chicago, IL 60611.

Baxter Art Gallery, California Institute of Technology, Pasadena, CA 91125 offers:

Five Artists Southern California: Don Gregory Anton, Stephen L. Bernes, Grey Crawford, Stephanie Sanchez, Jon Swibart;

Contemporary Ceramic Vessels: Two Los Angeles Collections: The Betty Asber Collection, the Howard and Gwen Laurie Smits Collection;

John Altoon: 25 Paintings 1957-69

Elsa Rady: Porcelain from the Janus Gallery, 8000 Melrose Avenue, Los Angeles, CA 90046.

Video Catalogs:

The Second Link: Viewpoints on Video in the Eighties with essays by Lorne Falk, Gene Youngblood, Carl Loeffler, Sandy Nairne, Barbara London, Kathy Huffman, Peggy Gale, Brian MacNevin and Dorine Mignot. Exhibition catalog includes biography, chronology, video stills and is available from Walter Phillips Gallery, Banff Centre School of Fine Arts, Box 1020, Banff, Alberta, Canada T0L 0C0.

Video Audio Tapes, Installations, Publications, Single Copy Books, Work in Progress from Cairn, 151 rue du Faubourg Saint Antoine, 75011 Paris, France.

ARTISTS' BOOKS RETAIL OUTLETS: Europe

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Switzerland

Vereniging van Videokunstenaars
Bloemgracht 121
1016 KK Amsterdam
The Netherlands

Bucherbogen
Stadtbahnbogen 593
D-1000 Berlin 12, West Germany

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Josefstr. 52
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AUSTRALASIA

The Arts Bookshop
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ARTISTS' BOOKS RETAIL OUTLETS: US & Canada

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Seattle, WA 98111 (mail service)

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Los Angeles, CA 90036

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ARTISTS' PERIODICALS

Arte Factum, Magazine of Contemporary Art in Europe, is published and edited by Flor Bex, former director of the I.C.C. in Antwerp, is published 6 times a year and seems to appeal to Dutch, French, English, German, Italian and Spanish speaking readers. According to the editorial, the emphasis is on international European perspectives, and only through the next few issues will they find a middle ground for all the languages with which they are dealing. The magazine, therefore, serves as a forum for ideas and works of art. There are along articles and reviews, as well exhibition reviews in Belgium, France, Great Britain, Holland, Australia, Sweden and Denmark, Switzerland and Germany. There are book reviews, catalogues (a section which serves as a European bibliography of recently published catalogs in the field of contemporary art—roughly about 300 items each issue. Published six times a year (February, June, August, October and December), subscriptions depend upon the country of origin and should be sent to ArteFactum, Amerikalei 125, B 2000 Antwerp, Belgium. This is a slick magazine, with black and white and color illustrations, lots of advertising, and a distinguished Flemish-speaking staff.

Fringe Bugle from Australia is Melbourne-based, two years old, and ready to establish an artist's Data Bank on computer Dynamic newsprint tabloid that tells you what's going on in Victoria, Australia. Subscriptions are \$10.00 for individuals (Australian currency), \$20.00 unfunded groups and \$50.00 for funded groups.

MW, sometimes a supplement but always a magazine, published by MW Press, Box 113 2200 AC Noordwijk, Holland is a newsprint tabloid with artists' work such as Herman de Vries, Ian Hamilton Finlay, Per Kirkeby, Sjoerd Buisman. 4 issues (German DM 20, GB £5, France 60 F., Belgium 400 FB, Italy 12,000 Lire, USA \$10.00).

Real Fun, P.O. Box 15243, Philadelphia, PA 19125 is planning a Godzilla issue for September. Meanwhile, it reaches a wide public on 8½ x 11 newsprint, a bit of everything for free.

Hard Knoxville Review, 3212 Luwana Lane, Knoxville, TN 37917 with editors Richard Morris and Eric Sublett includes literary pieces, collage, poetry, and everything else.

Anti-Social Jr., a comic strip kind of magazine with games, interviews, funnies and health tips. Write 1270 W. Ardmore, Chicago, IL 60660.

Off Journal, the magazine for the people who work, from Los Angeles, is now available from De Nada Press, 935½ W. Vendome St., Los Angeles, CA 90026—including conversations with a telephone answering machine, wild movie ratings, word toys, a short history of magazines, an insult file, nauseographs and so much more. \$12.00 a year from De Nada Press, \$15.00 outside of Los Angeles, published quarterly.

American Living, P.O. Box 901, Allston, MA 02134, published quarterly, is a bound Xeroxed magazine that covers everything. Once a year they feature other artists' contributions—marvelous collage techniques—Michael Shores and Angela Mark—some issues cost \$2.00, others \$1.00 on multi-colored papers with beautiful Xerox work.

