



umbrella

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FROM THE EDITOR

So much has happened since we last spoke together. Floods, mudslides, rockslides, bucket baling thanks to leaks in my office, an earthquake in Kobe, the death of Ray Johnson, father of the mail art world and founder of the New York School of Correspondance Art--yes, it was a dance!

Where to start? Well, even the computer produced surprises--much to my chagrin, for the first two months of its life, it did not seem to function properly. My techie friends tested and retested, and finally in February, we realized that the new computer had a defective memory module--and with a shazam! (That's a Captain Marvel exclamatory statement) the computer now functions--and I have e-mail--and I've been surfing on the net--and so it goes. Time flies, when you're in abstract space--such a lonely space, such a quiet space, such an absorbing space.

At any rate, I received a beautiful umbrella from Kyoto as a gift from a video professor at the University of Nagoya--so I wrote him thanking him and commiserating with the destruction in Kobe. His inlaws were in Kobe, so they went to visit them a day after the earthquake. He said that he really sympathized with the people who lost families, houses and other important things in their lives, but felt that the Kobe population was much more fortunate than the people in Bosnia or Chechnya or other areas in war zones, since the Japanese have great hope for the future. And since many Koreans lived in Kobe, they and the Japanese have helped each other a great deal and have better relations now than ever before. His hope is for all the world in trouble to find peace. Amen.

We are still waiting for news about our mail art friends in Kobe, but have heard nothing even though we have faxed them.

So, having to make up for two months of defective work on the computer (at least slower or more frustrating than anything else I have experienced) I have been writing this issue for weeks! This paperless society has more paper coming through the mails, the fax machines, and in the newspapers--so many more journals, so much paper, so little time.

One of these days I'm going to let Umbrella take care of itself with someone else continuing

the tradition and retire to read books--for a change. I have really sacrificed book reading for the wont to document this amazing movement of artists' publications--for 18 years. I am really ready to edify myself--to educate myself even more--and just delight in the joy of reading. There are so many books, and no time for me. And I am not proud to say this. But between correspondence, bookkeeping, writing for other publications to fill the coffers if but a little or giving gigs, and then writing Umbrella (let alone reading all the primary and secondary sources to keep up with the "news"), anyway, 18 is a magic number in Jewish tradition--it stands for Life--and perhaps it is telling me something. So let's see what 1995 can bring to you and to me. I'll let you know later on in the year what I plan to do. But you can be sure that the decision will be weighed with discretion and care.

As of this writing, a protest will be generated in Washington by many arts organizations to help confront the Republicans' threat to do away with the NEA/NEH, CPB including NPR--and all the elements of American culture that uplift the soul and make living worthwhile. No matter what, there will be cuts, cuts that will eat away at the very fabric of the arts--all the arts. So I beg you all to phone, fax or write your Congress members with copy to the Newtwtit to help withstand this onslaught. There certainly is an groundswell of support for the cause--but keep it coming! The Ides of March are upon us as I write this! Remember that Umbrella has changed address for all correspondence. Please change your address for Umbrella to:

P.O. Box 3640
Santa Monica, CA 90403.

Have a great Spring!

--jah

UMBRELLA IS AN OCCASIONAL NEWSLETTER, FOCUSING ON ARTISTS' PUBLICATIONS AND TWENTIETH-CENTURY ART DOCUMENTATION INCLUDING BOOKS BY ARTISTS, AS WELL AS ARTISTS' PERIODICALS WITH NEWS AND REVIEWS. UMBRELLA IS PUBLISHED BY UMBRELLA ASSOCIATES, AND THE EDITOR IS JUDITH A. HOFFBERG, P.O. BOX 3640, SANTA MONICA, CA 90403. PHONE/FAX FOR EDITORIAL OFFICE IS: (310)399-1146. EMAIL ADDRESS IS: UMBRELLA@IX.NETCOM.COM. SUBSCRIPTIONS ARE AVAILABLE FOR THE CALENDAR YEAR ONLY, PAYABLE IN AMERICAN CURRENCY. © 1995 BY UMBRELLA ASSOCIATES.

PAULA CLAIRE, VISUAL POET EXTRAORDINAIRE

*This interview was held in Oxford, England with Paula Claire, a visual poet and owner of the International Concrete Poetry Archive, 1961-1991, which she has documented in a volume which celebrates 30 years of her performing and collecting. This volume is available from her, entitled **Declarations: Poems 1961-1991**, c/o 11 Dale Close, St. Ebbe's, Oxford OX1 1TU, England. I have been corresponding with Paula Claire, or reading about her for years, but this past September was indeed the time to finally meet her, and she acquiesced to my request to be interviewed for the readers of **Umbrella**.*

How did you get interested in Concrete and Visual Poetry?

I read English at London University, and I was very interested in the sound of words. And in our college, there was a very strong language emphasis, so we had to study the Old English texts and Old English texts and Old Norse texts, and the things like Sir Gawain and the Green Knight. And I found in that four beat alliterative verse terrific power, and the only modern equivalent I could find was Gerard Manley Hopkins, and so my roots are really very traditional, because I have gone in the sound quality of words, I have gone back to that great tradition of four-beat, not five-beat, lines and alliteration which gives a terrific energy to words. I suppose my interest as a poet started from those texts and Hopkins and then in 1964, I went to Greece for four years, and I was off the beaten track, so to speak. I began writing in 1961, continued it when I was in Greece, and I was rather glad I was isolated, because I think I developed my own style without other influences. When I came back from Greece in 1968, and I went to Zwemmer's Book Shop and found the **Something Else Press Concrete Poetry Anthology (ed. by Emmett Williams)**, I felt that I had already established for myself what I call my "mobile style", a non-linear style--clusters of words, complex images which I could improvise with, but I think my inspiration came from those ancient texts. And Hopkins's very core of his inspiration was the ancient Welsh poetry, which also had the alliterative quality. So I feel pleased that I didn't suddenly come across the concrete poetry of the 1960s in that anthology and get wiped out by that. I'm glad that I had the opportunity to develop a style, then having seen that anthology and seen British names in it, such as Bob Cobbing, I then met Bob Cobbing in 1969. We went to a conference at York University on contemporary poetry, and he then

slotted me into a lot of international exponents. I worked on and off with him, performing his texts and my texts ever since.

Who else did you meet besides Bob Cobbing?

The other person with whom I have worked quite closely is Bill Griffiths, and he also has a great interest in the ancient texts and the sound values that come from those. Then Bob formed our group, Concrete Canticle, which originally had a chap called Michael Charles, but Bill Griffiths joined us quite soon afterwards and we three have experimented with each other's texts. I find that a great discipline, because some of Bob's work I don't necessarily like, but I admire. It's like an actress playing parts, characters, which she maybe finds very formidable, but it stretches you. Bob is far more Dada than I am.

How do you balance each other? He gives you Dada, what do you give him?

I suppose that I take like a duck to water with improvisation. To me it is quite natural. I do not have a good mind for memorizing. I cannot memorize a poem very well, but if someone gives me something to improvise, I don't know why but I can improvise. And Bob really has given me a very frightening but marvelous training. He doesn't believe in rehearsals. He did slightly to begin with, but as the years have gone by, he will actually give me the experimental texts we are going to work on when we are on stage. I don't even see it two minutes beforehand. But I have to work, and he creates the instant response. I think you are tapping into really primal energies when you're challenged that way. And I have Bob to thank for that.

What encounters have you had in the performances with other sound poets?

We have strong links with the Canadian poets. The first time we went to Canada, I was invited

by bp nichol, and that is a huge gap for us that he died in 1988, because he was a marvelous performer and a very generous human being. He loved sound poetry and he would encourage anybody. A lot of the major events in Canada were inspired by him, because he was so thrilled that we were all together and working together. There was no sense of "Oh, I want to be centerstage". He wanted everybody to develop, so we have from 1978 onwards a strong connection with the Canadian sound poets, and I have worked with barry nichol and another extraordinary character, Bill Bissett, who is another extraordinary performance artist as well as a painter, collage maker.

Do you exchange texts? Is there a mail aspect to this?

Yes, absolutely, this is how my archive has gradually cohered. Since I started going internationally. My first event was with Bob at the Stedelijk Museum in 1970 in the Question Mark concrete poetry exhibition. Since then, because my name was in the catalog, that's how Mirella Bentivoglio found me. And that is how I got to know a whole international set of people. Sometimes we meet at festivals, sometimes we know each other (just as we have) just through the mail. What I love about this particular scene is that we all believe in poetry as currency and we produce our little publications not really for the public—I think it is something to barter with. If someone sends you a book that you love, you want to give them something in exchange. My archive isn't particularly big, but it is, I feel, important, because it is unique, because I am a working poet and it's all been gathered together by this swapping. We believe in the currency of each other's work, and that is how all the books have come together. I have bought very little indeed, but it has all been by fair exchange. I am in touch with people all over the world—in Australia, in South America, in Japan, Europe, the States, Canada—it's a full time job just doing that, and I am very hit and miss. Some people may think I am a marvelous correspondent, because something comes in, and I will immediately answer them, send something off. Another time, when there is something particularly going on here, some problems or whatever, then I do not respond to people for ages, and then I feel dreadful.

Tell me if you have felt the difference between the 1970s and 1980s? Am I wrong in feeling the decade difference, or is it less or more time to cite differences?

I think the 1970s and 1980s were both productive, peaking around the mid-1980s, and since then, unfortunately, because of a loss of grants for visiting lecturers and performers, my international activities have gradually ebbed away, but that is the same for a lot of people in the field. Because of the lack of finances, we are not getting around as much as we used to.

Are you more recognized in the academic world, because they are the people who fund events like this, or the alternative art world, or what?

I suppose the alternative art world. To a certain extent, the universities. For instance, I call myself a poet, but I am never sponsored by English departments. It is either the visual arts departments, because they are interested in what I am doing with language and how it appears on the page and poem objects or poems in the environment, or the music departments because I improvise with musicians; I am very interested in electronics and live electronics, and I sing. I don't recognize the difference between speaking and singing. To me, singing is just like when you walk and then you dance. Where is that point when walking becomes dancing? Where is that point when you are speaking and then singing? So I like to flow backwards and forwards from the speaking and the singing. So it is the music departments that are more interested. But the literature departments know because they feel that experimental poets are tampering with the language, and if they tamper with it, they are spoiling it, they are making it degenerate. For me, language demands, requires, deserves an intense focus. Concrete poetry is the most intense focus you can put on language, because you are saying that less is more. I often think that language suffers from inflation, like money. Sometimes the more words we use, the less we say. And I think that the concrete poetry movement is making us realize that a few words say so much, that we ought to understand that each word and each part of each word interacts, how it has evolved and how it affects us.

Being an English concrete poet, and the language is English, is it universalized? Is the meaning of language is a stop gap for

understanding?

I think the universal is important. I am ashamed to say that so many people whose mother tongue is not English understand English, and it makes us speaking English very lazy. The only other language I know is Greek, which I learned while living there for four years, and a bit of French and a bit of Italian, but I do not know more foreign languages fluently. People come to English, because there are so many millions of people speaking English.

Suppose an Italian concrete poet comes to England, and they don't know English. How is their performance received?

I think it is the sound of the language that is important. I think what is beautiful about sound poetry is why it is strong in the 20th century. We are conscious of being part of the entire globe. Sounds in themselves have their own wonderful values, and it is wonderful to listen to another language and experience so much. In fact, it is more often very helpful not understanding the semantics, because sometimes semantics get in the way. We are so busy concentrating on the meaning, that the profound effects of language are lost on us. And that is what sound poetry has to offer us--that it is a kind of esperanto.

Do audiotapes go into your archives here? Do you capture performance on audiotape, videotape, film?

Obviously, I would love it to be videotape and film as well, but I have done very little with that. I did a bit with Texas Tech in their Music Department. Real Art Ways did a video of my performance for their archive (Hartford, Connecticut), but mostly my work is on tape. I would very much welcome the chance to have it in both dimensions. My archive contains quite a number of tapes, visuals, and books. I don't like to separate the two--the visual shapes on whatever a book is, and that interpretation in some kind of performance, some kind of sound enhanced with musical instruments possibly and with movement.

Are there other collectors besides artists who exchange this material?

Well, yes, there are these mythical collectors. I am not really in on that scene in Britain, but Mirella tells me that there is in Italy a considerable market. She sells her work to collectors, but it needs a lot more education for

people to get to know about it. It ought to evolve from colleges disseminating this kind of work. We are so often ghettoized, and this I object to. If I can get through to people, whoever they are-- I often draw concrete poems on the train, which I take a lot--people will be a bit nosey, even in England, and the times I have given lectures and performances in trains on the way to London is lovely. People just get out of that particular barrier, and if you tell them you are writing a concrete poem, what a turn-on. If they are intrigued, well, it is called visual or concrete poetry--they are intrigued first. Many people get an enormous joy out of language, but it is intimidating if it is presented to them as an eclectic occupation. And of course children teach us that it shouldn't be eclectic. I do a lot of work with children--six to seven years old. We did a portion of my Space Poem, and they spread the letters of the word "space" all over their pages, and all over their walls, and they were just natural sound and visual poets, even at that age. I was a little nervous to start that young. Usually I teach eight year olds upwards, but this class of six and seven-year olds were a perfect joy. They showed that we should play with language, as dolphins play in the sea. Without set ideas that we develop as we get older. Kids love to wriggle around on the page, they love to respond to language signals and the joy of sounds.

You know that the Fluxus movement is celebrating its 30th anniversary, and I just wonder how you and your colleagues relate to the Fluxus artists?

The only person I know quite well in that movement is Dick Higgins, and he has always appeared in our concrete poetry events. We met in Canada several times and of course, in New York in 1980, and I feel there are a lot of links between us. I hate this idea of movements. I don't like pigeon-holding people in movements. These are all creative people, who have goodwill, who are not so keen in categorizing what they do. It's useful to understand things, but I do not like categorizing.

Is there a frustration in the way art movements take over, and there is less opportunity to perform concrete and sound poetry when other art forms dominate?
I don't think things have changed a great deal. In England, the scene is centered on Bob

bobbing in London. It is small groups of great enthusiasts that keep the thing going. That is no different from the Dada artists in the first decades of this century. It is the enthusiasm of these small groups of people that is inspiring. It is the quality of enthusiasm, when you have these particular gatherings. Bob has pretty regular gatherings in London, at the Victoria Pub in Wallington Crescent--upstairs. The things that have happened in that room have been terrific! 20-30 people come drifting in. He has the whole afternoon there, and people come in and out--there is the usual hardcore of regulars. London is such a meetingplace for international visitors that you never know whom you will meet or who is influenced by these things. Anna Hatherly happily met Bob in the 1970s and was inspired by him and set out on her own course. And there have been a lot of people from Australia, the States, and it's this particular quality of experience, specialist and gorgeous experience on these occasions. If you have not experienced them, you might go to the other side of the world, but this will stay with you, because it has been so "peculiar".

Is it time to have another international gathering somewhere?

Absolutely, it would wonderful to all get together again. Of course, bp nichol used to be such a great generator of this kind of experience. But since he died, there hasn't been a major meeting in Canada. But it would be wonderful if we could.

Are you all connected via some means like a mailing list, just in case a large international meeting would be called?

Yes, we all network, in a very irregular way. You might not hear from somebody for one to two years, and suddenly they erupt again. The art world likes to say, "Oh, concrete poetry was that movement in the 60s", and of course it's all going on still. It doesn't stop, it is a continuous web. Art critics are out to make their own reputations, they like to be kingmakers, and they like to say "this is finished", and if I say it's finished, and therefore it is. And yet, all the creative people still continue with all the work. That is why I think the Sackner Archive (Miami Beach, FL) is doing such marvelous work. Marvin and Ruth collected a phenomenal amount of material, right from early in this century with the Futurists and Surrealists and everybody since. It is incredible how they

have searched out all the people who are still working. That archive, which the Sackners have said they will secure it intact for the future, will show exactly what is going on. It cannot be ignored, it is huge. The art critics will look very silly indeed, when someone will write a definitive book on the material in that archive.

What about Mary Solt's Anthology and Emmett Williams' anthology that you discovered in the 60s, published by Something Else Press? Could we use a new anthology now, not on paper, but using some other means?

I think a composite video to get people to know about this group. Of course, that would be quite an undertaking and you have to have an establishment that is willing to get everybody together to fund it.

I think it would be wonderful if a contemporary museum would undertake it by having a festival, getting everyone together, and guaranteeing documentation. How about a German museum?

There are a lot of German exponents, but I am not so knowledgeable about the Germans. Jeremy Adler, who is a reader in London University, has been a visual and performance poet since the 1970s. He's the person to ask about the German scene.

There is so much to know about the various national scenes. I have a pretty good handle on the Italian group, because of my contacts. There is quite a lot going on in France.

Yes, about two years ago there was a big event in Marseilles, in which Julien Blaine had a great part?

Yes, I met him in 1979. He had an exhibition in Paris, and we all had to send postcards, and I did one with the gargoyles from Oxford greeting the gargoyles of Notre Dame in a medieval fighting match hurling insults at one another.

The Centre Pompidou in connection with their Electronic Music Studio has held some sound poetry events from time to time there. Bernard Heidsieck had a lot to do with that.

Are there Japanese poets involved with your group?

I know of Japanese visual poets--Shoji Yoshizawa--who did a very interesting visual poetry magazine for about 12 years, which he has now disbanded--of Japanese visual poets,

and at the back he would have a little resume of what is going on internationally. In Japanese, one could see in Japanese calligraphy: "Karl Kempton". The Japanese are very sensitive to the wonderful visual qualities of language. Through their calligraphic traditions, they will look at language with the same intentions as we would only give to painting; we are not so used to looking at language for the sheer beauty of the form that is natural in the Japanese culture. That is why the Japanese have produced very fine visual poetry.

I love to think that when I work at night that I can be quite sure that there are quite a few people that I know beaver away.

If there would be an ideal situation for your archive, could you indicate what you would love it to serve for you and your colleagues? These archives become a great burden and responsibility as they increase in volume and as we get older. Suddenly, I'm not going to be here permanently, I am not a fixture, and so I will divest myself gradually of things. Bob did have a very remarkable collection of stuff when I first met him in the 1970s. He has gradually dispersed a considerable amount of it. I would like my own archive to be accessible to people. I just cannot cope with people coming to study here. They usually want access to the material for several days or weeks, and I cannot just give that time to people. Some kind of an institution might one day take it. I would like it to be a living archive, and have a whole group of people to use the material and to create themselves. An archive should not be something enclosed, but it should be in the public domain and very active and an inspiration to people.

You taught with your archive. I wonder how your young students reacted to using the materials, evolved under your guidance? Did they love it, did they find it strange?

At Oxford Polytechnic, I have been working for the past two years with Michael Corris in the Introduction to Graphics Module, and I used to take the second part of the Module where I would bring a lot of archive books along, we would browse and we would discuss, and then the students would have their own project in which they would create either a poem object or an overlay poem involving an overlay of Xerox on acetate, and we were really delighted with the response we had. Somehow, there is something

in people that loves to play with words and to free words from their linear straightjacket that printing has put on them. Printing was a wonderful thing that freed knowledge from the jurisdiction of the Church and disseminated information. When we look at a very strict text (left to right on a grid), it does things with our mind. The value of the experiments of visual poetry in this century is that it frees language from the left to right, top to bottom grid (the straightjacket, which controls our ideas) and the computer today makes children do very sophisticated things that were not possible at all before the technological revolution--so when you have the words flowing and dancing on a surface, then it actually liberates the thinking processes. That is why it is very important that it gets people making things in this visual poetry style, and the students really made for us an unending source of creativity.

Robin Crozier at University of Sunderland, an exceptional visual poet who is tremendously fertile and keeps connections with people all over the world with his work, probably teaches a certain amount in England.

Do you find that the mail artists sometimes change their style of communications because they have been invaded by some unusual concrete poetry or visual poetry that changes their form of communication?

Well, I feel on the periphery of mail art. I do get invitations to participate, but if I am working on my own projects, it is very difficult because there is always a deadline. Often I am too involved in what I am doing, and then when I remember, the deadline has gone. I feel you have to have more time.

Well, in the mail art world, those visual poets who participate usually create works of art that have resonance. Since they are appealing to a verbal theme, their visual poem usually stands out as an outstanding contribution--oftentimes magical. In the 1980s, there was really an Italian wave of visual poets who sent mail art around the world.

Well, in my archive, the largest number of work from any country is from Italy. There is a very large number of visual poets in Italy, who also perform as well. The sound poets as well. Some people really draw the line between the two, but it is a very lively tradition, probably because

there is such an expertise in the small printers in small towns in Italy. The beautiful quality of work that you find in these limited edition small books that are sent to me is not uncommon. You can get beautiful work done by your local printer in Italy. There is facility and tradition of the printed book.

So you say there is a fine line between visual poets and sound poets?

Yes, there are some poets who do object to the idea that their work can be performed. We think that there is a lack of purity in their visual poetry. If you try to perform it, you are in some way interfering with it or spoiling it.

Well, do you feel that performing poets must be live or can an audiotape suffice?

Sometimes when I hear recordings of improvised work, There is a mystery throwing something into the ether, there is a wonderful spontaneity, but it does have ragged edges, whereas when you are at the actual performance, if there is a real dynamic in the room, you're so thrilled by the immediacy of it that you're not looking for the faults. You're only experiencing that extraordinary thrill of the improviser. For me, improvising is my form of surfing. You ride that wave, but you're going to fall off. It's going to knock you about, but you're going to fall off at the end. But you don't care about falling off, because you have that supreme thrill of riding the wave, of people enjoying your doing it, and then falling off and making a mess of it--it's all part of the experience. Maybe if it is done on tape, you're too aware of failures, but when you're actually experiencing it, you don't care. Falling off is part of the experience.

There is something about a live performance of sound poets that is electric.

Yes, I would agree about that. The utterance is such a marvelous and logical thing. Just the human voice--but what an extraordinary thing the human voice is. When it is flowing, when it is expressing and my work is not only improvised, but also participational and I think that the interchange that you have in such a situation is wonderfully joyous and therapeutic. And it is essentially quite simple, not costing a great deal, with no complicated setups. It relates to when people used to sing and change and speak to one another in a tribal situation, and perhaps when it was getting dark and a fire was there,

and you need this feeling of the tribe, of all being together, and the voice actually establishes who you are and your place in the universe.

You are aware of the other groups called "performance poets" that are not necessarily sound poets, nor are they visual poets, but they perform their own poems as a troupe, and sometimes together, and that is their form of expression.

I know groups of performance poets, mostly from the Caribbean, where you have a great oral sense and rhythmic quality of language. This is the scene that I know for the most part. In Canada, bp nichol and his colleagues formed the Four Horsemen and you have a younger group called Owen Sound, and they have done a lot of pioneering work in the idea that voices are a quartet. I always love working with other people, and I always welcome that. There is something beautiful about not only speaking, but it is the listening that is so important. When I am guiding students in their own work, the mistake they usually make that spoils things that they are so busy trying to project their own voices that they don't really listen to the others. You have to listen as hard as actually performed, because the listening makes the group performance a true coherence and a true interchange. That is the whole fascination of working with groups. You have got to really pay a great deal of attention. If you're just performing yourself, that dimension is gone. For me, group work is very fulfilling indeed. It's difficult to keep groups together. People go their separate ways.