Reaktion is revived and now in its 7th issue with contributions by John Furnival, Susan Hiller, Dick Higgins, Steve Wheatley, Ruri, Gilbert & George, Jean-Luc Vilmouth, Jeff Nuttall, Agnes Denes and Arrigo Lora-Totino. Still in loose-leaf binder, it is a magnificent printer's dream, a conceptual statement, a cooperative effort, and available in an edition of 1000 from Verlagsgalerie Leaman, Odenwaldstr.30, 6146 Alsbach, West Germany.

Ammunition is an annual, now in its third year, which features contributions on themes of Society, Business, Religion, National Holidays, Education, Fashion, Sports all in wild Xerox collage, montage and fun. Iconoclastic. From Ammunition, 2239 Channing Way, Berkeley, CA 94704.

photoSTATIC is a nonprofit bimonthly periodical which specializes in Xerographic art (and machine art in general). Anything Xerographically producible or reproducible is acceptable. Format is 8½ x 7 inches. All accepted contributors receive a free copy of the issue in which they are represented. Please include SASE if you want your pieces returned after use. Send to photoSTATIC, 108 S. Linn 32, Iowa City, IA 52240. No deadlines. Copies cost 50 cents (add 37 cents for postage).

AUSTRALIAN & NEW ZEALAND ART MAGAZINES

M is the magazine from Praxis, an artists' space in Western Australia. It now has a new cover and a new look, including art theory, interviews, artists' contributions, reviews, and lots of interviews. \$10 (Australian currency) per annum for this important magazine from Praxis, P.O. Box 536, Fremantle, Western Australia 6160.

Australian Feminist Arts Journal LIP has been issued for 1984 with contributions from Lisa Tickner (Notes on Feminism, Femininity, and Women's Art); Suzanne Davies' *Private and Public: Points of Departure: The Work of Margaret Harrison*; Terry Smith's article on Frida Kahlo, Conrad Atkinson's *The State of the Art and the Art of the State*; Lippard in Australia; Working conditions affecting Australian Women Artists, and much more. This is the 8th issue of LIP, and as such should be judged as an excellent forum for women artists in Australia. \$7.95 (Australian) including postage for individuals; \$10.00 for institutions. Add \$3.50 for extra postage for overseas. Write to LIP, c/o P.O. Box 139, Parkville, Vic. 3052, Australia. This is an important journal!

Splash is a new magazine, just issued in July, by editors Wystan Curnow, Tony Green, Roger Horrocks and Judi Stout. The emphasis on the arts with contributions from artists from all angles—performance, poets, essays, etc., is in this Xerox-produced publication. \$17.00 NZ (\$20.00 overseas) and \$20.00 for institutions (NZ) and \$23.00 overseas. Write to P.O. Box 31183, Milford, Auckland 9.

New Zealand Art News, the national newspaper for the Arts, was first issued in April 1984 and plans to be published 10 times a year. \$10.00 for New Zealand, \$30.00 airmail for overseas subscriptions. Covers all the news that's fit to print in New Zealand with reporters from all major centers. Edited by Claudine Bjorklund, it is a tabloid on book paper, with reports on auctions, books, films, prints, reviews, interviews, profiles, etc. Write to Orca Publications, P.O. Box 9733, Auckland, New Zealand.

LATE BREAKING NEWS: REAL MONEY Mail Art Show. No jury, all work shown, catalog to all. Deadline: 1 Nov 1984. Send to Mike Bishop, CSU, Chico Art Dept., Chico, CA 95929.

THE ALTERNATIVE GALLERY, P.O. Box 20037, Athens, Greece 11810, has an archive including material on ecology, nukes, native people feminism, peace movements, anarchism, alternative culture, liberating arts, social-critique movements, animal rights, etc. Send one copy of each issue of your publication for source archive.

LEVEL 7 wants 105 copies of your submission. Items should be no larger than 8 1/2 x 11, and should weigh one ounce or less. One of your items will be put in each package. You will receive one copy of **LEVEL** for each submission. Tell us the title and author if you have a preference. Deadline: 31 December 1984. Send to **LEVEL**, P.O. Box 50164, Indianapolis, IN 46256.

SIGNS OF AMERICA. Richard Tipping's book of **SIGNS OF AUSTRALIA** was reviewed in *Umbrella* last year. Now he is collecting photos by Americans and Australians for a book called **SIGNS OF AMERICA**. Contributions are invited from readers of *UMBRELLA* in color and in black and white (slides and polaroids are accepted). There is a delay in reply, since Tipping is currently travelling in Europe, and the book is planned for a September 1985 release. Contributions before end of 1984 should be sent to Richard Tipping, P.O. Box 294, Bondi Junction, NSW 2022, Australia. Contributors to date include Les Levine, Ed Ruscha, Janice Felgar, Judith Hoffberg, Robert Rauschenberg, Richard Tipping and others.