Then their are solo performers, who really only do it alone. Right?

Oh, yes, like Bernard Heidsieck, who works with his own voice, using his own tapes, and that is very fascinating. It just shows the many ways of working. It's a pity that we cannot get together on a regular basis and develop a whole school of sound poetry. We do suffer from being separate. If we knew that we're going to have an annual festival at some university, sponsored and relied upon developing a whole tradition of work, whereas we as yet have not had such an opportunity.

Well, perhaps if you have a Europe as a union now, perhaps you could have a roving festival, never to be in the same country more than

once until it completes the cycle, and then start again with the annual get-together. It would be a reliable working situation and interchange, colloquia, performances. People even in Europe, however, don't phone each other. So how can we talk about an annual event? We need a paperback anthology for students today, but there is nothing right now. Bob and I approached Penguin, but the typesetting seemed to be too much of a challenge.

I always wanted to set up a T-shirt business if someone could back me. Cards, posters, T-shirts--alot of visual poems would go down very beautifully without in any way cheapening them or spoiling them. I think they would be very popular indeed.

Do you all exchange work with each other in Latin America?

Avellino de Rojas has sent me work since the 1980s. And the students find his work very, very powerful. It has this intense sense of injustice and care for the downtrodden. These concerns are expressed in such condensed imagery, they are very powerful with the students. There is one that he did (all on postcards), the Apartheid Sonnet, which is just 14 lines of barbed wire--each line barbed wire.

Have you ever received visual poetry in a language you just don't understand?

There is a gentleman in India called Joshi, and his visual poetry is in 14 different Indian languages. He is into computers, and he is trying to create a synthesis of languages just for the purpose of advertising easily, but that is his actual commercial work. His great interest is the different language forms, and he works in fourteen of them. It is very fascinating to receive work from him.

What is the percentage of women and men visual poets?

Maybe 25 to 33% women on a continuous basis. Mirella has been doing exhibitions of visual poetry since 1971. When I was invited to participate in 1978 to the Venice Biennale of 88 international women exponents, I was a bit worried about what kind of work I would see. Yet I was very impressed, and the standard was magnificent. The imagination and the execution was impressive. She has continued to collect

examples of women's visual poetry.

Have you noticed the evolution of visual poetry from Xerography to computer?

I have some examples, and I wish I had more. The computer provides very interesting possibilities. To use technology well, it is very difficult for an individual to keep up with the developments. If you happen to be associated with a college that has all the latest technology and is constantly upgrading it, maintaining it, then you can work in it in confidence. For individual users, often they buy their own equipment which quickly becomes obsolete, and they must spend more money to update. To exploit that equipment fully, you must take courses, because the training manuals are atrocious. The people who design and make computers cannot imagine what it is like not to understand it--so they are in the worst position to write manuals. They forget to tell you very elementary things--and especially in the wrong sequence.

Computer graphics is the biggest hope for visual poetry, because with these systems, you can do extraordinary things with language and quite easily, get a printout. . This is more and more accessible to people--including children in schools. It is far less than an arcane thing to do--explore fonts, mix fonts, reverse them, invert them, and fill them with patterns--and it seems to me that if people have access to this kind of equipment and start playing with exploring language, they're very close to visual poetry. Maybe the computer is going to be quite a help, for a revival through the use of computer.

How about Greek visual poets?

There are many Greek visual poets, who have come to London, taken Bob's workshops, and then gone back to Greece.

And then we talked about the Sackners and the Archive of Concrete and Visual Poetry in Miami Beach, Florida. I cited the fact that with the passion of collecting and with their uncanny ability to be at the right place at the right time, they have accumulated more than 60,000 items which firmly place them as the largest privately held archive of visual and concrete poetry, including all media, books, broadsides, prints, objects, etc. I cited the fact that they should be named National

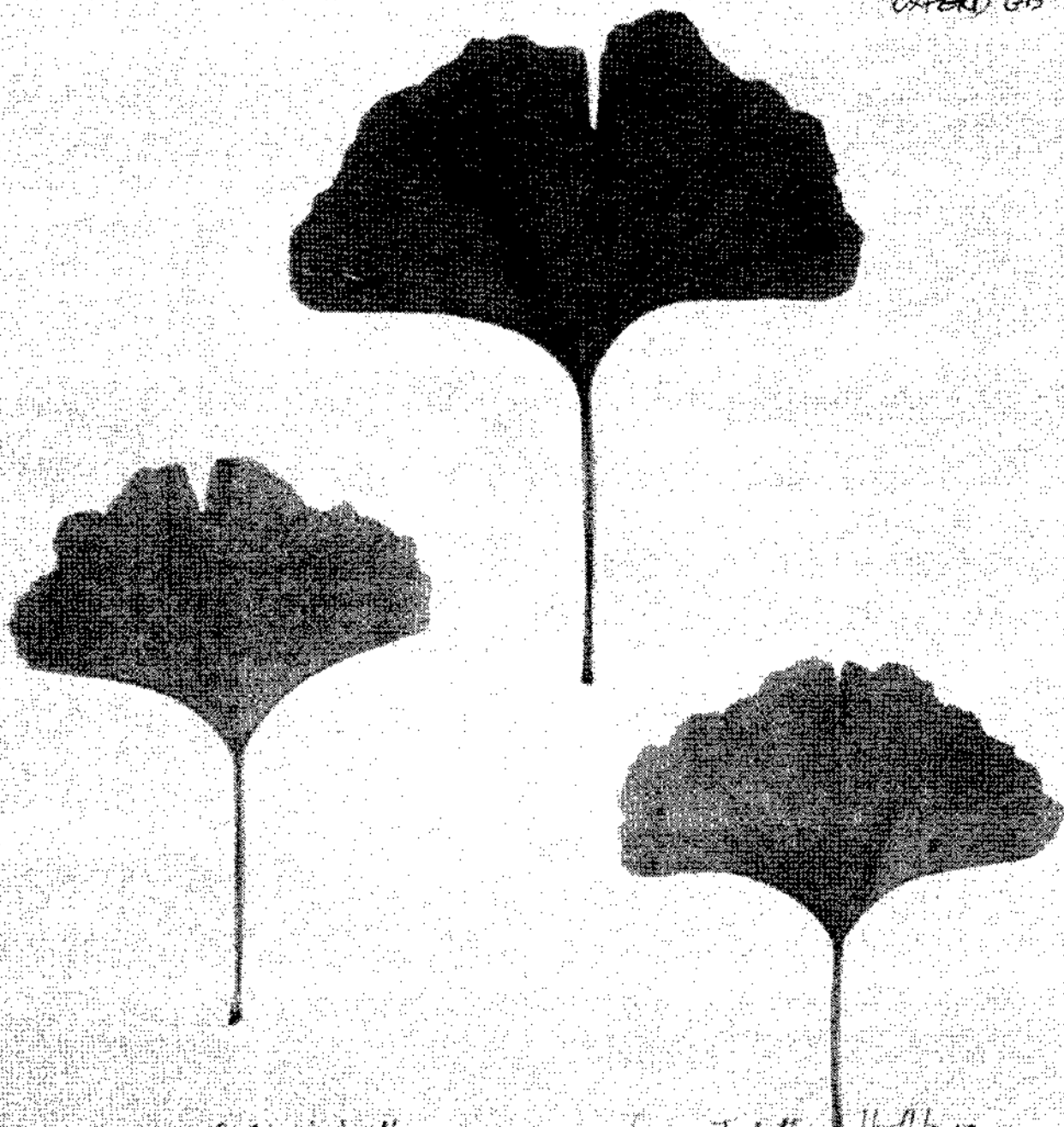
Treasures by the U.S. Government for marking an unsung chapter of cultural history with the accumulation, collecting, cataloging, interpreting, curating and exhibiting.

And what do you think of the Sackners' collection?

I feel that because of the Sackners, this whole field can never be ignored. That collection is at their house, they own it, but inevitably, it will become part of a public institution, and a lot more people will know about it and it will give all the visual poets more prominence, because it cannot possibly be ignored.

Paula Claire GINKGO FANFARE FOR THE MILLENNIUM PROJECT 6-3-95

OXFORD GB



The 3 Graceful Umbrellas

for Judith Hoffberg

Book Reviews

MUST READING

If you do not read another book this year, then read *Better than Life* by Daniel Pennac (Toronto, Coach House Press, 1994, \$16.95 US, \$22.95 Canadian) tells us of the wonderful triangular relationship between parent, child and book. Pennac, who wrote this book in French, first asks how does the love of reading begin? How is it lost? and how can it be regained? But this is not Milton speaking. This is a lucid, up front kind of writer who loves books, but more than books, he loves reading.

As a result, he draws up a Reader's Bill of Rights, including the right to not read, to skip pages, to not finish a book, to re-read, to read anything, to escapism, to read anywhere, to browse, to read out loud, and finally the Right to Not Defend Your Tastes.

Parents can read this loving book with great zest, and readers can read this book to justify their love of reading. There is energy in every word, and you really feel the presence of the author by your side. The tone is conversational, the rationale is logical, and the end result is that you can begin another good book after this one, and another, and another, and feel good about it. This is a book you can give to any parent, any student, any lover, any reader—and know you are reaching out to them and giving them a remarkable gift. One that has power—reading power. Buy a dozen and give them away as gifts. You won't regret it.

If you have any problem getting a copy in your local bookstore, write to Coach House Press, 50 Prince Arthur Ave., Suite 107, Toronto, Canada M5R 1B5.

REFERENCE

Saints, A Visual Almanac of the Virtuous, Pure, Praiseworthy, and Good by Tom Morgan (San Francisco, Chronicle Books, 1994, \$16.95) cull from the pantheon of saints the lively history and personalities of 120 saints that the author has determined have the most vivid, significant, and distinctive stories to tell. He has culled from medieval, Renaissance, Baroque and contemporary sources, as well as holy cards, to present lavish art work, giving an added dimension to these fascinating, often brutal stories.

Organized chronologically by saints' feast days, one can read through the year to find accounts of saints from all walks of life from the most well-known such as St. Patrick and St. Peter, to the most obscure such as Thais and Pelagia. In addition, at the back of the book is a quick reference to the names of saints for every day of the year. Better yet is the list of patron saints for all walks of life from accountants to yachtsmen. St. Jerome is the patron saint of librarians, for instance, and Peter Celestine is the patron saint of bookbinders. And so it goes. Depicted in drawings by a crown of thorns, Acacius is invoked against headaches; Apollonia is the patron saint of teeth; and if you are looking for lost keys, appeal to Saint Zita! A nice handbook for iconographers, historians, hagiographers, and those who wish to believe. But do we need another book on Saints?

The Egyptian Book of the Dead: The Book of Going Forth by Day being *The Papyrus of Ani* (San Francisco, Chronicle Books, 1994, \$40.00 hardback, \$24.95 paper) is the first time in almost 3,500 years that this ancient scroll is presented in its entirety. There are 200 "chapters" of ancient Egyptian philosophical and spiritual thought. In fact, this is some of the earliest spiritual writings of mankind, containing the basic principles of western religion. The texts contain spells, charms, hymns, prayers, rituals, and invocations expressing teachings designed to guide the soul through the afterlife.

With the development of papyrus-making, much like books on demand, wealthy citizens of Ancient Egypt could choose various verses and vignettes to be entombed with them. Then during the mid to late 1800s, gave robbers offered European Egyptologists their looted goods which became known as "the dead man's book." This particular Papyrus was acquired by a staff member of the British Museum, Dr. E. A. Wallis Budge, who cut the Papyrus of Ani from its original 78 feet long by 15 inches deep size, and pasted it onto wooden boards for transport back to London. Of course, it became clear after his return, that by cutting the text, he had destroyed the work's sequence and the relationship between the text and images. In 1890, the British Museum published their facsimile volume of the masterpiece using 37 plates reproduced from the severed original.

This edition has been developed from state-of-the-art computer imaging technology, so that for the first time, the work is presented in its proper sequence and in its entirety. In fact, because of the design conceived by James Wasserman, the reader is able to view the material as the scroll itself was structured. In addition, the English

translation is juxtaposed directly below the ancient hieroglyphic text and images. There are also four gatefold spreads allowing the papyrus' sections to remain fluid and uninterrupted as they were originally designed.

Translation is by Dr. Raymond O. Faulkner with additional translations, introduction and commentaries by Dr. Ogden Goelt, professor of Egyptian Language and Literature at New York University. There are 80 full-color illustrations, a selected bibliography, and a glossary of terms and concepts which makes this a valuable addition to any collection on the history of books, mysticism, philosophy, anthropology, astronomy—and much more.

Timelines of the Arts and Literature by David M. Brownstone & Irene M. Franck (New York, HarperCollins, 1994, \$30.00) is a chronology of culture in human history, from the Magdalenian Cave Paintings to Madonna. Putting art and life in context includes film and broadcasting, theater and variety, music and dance, the visual arts and literature. Film and Broadcasting is a new category which seems to have influenced a great deal of history from 1920 on, and so this novelty is included in this detailed chronology of the cultural side of human history. This hefty book also has a detailed index of names which will lead you to even new angles in time and history. This may be the last timeline you need for reference and browsing.

Eternal Network: A Mail Art Anthology, edited by Chuck Welch (Calgary, University of Calgary Press, 1995, \$39.95) anthologizes a movement that lends itself to anarchy; structures a network that strives for chaos, and historicizes a private one-to-one correspondence by making it all public. And public it must be, for after 30 years, artists throughout the world finally have found another volume (in English) to verify, confirm and annotate the activities of a maddening network that grows and ebbs with the postal rates, rather than with the economy.

Here we have the historical roots, aesthetics and new directions of contemporary mail art in essays by prominent international mail art networkers from five continents. Names such as Ken Friedman, John Held, Clive Phillpot, Ed Varney, Anna Banana, Carlo Pittore, and Chuck Welch, Clemente Padin, Richard Kostelanetz, Guy Bleus, Pawel Petasz, Anna Banana, Vittore Baroni, John Held, Peter Meyer, John P. Jacob, Sheril Cunniff, Marilyn R. Rosenberg, Bern Porter, Henning Mittendorf, and so many more make this a significant contribution to the literature.

This is not a replacement for John Held's monumental *A World Bibliography of Mail Art* (1989) and *Mail Art: An Annotated Bibliography* (1991) but adds to the historical survey and contributions of mail artists throughout the world. Interspersed are illustrations of mail art itself, documentation, photographs, etc. Included in the appendixes are short bios of the essayists, their mail art addresses, a chronology of mail art shows (1970-1994), mail art archives and collections, mail art magazines, and the networker databank. A bibliography and index complete the 304-page volume, which is divided into six parts: Networking Originals Open Aesthetics, New Directions, Interconnection of Worlds, Communication Issues and Ethereal Realms.

Some might think that this is the last gasp of a paper-oriented group of artists, but it is more a testament to the future of alternative art and the role of artists as networkers. The cover and section designs by Piermarino Ciani join postage stamps, rubberstamps, postal cancellations made by artists, as well as good graphics. A must for all public library collections, including universities, colleges, art schools, and art collectors.

Treasures from the National Library of Ireland, edited by Noel Kissane (Boyne Valley Honey Co., dist. by Syracuse Univ. Press, 1995, \$65.00 cloth, \$24.95 paper) is a stunning history of a thousand years of book collecting in an institution that is beautiful, important and indeed a treasure house. The text is delightful, charming and informative—so different from most historical tomes, and the National Library, opened in 1877, proudly exhibits its treasures with exquisite facsimile printing. A page just whets the appetite, but such pages! Moving from printed books to official publications, posters, broadsides, and ballads, newspapers, prints and drawings, photographs, manuscripts, Gaelic manuscripts, maps, and the Genealogical Office and its Records, this book is part publicity and part pride. Its incunabula, ancient maps, stunning Gaelic manuscripts, diverse broadsides and posters all shimmer off the page. They are bold, strong printed works of art that have been handed down to be shared by all.

This book is an important addition to all bibliographic and bibliophilic collections. Book lovers throughout the world must visit the National Library of Ireland. It has treasures such as the John Joly Colour Slide collection of 300 items from 1890-1900. These experimental photographs were taken through a screen with fine red, green and blue lines onto a monochrome negative. The positive print was then made on a glass plate which was

bound up with a similar screen; when projected it provided a color image of reasonable quality. And there is so much more. Enjoy this book—then visit Dublin when you can.

duchamp:passim, a marcel duchamp anthology (London, Gordon+Breach, 1994, \$75.00 cloth) edited by Anthony Hill, is an anthology of articles by and about Duchamp, the revolutionary French-American artist (1887-1968), who endeavored to change the concept of art in the 20th century.

Anthony Hill uses the material he created for the Duchamp Supplement for Studio International 1975, planning it as a centenary tribute to appear in 1987, but opinions have changed, Duchamp has been reassessed and valued more today than even 10 years ago, and so we read an anthology of articles by Duchamp and about Duchamp, together with illustrations of his works both in black and white and in color, exploring not only the essence of his art, but also his contribution to chess, film, music, humor and eroticism.

Some of the authors are Gabrielle Buffet-Picabia, Margit Rowell, Dore Ashton, George Heard Hamilton, Frederick Kiesler, Gavin Bryars, Donald Knaack, Max Bill, Hans Richter, Karl Gerstner, George Brecht, Takiguchi, Richard Hamilton, Teeny Duchamp, Rose Selavy, Raymond Roussel and Gertrude Stein, among others.

You will be happy to have this anthology. It will help you understand the importance of this icon—and teach you how wonderful it is to have it all in one volume instead of seeking all this bibliography out.

MONOGRAPHS

James Rosenquist: The Big Paintings: Thirty Years with Leo Castelli, ed. by Susan Brundage (New York, Rizzoli, 1995, \$50.00 cloth) is a big book for a big artist, who started with Castelli in New York City nearly 30 years ago. And of course, he opened with an 84-foot painting, "F-111", which filled all four walls. This politically-charged image, 13 feet longer than the American warplane it depicts, was an immediate sensation that helped popularize Pop Art.

This big book for big art reproduces 18 of Rosenquist's other "big" paintings in beautifully reproduced full-color foldouts that represent the breadth of this artist's career. Included are works such as *Horse Blinders*, *Star Thief*, *Pearls Before Swine*, *Flowers before Flames*, and *Horizon Sweet Home*.

Included are photographs of the artist at work and an engaging interview with Rosenquist, conducted by Craig Adcock, Director of the School of Art & Art History at the University of Iowa. The spirit of the artist is captured in this book, although the billboard-size work can only be experienced in scale by having seen them. Yet this elegantly designed book is a tribute to the career of this extraordinary artist. Reviews by major critics, quotes from the artist, full color spreads make this big book something more than a coffee table book.

GENERAL

Averse to Beasts: 23 Reasonless Rhymes: Book and Audiotape written, illustrated and read by Nick Bantock (San Francisco, Chronicle Books, 1994, \$16.95) is a collection of rambunctious ditties, each fancifully illustrated with a rich color drawing, along with an original 30-minute audio recording of Bantock reading the poems aloud to a honking, tweeting, mewling crowd of animals. Finding a new voice, Bantock now is renowned for his Griffin & Sabine series as well as 20 years of making pop-up books, but Bantock, the poet, is a new discovery for short and surly rhymes, oftentimes humorous, sometimes quietly scathing, ranging from subtle feminism to blatant silliness.

This is as much a book for adults as for children, and the smile on your face or the howl as you read these will make you want to listen to the tape and realize that Bantock has found a new profession: performance poet! He gives new dimension to the poet's original oral tradition—here Bantock finds the magic in multi-accented performance using comic diversity, giving each of the poems a unique wit and rhythm.

Noa Noa, the Tahiti Journal of Paul Gauguin (San Francisco, Chronicle Books, 1994, \$17.95 hardback) is the first time this masterpiece is back in print with the text and stunning artwork together for the first time. In 1894, Paul Gauguin left Europe to spend two years in Tahiti, feeling Europe was morally bankrupt. He was so inspired by his new environment that he produced his most beautiful and best-known paintings.

To be sure, women were his greatest catalysts in their myths and legends, their natural beauty, and their deeply felt memories. He kept a journal, detailed, illustrated and sensuous, containing brightly colored woodblock prints and whimsical sketches made to accompany the text. Upon his return to France, he attempted to publish the journal, but most printers felt it was too "racy" for French consumption, so he published it himself. Sound familiar?

And because it was so expensive, he could not include the color woodblock illustrations. So on the occasion of his centennial visit to Tahiti, this edition of *Noa Noa* will dazzle a whole new generation of "readers".

Mingled with personal observations by the painter, whose work and reputation will be clearer to readers of this book, the myths and lore of the aboriginal people of Tahiti become manifestly influential in understanding the art of Paul Gauguin. This is a wonderful contribution to the literature and art of Gauguin, the artist and the man.

Seven Mythical Creatures, a pop-up book by Celia King (San Francisco, Chronicle Books, 1994, \$9.95) is the fifth book in this series of exquisitely rendered, three-dimensional illustrated pop-up books which illustrate such legendary creatures as Pegasus, Medusa, and the Sphinx. These stories were created over the centuries by storytellers in order to make sense of the mysteries of nature and humankind. Many of these stories come out of an oral tradition before art and literature allowed these words and pictures to be handed down for centuries. Dragon, Mermaid, Phoenix, Unicorn, Sphinx, Medusa and Pegasus are all part of the Western Tradition of myths which are as appealing to adults, as children.

Arthouse by Graham Percy (San Francisco, Chronicle Books, 1994, \$16.95) is the fantasy of every art lover, a dreamhouse created by artists. In this sketchbook-inspired compendium, Percy's imaginary house includes an attic for Caspar David Friedrich and Anselm Kiefer, a great bedroom for El Lissitzky with large constructivist furniture, a mailbox and garden wrapped for Christo, the refrigerator overflowing with luminous oranges for Paul Cezanne, a hallway for Georgia O'Keeffe hung with lush, exotic flowers; a rug for Grant Wood depicting an undulating agricultural landscape; and Hieronymus Bosch's kitchen filled with bizarre utensils and countertops alive with small creatures. And that's only the beginning!

This beautifully printed book is a visual feast, the work of designer, illustrator and painter Graham Percy. Long interested in architecture, fine arts, interior and furniture design, and landscape and garden design, Percy has created this extraordinary house in which each room could be the work of one of forty famous artists, but isn't.

He has furnished the house with wacked-out dishes for Ernst, pink silverware for Kandinsky; a dollhouse for Andy Warhol and a soft piano for Calder; a multi-perspective TV room for Picasso and a bird-infested living room for Audubon; a crazed linen closet for Stella and a tiny bathroom for Joseph Cornell. Brief biographies

of the honored artists are included in this witty, hilarious and oftentimes outrageous homage to the masters.

A Aga by Jake Gordon Young (San Francisco, Chronicle Books, 1994, \$6.95) is a saga about men, by a precocious three-year-old boy. This bookwork is brief, yet sophisticated, told in 10 phrases and accompanied by energetic pictographs, covering the themes of friendship, violence, romance and the rite of passage—all from a little boy.

The hero, named Jake after the book's author, rides a horse through a forest and encounters two "bad guys" and a "good guy". After promptly doing away with the bad guys, he and the good guy become friends and go hunting for food together. After feasting on the deer they kill, they go back to Jake's castle, where Jake simply "sees a girl and lives happily ever after."

The book was originally a birthday present for his father, an artist, poet and hand bookbinder. His father then made a special letter press edition for close friends and family. Now Chronicle has done a hardbound trade edition. The only complaint about this little book is its binding which is in soft purple cloth, but much too heavy for the charming little book it protects.

Auguste Rodin and Camille Claudel by J. A. Schmoll gen. Eisenwerth (New York, Prestel/te Neues, 1994, \$25 cloth) narrates the sensational story of one of history's most tempestuous artistic liaisons, that of Rodin and Camille Claudel, the epic romance between the sculptor and his pupil and mistress, who was 24 years his junior. Tracing the trajectory of their affair from 1883 to 1898 and beyond, the book narrates their volatile erotic involvement, their creative interactions, and Claudel's tormented and unsuccessful efforts to move out from under Rodin's shadow, which culminated in madness and tragedy.

With 83 duotone photographs, the author interprets selected works by each artist for clues that allude to their respective influences upon each other, chronicles the ménage à trois between Claudel, Rodin, and Rose Beuret, his long-term consort and mother of his son, and assesses the work of Claudel in context of European art and finally her last project. Included is an index as well as selected bibliography. Part of the Pegasus Library series, which Prestel continues to publish.

Roar and quieter moments from a group of Melbourne artists, 1980-1993 by Traudi Allen (Langhorne, PA, Craftsman House, 1995, \$39.95 cloth)

documents the cooperation of several artists in Melbourne who decided to find accommodations for group exhibitions and openings, as well as small-scale artists' studios. As an attempt to show the system that it can be done by collaboration and cooperation rejecting the means and methods of the established system, this group decided to go it alone, following their natural instincts of Expressions and homage to the Cobra group.

The group imposed membership dues to help defray basic costs and shows were open to almost all comers, especially young artists and children, women and Aborigines. The artists were quickly approached by gallery directors to join their stables. The original group consisted of 20 would-be artists, who were known for their raw energy and youth. The work, generally figurative, linked it less with its time than with other earlier Australian groups and European movements. Other critics found their work "neo-expressionist" and as a result, an uproar in the critical journals transpired, involving Paul Taylor, editor of *Art & Text*, which began a schism among critics about the Roar group.

The Roar group used the figure abundantly, painted urban landscapes and seascapes, and eventually created a stir with success and discussion. Melbourne was never the same, and this book documents the contribution of the Roar Studios to the recent art history of Melbourne and Australia. Biographies of each artist are included in the appendix, as well as an abundant group of color illustrations add to the discussion.

PHOTOGRAPHY

The Body, Photographs of the Human Form by William A. Ewing (San Francisco, Chronicle Books, 1994, \$29.95 slipcased paperback) is a kind of encyclopedic archive of the human form as expressed in works of art, nearly 400 duotone and color images, many of them previously unpublished, culled from public and private collections worldwide, including all the great masters of the art.

Divided into 12 chapters: *Fragments, Figures, Flesh* and *Metamorphosis* look at the different approaches within the rich tradition of the nude. *Eros* looks at titillating imagery, *Idols* emphasize idealism, *Mirror* reflects the photographers' images of themselves, *Estrangement* features the darker side of human experience: war, famine and death. *Probes* explores scientific study, *Prowess*, sports and dance. *Politic* presents forceful works that critique conventional notions of the body or seek to

persuade. Mind delves into the realm of dream, desire and obsession.

This book looks at the human form in all manner of endeavor, teaching the viewer/reader that there are many interpretations of the body, many ways in which to view it. This book is provocative and evocative. Reading this book makes one never take for granted the body, nor underestimate the controversy surrounding it.

To be sure, we can cite some artists who have been overlooked, who lend themselves not only to the author's thesis, but also to his examples, but it is difficult to be comprehensive in such a vast panorama. This book will be a textbook as well as an insightful study of the human body in all dimensions and facets of the photographic study. This is an important addition to any visual library or collection!

Talking Pictures: People Speak about the Photographs that Speak to Them (San Francisco, Chronicle Books, 1994, \$40.00 cloth, \$24.95 paper) is the culmination of the authors' interviewing 70 of "the world's most interesting people—some famous, some not", asking them to select one single image and explain why it became a catalyst for their direction in life, or had made their lives richer. The outcome of a seven-year search, this book and accompanying CD-Rom is on a two-year traveling tour, which demonstrates how photography has become part of our consciousness in the Western World.

Dr. Benjamin Spock, moved so deeply by the horrifying newspaper photograph of Vietnamese children fleeing a napalm attack, had more ammunition for his political activism. John Baldessari, purchasing movie still photographs, found one which was so charged and so sublime as art that he never used it in his own work, but contemplates it to this day as art. Diane Keaton chose a photo of her father just before he did not complete a cycle of radiation, and then died shortly after the photo. The fear and inner strength of this man are clearly manifested in this image. So many of these people are moved by a photograph that can change the world, or become an intimate document of a family or dear friends. Whether public or private, the photograph generates an emotional reaction or a career move. Each section is accompanied by a portrait of the speaker, a beautifully printed reproduction of the image, and first-person narratives, providing a rare opportunity to contemplate both contemporary culture and the meaning of photography. The CD-Rom gives the viewer an opportunity to see the subject "live" and experience the actual reaction to the photograph as document and as catalyst.

Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley (Rochester, NY, Publishing Trust of George Eastman House, dist. by MIT Press, 1994, \$39.95 hardcover, with photo CD) is a remarkable document, which studies the life and science of Harold E. "Doc" Edgerton, who for over 60 years, experimented with the ultra high-speed, stroboscopic flash photography, which became his signature. He "stopped time", making visible the elusive gestures and trajectories of our world in action—from the dripping of water to a bullet's path. His experiments resulted in hundreds of new, and not incidentally, beautiful images of a realm beyond human vision. It is a tribute to him and his experiments that the excitement of the image is no longer as enticing, since electronic images are not as new as they were in the 1930s and 1940s.

He did most of his work in a area called Strobe Alley, where he and his students had the freedom to test and try new techniques and experiments without censorship or inhibition. It was called "Strobe Alley", an amalgam of equipment such as dozes of relays, capacitors, spools of wire, and shelves of tools used by his students who had the encouragement to follow an impulse to inquire into the unseen.

Designed to look like one of Doc's own laboratory notebooks, the book places his work in its historical technological context. In a vivid biographical essay by Douglas Collins, Edgerton with his own plain-spoken and witty brand of genius is placed in the pantheon of pioneers. From his early years in Nebraska, his beginnings at MIT as a graduate student in electrical engineering in 1926, the decades of inspired research and teaching in "Strobe Alley" and his fruitful collaborations with everyone from Hollywood filmmakers to Jacques Cousteau, Harold E. "Doc" Edgerton was an inventive genius, a lifelong teacher, and great human being.

The design of this book/catalog, containing 143 illustrations and 122 photo CD illustrations, should be honored as one of the best books of the year. It includes a Portfolio Photo CD, produced by George Eastman House and curator James Sheldon, which contains a gallery of 150 of Edgerton's most striking images, and is compatible with any CD-ROM player.

The exhibition is traveling in late 1995 to Sci Works in Winston-Salem, NC, then to the Pacific Science Center in Seattle, the Museum of Science in Boston, Middlebury College in Vermont and the Museum of Photographic Arts in San Diego, CA in 1997.

Conversatio, Cistercian Monastic Life, a limited edition portfolio of photographs by Lance Hidy and Text by Carolyn Coman, records in pictures and words contemporary monastic life in rural northern Virginia. On land bordered to the east by the Shenandoah River and the Blue Ridge Mountains, and to the north by West Virginia, the twenty-five monks of Holy Cross Abbey follow the sixth-century Rule of Saint Benedict as it has been lived in the Cistercian tradition since the eleventh century.

For a contribution of \$1,000 or more, a portion of which may be tax deductible, this beautiful portfolio includes text centered on interviews with members of the Holy Cross Abbey community, with introductory essays by the Cistercian monks Thomas Merton, Flavian Burns, and Benedict Simmonds. The text is printed letterpress by Michael and Winifred Bixler in a limited edition of 200 numbered and 50 lettered copies. For more information, contact Holy Cross Abbey, Route 2, Box 3870, Berryville, VA 22611. Or contact Umbrella for a folder of information about the portfolio.

Hot Off the Press: Prints and Politics, edited by Linda Tyler and Barry Walker (Albuquerque, University of New Mexico Press for Tamarind Institute, 1995, \$24.95 paper, \$45.00 cloth) is a collection of essays by printers, artists, curators, and historians, first published in 1994, but now available in paperback. Focusing on issues surrounding the interaction of the printmaker with the political realities of society, *Hot Off the Press* pays tribute to the New Deal, with its WPA art projects, a golden age for lithographic printmakers. Included is a tribute to Gustave von Groschwitz, a central figure in the federal Graphic Arts Division of the WPA in New York; an essay on the imagery in the 1936 calendar of the American League Against War and Fascism; and an essay on and checklist of the prints of Robert Gwathmey, active in the Philadelphia WPA project and concerned with conditions of African Americans in the South.

An essay on Leon Golub and Nancy Spero by Lynne Allen, Clinton Adam's conversation with Patrick Nagatani, and an interview with Eric Avery, including a print by Eric Avery are just some of the articles in this timely publication. With 152 pages, 85 halftones on coated stock, this volume will be a welcome addition to most contemporary collections.

BOOKMAKING

Paul Johnson, a teacher in Manchester, England, who has traveled the world performing with his books and

proselytizing for the use of book arts to develop children's writing and visual communication skills in a most holistic manner, has written two books which should be used by educators and artists who make books as well.

A Book of One's Own (Portsmouth, NH, Heinemann, 1992, \$19.00) introduces teachers to a novel way of helping children develop through book arts. He discusses the book as art, story making, concertina books, actually making the book, many types of books, as well as computerized books and theme books. There are detailed diagrams, general hints on making books, equipment and supplies, and useful bibliography. As Senior Lecturer in Art Education at Manchester Polytechnic and Director of The Book Art Project he has had years of experience with children and with adults, creating a kind of performance in his presentation with his sculptural books. He has taught

children through the years and can trace their growth and development by their books.

In the second title, *Literacy through the Book Arts*, (Portsmouth, NH, Heinemann, 1993, \$18.95) he continues the journey into the mystery of the book form. Both parents and teachers are shown what children are capable of achieving in words, illustrations, and design. He emphasizes the concertina book and origami (demonstrating how many different book forms can be made from a single sheet of paper) using only paper, pens, and a pair of scissors. Bibliography and appendices are also included. Teachers are also encouraged to become book artists as well.



EXHIBITION CATALOGS

Jochen Gerz: People Speak, the first comprehensive reference work on Gerz published in English with essays by Gary Dufour, Senior Curator of the Vancouver Art Gallery and exhibition organizer, and Roald Nasgaard, is a full-color catalog of 128 pages, covering the work of the German-born artist who lives in Paris, from 1968 to 1994, featuring two decades of multimedia works, installations, video and multi-panel photo/text works. Included are early selections from 1968 - 1975, never before exhibited in North America, as well as documentation of Gerz's major public works in Hamburg and Saarbrücken which deal movingly with the Holocaust and fascism in Germany. There is a completely illustrated catalog, including a list of works, biography, solo exhibitions, group exhibitions and selected bibliography. Available from Newport Harbor Art Museum, 850 San Clemente Dr., Newport Beach, CA 92660-6399 for \$24.00 plus postage.

Indigo Island: Art Work by Alison Knowles with essays by Hannah Higgins, Alison Knowles, Bernd Schulz and Kristine Stiles documents a major exhibition by this Fluxus artist, famed for performance, sound pieces, and multiples, among others. This exhibition catalog features some of her latest work, sun prints on cloth and huge paper pages, but this exhibition catalog also documents all her past work, in photographs, curriculum vitae, exhibitions, collections, events, books and pamphlets, bibliography, awards and residencies. The catalog is bilingual--German and English--and is probably one of the most sensitive exhibition catalogs on any one artist.

Available from Stadtgalerie Saarbrücken, Germany.

Reinventing the Emblem: Contemporary Artists Recreate a Renaissance Idea, curated by Allison B. Leader at the Yale University Art Gallery, New Haven, 20 January - 26 March 1995, is a museum experiment. Juxtaposed are 16th and 17th-century emblems with contemporary works directly inspired by that tradition. Almost all of the contemporary works have been produced specifically for this exhibition. The whole tradition of symbolic communication is put into focus with this exhibition. Essays are by Richard S. Field and Allison B. Leader.

Included are artists Mariona Barkus, Thomas Barrow, Judith Barry, Mike Bidlo, Grisha Bruskin, Arthur Cohen, Robert Cumming, Dina Dar, Sharon Gilbert, Peter Greenaway, Peter Halley, Walter Hamady, Jane Hammond, E.F. Higgins III, Suzanne Horvitz, Martin Kippenberger, Mark Kostabi, Joseph Kosuth, William Larson, Hung Liu, Scott McCamey, Richard Mock, Robin Miller, Peter Nadin, Peter Nagy, Joseph Nechvatal, Louise Neaderland, Megan O'Connell, Howardena Pindell, Harry Polkinhorn, Sheila Pinkel, Richard Prince, Marilyn R. Rosenberg, Erika Rothenberg, Sonia Sheridan, Lawrence Weiner, Terry Winters, William Wiley and Paul Zelevansky, among others. It's a great idea and a great catalog!

Recycling with Imagination: Art from Detritus, curated by Vernita N. Cognita, was shown at the Metro Regional Center in Portland, Oregon from 28 September - 23 October 1994 with the participation of a myriad of artists who all deal with recycling materials such as Rosemarie Castoro, Coco Gordon, Janet Nolan, Franc Palaia, Mimi Smith, and many more. Artists each have a page which they designed for the catalog, and the exhibition is available for traveling. Just get in touch with Artists Talk on Art, Box 1149, New York, NY 10013.

ARTPEOPLE

George Cunha, 82, an internationally respected expert in preserving books, documents, posters and brittle historical materials, died in December in Lexington, Kentucky. He was first the chief conservator at the Library of the Boston Athenaeum, then co-founder of the Northeast Document Conservation Center in Andover, Mass.

Friedel Dzugas, an abstract painter associated with the New York School in the 1950s and Color Field art in the 1960s, died in December at the age of 79.

Max Bill, painter, sculptor, architect and a former member of the Swiss Parliament who was known for his austere geometric forms and advocacy of modern design, died at the age of 85 in December in Berlin.

Elizabeth Esteve-Coll resigned as director of the Victoria & Albert Museum in London, leaving in September 1995. The announcement came only a day after the museum unveiled Canova's *Three Graces*, which went on view in the main hall. She will become vice-chancellor of the University of East Anglia.

Leigh Bowery, 33, an Australian performance artist and designer in London who was perhaps best known as a model for the English painter, Lucien Freud, died on 30 December near London of AIDS.

Don Celender, the "conceptual documentarian" who started making books about "The Olympics of Art" and also did the Holy, Holy Art Cards for O.K. Harris Gallery, where he exhibits, opened a new exhibit in December featuring the responses of famous people to queries about art and taste, and this time: "If you could have your portrait painted by a famous artist of the past, or present, whom would you select? Why?", called *Portraiture Study*.

John Travolta chose Edward Hopper; **Ed Asner** chose Velasquez; **Estelle Getty** opted for "anyone who could make me look taller, thinner and younger"; **Walter Matthau** named show business caricaturist **Al Hirschfeld**. **David Geffen** of Hollywood fame cited **David Hockney**, "because he's a friend of mine."

Among visual artists, **James Rosenquist** named **Manet**; **Maurice Sendak**, **Goya**; **Christo**, **Giotto**; **Richard Kostelanetz** named **Ad Reinhardt**, who painted totally black canvases, "thus leaving my face a historical secret."

Herb Caen of the San Francisco Chronicle chose **Picasso** "because my eyes are one side of my nose."

Matthew Cohen, an artist, graphic designer and founder of the Museum of Modern Mythology in San Francisco, died on 3 June at his home in Berkeley, California at the age of 41. The Museum was founded in 1982 to display the trademarks and other images of commerce that have become icons of American culture through advertising on television and in print. Its permanent collection of more than 3,000 items includes models of Bibendum, the Michelin Tire Man; Poppin' Fresh, the Pillsbury Doughboy; the Jolly Green Giant; Mister Clean; Mister Peanut; Charlie the Tuna, and Ronald McDonald. The collection is in storage, pending the location of a new home.

Giulio Turcato, a painter and sculptor who was a prominent member of Italy's postwar avant-garde, died in Rome at the age of 82.

Albert Elsen, an art historian at Stanford University and a leading authority on the sculpture of Auguste Rodin, died in February at the age of 67 of a heart attack.

Henry Krause, a labor historian and expert on medieval art, died at the age of 89 in Paris. He was known for his books, sometimes written with his wife, such as "The Living Theater of Medieval Art," "Hidden world of Misericords," "Gothic Stalls of Spain" and others.

Aaron Betsky has been named curator of Architecture and Design at the new San Francisco Museum of Modern Art.

Antony Gormley, awarded Britain's top art prize in late 1994, the Turner prize, was ridiculed by jeering demonstrators who called the prize elitist. Gormley uses molds of his own naked body.

Thomas N. Armstrong 3d, the founding director of the Andy Warhol Museum in Pittsburgh, announced his resignation effective 1 March 1995. He will remain with the Andy Warhol Museum in an advisory capacity.

Lynn Zelevansky has been named associate curator of 20th-century art at the Los Angeles County Museum of Art. Zelevansky has worked in the department of painting and sculpture at the Museum of Modern Art in New York since 1987. She curated the 1994 exhibition "Sense and Sensibility: Women Artists and Minimalism in the '90s" and many of the museum's "Projects"

shows.

Guy Debord (1931-1994), writer, filmmaker, drinker extraordinaire, recluse, and the 20th century's greatest theorist of refusal, killed himself on 30 November. Famed for his book, *La Societe du Spectacle*, he proposed a social order where all nature (human and otherwise) is systematically replaced with its commodity double. He took over the Lettriste movement in the early 1950s and began to explore the glamour of delinquency. In 1957, with a handful of colleagues, Debord founded the Situationist International: The only adventure is to contest the totality, whose center is this way of living..."

Jake Tilson is currently the Erna Plachte artist in residence at The Laboratory in the Ruskin School of Drawing and Fine Art, Oxford University, for 1 - 2 years. He is involved in video and audio work and electronic distribution on the Internet. There will soon be a Web Site for Atlas, his work of art and publication.

Daniel Robbins, an art historian who specialized in 20th century art and helped encourage the study of it while director of the Museum of Art at the Rhode Island School of Design and briefly at the Fogg Art Museum, died in January at the age of 62. He was champion of artists such as Louise Bourgeois, the Color Field Painters, Robert Irwin, Albert Gleizes, etc.

Alberto Burri, 79, Italian painter and sculptor known for his use of odd materials such as burlap, plastic and tar, died in Nice, France of emphysema. Formerly a doctor who served in the Italian army during World War II, captured by the Allies in Tunisia, he was taken to a prisoner-of-war camp in Hereford, TX, where he began painting vivid landscapes. When he returned to Europe in 1946, he gave up medicine for art, reportedly because he was "sick of humanity" and thought mankind no longer deserved his care. His work was exhibited throughout Italy, in New York, Los Angeles, and San Francisco.

David Chamberlain of Boston is the first American artist officially invited by the Vietnamese government to visit and work at the Fine Arts University of Hanoi. He plans to work on monotypes while in Vietnam. But he learned that he himself would have to raise most of the money--approximately \$65,000--himself. He convinced Takach Press of Albuquerque to donate printing equipment to the fine arts institute, and talked French paper company Canson-Talens into supplying

the high-quality paper he and his collaborators will need. He got 24 aprons donated, as well as printing services, oil paint and studio supplies, and Kodak is sending film.

Bruce Nauman was given the Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance for his self-titled retrospective of multimedia works by the College Art Association.

Jules Heller, Art Professor Emeritus at Arizona State University and **Andrew Forge**, Art Professor Emeritus at Yale University, were presented with the Distinguished Teaching of Art Award by the College Art Association.

Ida Applebroog was presented with the Distinguished Artist Award for Lifetime Achievement. Since her first solo show in 1971, she has consistently explored new material, always allowing her particular vision of ordinary humanity to shine through.

Jan Avgikis received the Frank Jewett Mather Award for art journalism for her incisive, varied and prolific criticism which articulates for her audience the direction of art after postmodernism.

Meyer Schapiro, arguably the greatest art historian of our time, was presented with the College Art Association's Special Award for Lifetime Achievement at CAA's Annual Conference, held this year in San Antonio, Texas.

Gerhard Richter won the \$100,000 Wolf Prize in the Arts for 1994-95 from the Wolf Foundation in Israel.

Billy X. Curmano, who has attempted to swim the 2,552 mile length of the Mississippi River as both performance and environmental statement. He recently has been a visiting artist at University of North Carolina, Chapel Hill, where he showed objects which document the swim, called "Objects Collected and Created in the Course of a Swim."

Rob Scholte, a 36 year old Dutch artist of some note, was car bombed while in his garage in the center of Amsterdam on 23 November. Both his legs were amputated. Scholte who has exhibited at the Venice Biennale and at documenta, had recently completed his most important commission to date in Japan, in Nagasaki. Dutch police believe the bombing to be a case of mistaken identity. The bombers mistook the car for the identical model belonging to an Amsterdam

lawyer whose office is only a few hundred meters away from Mr. Scholte's home.

Jeanne Calment, who recently celebrated her 120th birthday, is the last person on earth who can claim to have seen Vincent van Gogh when she was 13 when he first came to her native Arles to paint in 1888 and 1889. She felt he was "very ugly, ungracious, impolite and not well. One day, my future husband wanted to introduce him to me. He glanced at me unpleasantly, as if to say 'not worth bothering with.' That was enough for me." That was 106 years ago. Yet we'll never know about the sound of his voice.

Art Kane, a photographer whose 1958 picture of a group of jazz greats inspired a documentary film nominated for an Academy Award, was found dead in February at the home of his former wife of a self-inflicted gunshot wound. He was 69. The film, "A Great Day in Harlem" by Jean Bach tells the story of how that photograph came to be, and it is wonderful for enthusiasts of jazz, American culture, and photography.

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PUBLISHERS CATALOGS

Carol Schwartzott, 623 Buffalo Ave., Niagara Falls, NY 14303 has a wonderful catalog of prints, limited editions and artist books all for 1995. Write her for the Price List.

20th Century Art Archives has issued its Catalog #11 with many art catalogs, art books and artist books. For information, write to 20th Century Art Archives, Louisa Riley Smith, Flendyshe House, High St., Fen Ditton, Cambs CB5 8ST, England.

workfortheeyetodo has issued a selection of new books from america and europe part one: Europe. Order from 152 Narrow St., London E14 8BP, England. tel/fax: 0171/537-3219.