ART SPACE available in Japan for exhibitions. Total wall space measures 15 meters and gallery has a stairwell which is 4m high. Aim is to promote exchange of modern art internationally. Cost of using the gallery is according to expenses incurred: invitation cards, display for your works, and payment for the person conducting your show. Cost is comparable cheaper than any other gallery. We advertise your show in our newsletter. For inquiries, send to **ART SPACE**, 1-1-10 Koshien-guchi, Nishinomiya Hyogo-ken, Japan.

VIDEO INFORMATION, VIDEO ARTISTS, VIDEOTAPES are requested by the Govett-Brewster Art Gallery, New Zealand's finest contemporary art museum in New Plymouth. Darcy Lange, internationally known video artist, is setting up a video contact center at the Art Gallery and wants exchange, interchange and communication. Send to Darcy at the Govett-Brewster Art Gallery, Box 647, New Plymouth, New Zealand.

COLLECTOR OF ALPHABET BOOKS and blocks interested in new/old/unusual artists' ABCs. Contact J. Gilchrist, Time &

Life Bldg., Room 1957, 1271 Avenue of the Americas, New York, NY 10020.

72 POSTCARDS OF CONTEMPORARY ARTISTS. 36 in color and 36 black and white, including Ben, Furnival, Gasarian, Klasen, Kolar, Muntadas, Parra, Rabascall, Rosy, Wasmann, Willem and others. 72 postcards for USA are \$30.00 (airmail postage paid). Send international money order to Fete de la Lettre, 67 rue Vergniaud, 75013 Paris, France.

SUBMIT EXPERIMENTAL AND DOCUMENTARY VIDEOTAPES AND FILMS ABOUT FOOD. Any aspect: festive, ethnological, historical, culinary, whatever. Contact Miralda, 331 Greenwich St., New York, NY 10013. Tel. (212) 226-8657.

MAIL ORDER CATALOG of Artists' Bookworks, exhibition catalogs, media titles, performance documentation, periodicals, recordings, contemporary criticism, more. Send double-stamped, self-addressed envelope to Art in Form, P.O. Box 2567, Seattle, WA 98111.

DAVIS & SCHORR ART BOOKS. 14755 Ventura Blvd., Suite 1-747 Sherman Oaks, Ca 91403. Specializing in out-of-print fine & applied art & photography books & exhibition catalogs. Some new books. Lists issued. We also buy art books, individual copies or complete libraries. (213) 477-6636.

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BOOKS BY ARTISTS. Printed Matter, Inc., 7 Lispenard Street, New York, NY 10013. (212) 925-0325.

PARALLEL, Straggianopff 99, Stationsstraat 13, 2970 Hever, Belgium is looking for addresses of American literary magazines. This is a Belgian literary magazine with poetry and prose, some illustrations, that seeks like publications.

U-TURN Supplement offers space to publish "Supplement." Anyone may submit a written proposal to U-Turn's editorial office to edit and design a supplement. Proposals may be for purely visual material, as well as critical essays, manifestoes, or historical research. Proposals will be reviewed for originality, scholarly merit, provocative-ness, and so forth. A contract will be drawn up detailing the relationship and obligations between "supplement" editors and U-Turn. U-Turn provides at no charge computer typesetting and assistance, if necessary, in paste-up. U-Turn will print

2000 copies of your tabloid on 50 lb. uncoated book text, and ship you 1000 copies for your own use, distributing at no cost to you the remaining 1000 copies by bulk mail to major museums, critics, collectors, journals, etc. The price of printing (base price of \$495 for 2000 copies, 16p.) will be assumed by the "Supplement" editor(s), and the shipping of the 1000 copies to your home address (about \$25). All other services are paid for by U-Turn. For more information, contact James Hugunin, U-Turn, 901 1/2 S. Berendo St., Los Angeles, CA 90006.

RESOURCES AVAILABLE FOR INFO: Volunteer Lawyers for the Arts of New York has published a manual for small presses called **PRESSING BUSINESS: AN ORGANIZATIONAL MANUAL FOR INDEPENDENT PUBLISHERS**. Available from VLA for \$2.00 at 1560 Broadway, Suite 711, New York, NY 10036.