Juan J. Agius Books & Multiples has issued a new catalog #8 on magazines, with 290 items being offered. Rare material! Write to c.p. 5243, CH-1211 Geneva 11, Switzerland. Tel/fax: 022-321.7715.

Florence Loewy: Livres d'artistes has issued her 8th catalog with a remarkable list of bookworks. Index to artists included. Write to 46 Av. Rene Coty, 75014 Paris, France. Open on appointment.

NEWS

Re-reading the Boundless Book: Art and Language Rewrite the Twenty-First Century is reviewed in *Art Papers* for January/February 1995. The exhibition was held at the Schatten Gallery, Emory University in Atlanta in August.

In the same issue of *Art Papers* is a review of **Radiotext(e)** published by Semiotext(e) in Brooklyn, NY, as well as **Radius #1, Radius #2**, CDs produced by What Now/ Recordings c/o Nonsequitur, P.O. Box 344, Albuquerque, NM 87103. In addition, Kurt Schwitters' **Ursonate**, recently discovered by Jack Ox, whose friend in Holland produced an illegal copy of Schwitters' original shellac recording. It is now a CD, cleaned up via digital technology and blessed as authentic by Schwitters' son, Ernst. Available on Harmonia Mundi U.S.A.

Forum Book Art, an international book arts catalog based in Hamburg, Germany wants to feature American book artists and small press artists in its 14th edition, 1995. For more information, write to Anna Wolf, 2214 Los Angeles Ave., Berkeley, CA 94707.

Wexford Artists Book Festival 1995 will be held in May 1995, organized by artist, Andi McGarry. Many of Europe's most exciting artist bookmakers have been invited. He has invited any readers who may want to exhibit to contact him re: description of work and a short account of your artistic activities. For the exhibition, he wants to include books which can be handled and unaccompanied books will be accepted for sale at the fair, although a commission will be charged on sales and postage. For further details, write to Andi McGarry, Donkey Meadows, Kilmore Quay, Co. Wexford, Ireland.

The Packwood Diaries appeared at the Comus Gallery in Portland, Oregon from 8 September - 1 October 1994 and then traveled to Pyramid Atlantic in Riverdale, Maryland from 1 - 31 December 1994. It will appear at the Ringling School of Art & Design Gallery in Sarasota, FL in March. The artists included Byron Clercx, Warrington Colescott, Heather Cox, Jack Damer, Alan Gerson, David Itchkawich, Carrie Larson, Helen Lessick, Patrick Luber, Tom Mutt, William B. Schade, Gregory W. Shelnutt, Buzz Spector, Larry B. Thomas and Paul Zelevansky.

The exhibition, probably more politically correct than obvious, included the artists' reactions to Senator Bob Packwood and his alleged sexual harassment of his female employees.

The catalog includes a fascinating essay by Thomas

Vogler, professor at UC Santa Cruz, and the artists' works are illustrated with a checklist. Some of the artists are far from being diplomatic, while most of the women really reacted to Packwood's plight. There are many aesthetic swipes at Mr. Packwood's reputation, including Paul Zelevansky's "Bob Packwood, In the Dark", which is a set of headphones whose wires come through a hole in a door, like spy equipment. On the audiotape is a man musing about the value of diaries. For more information, write to Comus Gallery, 215 S.W. First Ave., Portland, OR 97204. \$10.00 postpaid for catalog.

Beware: Books by Artists documents an Artists' Book Fair 1994 which was held in Queensland, Australia 24-25 September. Published by Numero Uno Publications, Grahame Galleries, 1 Fernberg Road, Milton Qld. 4064, Australia (ed.250), the short essay and extensive catalog includes illustrations, an overprinted jacket in offset, a "circulation card" in a pocket in the back endpaper in order to get autographs of the artists. All in all, this is an extensive survey of Australian book artists, as well as a bookwork in its own right. \$A45

Bound to Make Books: An Exhibition of Limited Edition Books by Angela Lorenz, Widener Memorial Room Rotunda, Widener Library, Harvard University, September 1994, sponsored by the Dept. of Printing and Graphic Arts, the Houghton Library, is documented in an exhibition catalog printed at the Stamperia Valdona of Verona, Italy in an edition of 500 copies. The red shoelaces which serve as a binding were made in the province of Bologna at the Treccificio Bolognese. Lorenz lives in Bologna, Italy but remains an American with one foot in the U.S. and one foot in Italy. It adds to the mystery, wit and craftsmanship in her bookworks.

This exquisite boxed catalog has text by Anne Anninger of the Houghton Library, a short appreciation by Renato Barilli of Bologna and exquisite color plates of most of the bookworks in the show which date from 1982. The artist, herself, also writes an introduction which reveals the personality of this insightful creative woman.

For copies, write Tony Zwicker, 15 Gramercy Park, New York, NY 10003.

The Eighth Annual Miniature Book Exhibition, open to all publishers, printers, designers and binders of miniature books, sponsored by the Miniature Book Society. Books and their slipcases must measure 3 inches or less, have been published in an edition (not one-of-a-kind) during the past two years. A jury

composed of professionals representing different interests in the book arts, chosen by the board of governors of the MBS, will select three books for the Miniature Book Society Distinguished Book Award. These awards will be presented at the annual meeting of the society to be held this September in Pasadena, California. A catalog of the exhibition will be produced and a show will tour for one year with the Miniature Book Society Traveling Exhibition. The deadline for entry is 1 May 1995. For more information and entry form, send a self-addressed stamped envelope to: Miniature Book Exhibition, Peter & Donna Thomas, 260 Fifteenth Ave., Santa Cruz, CA 95062. (408)475-1455.

Catalogue of Artistic Book: Muse 94 fly, curated by Kestutis Grigaliunas, was supported by the Soros Center for Contemporary Arts in Lithuania. The exhibition was entitled, *The Fly*, inspired by the diary of the Surrealist Salvador Dali, for whom this little creature, according to his own testimony, was a source of creative ideas.

Artists from Lithuania, Latvia, Belgium and Sweden are included. The exhibition catalog has illustrations for all books, a few in color. Essays include words of Salvador Dali, Book Art in Europe from the Paper Museum in Duren, Piotr Rypson's words on Polish Avantgarde art from 1919-1992.

Anne Moeglin-Delcroix defended her thesis at the Sorbonne in January, on the "Aesthetics of the artist's book (1960-1980). She is employed at the Bibliotheque Nationale de France.

Philip Zimmermann received the Grand Prize in Publish's Seventh Annual Electronic Design Contest for *High Tension*, his book about the stress and anxieties of life at the end of the millennium. Published in an limited edition of 1,000 by Montage '93 in Rochester, the International Festival of the Image, the book is unique in its combination of diagonal die-cut shapes, smythe-sewn binding, and tritone foil-stamping on thick plastic Lexatone. It's a completely interactive, multimedia experience.

Coco Gordon will launch her latest bookwork, *SuperskyWoman*, her twenty-seventh artist book, which presents a radical appeal for a dynamic, reinventing of the woman. The book has a new twist: for each drawing in the book, a counterpart painting has been created. It also has a three-page movable snake that can be taken out of the book and put back into its configuration of the fingerprint which is found

everywhere in our modern construct. She will read from her latest book from 6 - 8 pm at Printed Matter, 77 Wooster St., New York City 10012.

Deborah Davidson is exhibiting *Trace*, a book installation in "After Auschwitz: Responses to the Holocaustin Contemporary Art", which is at the Royal Festival Hall in London, 25 February - 17 April. It will travel in the United Kingdom during 1995, and will be shown in Berlin during the summer of 1995.

The Jerome Book Arts Fellowships for 1995 are Anne George, Pete Goldlust, Anthony Kranz, Arla Kuipers Mattock, Nora Lee McGillivray, Mary Jo Pauly, and Jody Williams.

The Book Unbound, a major national traveling exhibition, detailing work of contemporary artists exploring the heritage of the book, will open at the Durango Arts Center, Durango, CO, 9 May 1995 and continue through 27 May. This will be the last venue for the exhibition which has been shown at the Ormond Memorial Art Museum, Florida, the Muscatine Art Center in Muscatine, Iowa and the Sangre de Cristo Arts Center in Pueblo, Colorado.

Work by 53 nationally recognized artists is included in *The Book Unbound*. The exhibit primarily focuses on one-of-a-kind sculptural interpretations of the book but includes a small selection of limited-edition books using letterpress and offset print.

The exhibition catalog, housed in a cardboard portfolio, includes loose sheets attached to the box by a ribbon—including an essay by the director, Leslie Scheibllberg, an introduction by Mary Ellen Long, co-curator, and a short essay by Genie Shenk, an artist who teaches Book Arts at San Diego Mesa College and is co-founded of Mesa Arts Press.

Besides a checklist of the exhibition, there are statements by some of the artists as well as illustrations of many of the bookworks. Price unknown. For further information, write to Mary Ellen Long, 768 Clearview Rd., Durango, CO 81301 or the Durango Arts Center, 835 Main Ave., durango, CO 81301.

Artist Books by Texas Women. Send resume, typed 1 page statement, slides in plastic sheet, slide list indicating artist's full name, slide number, title, medium, date, dimensions to Susan kae Grant, Curator, 2220 S. Harwood, #204, Dallas, TX 75215. **Deadline: 15 April 1995.**



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by Buzz Spector, recognized artist, critic and theoretician on contemporary art. These essays, some of which have been reprinted from Artforum, Dialogue, exhibition catalog essays, symposia, etc., are now included in this anthology, with some new essays written especially for this book. Available at end of March for \$11.95 from Umbrella Associates, P.O. Box 3640, Santa Monica, CA 90403. Phone/fax: (310)399-1146.



Ray Johnson passed away on January 14, 1995,
but we are left with our connections and memories.

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ARTIST BOOKS

REVIEWS

Most of the bookworks reviewed in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012. If they come from another source, that source is usually cited.

REFERENCE

forum book art, a compendium of hand presses, art books, artists' books, contemporary fine prints, broadsides, portfolios and book objects, ed. by Stefan Bartkowiak of Hamburg (ISBN 3-980 3534-1-9) is a remarkable compendium of a great deal of activity in Europe, especially in the world of handpresses. A labor of love by Bartkowiak, the texts are usually in German, English and French, but always not translated into another language.

Articles include descriptions of the Book Art Museum in Lodz, the Museum for Paper and Book Art in Lemningen, handpresses, and indexes to advertisers, authors, artists, bookbinders, printers, papermakers, with lots of inserts, postcards, prints with rubberstamps, linocuts, typographical design, and much more. The Netmails are also included in this volume. The cover wrap is paper handmade in Barcelona, the cover is printed by Tomas Graves at the New Seizin Press in Mallorca, and there is a Japanese haiku calligraphic print on the back cover. No price given, but phone (040)279-3674, or fax (040)270-4397. American artists are sought for the 1995 edition.

GENERAL

The Long Bell Press of Eugene, Oregon has produced two small booklets, which show taste and wit:

Absolution Pool (Capetown to Cairo) (1994) is enigmatic, but remains a haunting document of travel, expectations, good food, systems of defense, sheets of paper and the Small Boy Watching. Created on a Heidelberg Offset Press in an edition of 100. Available from the Long Bell Press, Leon Johnson, 509 Willamette #3, Eugene, OR 97401.

Blasphemies and the Cause of Plagues [Being Excerpts from a Confessional Text] (1993) is the narration of a voyage from Cape Town to Cairo, accompanied by images which enhance the mystery of this all. Text and image compliment each other. Well done. Order from the Long Bell Press, address above.

NEXUS PRESS

The following bookworks were produced by Nexus Press in 1994. Nexus Press, 535 Means St. NW, Atlanta, GA 30318 has been offering grants to artists to come to Atlanta and prepare a book on the press with the assistance of the NEA, the Institute for Museum Services, the Georgia Council for the Arts, and the Bureau of cultural Affairs-City of Atlanta, and many other contributors.

You Are What You See, a trilogy of books based on the Library of Mary Hambidge, by Elizabeth Lide is a three color offset lithography set of books in a slip jacket. Mrs. Hambidge married Jay Hambidge in New York City, where she worked as a model and professional whistler. In 1920, they travelled to Greece where he studied dynamic symmetry and she learned to weave. She later designed and wove clothing for Ted Shawn's dance company. Jay Hambidge died in 1924.

Mary Hambidge moved to Rabun Gap, Georgia in 1934 and organized a group of local women into the Weavers of Rabun, who produced fabrics for Rabun Studios, a shop on Madison Ave. in New York City. Then the site became the Jay Hambidge Art Foundation

as a non-profit public charity for educational and scientific purposes in 1944. She gradually redirected the focus from production weaving to individual creativity. Today, artists, writers, dancers and composers from all over the world spend from two weeks to two months in residencies at the Hambidge Center.

Lide has culled from Mrs. Hambidge's library, citing texts out of sequence, and using images which are also seemingly out of sync, but in fact are extremely apt for the phrases she has selected. On the left are the phrases from more complete texts (two lines at most) and on the right are images which are generated from more than one source. As a result, there are layers of memory and layers of meaning.

The three booklets are beautifully made, printed on ESSE by Gilbert Paper, a heavy wove stock, and the citations come from books on symmetry, art, weaving, food, breathing, dance, exercise, etc. The word "exquisite" comes to mind in thinking about this trilogy. You must have it in hand to understand how substantial this tribute is. Lide not only writes well, she also makes art with a finesse that overwhelms.

The Anti-Warhol Museum: Proposals for the Social Responsible Disposal of Warholia and the Growth of Reagan-Ethics in Art by Bonnie O'Connell (Atlanta, Nexus Press, 1993, \$15.00)

examines the voyeuristic and exploitative art world of Andy Warhol by presenting the book as architecture, gallery, installation and exhibition catalog all in one. The Anti-Warhol Museum is an installation proposal conceived and designed by O'Connell at the Penumbra Press in Omaha, Nebraska. In four-color offset, with a die-cut accordion structure, the reader/viewer gets a bird's eye view of what an exhibition in the Anti-Warhol Museum could look like, with 7 proposals including statistics to counteract the emphasis of money that Warhol and his art has generated. O'Connell proposes that any owner of one of Warhol's prints such as Race Riots or Statue of Liberty or Coca Cola Bottles should sell them, to fund various charities and social non-profit research think tanks or foundations. Each work of art is exhibited, backed with statistics that make one want to counteract the cost of art made by Warhol. The text and the images all are dedicated to an alternative art censorship--to suppress the emergence of art superstars and the Hollywoodization of art. Housed in a zip-lock bag.

3 Totem Books by Lewis Koch (Atlanta, Nexus Press, 1993, \$40.00 for three, \$15.00 for each if ordered separately) are a series of three accordion-fold books, printed in duotone, in a specially designed slipcase enclosing each volume.

The bookworks are the culmination of seven years of exploration by the artist of themes of political and personal mythology, which culminated in large-scale photographic assemblages. These Totems are translations of Koch's three recent totems into book form.

Certainly, the subjugation of nature by man, rampant militarism and overpopulation, and the tenuousness of the current social fabric are major issues which these three bookworks address. There is both invocation and invective implied in these works. With the cool detachment of a conceptualist, Koch adds the mystery of the photographic "equivalent" which creates a human emotional reaction. The task seems almost impossible, since there are two incompatible methods employed--the materialist and the idealist--but Koch in his artistic, skillful manner seems to synthesize in aesthetic terms these two dichotomies and succeeds. You may hang the books, much like the original photographs are exhibited in galleries.

It is interesting to see that the bookworks are dedicated to the "memory of Paul Vanderbilt, who loved pictures, their many meanings, their mystery and the spaces in between." Book One is titled, *Double Caution Totem*; Book Two, *Surplus Koan Totem*; Book Three, *Slender Thread Totem*.

My Mother's Coming to Town by Jill Larson (Atlanta, Nexus Press, 1994, n.p.) tells the story of a mother's visit to Atlanta from Rochester via photographs, diagrams, maps, and the page structures, such that the reader/viewer goes through the tortuous visit and deep feelings that a daughter can feel for a mother after a lapse of twenty years. As the hand turns panels and pages, the dilemma of the visit is easily ascertained and appreciated. The reader's own reminiscences impose themselves on the understanding of the situation, and the burden of the visit is re-experienced.

Jon! Mabe's Classic Postcard Book from her *Museum of Obsessions, Personalities, & Oddities* (Atlanta, Nexus Press, 1993, \$15.00) includes 32 eye-catching postcards to keep or send. Includes icons such as General Patton, Alfred Hitchcock, Lou Gehrig, Babe Ruth, Loretta Lynn and so many more. The postcards are in black and white but are enhanced with many decorative elements. This is a must. Add \$3.50 postage and handling.

Escape by Cay Sophie Rabinowitz (Atlanta, Nexus Press, 1994, n.p.) is an evocative, haunting story of an escape from Hitler's Germany (in handwriting) and the staying in Berlin of Hannah Hoch, the inspiration for this book.

Designed as a leporello, this book is an experiment by Rabinowitz, inspired by Hannah Hoch's 1931 photomontage, *Flucht* (Escape). She tells the story of Hoch's waking up each morning, as if she were forced to escape from Germany, and what through the process of elimination she would take with her. This she does writing in handwriting, while mylar overlays have been imbued with images extracted from photographs. Rabinowitz's story is the story of escape from Germany to France to Ellis Island and then to Virginia. A rosewood sewing box is the nexus for this story, and she tells how it became crucial for the "escape" as well as for the history of her family. A deeply moving book, printed against the bibliography on immigration. Housed in a simulated rosewood slipcase, with attached needle, pins and thread.

Instructions for Assembly by Carol Barton (Atlanta, Nexus Press, 1993, \$55 (assembled edition) or \$35 (do-it-yourself edition) combines text, images and overlying pop-ups to create a visual assembly process—all projects to improve your life. From a desk to the clothes on your back, this instruction manual includes maps, forms, diagrams, patterns, pictures and directions. You couldn't get a combination so elegant!

If you have experience in binding and/or pop-up construction, you may want to get the unassembled version for \$35.00 with flat page-spreads which are pre-cut and scored. Pop-ups must be pushed into position and sections bound onto tyvek tabs. Illustrated step-by-step instructions are included. A completed manual, or one to assemble—whichever you wish.

WARJA LAVATER

Ourasima by Warja Lavater (Paris, Adrien Maeght Editeur, 1991) is another in the magical books, which Lavater has produced for at least two decades. These bookworks are basically visual—with no words, other than a glossary of visual forms, as well as an explanation of the story in English, French and German at the end. This award-winning book destined for Japanese children, tells of a young fisherman, Ourasima, son of poor parents who is brought before the King of all Seas to be thanked for freeing the daughter of the King, the princess. After the celebrations at the bottom of the sea, the princess offers Ourasima a magic shine, which must remain closed in order that Ourasima's every wish come true.

Back home, Ourasima realizes he has been away for 100 years, yet knowing he can grant the villagers wishes, showers them with

delicacies and even tell his story. But conflicts arise, because he can also create gold coins, and according to law, only the emperor has the right to issue money, so a guard demands that the shrine be pried open. Once it is open, the King of all Seas is there, and sand begins to cover everything. Ourasima floats above it all. This book has been honored by the International Bureau of Books for Youth.

From Hell to Breakfast #1 by Blair Wilson (P.O. Box 45654, Seattle, WA 98145-0654) is Wilson's 20th book, which only cost \$1.00, including a collection of 12 illustrations from the 1990s, which involve surrealistic and distorted cartoon drawings which are overwhelming. Wilson also has comics and stuff for sale all including postage all for \$1.00 and \$2.00. In addition, there is a Video of the Art and Life of Blair Wilson for \$20.00. Write to him and enjoy!

Wordstock by Alba Ambert (1991 in a numbered and signed edition of 200, \$20.00) is a collection of phrases which differ in shades and perspectives. An admirer of Leandro Katz, Cildo Meireles, Rubens Gerchman and Henny Holzer, Ambert has been known to make posters, postcards and T-shirts which have appeared in New York City, Boston, Hartford, and Athens, Greece where she lives. She usually places her words in unexpected sites and objects. A sample of some of her words are: "Censored art is murdered thought" or "To carry an umbrella is an act of optimism". There is much food for thought in these pithy words.

Happytime, the Medicine Man, written and designed by Dick Higgins (Madrid, Estampa Ediciones/Geneva, Juan J. Agius Publications, 1992, \$10.00) is a facsimile of a book which Higgins made for his brother, Danny, when he was 20 years old and attempting to walk to Canada from Woodstock, he had taken a big black notebook to make notes while he collected mushrooms, etc. Instead, it rained so much he returned to his room every night drenched, but energized enough to make a book for his brother.

The genius of this man, the indications of his many talents, are held in this small book published by Juan Agius in Geneva. The book is full of visual poetry—and when read aloud, it is sound poetry—it is sound book making (as evidenced in the colophon) and it reflects Higgins' philosophy of the book as physical object, and the reading thereof a physical activity as well. This is a brilliant addition to any collection, especially those of children!

Matt Marelo: Disillusions (New York, 1994, ed. of 50, \$12) uses color tourist images of famous sites with large shaded letters of hilarious statements about the disillusionment of the artist/tourist at not receiving revelation at the place of mythic dimensions. Instead, these flip, sometimes bland statements hit your funny bone and you howl with laughter. Perhaps humor is not far from disappointment—and sublime humor. The images are collection from a poster series—one posted every 2 weeks for 20 weeks, which were displayed in lower Manhattan in the spring and summer of 1994. The best way you can acknowledge this book is by laughing out loud!

A Modest Proposal/A Modest Prepozel by Jonathan Swift and Mary Ellen Carroll (Binghamton, presse endemique, 1994, \$13.50) includes illustrations from the artist visually representing every word of Swift's text on World War II era army/navy blankets, taking even a version of Swift's title for her own. It is a phonetic translation which forces the viewer to pay close attention to the text, also is stitched in a Bauhaus typeface to the blankets, showing her fidelity to Swift's text. According to Frank T. Boyle's essay, she has "painstakingly, beautifully, hauntingly read Swift's darkest work by sewing each word of it back into the world in which we live." So this satiric

commentary concerning human production has been laid on surplus military blankets from an era defined by mass systematic slaughter and the processing of human beings.

What Carroll has done is draw an analogy between the variety of possible consequences of ordering human space and so ordering human beings according to an economic aesthetic. She also lays out the text to create an interrupt to its expository flow. Instead of considering the horrific logic of the argument, she makes us recognize and sound out familiar words and phrases. Her phonetic translations allow Swift's sentences to reverberate with ironies. This visual presentation of Swift's text sets the text "before us as a house of full-length mirrors, which reflect the images of a culture of violence: mothers and children begging in the streets, abortion, infanticide, racial hatred, wives beaten by their husbands, children abused and murdered, the sick and old every day dying, and rotting, by cold and famine, and film, and vermin, as fast as can be reasonably expected." She has made this text contemporary, available for all of us new end-of-the-century readers to shake our heads in disbelief. The complete text is repeated in Swift's English. Powerful!

Blind Trust: Guides for the Uninfected by Robert Flynt and Chris Packard (Philadelphia, 1994, \$10) is a stunning reproduction of an exhibition of the photo/digital-image/text installation piece by the same name presented at Temple University in Philadelphia from 30 November 1994 - 13 January 1995.

The image/text pages were presented as 7 x 4' Cactus ink-jet print panels, directly adhered to the gallery walls. Overlaid and juxtaposed on these panels were color photographs, Cibachromes, and Iris ink-jet prints.

All images were made by Robert Flynt from 1990-94 and all the texts were from Chris Packard 1989-1994. The image/text panels were developed collaboratively.

The text is about AIDS and its invasion of the body, which is portrayed in 7 feet tall imagery in the gallery, but tall pages here. The imagery is powerful, of living men underwater for the most part, along with classical Greco-Roman wrestling sculptures, and anatomical drawings and charts. Packard's words are presented separate from the imagery, giving more power to the clear, precise, compelling text, while David Deitcher in part II writes in an essay called *Trust in Doubt* how much we, the readers, are also part of the burden of this plague that has invaded society. Artists, in particular, help to give shape to the confusions of the present and to envision the uncertain future, helping to restore the sense of social affiliation and psychological identity that AIDS has done so much to undermine. This book has a chilling power in itself.

Insecurities are my limbs... (New York? TRS, 1994, \$30) is an amazing book of limbs and shadows, plants and body parts printed on a vellum like paper that is translucent as well as printed on mylar overlays, which play one against the other.

The book is full of definitions, as well as images of the brain, and the part where word understanding takes place. There are juxtapositions of tree limbs with body limbs, as well as juxtapositions of other words such as "fault" both anatomically as well as legally.

The progressions in this book are both verbal and conceptual, and allow the reader to really interact with the pages.

This is an "Out-On-A-Limb" Production, signed and numbered. A must for any collection, because of its exceptional craftsmanship, as well as its complete success as a book as an interactive experience, both physically and conceptually.

La Grande Famille by Simon Lamunier (Ditzingen, Akademie Schloss Solitude, 1994, \$22) begins and ends with a color photograph of a crowd--and the text just consists of so-and-so loving so-and-so

who loves so-and-so for 24 pages. The index is hilarious--but conceptually sound. There are personal names that you never imagined--but they are more real than the book itself.

Personal Islands by Stephen Willats (London, 1993, \$14) documents an artwork that centers on the relativity of people's perception of their living environment, and of the expressive role objects play in stating their creative self-organization inside the context of that personal world.

Willats took residents from two buildings on opposite sides of the Isle of Dogs in East London. Each participant was photographed and tape recorded, stressing how significant objects have to their lives inside their living environment. The book is fascinating, even moreso since everyone who came to the installation was given a book to view the installation and create connections between those who live in each of the buildings.

The Nihil Affair: A Study in the Perils of Expectation by Sarah M. Smith (Philadelphia, Univ. of the Arts, 1993, \$16.95) is a satiric conceit by an anonymous professor, emulating all the academic publications which literally say nothing. So the theme of this book is about Nihil or Nothing, and includes a laudatory editor's note, acknowledgements, a foreword, preface, introduction, prolegomena, postscript and epilogue, lots of appendices, endnotes, a bibliography and index --all in Roman numerals (small). You'll die laughing about nothing!

Mutual Borders: Home, Domu, Casa by Deborah Boardman with Tracy Berman, Kizzy Caston, Steve Gomez, Evelyn Navarette, Baron Stamps and George Taylor (Chicago, 1994, \$8.00) is a booklet that is part of an installation based on oral histories contributed by members of the three congregations at Community United Methodist Church in the Back of the Yards Neighborhood of Southwest Chicago.

The oral histories are by adults and children who want to show how they feel about the church and its problems and to show the viewer what a community of members really is. The book is like an illuminated manuscript, but presented as an accordion-fold presentation. The coats of arms which decorate the back of the long page show unity, the possibility of bringing together three different races and three different denominations. There are discussions of the church building itself, of racism, of separatism and of community. A charming document of beauty, reflecting societal and spiritual feelings of a community.

The Shapes and Spacing of the Letters: Illustrated Essays by M. Kasper (Amherst, MA, Weighted Anchor Press, Hampshire College, Box 1186, Amherst, MA 01002-5001, \$10.00) is a delightful anthology of essays by this prolific librarian in Western Massachusetts. His Short-Prose, Verbo-Visuals, Travel-Log, Agit-Prop, Colonial-English, Calendar Art, Cut-Paste, and Laughing-Stock include inserts of tipped in Indian-printed plates, foldouts, bibliographies, collages, and so much more. The statements are pithy, the humor is pervasive, and the observations are acute and reflect a lifetime of reading.

A delightful trip through the mind of an artist-librarian who sees that "...skywriting is one place where visual and verbal imagery together make up the art...the shapes and spacing of the letters (taking into account the wind), the color of the vapor trail against a blue sky...and the message." You'll love this book if you enjoy words and visual art. That means almost all of you!

Boom Boom Wlz is an inventive publisher of innovatively designed miniature books with corrugated cardboard covers which combine wry, understated humor with gentle wisdom. Each usually has 24

pages, duotone illustrations (drawings that are comical), are 3 x 3 inches sewn, and cost \$4.95.

Dear Budapest includes Dear-Abbyesque letters from distraught kitties everywhere to Budapest the Cat.

Man playfully depicts the relationship between men and their hearts, Ronald Searle-style (i.e. Man with a Heart of Gold is shown unearthing a golden heart while panhandling by a river). **Woman** takes the relationship between women and their hearts.

Write about It is a blank journal with a colorful and artsy plastic saxophonist attached to the cover (\$3.95).

Your Fortune requires you to spin the wheel, consult the page, receive the irreverent advice, heed it or not.

Short Stories are usually off the wall.

For more information and orders, write to Boom Boom Wiz, 3308 Helms Ave., Culver City, CA 90230. Tel: (310)836-1295, fax: (310)836-5977.

Citizens for a Poodle-Free Montana: The Politics of Playful Cynicism by writer and cartoonist Greg Lechner received one of the two 1994 National Artists' & Eccentric Book Awards, given by the Hemingway Western Studies Center at Boise State University. The book is a compilation of 15 hilarious, provocative and profound postcards (13 "editorial cartoons", one manifesto (Rough Draft of a Mantra) and one poem, all illustrating Lechner's special concern, "the care and feeling of the political soul of the people of the Mountain Time Zone." The book sells for \$7.95 plus \$3 postage and handling from the BSU Bookstore, Attn: Pat, 1910 University Dr., Boise, ID 83725.

Talismans by Sara Cushing (1993) is an exploration of images of "lawn art", folk art and color drawings, as products of culture and of the human spirit—inspired by front yard shrines, media icons, Howard Finster's Paradise Garden and curious objects.

The bookwork is a combination of Cushing's current work in polaroid transfers, 35mm photos and 4-color lithography. The text which accompanies these photos, transfers and prints are definitions of "talisman", "charm", "amulet" and "incantation" among others. There is a great deal of hands-on work in this multiple edition with hand-mounted color photographs, charms and objects to create a personal talisman for Life.

The book will make you want to look more carefully at your own neighborhood. This would be a wonderful gift for anyone who loves pink flamingos, outsider art, good luck charms and eccentric art of all kinds. \$50.00 signed & numbered in a mylar slipcase plus shipping and handling to Cushing Studios, 1763 Columbia Rd., N.W., Washington, DC 20009 or to Women's Studio Workshop, Box 489, Rosendale, NY 12472.

Forest Song by Art Hazelwood (San Francisco, 1994, \$15.00) is an internal journal into a frightening world of emptiness both physically and spiritually. Hazelwood found himself sick in a refugee village in the cold winter of the Indian Himalayas. In his inability to believe in any god that might come to his aid, he was physically exasperated by the unbearable cold, his illness and the chanting of Tibetan monks through the long sleepless nights. Yet he found that at the bottom of his soul was the desire to laugh.

This dark night of the soul consisting of woodcuts reproduced in actual size show the descent and subsequent rise out of darkness with a combination of mythology, sexuality and dark humor. From the dark night of the soul to the Walpurgis night of desire, the reader is led through a landscape of dark laughter while the text, also cut from woodblocks on the facing pages, stands as signposts on the journey. Write to Epigone Press, 298 Fourth Ave. #302, San Francisco, CA

94118.

Excuse My Dust by Sarah Seager (Gent, Belgium, imschoot, uitgevers, 1994, \$30.00) is a conceptual work of art by the artist, who found some 50 pieces of correspondence, dating as far back as 1936. All the letters were written or received by a gentleman who was the original owner of the Pasadena, California house in which she grew up, as well as a former archivist at the Huntington Library in adjacent San Marino, California.

The body of letters communicates across the U.S. and describes the archivist's coming to terms with his wife's nearly fatal bout with pneumonia. The letters were sent to the artist's mother by a woman who found them in the basement of a Santa Cruz home. How the letters turned up in Santa Cruz remains a mystery, but Seager has thereupon become the custodian of the correspondence. She then proposed to the Director of the Archives of American Art now housed in its Southern California office at the Huntington Library in San Marino, California after they have been exhibited in an exhibition in San Francisco and in Los Angeles. Seager sought to place an artwork which utilizes letters not authored by the artist into the context usually reserved for letters written by artists (the Archives of American Art), and also explore the question of historical value, the designation of such value, and the notion of personal history. Thus, this book is the accumulation of this correspondence and an explanation of the Archives of American Art.

What is interesting is that the exhibition involved a soft green in the letters and in the rest of the display, while this book is printed in fuschia ink. An interesting conceit, but was it the choice of the artist or the publisher? And why fuschia!

A Cabin in the Electronic Woods (Toronto, Studio Journal, 1993, \$9.00) is a translation of cyberspace, with all its databases and psychic chords, and is a multi-layered text of possibilities. The left side marginal texts with numbered paragraphs deals with surgery and psychotherapy. The internal text seems to be in cyberspace with keyboard instructions and geometric designs, notations on film and academic notations, with an emphasis on the body. The right hand comments are more personal and vernacular.

The back cover foldout has an advertisement for the all-American can opener and a recipe for Muffins. Imagery intersperses all of these texts, sometimes in full-page. It is a given that this book has been produced in the computer and numbered by rubberstamp. And so it goes.

Italian Lesson no. 13: Identificazione by Erica Van Horn is a finger by finger, hand by hand, fingerprint book, which the artist, Luckily, the artist was able to find the proper fingerprint ink from Scotland Yard. This edition of 200 is a painstaking and beautiful accordion-fold book which takes each hand (finger, that is) and presses it on a page, which is printed in Italian with the proper name for that finger. Its cover has "Identificazione Impronta Digitale" which is the proper terminology for Italian fingerprinting. This is a gem of a book, consisting of letterpress, rubberstamps, fingerprints in a plastic envelope. £4.50 from Coracle, Docking, Norfolk, England PE318LQ or from your local artist bookstore. Coracle also has a catalog for 1994, which is available from the Norfolk address.

Stereo Types by Mike Metz (Brooklyn, OpenLock Press, 1994, \$10) is a laser printed color book of geometric designs which all have the same message: "Stare cross-eyed until objects overlap." The juxtaposed pair of pages seem exactly alike, but they are not—and you know what will happen when you stare cross-eyed. It's full-blown stereo without any problems, nor with the magic eye approach either. Try it and have fun!

Four Heads are Better than Two and other Short Stories about Television by Larry Walczak (New York, 1993, \$10.00) is an accumulation of obituaries of TV stars, TV schedules, TV stories, "Guides to Live By" (TV Guide), Favorite Shows I don't Remember, TV Heroes, etc. This anthologizes a series of chapters that have appeared in other periodicals and exhibitions. A wonderful aesthetic commentary on the tube that transforms us.

Iron Misul: Solgoji Nostalgia (Seoul, Yeul Eum Sa, 1994, \$18) is a full-color collection of the cutting edge performance, collage and installation artists, as well as photographs and graphic designers now working in Seoul, Korea. This two-volume set collected by Seoul's Kumho Gallery and published by Yuel Eum Sa, the leading experimental literature press in South Korea.

This is a stunning set, one which will entice you by the typefaces, seemingly so exotic yet beautiful on the page, as well as the full page. The first volume with a glossy cover gives you art about the body, faces, installations and performances.

The second volume with a matte cover deals with photography, computer graphics, appropriation, and video. This is a knockout set—something really is happening in South Korea, and these booklets are just an introduction, although with little English. It's a trip!

BOOKS BY M.J. CONNORS

Denominations of Worship explores a basis for belief systems: 4 categories are set as stages, 4 places for worship are given; 12 items for approval are offered. Options are repeatedly evaluated.

Having chosen a place of worship, which is designated by a photograph, you then are given a choice of offering items, shown under a black flap or window. If these items are approved by the community, will you be welcomed or dismissed? There is humor, pathos and choice in this bookwork printed offset in black on tan paper in a fascinating binding design which segments the signatures into a box. Very clever for exhibiting as well. Edition of 50. 8 1/2" x 32" open. Signed. \$60.00 from M.J. Connors, 257 Kingsland Ave. 3L, Brooklyn, NY 11222.

Her previous bookwork, **Evidence of Attendants** (1991) signed and numbered edition of 95 (\$95) is a finely crafted bookwork produced at the Women's Studio Workshop in Rosendale, New York. The objects found as detritus on South Philadelphia streets are presented on 10 cards in envelopes sewn into the binding, enhanced by an other worldly text documenting divine exchanges, while describing angels' functions. Printed offset with a clever binding which creates a complete interactive experience.

BOOKS PRINTED IN INDIA

Aaron Sinitz has been publishing books in India since his first trip there over 4 years ago. After studying Hindi, he received a scholarship to produce books in India. Each of the books was done in an edition of 1000.

Big Level by Sinitz are drawings done in India, some in color, some full page, others in cartoon stories telling of an Iowan in India. The juxtapositions are exotic, strange, bizarre, surreal and wonderful.

Sufi Longhorn, Water Worker by Michael Whitney (Iowa City, Maim 25 Product, 1994) consists of letters to India that Whitney sent to Sinitz, which Sinitz edited to give an authentic feel of his work. His paintings and drawings were the illustrations. Whitney is an untrained painter, who paints full time. There is a raw, but also refined manner in this book—the combination strange but somewhat delicious.

The Terrible Bed by Shannon Hamann, a poet who has received much recognition in the United States as well as in Italy, has a done a book with Sinitz, who has illustrated this book. The poetry and illustrations are compatible—dynamic and strong.

BOOKWORKS FROM AUSTRALIA

Allan Mann has produced a boxed bookwork, **Charts & Ciphers**, ed. of 60, published in 1994 (\$A70). His interest in signs and symbols, which denote ancient or primitive culture groups, led him to explore similarities among cultures, and as a result, he has addressed the question of common threads which run through disparate cultures' mark-making and symbolism.

The images with abstract but defined images were screenprinted and are on unmounted sheets, and the text has been set in letterpress. The book is enclosed in a black portfolio set into a beautiful black wood box with sliding cover.

A larger and more ambitious book, **The Stoneposts Suite**, published in an edition of seven in 1994, includes larger plates, dealing with aspects of assimilating diverse cultural visual languages into a contemporary format. The languages are Latin and Gaelic (ed. of 7, \$A900).

For more information, contact Allan Mann, 2A Tennis St., Ballarat, Victoria, Australia 3350.

EXHIBITION CATALOGS AS BOOKWORKS

Joe Zucker: Tofte Journal (New York, Nolan/Eckman Gallery, 1994, \$30) is a beautifully drawn journal, a diary of a fishing trip to Rice Lake near Tofte, probably in Minnesota, where walleye pike, northern pike and yellow perch are there for the fishing. This remarkably printed sketchbook shows Zucker's nervous style (reminiscent of Philip Guston and Jean-Michel Basquiat) and his acute observations, as well as organized mind and hand. The glossary of visuals is amazing, the rebus he creates is even moreso, and the recipes for Fried Walleye Dinner, the meticulous way he lays down the drawings, the texts, and the images which coalesce into a humorous whole. This book serves as a catalog, but is far better considered a bookwork, a work of art in book form done by the artist who had a show at the Nolan/Eckman Gallery. This bookwork is available at Printed Matter, 77 Wooster St., New York, NY 10012, as are most of the books in these columns, with exceptions.

The Boudoir Drawings by Shelagh Keeley (New York, Exit Art, 1994, \$10) replaces a standard catalog for her show at Exit Art in New York City. These drawings were made especially for this book, which includes drawings as well as photographs of women, their body parts, and furniture for a typical "boudoir". Both the placement on the page and the size of the drawings reflect the size of the actual work in the artist's repertoire.

This is a wonderful addition to Keeley's other books available at Granary Books in New York City, or her major drawings and paintings, which have been seen throughout the U.S. and Canada. She uses photo transfers, crayon, charcoal, wax, and gouache on paper.

ARTISTS' PERIODICALS

Fuel Magazine #2 (1994), published by Anaconda Press, is a series of postcards dedicated to the four food groups: alcohol, sugar, fat, caffeine, each done by a different artist. Printed on a brown wove card, each drawing brings out the worst in all of us as far as food groups. The three artists who have perpetrated these sinful food groups are all discussed in a biographies extra insert. These cards may change your mind about your eating habits, or get you laughing so hard that you won't ingest these terrible things. But you must see these to believe them! Available from Fuelmagazine, P.O. Box 146640, Chicago, IL 60614.

Dream Scene Magazine is an interactive, participatory dream journal with a rolling submissions policy. In prose and poetry, these dream transcripts can be enjoyed on many levels, since many of the

descriptions are quite visual. And they are anonymous, so there is no way to analyze these stories or poems except to enjoy them as literature or as a source of analysis. Once reading, you cannot put these down, because they put you in a kind of trance, largely because the power of the images and words.

If you wish to submit dreams at any time, enclose three loose stamps with your dream to get the issue it appears in. Dreams must be typed or printed. Drawings, diagrams and collages are also accepted. They really want surreal dreams and bizarre nightmares as well. No trades/back issues available/free to prisoners/ submissions wanted. \$3.00, or \$11 for 4 issues. Write to Dream Scene Magazine, 38 Rossi Ave., Suite One, San Francisco, CA 94118-4218.

Esprit '94, which started as a tabloid newspaper in 1989, is a noncommercial student magazine produced each year by a class at Rochester Institute of Technology's College of Imaging Arts and Sciences to demonstrate the use of new technology. The traditional format has been combined in 1994 with a CD-Rom for Mac computers. It is not for sale and takes no advertising. About 25,000 copies are mailed to a list of corporate sponsors, photographers, graphic designers, donors, prospective students and subscribers to *Shareware* magazine.

Through the Seasons, a handmade, collaged, delightful newsletter that has poetry, visuals, news, and a desire to network with the artist book community to upgrade the newsletter visually. They're into greeting cards, T-shirts, etc. and a real emphasis on Random Acts of Kindness. 4 issues for \$20.00 from *Through the Seasons*, c/o Dennis Brezina, Box 683, Chesapeake City, MD 21915.

WRITER'S WORKOUT VIDEO

If you don't know what "eccentric" means, then subscribe to the "cold-drill" magazine, the award-winning literary publication from Boise State University's Department of English. The new edition (1995) has been approved by the National Athletic Association of Authors, complete with warm-up, toning, body shaping and cool-down, and comes neatly packed in a video cassette case all for just \$9.95, plus \$3 for shipping and handling.

Warm up with the process of writing, a combination of fiction, art, poetry and a postcard book you must assemble yourself to limber up stiff joints.

Tone to the soulful rhythms of art and poetry, such as "To the Editor of the Vanity Press Who Butchered My Poem."

Shape your body as you make your way through a rigorous journey of art and fiction.

Cool-down with a dose of essays and art. There are wonderful essays on reading and on the book.

The *Writer's Workout Video* is a complete workout for mind, body and soul, and is available only through Boise State University. For your copy, call BSU at (208)385-4031 and ask for the 1995 edition of *cold drill*. Or write to BSU, Dept. of English, 1910 University Dr., Boise, ID 83725.

ARTISTS' PUBLICATIONS FROM CUBA

John Held Jr., editor of *Bibliozine*, an irregular review periodical published in connection with his research on international networker culture, recently spent time in Cuba and was sponsored by the Cuban art collective Banco de Idea Z, composed of both men and women artists. It is an independent, non-commercial project to promote young emerging Cuban participants in the visual arts, literature, theater, and socio-cultural events, both in Cuba and abroad. In the past 16 months, they have published over 120 books, artist brochures, envelopes, postcards, calendars, artists' books, and critical texts. A sample of these books are incorporated here from Held's visit. To

order, write to Banco de Idea Z, 19 St. No. 1362 Apt. 15 e/24 & 26, Vedado Havana 4, cp 10400 Cuba. By the way, it is now legal for Cuban nationals to possess American dollars. The mail to Cuba is slow, but eventually arrives. Send them what you can (recommended: \$20 in cash for sample publications, or request particular works listed below).

Circunlogio by Juana Garcia Afas (1993, 16p.) Haiku-like poetry by the author is accompanied by the illustrations of Jose Luis Farinas. The production is typical of the Banco de Idea Z: recycled paper, simply constructed (this one with a binding of string), and strong design.

Libro Arte Promocional, Volumen 1 (Havana, Banco de Idea Z, 1994, 30 p.) The work of 24 visual artists are reproduced. The work ranges from cartoons to surrealism. The media include drawings, engravings, and woodblock prints. This is a very handsome volume printed in an edition of 250 copies numbered by hand. It includes short artist biographies, listing date and place of birth, education, and exhibitions.

Volumen 2 (1995, 50 p.) published in January, and hot off the press, is the best source for work by young contemporary Cuban national artists you can find anywhere. 20 artists are represented by two works each. Wide range of styles and media as in *Volumen 1*. Printed in an edition of 250 copies, each numbered by hand. The work is printed on recycled paper. Contains artist biographies.

Calendario 1995 (Havana, Cuba, Banco de Idea Z, 1995, 8p.) Legal size calendar with two months on each page. Six artists have contributed to the work.

Ludovico by Ludovico (Havana, Banco de Idea Z, 1993, 12 p.) Self-described shaman, and guiding force behind the artist collective, Ludovico numbers among his correspondents the renowned Mexican alternative artist, Felipe Ehrenberg. This is a nice introduction to Ludovico's graphic work, and contains an introduction by Abelardo Mena, Curator of Foreign Art at the National Museum. A detailed biography is also included.

Sandro de la Rosa by de la Rosa (Havana, Banco de Idea Z, 1993, 8p.) Handsome brochure featuring the artist's woodblock prints. The artist was born in 1972 and graduated from the Academia de Artes Plasticas San Alejandro. In 1993 he was included in a group show at the Museo Nacional Palacio de Bellas Artes. The works feature a number of leprechauns playing music, smoking, and riding fantastic creatures. Nice example of this type of brochure printed for visual artists.

Donde Nombrar a Mela by Angela de Mela (Havana, Banco de Idea Z, 1993). Poem by the author and illustrated by Perla, this is one of the outstanding artist books published by the collective. It is a hand-colored printed shaped book, bound with ribbon, and attached seashells and feathers. A very beautiful and poetic work published in an edition of 250 copies.