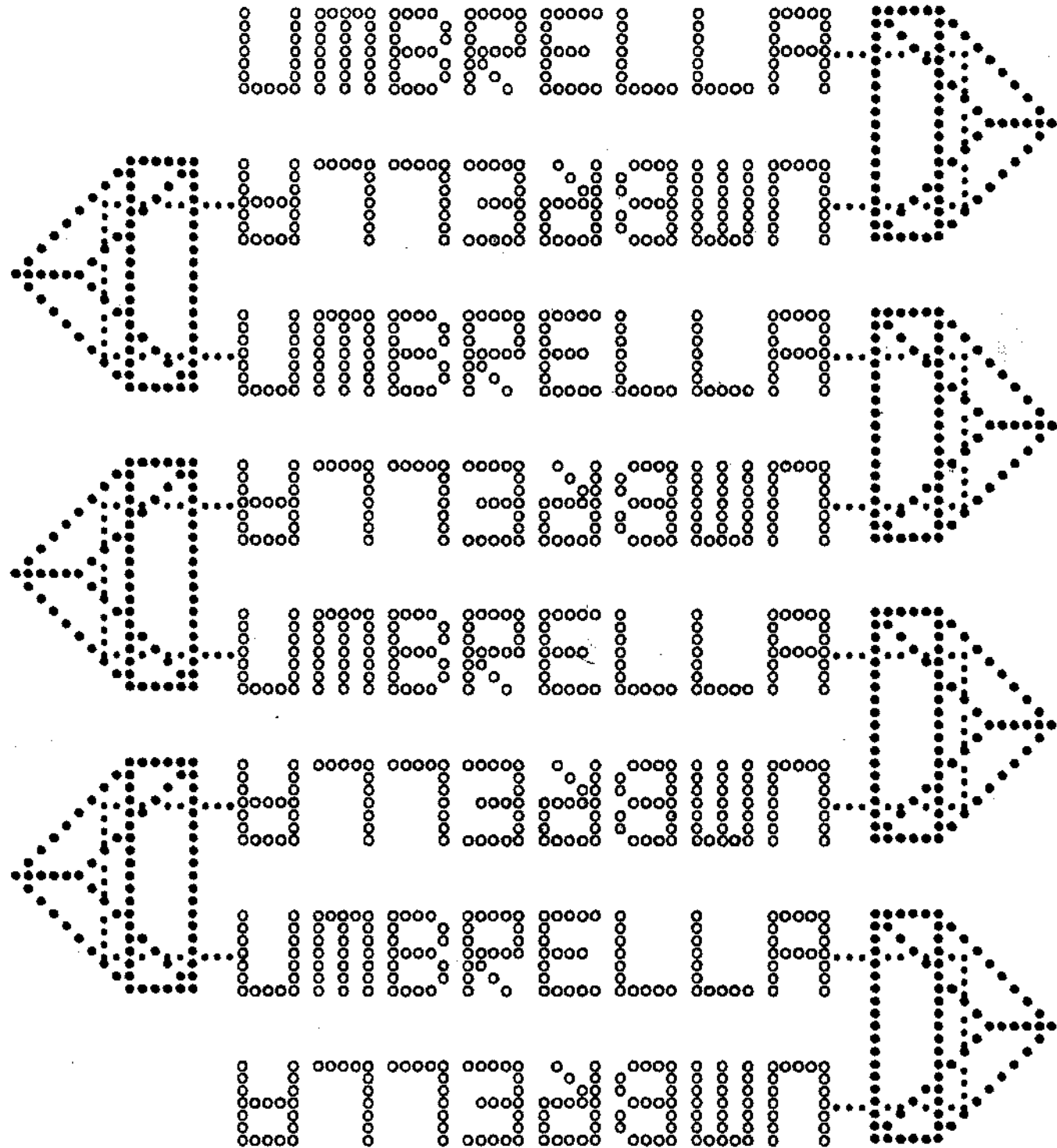
PROFILES: A Series of Films on New Zealand Artists. Available in both 16mm film and 1/2 inch U-matic cassette. Six New Zealand artists are viewed in their environments and speak of their art in terms of development, style and the relation it bears to the society they live in. Jeffrey Harris, Neil Dawson, Greer Twiss, Richard Killeen, Philip Clairmont and Tony Fomison are featured from Anson Associates, 27 Rose Rd., Grey Lynn, Auckland, NZ.

FIELD GUIDE TO ALTERNATIVE MEDIA, edited by Patricia J. Case, lists directories, bibliographies, indices, review media, and catalogs that are useful in accessing alternative and small press publications and independently produced media. \$6.00 from Office of Library Outreach Services, American Library Association, 50 E. Huron St., Chicago, IL 60611.



SITUATION WANTED: Archivist, editor, publisher, consultant, lecturer, teacher, art arranger available for short-term or long-term position anywhere in the world if expenses are paid, and arrangements are conducive. The Art Arranger, P.O. Box 40100, Pasadena, CA 91104 USA. Phone (818) 797-0514.





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