A la Memoria de Vincent Van Gogh by Adrian Valdes (Havana, Banco de Idea Z, 1994, 8p) There is a strong tradition of Surrealism in modern Cuban art, which is typified by the classic work of Wilfredo Lam. This spirit is manifested in the work of Valdes, who portrays the tragic painter Van Gogh in a number of situations, including roaring down the highway in a convertible with Betty Boop. Produced in an edition of 150 copies.

artist books

EXHIBITS

Peter Koch, Printer: Cowboy Surrealists, Maverick Poets & Pre-Socratic Philosophers, 21 January - 28 March 1995 at the New York Public Library.

Also at the San Francisco Public Library Special Collections. 64-page catalog available for \$25.00 from either venue.

Pop-Up & Movable Books, University Library, Univ. of Arizona, Tucson. 1 December - 31 January 1995.

Anatomy of Solitude, vol. III (Space and Place/Home), created and organized by Janet Maher, is an artist's book correspondence project which is on exhibit at China Phoenix Gallery Store in Albuquerque, NM from 27 February - 8 April 1995. The project consists of pages of words and/or images by individuals responding to questions Maher posed to them about the topic "solitude". Presented in book and box format, the three volumes include the contributions of more than 170 participants.

Beyond the Page: Artists' Books, Artists' Choice, curated by Gloria Helfgott, 22 April - 3 June 1995 at the Brookfield Craft Center, Brookfield, CT, and HarperCollins Exhibition Space, New York city, 5 - 30 June 1995. Many teachers and students of Brookfield Craft Center.

Ad Lib Ris, a solo exhibition of artists' books and book-related objects by Gloria Helfgott, at the Port Washington Library, May 1995.

Unfolding Stories, an exhibition of books and wall pieces by Gloria Helfgott and Donald O. Odita, John Jay College of the City University of New York during February 1995.

Pacific Center for the Book Arts Book Works, 7th Biennial Members' Exhibition at the San Francisco Public Library, 5 November - 31 December 1994. Checklist with short description of book, as well as a list of artist with addresses. Available from Special Collections, San Francisco Public Library.

Book Art with a broad selection of bookworks by British artists; and **Footprints in the Sand: Bookworks and Prints** by Les Bicknell. The exhibition was held at the Minorities Gallery in Colchester, England from 28 November - 15 January 1995.

Learning from the Greeks: an exhibition commemorating the 500th anniversary of the founding of the Aldine Press, 14 December 1994 - 18 February 1995 at the Grolier Club in New York City.

Terry Braunstein: Photographs and Artists Books, 6 January - 4 February 1995 at Troyer Fitzpatrick Lassman Gallery, Washington, DC.

SMS 1968 on exhibit at I.C. Editions, Inc., New York City, 19 January - 25 February 1995.

Milliseconds to Millennia: The Art of Time, an exhibition of contemporary artists' books and sculptures, curated by Carol Barton. Ellipse Arts Center, Arlington, VA. 17 January - 25 February 1995.

Montserrat College of Art, Beverly, MA, 7 March - 15 April 1995.

Anatomy of Solitude: Volume III (Space and Place/Home), an artist's book correspondence project created and organized by Janet Maher, was on exhibit at China Phoenix Gallery Store, Albuquerque, NM from 27 February - 8 April 1995. Begun in March, 1993, the Anatomy of Solitude project consists of pages of words and/or images by individuals responding to questions Maher posed to them about the topic "solitude". Presented in book and box format, the three volumes includes the contributions of more than 170 participants!

Diederick van Kleef. Recent Books & Perdu 2 x 2, recent poetry editions of Boekeboek (#36). curated by Gerrit Jan de Rook of Den Haag. At Vooreer de Mensen, Diederick van Kleef in Amsterdam. 7 January - 25 February 1995.

Sas Colby: Twenty Years of Book Thinking.
Univeristy of theArts, Philadelphia, 23 February - 17 March.

Mills College, Oakland, CA, 3-23 April 1995.

Books by John Baldessari. Printed Matter, New York City, 9 March - 28 April 1995. The Thing BBS will be hosting a parallel exhibition of Quicktime and AVI movies of Mr. Baldessari's books. These will offer users the opportunity to view each page of Baldessari's books on their personal computers; they will also be released onto the Internet from The Thing's Internet site. For more information about this component of the exhibition, please call The Thing (212)431-6787 data;(212)925-7576 voice.

Teeny Tiny Press, Zamizdat & other propaganda, organized by Laure Drogoul, is a gathering of over 1000 printed pieces from all over the world. The "self-published" material is displayed in reading-room fashion, in broad categories such as Religion, Gender, Politics, etc. An open call for The Print Club of Philadelphia version of the exhibition (previously shown at The Maryland Art Place) was made available on the Internet as well as mailed to hundreds of potentially interested individuals and groups. There are no curatorial restrictions in terms of content, and every work submitted was included in the exhibition. 3 February - 4 March 1995, The Print Club, 1614 Latimer St., Philadelphia, PA 19103-6398.

Also, **The Packwood Diaries: Artists' Books and Graphic Works on a Closely Held Subject**, curated by Donald Vogler of Comus Gallery, Portland, OR.

Also, **25 x 25 #20, Dear Diary**, collections of art in book form by over 35 artists. Gallery Store, The Print Club.

Art & Text shows the work of 15 Connecticut contemporary artists showing a wide range of combined text and image in paintings, sculpture,, works on paper, and mixed media. Included are Antonio Frasconi, Carol Jeanne Davidson, Ann Chernow, Janet D. Luongo, Renee Kahn, Terry Donsen Feder, Diane Pollack, M.G. Marin, Gordon Micunis, Ellen Hackl Fagan (the curator), Harriet Goldman Caldwell, Pat Hinkley, G. R. Boggs and Diana S. Boehmert. Not quite a book show, but fascinating theme.

Turtle Island Press: Twenty Years at Design Arts Gallery, Drexel University, Philadelphia, PA, 3 - 28

April 1995. Also at Melbert B. Cary Collection, Wallace Library, Rochester Institute of Technology, 1 - 26 May 1995. Books created by partners, Daniel Tucker and Claire Owen.

Head, Heart and Hand: Elbert Hubbard and the Roycrofters, 28 January - 26 March 1995, Akron Art Museum.

Babette Katz: Black and white linocut prints and artist books. Hurlbutt Gallery, Greenwich Library, Greenwich, CT, 22 June - 27 July 1995.

The Painted Page: Italian Renaissance Book Illumination, 1450-1550, Pierpont Morgan Library, 29 E. 36th St., New York City. February through 7 May.

Dobbin Books: Collaborations with Robbin Ami Silverberg, 10 February - 19 March 1995 at Mills College Art Gallery, Oakland, CA.

The Art of the Woodcut in the Renaissance Italian Book at Grolier Club, 47 E. 60th St., New York 7 March - 6 May 1995.

Ex Libris: Book Works by Kim Abeles, Brian Butler, George Herms, Katherine Ng, Ron Reeder, Sue Ann Robinson, Sandra Rowe, Laura Stickney & Vilma Mendillo, Beth Thielen, Carmen Tostado, Michael Woodcock. 4 March - 1 April 1995. John Thomas Gallery, Santa Monica, California.

The Book as Art II, Edith Lambert Gallery, Santa Fe, NM. 4 March - 25 March 1995. Sas Colby, David Abel, Katherine Kuehn, Kathy Ross, Janet Rodney, Doug Beube, Rose Folsom, Mary Sweet, Claire Van Vliet, Mary Ellen Mathews, Mary Ann Sampson, Mina Yamashita & Michael Wing, Katherine Venturelli, Byron Clercx, Buzz Spector, Timothy Ely and Larry Thomas.

Trance & Recalcitrance: The Private Voice in the Public Realm, a twenty-year retrospective of Poltroon Press, 1 April - 31 May 1995 at the San Francisco Public Library.

Two by Two, showcasing work by two local Minnesota artists who have in turn each invited an artist from outside this region to show book arts works: Virginia Bradley and Phillip Gallo invited Paul Clifford (London, England) and John Crombie & Sheila Bourne (Kickshaws Press, Paris). 25 February

- 3 June.

Multiple Choice: Artists' Multiples Exhibition & Sale, 13-18 December 1994, New York City.

Jubilation Haus: Book One, a one-day exhibit of five Alabama artists—Peter Prinz, Anne Arrasmith, Ann Benton, Armor Keller and May Ann Sampson (collectively known as PAAAMA) consisting of a 12-foot-long accordion-folded book with pages in the shape of houses. Each page created by an individual PAAAMA member. A collection of stilt houses was added later. 25 hanging houses, suspended above the book and stilt houses, debuted at the Southern Voices exhibit 17-19 February.

Latin American Book Arts, 13 January - 25 March 1995. Center for Book Arts, Book Arts Gallery, New York City.

The International Library, 7 April - 17 June 1995. An ongoing book project by German artist Helmut Lohr, in which a network of artists communicate through the exchange of book objects. Each artist receives two altered books from Lohr, which the participant then further alters to express his or her individual aesthetic response. One of these books becomes part of the "library", which currently contains over 50 works by artists living throughout the world.

The day in history... Center for Book Arts' Annual Artist Members' Exhibition. 30 June - 13 September 1995.

Interaction & Overlap from the Little Magazine & Small Press Collection at University College, London, selected by Geoffrey Soar & David Miller. 10 November - 22 December 1994 at workfortheeyetodo, London. The catalog contains two essays, one by David Miller and a second by Soar. Relationships between the artist and poet, and between the artist and language are emphasized. The collection is discussed. Started in 1965, it soon began to outgrow all expectations with the development of new technologies of book production and the growing popularity of artists' books. There are bibliographies, an exhibition checklist of 100 items, highlighting the collection.

Re-Reading the Boundless Book, Woodland Pattern, Milwaukee, WI, 26 March - April.

Lise Melhorn-Boe: Good Girls Don't... at Art Metropole, Toronto, Canada, 9 February- 18 March 1995. Bookworks exploring the constraints imposed on girls and women.

Latin American Book Arts. Book Arts Gallery, Center for Book Arts, New York City, 13 January - 25 March 1995.

Celebration Especially for Children: The Illustrious Art of Books. Bellevue Art Museum, Bellevue, WA through 5 February 1995.

ARC National Artist's Book Show, Chicago, IL 4-28 January 1995.

Mapping Knowledge, curated by Les Bicknell, included **Visions of Bookness: Six Approaches to Making Books** with Victoria Bean, Janet Beckwith, John Cayley, Helen Douglas & Telfer Stokes, Mark Pawson, and Matthew Tyson

Ian Tyson, Julia Farrer: Partwork 1994-95. Galerie Druck & Buch, Tübingen, Germany, 25 February - 22 April 1995.

Between the Lines: Contemporary Artists' Books, 23 March - 26 April 1995, California State University Art Gallery, Dominguez Hills, Carson, CA. 50 bookworks by 5 California artists Christel Dillbohner, Sylvia Glass, Michael Laurence, Mary Renzi and Leslie Sutcliffe, curated by Leslie Sutcliffe. Illustrated catalog available from Calif. State University, Dominguez Hills, University Art Gallery, Carson, CA 90747.

CONTRIBUTORS TO THE UMBRELLA MUSEUM

Anna Banana, Jennifer Henderson, Esther Liu, M. Cooper, S. Dekin, Elise Watanabe, Ross Wolfe, Sherman Clarke, Anne Silberell, George Gessert, Pamela Schelman, Angela Lorenz, Douglas Beube, David Abel, Gaza Bowen, Johan van Geluwe, Deborah Davidson

George Gessert tells us that many flowers are evolved as natural umbrellas, to keep pollen dry in rainy weather. (Wet pollen rapidly loses its viability). The simplest way to do this is to evolve a flower that "nods" or hangs down, like lilies-of-the-valley. Irises use another umbrella strategy—portions of the flower cover the stamens to keep them dry.

The New York Times says that the gentleman investment banker, with bowler hat and umbrella, was a fixture in London's financial district for decades, but these bankers have largely given way to legions of younger and brasher traders. Remember Barling's and Nicholas W. Leeson.

RESOURCES

Boxes for the Protection of Books: Their Design and Construction, a publication of the Library of Congress, compiled by Lage Carlson and others of the preservation directorate, is a revision of a 1982 book, offering step-by-step instructions accompanied by diagrams for making polyethylene book jackets and protective boxes. A list of supply and equipment vendors is also provided. Published unbound on card stock for insertion into a three-ring binder, this 220-page work is \$20 from the Superintendent of Documents, New Orders, P.O. Box 371954, Pittsburgh, PA 15250-7954.

The Book Arts Directory for 1995 is now available. This handy sourcebook is an ideal reference for papermakers and paper decorators, calligraphers, printmakers, fine printers, artist bookmakers and bookbinders. It also includes schools, suppliers, organizations and dealers. Spiral bound with letterpress printed wrap-around cover, the '95 edition contains more than twice as many listings as last year. Send \$6.00 plus 75 cents postage to Page Two, Inc., P.O. Box 77167, Washington, DC 20013-7167 or call (800)821-6604. Wholesale rates are available upon request.

Galleries International 94/95 (Rome, NY, Chapman Books, 1994, \$19.95) documents art galleries throughout the world, organized alphabetically by country. The information includes the name, address, telephone/fax, Director, hours, profit or non-profit, artists represented, type of art, exhibitions for the 1994/95 season, special/annual projects and publications. The book is solid information, paperbound, and very handy with indexes for names of galleries, artists, and art fairs. A great tool! Available from Chapman Books, RD #6 Box 324, 4890 Rome-Taberg Road, Rome, NY 13440-9646 USA. Phone (315)336-4153, Fax: (315)338-5967.

7 Poets, 7 Poems, a Portfolio of Visual Poems, in an edition of 125, including work of Blaine, Danon, Gallo, Helmes, Higgins, McCaffery, and Rosenberg is available from Philip Gallo at the Hermetic Press, 2881 Irving Ave. So., Suite A, Minneapolis, MN 55408 USA. Signed: \$85, Unsigned, \$55.

Dark Decade by Johanna Drucker is a novel available from Detour Press, 1506 Grand Ave. #3, St. Paul, MN 55105. \$10.95.

Beyond Words: The Marriage of Art and Literature in Bookmaking, her documentary on contemporary

American livres d'artiste. The 27-minute video explores and celebrates this marriage; the form dating back to the turn of the century in Paris.

The documentary looks at the books of Vincent FitzGerald and Company, a very active New York City publisher of these editions. It follows the ancient legacy of combining the ideas of the writer with the vision of the artist and the skill of the printer. Interspersed throughout the documentary will be interviews with writers, artists, papermakers, printers and curators.

The writers, David Mamet and Lee Breuer, read from their own editions, and the actors Kevin Spacey, Kathleen Widdoes and Milo O'Shea, read the literature of Kafka, Joyce and Ibsen.

Beyond Words documents and preserves an important art form. It provides insight into the process of making books and to hear the thoughts of the people who create them. The pre-distribution price for this video is \$100.00. For further information, contact Anita Saewitz, 256 W. 21st St., New York, NY 10011, tel: (212)627-0561.

Private Collection of Bookworks. Artists' books and bookworks are now being considered for a private collection exploring the theme of "The Book under Pressure due to the advent of the computer; the death of the book as a container of information and knowledge; or the book is being use for purposes other than the venerated book structure." If you are working with any of these themes in any medium, please contact Doug Beube, 69 Ft. Greene Pl., Brooklyn, NY 11217-1203. Send 35mm slides with sizes, descriptions, prices, resume and a S.A.S.E. for returned materials. Please wait 6-8 weeks for a response.

Art Law Hotline: The Washington law firm Kaufman & Silverberg has established a 24-hour hotline to answer questions on art law. Callers who dial (900)555-ARTS are connected to a voice-mail system of recorded messages on topics such as copyright, artist-gallery relations, sales commissions, taxes, moral rights, trusts and estates. The cost of the service is \$1.95 a minute, charged to the caller's phone bill. Recorded topics average 2-5 minutes in length. About 55 topics are available now and 20 others will be added.

The Visual Artist's Business & Legal Guide, compiled & edited by Gregory T. Victoroff (Englewood Cliffs, NJ, Prentice Hall, 1995, \$35.95.)

Stop Over Press (Skuta Helgason) now has three addresses: in Iceland, Laugavegur 71, IC- 105, Reykjavik, Iceland; in Berlin: Johanniterstr. 10, Aufgang 9, D-10961 Berlin, Germany (voice/fax: 49-

30-692-2468); and New York City: 2 Wooster St., #3C, New York, NY 10013, voice/fax: (212)334-8433).

PhotoNominal '96. Call for entries. Exhibition 30 January - 24 February 1996. Open to all photographic techniques—from antique processes to the latest in technologically generated imagery. The exhibition will be selected by Jeffrey Hoone and will be accompanied by a catalog. Send a maximum of 10-35mm slides of your work (include your name, dimensions of the work, title, and media on each slide) a resume, and related support material with a S.A.S.E. to: PhotoNominal '96, The FORUM Gallery, 525 Falconer St., P.O. Box 20, Jamestown, NY 14702-0020. Deadline: 29 July 1995. For information, contact (716)665-9107.



LITTLE CHANCE OF HAIN

ART READER

art journal (published by College Art Association) for Winter 1994 features Sculpture in Postwar Europe and America. Featured are articles about Noguchi, Synagogue Art of the 1950s, Louise Bourgeois, Barnett Newman, Lee Bontecou, Claire Falkenstein, Cesar, Zadkine & Gabo in Rotterdam, as well as an interview with Peter Selz.

European Photography for Fall 1994 includes articles on Arles, Orlan, Valie Export, Hannah Collins, book reviews, a Photo Guide of London.

Chapman, Scotland's Quality Literary Magazine, has devoted a unique double issue to the life and work of the widely respected and controversial avant-gardener-poet and conceptual artist, Ian Hamilton Finlay.

Since he turned to writing poetry in the late 1950s, Ian Hamilton Finlay has developed a highly personal aesthetic where context is as important as content. Never afraid to defend his ideas, he frequently provokes controversy as he challenges the observer to confront sometimes unpalatable truths.

Guest edited by Alec Finlay, this issue of **Chapman** traces the evolution of this aesthetic through first-hand accounts of the 1960s by Gael Turnbull, Duncan Glen, David Black and others, and illuminating references to his relationships with American and European writers like Lorine Niedecker, Ernst Jandl, Stephen Bann, and Louis Zukovsky.

Contemporary issues of Finlay's work are discussed by Mary Ann Caws, John Haldane, Charles Jencks, Michael Charlesworth and Alec Finlay, among others. This whole issue covers Finlay as poet, artist, multimedia architect and cultural pioneer, giving him the place in Scottish art and letters he has so long deserved. Photographs, drawings, music, sketches. We think this issue of **Chapman** is pivotal for understanding and appreciating IHF for now and for the future. Only \$12.00 or L5.95 from Chapman, 4 Broughton Place, Edinburgh EH1 3RX, Scotland.

Real Life Magazine #23 includes an interview with Carlos Gutierrez-Solana, who recently left the directorship of Artists Space in New York City. Also included is Friesenwall 120, which is a space defined not only through its collection of newspapers, films, books, flyers, but which changes by using them in different patterns.

Included is a discussion of The Anonymous Museum by Jeanne Dunning, another project space called Three Day Weekend in downtown L.A., an article by Tyler Stallings who says he is an artist who writes, as well as other projects. Available from Real Life Magazine, c/o Art School, Calarts, 24700 McBean Parkway, Valencia, CA 91355. \$10 for four issues.

American Photo for March/April 1995 reports on the "Getty Bombshell: The Real Story of the Secret Deal that forever changed the photo market" by Catherine Calhoun. The whole issue is dedicated to the collecting of photographs—and is important!

Reflex for February/March 1995 has good news that it received a grant to go monthly. Write to Reflex, 105 S. Main, #204, Seattle, WA 98104. Many reviews, a new editor John Boylan, a profile of Jacob Lawrence and a negative review of a bookshow at Cornish College of the Arts in Seattle in January, with some gems included, but no handle or theme for the show.

Artweek for January 1995 features 10 pages on artists' books, miniature books, livres d'artiste, etc. Every two years this publication rediscovers the bookwork. Ah, well, more press is better than no press. Artweek is now a monthly.

Fuse for January 1995 features Perspectives on Artists of South Asian Descent in Britain, as well as news and reviews.

ARCHIVES

F. Scott Fitzgerald's Archives organized by Matthew J. Bruccoli, Prof. of English at the University of South Carolina, and appraised at \$2 million, goes to the University.

Louis Armstrong: A Cultural Legacy, an exhibition at the Queens Museum of Art, includes archival material including paintings, illustrations, cartoons, photography, scrapbook collages, etc.

The Rothschilds, an exhibited subtitled "A European Family" at Frankfurt's Jewish Museum in December-January, is an exhibition of documentation, including lithographs, paintings, family treasures, a wealth of correspondence which became a prototype fax and computer system—a network of information agents throughout Britain and the Continent, and carrier pigeons.

Moving from Frankfurt after 1849 when the mother of the five sons died at the age of 96, the family concentrated its interests in Britain and France. The Nazis managed to wipe out most traces of the Rothschilds in Frankfurt, but at least one monument remains—the weekend villa of Mayer Carl Rothschild, grandson of patriarch Meyer Amschel—which now houses the city's Jewish Museum and its latest exhibit on the Rothschilds.

LOST & FOUND

Found: A cave covered in 300 Stone Age paintings of animals, apparently untouched for about 20,000 years, has been discovered in the Ardeche, about 260 miles south of Paris, by Jean-Marie Chauvet, a Culture Ministry official monitoring prehistoric remains in the area. The animals are bison, reindeer, rhinoceros (of a type long extinct), mammoth, hyenas, bears, lions, horses and wild oxen. They are either in black or red. The future will produce video, CD-ROM or other multimedia techniques in order to keep people away from the cave for preservation purposes. The treasure can be dated from 20,000 BC to 17,000 BC.

Found: An oil painting that gathered dust in an attic for decades after its owner bought it at a French flea market has been identified as a previously unknown still life by Vincent Van Gogh. The painting of a vibrant autumn bouquet in a blue vase stayed on exhibit at the Van Gogh Museum in Amsterdam through 31 December. After that, the owner, who apparently did not recognize

the artist's signature, was expected to sell the work.

Found: Three works of art stolen from Stockholm's Modern Museum in 1993—including Picasso's 1921 oil painting "La Source"—have been recovered. Swedish police said the works were found in good condition in the western city of Gothenburg. All but one painting has now been recovered from the 8 Picasso and Braque works stolen from the museum in 1993.

Found: A chapter of "The Trial" by Franz Kafka has recently been found, stored in the Schiller National Museum in southern Germany, which gave permission to Stroemfeld Verlag to feed it carefully, page by page, into a computer scanner. One can see how Kafka changed his manuscript, etc. So this is a work in progress, instead of a linear story with a beginning and an end.

Found: A bronze figure of Cleopatra, which was exhibited at Sotheby's in Beverly Hills as part of the "Cyril Humphris Collection" was identified by a Santa Barbara expert as being a model executed by 16th-century Florentine sculptor, Benvenuto Cellini, whose known surviving sculptures number fewer than 15. The work was later auctioned by Sotheby's in New York.

Found: Along the banks of the Coa River in northern Portugal, a prehistoric art gallery has been discovered on the rock face, with images of more than 60 animals, like bison, horses, ibexes and deer, probably chiseled into the rock face with sharp stone tools 20,000 years ago. A proposed dam may make this a short-lived discovery. A worldwide protest has been having repercussions.

Found or Freud: British institutions have until 1 February to raise about \$805,000 to prevent an early painting by Lucian Freud from going out of the country. It is the first work by a contemporary artist to be subject to a British export license. "The Painter's Room," a 1943 painting brought by an anonymous collector at Sotheby's in June, depicts a stuffed zebra head, a shabby sofa and a wilting potted palm.

Lost or Missing: 200,000 museum objects, two million books including two Gutenberg Bibles and stacks of valuable archival material are now being detained in Russian museums and secret depots, seized in Germany by the Red Army in

1945, its very existence a state secret even in the Gorbachev era and still a source of friction and embarrassment for the Yeltsin Government.

Much of this was discussed at a conference on "The Spoils of War" organized by the Bard Graduate Center on Decorative Arts and held in New York City. In New York, a Russian librarian spoke up bravely to urge the return of rare books to Germany as a good-faith start toward a reciprocal settlement.

Meanwhile, the Hermitage Museum will be showing 74 long-unseen Impressionist and Post-Impressionist canvases by Degas, van Gogh, Gauguin, including 15 Renoirs, six Monets, canvases by Picasso, Matisse and Corot, as well as Vuillards, Delacroix, a Matisse and seven Cezannes. This is part of the vast hoard of valuables looted from private Germany collections by Red Army soldiers nearly 50 years ago. The exhibition called "Hidden Treasures Revealed" opens on 30 March.

With almost 2,000 German works in its collection, the Hermitage does not intend to return any of them to Germany. And there is still no complete list.

Found, almost: "Off Gloucester Harbor", an 1880 Winslow Homer watercolor stolen in 1969, was returned to its owner on 14 February 1995. The watercolor was one of four Homer works—2 watercolors and 2 drawings—stolen from the home of Ellen Jennings and her late husband, Frederic, from their home in Ipswich, Mass. Two smaller sailboats had been added on the left of the watercolor and sea gulls in the sky, apparently to disguise the work as a painting other than the one that had been stolen. Being that the work is a delicate watercolor rather than an opaque oil painting, it is nearly impossible to remove all traces of the phantom additions.

Found: Four long-lost Walt Whitman notebooks have been rediscovered after disappearing during World War II, Sotheby's auction house said recently. Not only were the notebooks recovered, but also a small paper butterfly that Whitman used as a prop in one of the most famous photographs of an American author ever taken, the frontispiece accompanying an 1881 edition of his collection "Leaves of Grass." He had placed the butterfly so that it appeared to have landed on his ring finger. 14 notebooks and the butterfly had been missing from the

late father's effect, and wondered what they were and if they were valuable. As soon as he learned they were from the Library of Congress, he demanded that they be returned there. The notebooks dated from 1847 - 1863.

Returned: 3 drawings from a large collection of German art that disappeared in the final days of World War II (a Tibaldi, a La Fage, and a St. George & the Dragon attributed to Poussin) were handed over to the German Consul General in New York by the FBI, after having been seized from a Russian immigrant who was offering them to dealers in New York City. The works were returned to the Bremen Kunsthalle collection, where they were originally hidden by the Germans in what became the Soviet zone of occupation.

Lost & Found: A robbery of manuscripts from the Russian National Library in St. Petersburg took place on a scale unprecedented in the Library's entire history. 89 ancient manuscripts from Eastern and Western Europe, representing an enormous historical and material value, were taken, including an eighth-century parchment version of the Koran; an Indian album of drawings on palm leaves from the 8th century; some of Jami's writings from the ninth century, as well as other Persian, Mongol and Tibetan manuscripts. Value was set at \$100 to \$200 million.

The books were kept in a closed room with iron bars on the windows. Neither of the two modern security alarms, however, was operational. Only members of the library's staff were allowed to enter. As soon as a 10 million rouble (\$2,500) reward for information leading to the books' recovery was announced, the St. Petersburg police found them on 16 December. 3 people were arrested by the St. Petersburg police, while the books had already left Moscow. They are now in the safes of the Federal Security Committee and will be used as evidence in the forthcoming trial. If found guilty, the thieves can expect five to fifteen years in prison. On 20 December, however, a leading Russian lawyer was arrested as the fourth person. The lawyer had already been involved in a well-publicized scandal which required him to flee Russia, but has returned and has been reinstated into high Russian society. Now there is much speculation if he is involved at a top level in international smuggling of works of art out of Russia.

Threatened: 20,000 year-old rock engravings hewn in what may prove to be the world's largest outdoor gallery of prehistoric art by a new dam in the valley

of the Coa River in northern Portugal. The dam will drown the valley under 300 feet of water once the dam is complete in about four years. 200 large hammered engravings are now visible, with a possibility of finding 30 or 40 finely incised figures which are hard to see. If saved, Portugal will have to protect them from thieves and vandals and to be displayed in some compelling way for visitors.

Charged: Four Norwegians were charged in January in the theft of Edvard Munch's masterpiece, "The Scream", Norway's best-known painting. The men have been suspects since the 1893 painting, estimated to be worth \$55 million, was recovered undamaged in May, 1994. Two were charged with grand theft and two with receiving stolen property, crimes punishable by up to six years in prison. The painting was stolen from the National Art Museum in Oslo during a 50-second break-in on 12 February 1994.

Vandalized: 25 paintings by neo-Expressionist Arnulf Ranier were totally ruined when they were painted over with black paint, and another 10 had yellow accents worked into them. The paintings were stored in Ranier's studio at Vienna's Academy of Fine Arts, where the artist is a professor. He was on vacation at the time. The damage is estimated at \$2.5 million. Some of the works had been included in the artist's retrospective at the Guggenheim Museum in New York in 1989. The artist's master class in restoration may try to salvage the works.

CARTOONS

Cartoons are quite an addition to this post-literate society which is shaping up for the new millennium. Even the New York Times included a page of cartoons on their Op-Ed page for 31 December 1994.

ART & LAW

Pablo Picasso's heirs are suing a Greenwich Village (New York city) restaurant that offers Picasso pizza with red peppers and grilled zucchini. They also object to the use of the artist's name by the Cafe Picasso and others.

The restaurant's owner said he believed Picasso had become a common term for masterpiece. But the estate objects to imitations of Picasso's art throughout the restaurant on Bleecker St., including art on its menu and business cards. The Picasso family wishes to protect more than 100,000 paintings, drawings, printed graphics, ceramics and sculptures created by Picasso, who died in 1973.

The I.R.S. (Internal Revenue Service) of the U.S. government is proposing a new deal: For \$3,000 it will tell you before you file your income tax return exactly how big a tax deduction you can take for donating valuable works of art. Up to 10 paintings, manuscripts or other works of art can be appraised. Each piece must be worth at least \$50,000 and already donated to a museum or other charity.

MONDRIAN

A major exhibition of more than 160 paintings and drawings from all over the world at The Hague Municipal Museum on the 50th anniversary of the death of Dutch artist, Piet Mondrian. The focus of the exhibition is on Mondrian's method of working in series that led to his most famous "Boogie Woogie" abstract paintings. The exhibition runs through 30 April, later coming to New York City and Washington, DC. For information, contact the Netherlands Board of Tourism, 225 N. Michigan Ave., Suite 326, Chicago, IL 60601.

ART & THE FUTURE

Robert Rauschenberg has created 21 limited edition artworks dealing with global peace, social justice and environmental concerns as part of Tribute 21, his new art program aiming to improve conditions for the 21st Century. The editions will be sold worldwide to fund future Tribute 21 programs, and 21 sets will be donated to museums and other institutions. As a centerpiece of the program, 21 individuals "whose lifetime contributions will greatly impact and positively affect" the next century will be honored at Rauschenberg's New York studio on Friday. Among the honorees, filmmaker Steven Spielberg, performance artist Rachel Rosenthal, communications mogul Ted Turner, art collector Dominique de Menil, the Dalai Lama, and statesmen Al Gore, Mikhail Gorbachev and Nelson Mandela. Honored posthumously will be actress Audrey Hepburn, composer John Cage and Muppets creator Jim Henson.

MUSEUM NEWS

Two Swiss architects were selected in January to turn an unused London power station into the Tate Gallery of Modern Art, an annex to Britain's esteemed Tate Gallery. The architects, Jacques Herzog and Pierre de Meuron, beat out five other bidders, including a British group, despite being little known outside their own country. They intend to leave intact the exterior of the stark, brick-built Bankside power station. A giant turbine hall, stripped of its machinery, and the building's chimney will also be left

untouched. The project, costing \$160-million, across the River Thames from St. Paul's Cathedral, will be the first national gallery to be built in Britain since the 19th century. Expected opening: 2000.

The Czech National Gallery will open in the fall in the former Veletržní Palace, a classic of 1920s architecture in Prague, having stood empty for lack of the idea that will best suit it. Built between 1925 and 1928, the Veletržní Palace was the masterpiece of constructivist architecture in Prague at that time. Included in the collection are paintings by Delacroix, Corot, Courbet, Daumier, Pissarro, Renoir, Monet, Sisley, Degas, Seurat, van Gogh, Cézanne, Gauguin, Toulouse-Lautrec, Henri Rousseau, Picasso and Derain.

The Getty Museum has recently acquired two Rembrandts, "Abduction of Europa", a mythological landscape painted in 1632 and "Daniel and Cyrus before the Idol Bel", a 1633 interpretation of an Old Testament story, both purchased from private hands and major paintings.

Pierre Rosenberg, the new director of the Louvre in Paris, has inherited a security problem, which he will deal with as a first priority to improve "the efficient systems" which they have. Two minor works of art were stolen in early January, alarming the museum staff and especially its new director. The museum, one of the largest in the world, employs 950 security guards, with 240 on the job at any given time.

The Severin Wunderman Museum, located in Irvine, California, closed its doors on 6 February and will donate its multimillion-dollar collection of works by the French artist and filmmaker, Jean Cocteau, to another institution.

The Bata Shoe Museum, consisting of some 24,000 square feet of footwear—including shoes worn by Queen Victoria, Elton John and Winston Churchill—will be displayed in Toronto in the museum building to open in early May. Located at 327 Bloor St. West, the project headed by Sonja Bata, a director of Bata Ltd., the headquarters of a group of international shoe manufacturing and retail companies. With 5 floors of exhibit space, the museum's first exhibits will include 19th century shoes, Inuit boots and illustrations from contemporary children's books about shoes.

Naomi Vine has been named the new director of the Laguna Art Museum.

Currently the manager of New York's Parsons Dance Company, Vine was described by board president Teri Kennady as having "the skills, the talents, the savvy, the sophistication, the knowledge, to be the leader who will take us into the future." Her appointment is effective 1 March.

E.V. Thaw has owned a collection of drawings, which he started over 40 years ago, including works from Mantegna to Matisse. Showing some 100 of his finest possessions at the Piermont Morgan Library, which recently ended its run, gave the collection to the Library before they ever returned to his home. From Blake to Goya, Picasso to Tintoretto, the collection is a gift to the library. What an art dealer! "What greater cause is there than the absolute majestic survival of our whole civilization?"

Jesse does it again! Sen. Jesse Helms of North Carolina effectively delayed an amendment that would have created a National African American Museum. The bill will have to be reintroduced in the 1995 Congress. The amendment had strong support from both parties, but Helms objected to the cost of the museum and had fears that extremist groups (such as the National of Islam) might be permitted to use the federal facility. If approved, the museum would fall under the auspices of the Smithsonian and be housed in an existing building on the Mall in Washington, DC.

The Metropolitan Museum of Art in New York City exercised an option in January to buy a work that was part of an auction of Old Master paintings from the financially troubled New York Historical Society at Sotheby's. The potential bidder offered to pay \$2.2 million, but under an agreement worked out last fall by the Historical Society, Sotheby's and the New York State Attorney General, state institutions had the right to match any offer made on the 183 Old Master paintings within seven days of the January 12 sale.

The Menil Collection Museum opened a new Cy Twombly Gallery across the street, designed by Renzo Piano. This \$5 million annex will contain Cy Twombly's work permanently. Included are 7 major paintings and works on paper from the Dia Foundation. Included are 32 works, including assemblage sculptures and works on paper and canvas representing four decades. Two "blackboard" paintings are masterpieces. And in a room of their own are the untitled "green paintings" a magical nine-canvas series dated 1988, seen for the first time since they were unveiled at the Venice Biennale that year.

The Canadian Museums Association (2000 strong) has recently urged the federal government in Canada to refrain from buildings more museums and art galleries. There is too little money for all the extant institutions to divide further to keep the existing institutions open. Because of cuts in funding, many of these institutions are now relying on volunteers and on private-sector fund raising. The CMA has asked for money to renovate or upgrade existing projects.

The International Museum of Cartoon Art, a 52,000-square-foot facility that will host the world's largest collection of animation art, is being constructed in Boca Raton, FL. Phase I of the museum, which will house 130,000 drawings, 10,000 books and 1,000 hours of film and videotape, will open in January 1996. The city of Boca Raton donated the 1.5-acre site valued at \$2 million for the attraction. Founded by "Beetle Bailey" creator Mort Walker, the museum will have more than 30 galleries.

SAMIZDAT ART

In 1984, when the hand of government censorship lay heavy on art in Czechoslovakia, Joska Skalnik, a graphic designer and longtime troublemaker, came up with a very Czech idea: If unofficial artists could not exhibit, why not create an unofficial salon? So he invited each of about 300 artists to accept delivery of a lidless wooden box 6 inches square and 2 inches deep. The assignment was to create a work of art within the box. The completed work was to be returned to Mr. Skalnik. In all, 244 artists took part in what Skalnik called the Minisalon. The boxes were collected, then hidden in a shed outside Prague. There they remained until 1989, when the velvet revolution brought down the Communist regime.

The boxes were exhibited in downtown Manhattan at the World Financial Center in November, then traveling to Chicago, Indianapolis; Cedar Rapids, Iowa; Albuquerque, NM and St. Petersburg and Fort Myers, FL. Startling variety abounded within the confines of the box. Several of the artists since emigrated to the U.S. and saw their work for the first time.

After the 1989 revolution, Skalnik became a cultural adviser to Vaclav Havel, the President of the Czech Republic, but he soon withdrew from politics and resumed his work as a graphic designer. Official approval continues to pursue him, however. In 1993, the Czech Government proclaimed the Minisalon boxes a national treasure, the often whimsical documentary record of a grim era. (New York Times, 11/18/94).

Dada and Bojan Hadzihalilovic designed a series of postcards called "Greetings from Sarajevo" accompanying a credit of these artists: "Because of completely siege of concentration camp called Sarajevo and because of no possibility of any communication with Outside World, we decided to print out postcards and in that way to reach The World. It would be our way of lifting a multiple blockade in which we are living."

Dada, 27, is a Muslim; her husband, Bojan, 29, is a Serbo-Jew--a typical Bosnian-blend household. They still sign their work, "Trio Sarajevo," but work as a duo because their college from the Academy of Fine Arts, Leila Mulabegovic, left before the shelling started there in April, 1992.

They had wanted to submit their work to the International Biennale of Posters in Warsaw last spring, but lack of large-format paper reduced their posters to postcards, and the siege kept them from leaving the town or sending the portfolio out. Shortages of ink limited their palette to red and occasionally blue or green, but they recall, without much modesty, Picasso's blue period.

They call the postcards a "nonprofit project." To survive they are art directors for several Sarajevo weeklies and design identity cards and uniforms for the Bosnian army, the police and the railways in exchange for booze, cigarettes, sugar, feta cheese and peas.

WILD ART

Cuban rafts, used by 40,000 people setting sail from Cuba during the last quarter of 1994 are now being displayed in South Florida art galleries. Increasingly viewed as a mix of art and artifact, the rafts have become valuable. Private collectors have rushed in. One man has collected over 500 in order to build a raft museum.

Others have collected a boat as a tribute to the Cuban Diaspora--a reminder that this should never happen again.

On the Courthouse Steps: Art, Spectacle and Commerce at the Simpson Trial, the working title of an exhibition to be held at the California State University Northridge art gallery, curated by art history professor Kenon Breazeale, which will showcase works of art but also put them in the context of their setting. There are T-shirts and other knickknacks being sold, citing Chicago Juan, a vendor who hand-paints baseball caps with O.J.-related slogans, some of which will be displayed in her show. There is also guerrilla theater pieces staged by anti-domestic violence groups, which is "classic L.A. performance art".

One participant in the show is Ozell

Roberson, a semi-retired former chauffeur, who at 56 has transformed his 1958 Cadillac into a king of roaming altar to Nicole Brown Simpson. The car is decorated with pictures of Nicole and Ron Goldman, and in place of the Cadillac emblem Roberson has had engraved a dedication that reads: In Memory of Nicole Brown Simpson, June 12, 1994, Brentwood, CA." At least 3 times a week, Roberson circles the courthouse in the car, while broadcasting recordings of King's speeches over a public address system. The decorated Cadillac itself will be on display outside the gallery space.

NEW PERIODICALS

Paper Crafters, the how-to newsletter for paper crafts enthusiasts, is available quarterly for \$12.00 per year. Sources, how-to articles, calligraphy, conventions, workshops, classes, and much more from Paper Crafters, 6575 SW 86th Ave., Portland, OR 97223.

Prism, Arts of Pan-Pacific was recently launched with vol. 1, no. 1 Winter 1995, as a publication of LASCA Gallery, 3630 Wilshire Blvd., Los Angeles, CA 90010. This is a gallery dedicated to Los Angeles-Seoul Contemporary Arts. The first issue includes a catalog of the Pacific-Pacific, Four+Four exhibition curated by Peter Frank, as well as contemporary issues, art reviews, and a book review about three Korean photographers. Brilliantly printed, the journal is not for sale, so librarians can write to the gallery and ask for a copy.

Vernacular in its Premier Issue of Winter 1994, dedicated to the Los Angeles scene, featuring a talk with John Baldessari by Amy Gersler, a photo/text project by Ilene Segalove, a project by Stuart Bender and Angelo Punicelli, Art+Verse by Nancy Buchanan and Terry Hunter, Comix by Roy Dains, and a report from New York, Berlin, and the Bergamot Station in Santa Monica. \$12.00 for 3 issues per year from P.O. Box 736, Tustin, CA 92681.

The editorial vision may be checked out in a stream-of-consciousness typographical spread on page six: "Good art is where you find it. Start small and build. Art magazines lose money and die young. From polemics to poetics. Intelligence talks, pedantry walks. Straight from the art. Picture a word, read a picture. Individualism is tired, collaboration is wired. Quality matters; the medium less so. Nobody reads anymore. Fragmented, nomadic, transient. "Life-like art," not "art-like art." From semiotics to the street. Subtle, sexy, stylish, cinematic. Art theory can be a good read."

Women in the Arts, formerly the member newsletter of the National Museum of Women in the Arts, has now received a major grant of \$100,000 from the May Department Stores Company to create a new, full-color publication

AUDIO ART

Tellus #27: Mini-Mall includes new audio works on compact disc from Harvestworks' Artist-in-Residence and Studio PASS Programs, including work of Pauline Oliveros & Fanni Green, Ken Montgomery Takehisa Kosugi, Ben Neill, Charlie Ahearn and much more. Order from Harvestworks, 596 Broadway, #602, New York, NY 10012.

ART & CYBERSPACE

Two ways to get wired is to attend electronic cafes. One is the Icon Byte Bar & Grill in San Francisco, where patrons inhabit a "digital forest" made of sculptures and computer-generated paintings as they tap away on a Mac Quadra. At the Red Light Cafe in Atlanta, you can recline in an ergonomically perfect chair as you wend your way through the net.

If you want to find others, you can find the other six electronic cafes at rec.food.drink.coffee, an Internet news group. One of the newest is in Portland, OR, where a few electronic idealists recently opened the Habit, a low-budget dive replete with a ratty couch, six ancient terminals and a techno-geek who gives free Internet lessons. The cafe offers E-mail boxes to patrons at a cost of \$5 a month.

The San Francisco Digital Media Center gives courses, as well as holding Joe's Digital Diner twice a month for interactive happy hour, dinner and live new media showcase. Located at 3435 Army St. at Valencia, Suite 222 in San Francisco.

ArtView, a new Macintosh-based, on-line network for the electronic sale of artworks, has been developed by New York art dealer, Ken Nahan. This global system, known as ArtView, stores the inventories of member galleries and dealers. Potential buyers--other galleries or individual collectors--can call up a digitized color image of any painting or sculpture on the network. Any certified dealer or gallery logged onto the system can hold, buy or offer for sale artwork from any other location. Besides the image of the work, which can also be seen in a 360-degree view for a piece of sculpture, there is a picture of the artist, a biography, a lecture on the artist's career or a full listing of every showing of an individual artwork. It is hoped that 80 member dealers will sign up, representing about 50,000 images, for an initial rollout in

the first quarter of 1995. By the end of 1995, 160 member gallery/dealers are projected with more than 100,000 digital images.

This system will also be a weapon against theft and fraud, since each work will be assigned an "International Standard Art Number", which can be used by Interpol to track stolen items.

A Passion for Art: Renoir, Cezanne, Matisse and Dr. Barnes is getting rave reviews for Bill Gates' other company, Continuum Productions Inc. This CD-ROM title is the first of three or four CD-ROM titles to be released this year by Continuum's Corbis Publishing division, sold in software, book and museum stores. The collection includes more than 330 works of Impressionist and post-Impressionist paintings owned by Dr. Albert C. Barnes, a medical doctor turned art collector who made his fortune by inventing Argyrol, an antiseptic compound.

THOROUGHLY MODERN MONKS

Religious orders have entered the computer age with record keeping on their minds. Electronic Scriptorium, a private company, employs monks and nuns at six monasteries to do jobs like catalog Johns Hopkins University's medical records and computerize library catalogs. At the Monastery of the Holy Cross in Chicago, for instance, three monks and a nun recently computerized a card catalog of 32,000 volumes. For modern monks, the manuscripts are not necessarily illuminated, but they're surely back-lit.

DATELINE NEW ZEALAND

In Hamilton, New Zealand, 41 junked refrigerators have been positioned to create a latter-day Stonehenge. Graeme Cairns, the mastermind behind Fridgehenge, called it "a comment on how consumerism and appliance acquisition has replaced spirituality."

DATELINE JAPAN

The Hyogo Prefecture Governor Toshitami Kihara introduced a plan Jan. 13 that would include moving the official seat of culture from Tokyo to the Kansai area, which encompasses the cities of Osaka, Kobe, Nara and Kyoto. Four days later, the Great Hanshin Earthquake devastated a large chunk of the area.

Kihara's plan has been put on the back burner as the tally begins of quake damage to precious pieces of art, the museums that house them, historical buildings and a number of theaters. Reconstruction could prove difficult and expensive. 124 structures designated as national treasures or

important cultural properties were damaged in the temblor.

A special exhibit of textiles from India recently presented by an art museum in Nishinomiya, the city with the second-highest death toll after Kobe, was forced to close because of quake damage. At an art museum in Osaka, which was running an exhibit on Chinese porcelain and ceramics, several display pieces were broken. The pieces, which were encased but not supported, might force specialists to reconsider a display technique they prefer to shun for cosmetic reasons—holding up fragile display pieces with fishing line. Haven't they ever heard of Quake Wax, perfected by the Getty Center?

A new municipal museum in Takarazuka, Hyogo Prefecture, dedicated to the popular cartoonist Osamu Tezuka saw its video library damaged. Anticipating the 500,000th visitor the week the quake hit, the museum will be forced to close for a while, with an estimated \$150,000 worth of damage.

Japanese museums are now worried about the safety of their precious artifacts. In Osaka at the Museum of Oriental Ceramics, the recent earthquake pushed over a half-dozen objects, rolling them around in their glass cases, but it did not fracture any of the approximately 1,600 earthenware and ceramic artifacts. That's because the epicenter was 30 kilometers away.

Some contemporary prints were destroyed at the Museum of Modern Art in Kobe, including Picasso and Miro. In Osaka, however, the curators at the Ceramics Museum used clear fishing line and lead balls to steady the jars and vases and to weigh them down.

Children in Kobe are being encouraged to draw pictures of what they saw and experienced in the Great Hanshin Earthquake. The children in one evacuee shelter were given markers, pastel crayons and drawing paper, and the pictures show buildings demolished, fires raging and faces twisted in pain. It seems the older children are more traumatized than the younger ones, who find some peace of mind after doing the drawings. But it does reduce mental stress.

DATELINE ENGLAND

An exhibition, **After Auschwitz: Responses to the Holocaust in Contemporary Art**, 26 February - 17 April 1995, Royal Festival Hall Galleries, London, along with **After Auschwitz-Installations at the Imperial War Museum**, curated by Monica Bohm-Duchen, included the work of 20 artists, of which 3 are Holocaust survivors.

Worlds In a Box, a traveling show of art set in box format, appeared at the Whitechapel Gallery in London containing 130 works by 70 artists from Marcel Duchamp to Claes Oldenburg and Yoko Ono. Included are Man Ray, Meret Oppenheim and Eileen Agar, as well as Joseph Cornell, Fluxus, pop artists, as well as contemporary artists such as Roni Horn.

DATELINE CAMBODIA

Cambodia has only one set of sacred 100-volume Buddhist Tripitaka sutra—all others were destroyed during the bloody reign of Pol Pot. To restore an important part of Cambodia's religious and cultural heritage, Japanese nongovernment organizations have taken on the mammoth task of reproducing 1,200 copies of the voluminous Tripitaka to present to temples and universities in the country.

From mid-November the Tokyo University of Foreign Studies, which has a copy of volumes 1-90 of the sutra, made the volumes available to the project committee for their work. The Tripitaka is a diverse collection of Buddhist writings and commentaries originating from India. Sections were documented in various stages and at many locations throughout Cambodia to form the complete sutra. Texts appear in original Pali, an Indic language used in Buddhist writings, and their Cambodian translation. Although the first volume was published in 1925, it took about 44 years to produce the full set.

Cambodia's sole surviving copy of the Tripitaka was hidden at a Ministry of Religion Buddhism research institute to escape destruction by the Khmer Rouge. Academics say the sutra provides invaluable documentation of Cambodian religious and linguistic history. It is hoped that the sutra will lead to the revival of Cambodia as a country.

Financing has caused many headaches. The committee is redoubling its fundraising efforts in the hope of securing \$13,265 needed to produce and ship 1,200 copies of each volume. So far only enough financial backing has been found for 40 volumes.

DATELINE CROATIA

Destruction of art and architecture in the war in Croatia in 1991 was immense, and even more will be lost if remaining treasures are not protected. Expert, Hans Christoph von Imhoff, visited Serbia and inspected art, buildings and museum pieces, including about 10,000 pieces that Serbia carried off during fighting. Of four museums and galleries in pre-war Vukovar that harbored medieval icons, pictures, paintings and a large archeological collection, only one has survived—but it is

full of rubble. Yugoslav troops removed the bulk of Vukovar's treasure while the battles still raged. With 83 historic towns destroyed and 237 damaged, much art work has vanished. Yugoslavia says it took the artifacts only to save them and has indicated that these will be returned to Croatia after an agreement is reached on dividing common assets of the old Yugoslav federation.

DATELINE BERLIN

Many Russian artists are flocking to Berlin as a base from which to seek an international audience. They have their own hangouts, special events,

DATELINE SAN JOSE, CA

Since its unveiling in late November, the Quetzalcoatl sculpture in Plaza de Cesar Chavez has split the city of San Jose, which paid \$500,000 (\$100,000 of which went for installation) to play a statue into the city's centerpiece park. The artist is Robert Graham, a world renowned artist and one-time San Jose resident. He asked that his drawings and models be kept from the public to the greatest extent possible, and that was granted. On 18 November, the sculpture was unveiled—a plumed serpent described as a 20-25 foot high work, which would include a bronze likeness of Quetzalcoatl, a masonry or terra cotta base that visitors could walk into and see the interior of the sculpture and a gilded sphere representing the sun suspended above the serpent. Instead, on 18 November an almost round coiled snake made of gray polymer concrete, which has been the butt of jokes ever since. Graham said that he doesn't take the criticism of his version of Quetzalcoatl personally. "Whatever people thought they were going to get, this may or may not have satisfied them. What they did get is my best effort."

ART THEFTS

Increasing numbers of art thefts are forcing up insurance rates and creating growing security problems for important British and European collections. While the overall insurance market has softened, the rates for collections of old masters were likely to increase because of the thefts. This statement was voiced shortly after Titian's *Rest on the Flight into Egypt* and two other paintings disappeared from Longleat House in early January, home of the Marquess of Bath. The Titian theft is the latest in a series of similar burglaries in British country houses and museums.

RECYCLED MATERIALS

Like New York City and Los Angeles, artists in Columbus, Ohio now can take

advantage of "trash" which business donate for recycling into works of art by artists. Artists and educators who join re:ART can take items for free. This one, in Columbus, is sponsored by the Solid Waste Authority of Central Ohio.

NUDE PHOTOS

The Smithsonian Institution has cut off all public access to a collection of nude photographs taken of generations of college students, some of whom went on to become leaders in American culture and government.

The photos were taken at first to study posture. Later they were made by a researcher examining what he believed to be a relationship between body shape and intelligence. Some of the institutions included Yale freshmen, and freshmen at Mount Holyoke College, Wellesley, Swarthmore, Harvard, Princeton, Vassar, etc. Among those subject to the ritual were First Lady Hillary Rodham Clinton, ABC-TV's Diane Sawyer, former President George Bush, etc. The photographer has since died. Much of his work was destroyed by various colleges years ago, but an article in January in the New York Times Magazine disclosed that the Smithsonian still had some of the photos. The Smithsonian has not decided whether the pictures should be destroyed. One question is whether the photos have historical merit even though the science behind them is no longer considered valid.

MURAL UPDATE

Ben Shahn's murals at the Post Office on the Grand Concourse in the Bronx, depicting the glorified representations of labor, have been deteriorating since the 1930s when they were painted with egg tempera. They are now fading, and if nothing is done soon, they will virtually vanish. Ironically, they were restored in 1977, but have deteriorated more quickly since that date than when they were painted in the 1930s.

INTERESTING EXHIBITS

Ben Shahn and the Task of Photography in 1930's America, Art Gallery at Hunter College in Manhattan through 25 March. Chrysler Museum, Norfolk, VA (8 April - 9 July); Tampa Museum of Art, Florida, 20 August - 15 October.

Parkett, created in collaboration with artists who each contribute an original work, is published in the form of a signed limited special edition magazine. It has recently celebrated its tenth anniversary, which was documented in an exhibition at the Peter Blum Gallery, New York City. Included

were multiples and limited special editions created by such artists as Baselitz, Boltanski, Bourgeois, Cucchi, Gilbert & George, Damien Hirst, Rebecca Horn, Koons, Kounellis, Nauman, Polke, Richter, Sherman, Warhol and Whiteread.

NEA

Jane Alexander told the Senate Appropriation Subcommittee in March that America will lose out if it sacrifices its federal commitment to the arts in the name of leaner budgets. "There is no substitution for national recognition of excellence."

NETWORK NEWS

Resources on the Internet:

DIVA, Digital Images for the Visual Arts, in Australia. You can connect to DIVA with the URL:

<http://www.monash.edu.au/diva/intro.html>
Here you will find in the section on Australia Art 1985-1990 images of the work of 40 contemporary Australian painters and sculptors. Other sections on Australian architecture, Aboriginal art, Claude Monet's garden.

World Wide Web

WWW Virtual Library: Museums comes from the Oxford University Computing Laboratory home page. Links are provided to an increasing number of museums online from the US, UK, Russia, New Zealand, Italy, Israel and Egypt. Links are also provided to library exhibits and art galleries. Some are the Andy Warhol Museum in Pittsburgh and the St. Petersburg Picture Gallery, the Whitney Museum and the Smithsonian Institution.

<http://www.comlab.ox.ac.uk/archive/other/museums.html>

Best of the Web 1994

Le WebLouvre was 1994's winner of the "best of the Web" competition for good design of a WWW server. It can be reached at

<http://mistral.enst.fr/>

Includes Famous Paintings exhibition, medieval art exhibition, or a tour of Paris, along with sound if you have the facilities. No official link with the real Louvre.

World Art Resources at Ohio State University attempts to "compile all available arts information available over Mosaic." It provides access to at galleries and exhibitions, art publications, commercial arts resources.

<http://www.cgrg.ohio-state.edu/Newark/artres/html>

ArtWorld Online, the Multimedia Cultural Information Service at

<http://winsey.com/animal/>

also tries to pull together interesting art activity on the network. It provides links to examples of experimental art, digital art, information on performance (Audio Art), video and mass media.

Art Deadlines provides a list of competitions and contests in the arts or related fields. It is international in scope and it advertises events which take place over the Internet. To get future editions send the message

Subscribe Deadlines
to
rgardner@charon.mit.edu

@art has recently been opened by collaborative group ad319. @art is a virtual internet gallery, committed to exhibiting the best in contemporary electronic art. Individual artists will be showcased on a revolving basis, with each exhibition lasting six to eight weeks. @art gallery is located in a WWW server at the School of Art & Design, University of Illinois at Urbana-Champaign. The gallery is designed to be viewed on a Macintosh, utilizing a Mosaic interface. The URL is:

<http://gertrude.eart.ulu.c.edu/@art/gallery>

Book_ARTS-L is a discussion list that focuses on all facets of the book arts, including binding, printing, papermaking, decorated papers, typography, graphic design, and collecting. To subscribe, send the following command via e-mail to lltserv@cornell.edu:
subscribe Book_Arts-
L firstname lastname

For additional information, contact list owner Peter Verheyen (rare book conservator, Olin Library, Cornell University) at pdv1@cornell.edu.

The Los Angeles County Museum of Art is now on the World Wide Web at
<http://www.lacma.org/>

Bill Gates tried to buy the Louvre last year but the deal fell through. Olivetti did buy the Uffizi Gallery in Florence and just signed a letter of intent to get rights to the Pope. (Wall St. Journal)

This indicates that the hottest and the oddest new art market in Europe is the licensing of "digital reproduction rights" to the cultural treasures of the Old World. CD-Rom is the answer to create thousands of digitized copies of paintings or photographs. Stored on each art disk are hundreds of images, which can be enlarged, commented upon, or accompanied by music. You can even print the pictures, although the software companies and the museums that

control access to the works of art do not like it very much.

Museums are quite protective, although they cannot make much money from selling CD-Rom rights, compared to a best-selling conventional art book, which can net at the most \$100,000 for a museum.

Of course, Leonardo da Vinci is a red hot property, especially after Mr. Gates purchased the Codex Hammer for \$30.8 million. Seems that Giunti Publishing Group in Italy is closing an agreement with the Gates company on putting all 15,000 pages of Leonardo's surviving manuscripts on CD-ROM—in both scholarly and consumer editions, with the artist's flying machines, water screws and other inventions animated. Giunti has accumulated reproduction rights to all of Leonardo's work and currently sells photocopied sets to libraries at \$60,000 each.

Interaction of Color by Josef Albers is now in an interactive CD-Rom edition, created for artists, students and designers. 150 color studies in which one can interact, study, and use one's own studies on Mac from Yale University Press, P.O. Box 209040, New Haven, CT 06520. To order, call 1-800-YUP-READ. \$125.00.

A CD-ROM version of 1994's Canadian contribution to the Bienal of Sao Paulo, which featured two projects by conceptual artists Michael Morris and Vincent Trasov, work from the Color Bar Research project, begun in 1969 as a purposely unfinished collective painting. Using hundreds of tinted wooden color bars, the "endless painting" will be turned into an interactive CD ROM format disc, which will enable the viewer to call up the Color Bar Research project on screen and to manipulate and rearrange or "repaint" the components of the work. Morris and Trasov began working together in 1969, when they founded the Image Bank, a method for the collection and exchange of information among artists. They now divide their time between Vancouver and Berlin.

LATE NEWS & REVIEW

REVIEWS

There's No Place Like Home by Laura Ratcliffe (1992) is a small softbound book printed on an offset press juxtaposing famous paintings on the left with family photographs on the right. On the left are facsimiles of paintings that seem idylls and idealistic, while on the right the family photographs are captioned with unhappy comments and negative feelings. It gets under your skin! \$8.00 from Printed Matter.

ART READER

Women Artists News (Vol. 20, 1995) is now a "Book Review", published by Midmarch Arts Press, 300 Riverside Dr., New York, NY 10025-5239. Covers books on criticism, art and artists; history, religion and anthropology; women's issues; literature and poetry, and information. \$5.00 per issue at your newsstand or write.

WhiteWalls #35, called *a wretch like me*, guest-edited by artist Robert Blanchon, consists of written and visual confessions of private and secret personal experiences, desires, and situations. Contributors include a wide range of artists, designers, writers, critics, educators, zine producers, cult figures, and media personalities such as Jeff Black, Deborah Bright, Jackie Chang, Joanna Frueh, Kulov, Zoe Leonard, Glenn Ligon, Robert C. Morgan, Robin Poldolsky, Connie Samaras, Sam Samore, Carolee Schneemann, Millie Wilson, and others. These contributors were asked to share something about themselves that they had never told anyone (aside from, say, a therapist or soul-mate).

The **Print Collectors' Newsletter** has an article in the March/April issue about Lawrence Weiner as a Culture, a column on "Editions Fuel Publications" on Parkett and A.R.T. Press, two pioneering publishers who link art publications and multiples commissioned and sold by them to help support costs.

UMBRELLA'S NEW ADDRESS:
P.O. Box 3640
Santa Monica, CA 90403
Tel/fax: (310) 399-1146.
Please make a note of it!

MAIL ART

NEWS

Ray Johnson, father of Mail Art and founder of the New York School of Correspondance Art, died on Friday, the 13th of January, of unusual circumstances. The next issue will contain more details and a tribute to him, for the whole world of mail art mourns. We miss him deeply, as a friend, as a mentor, and as an artist. No matter what the European mail artists think, he died on the 13th (American time) and not the 14th. And he is no longer with us physically, but spiritually he is a guiding light.

Artpool in Budapest held a Polyphonix Festival 2 - 6 October with the participation of Tibor Papp, Zsolt Kovacs, Denes Levai, Jacqueline Cahen, Endre Szkarosi, Gabor Toth, Julien Blaine and Bernard Heidsieck, as well as Ernst Jandl, Paul Nagy, Maurizio Nannucci, New Tre Trio, Andras Petocz, Laszlo Sary, Piotr Rypson, Gyula Somogyi, Timm Ulrichs, Jean-Pierre Verheggen, Serge Segay, Rea Nikonova, and Gyorgy Galantai, among others.

Anna Banana has moved. Her new mailing address is:
P.O. Box 2480
Sechelt, BC
Canada V0N 3A0.
Phone: (604)885-7156
Fax: (604)885-7183.

Umbrella has moved, but still maintains the Pasadena address. Please change your records with the new official address:
P.O. Box 3640
Santa Monica, CA 90403.
Phone/Fax: (310)399-1146.
e-mail: umbrella@ix.netcom.com.

Luce Flerens has published a little zine called **PostFluxPost Booklets**, which now number 34. These add-on works (all collaged) are printed in unlimited editions to be distributed through the network and to museums and archives. A whole set is still available, so write to him at Grote Nieuwedijkstraat 411, B-2800 Mechelen, Belgium for information on an exchange.

AU in Osaka, Japan has sent us news that there was an AU International Contemporary Art Exhibition at the Tokyo Metropolitan Museum from 6 - 15 January 1995, including work of Emilio Morandi, Franca Morandi, Giovanni & Renata Strada, Erkki Pirtola from Finland, Embargo Art from Serbia, Mirocub Todorovic, Dobrica Kamperelic, Nenad Bogdanovic, Andrej Tisma, etc.

Art and the Absence of Clothes. The painter NATO invites you to an encounter of mail artists and networkers from all over the world in Paris, France on 29-30 July 1995 for the second edition of this event. Write now for registration information. Send to Le Peintre NATO, 16 rue Eugene Sue, 75018 Paris, France.

The Nude Networkers: They met through Mail Art years ago—Ilkka Juhani Takalo-Eskola from Forssa, Finland and the Netmails from Minden in Germany. On 13 November 1994 the time had come for a personal encounter, and it was a very physical one. As an opening ceremony of Juhani's painting exhibition at Minden's Culture Centre BUZ, the Mail Artists practiced Juhani's very special art form of body painting together with two other voluntary models. On the well-heated stage in old St. John's Church building they painted spontaneous

abstract and figurative pictures on each other's skins during a dance pantomime. Their "temporary works" generated great interest from the public. For Juhani, a long time specialist in nude performances at his swamp academy back home, human skin means a warm alternative to the usual canvas.

For Peter, this personal exposing of his own body to the individual art form of the art partner means the transition from mere Mail Art to an enlarged notion of Networking.

The Girl-illa Art 'Zine is an activist zine out of Piedmont, California geared toward females "to take back the power we have given over to males." Included are large works of rubberstamp art, all edited by the Stamp Goddess. For more information and to participate by sending rubberstamp art, write to The Girl-illa Art 'Zine, Stamp Goddess Productions, P.O. Box 21108, Piedmont, CA 94620.

US Postal Service Facts: You must be dead 10 years to be pictured on a U.S. postage stamp—unless you are a former President. Stamps are printed in their honor the year after they die.

Between April and August, day-old chicks, ducks, geese, quail, turkeys, partridges and pheasants can be mailed—in well-ventilated hatchery boxes. Turtles, alligators and snakes less than 20 inches long may also be mailed. Bees can be sent by regular mail, but queen bees can be shipped only airmail.

Horse-drawn carriages delivered mail in Philadelphia as recently as 1955.

May Pierstorff, 4, was mailed by her parents in Grangeville, Idaho to her grandparents in Lewiston, 100 miles away, in 1914. May weighed 48 1/2 pounds, less than the limit for parcel post, which was cheaper than a railroad fare. She traveled in the baggage car, with 53 cents in stamps on a tag on her coat. It is now illegal to mail people.

The U.S. Postal Service rejected the last of a reported 200 complaints filed by Merrifield, VA employee Bruce Henry and fired him in October. Henry had contended that a female employee's partly unbuttoned blouse was a distribution to other workers and could lead to missorted mail.

Exhibition of Rubber Stamp Art, historical and contemporary, to be held at the Musee de la Poste in Paris, 34 Bd. Vaugirard, April 1995.

Piero Manzoni: Line Drawings presents 13 line drawings created during 1959 and 1961 by Italian artist, Piero Manzoni. First exhibition of his work in California, MOCA, Los Angeles, 21 January - March.

First Networking Congress in Uzbekistan is reported by Peter and Angela Network. 3 years after the end of Soviet Communism, on 22 January 1994, the first international Networker congress at "Alfia" Art Gallery in the old city of Samarkand, Uzbekistan, took place. A handmade edition of commemorative envelope was created with a stamp carved by Angela Netmail. The event was held in a gallery in a big hotel.

Mary Swope: A Summer of Mail Art, 3-28 February 1995 at Stamp Art Gallery, San Francisco.

Bill Whorral, RR3 Box 24, Shoals, IN 47581 is interested in trading the cassettes that he makes—collages of local radio, cuts from his collection of strange records, etc. He is also interested in just reading and writing to people. He is open to trading magazines,

comics, etc. so that little chunks of your world end up in Indiana and things that interest you end up where you are.

Germaine Koh has published a series of postcards called *Sightings*, which are based on snapshots found in public places. They are remarkable—beautifully printed in full color—and could be used by both mail artists and artists in general. They are available for sale from Germaine Koh, P.O. Box 20032, Ottawa, Ontario, K1N 9N5 Canada.

EXHIBITIONS

No deadlines

Handwork. Mail Art Project, any medium, any size, no deadline. Please send self-portrait photo with work. Exhibition every year in May. Documentation to all. Send to Vladimir Sutiagin, P.O. Box 179, Minsk 220 141, Russia.

Unwanted Mail Art. Recycle your old unwanted mail art. No matter how trivial or ephemeral we will find room for it in the archive. Send to Michael Lumb, 41 No. Hill Rd., Ipswich IP4 2PN, England.

Peacedream Project. An art project about visual and experimental poetry. Submissions of 21 x 14.8 cm. (A5). 100 original copies, signed, any media, no theme, no deadline, no jury. One portfolio and list of all participants to all. Send to Guillermo Deisler, Riebeckplatz 12, O-4020 Halle/s, Germany.

Elefanzine. Mail art zine devoted to images and words about elephants. Latest issue 14 pages with 2 pages handstamped in five colors. Copy to all participants. Send to: Ennio Pauluzzi, Borgo San Frediano 45, 50124 Firenze, Italy.

Cats in Art. Size 10 x 15 cm. Send your works and a typical postcard of your city. No deadline. Documentation to all. Send to Dmitry Konstantinov, P.O. Box 16, Ekaterinburg, Russia 620 137.

Air-Mail Stickers from All the World. Send some stickers, and I will send you stickers from Sweden. No deadline. Write to Kjell Nyman, c/o Oh-art, Box 3091, S-903 03 Umea, Sweden.

Mail Art InFlux: fin de millennium. Send your artwork for a permanent exchanging show. Maillink: Greg Tramel, Carnegie Library, 1050 Quttman, Houston, TX 77009. Telenetlink: Tramel @tenet.edu. Also send zines for zine display.

Toy Art. Exhibition and Book. Poems, theories, Super8, cassettes, photographs, articles, drawings, toys, history, feminism, etc. Send to David Chikhladze, 11 Ninoshvili St., Tbilisi, 380002, Republic of Georgia.

Visual Poetry, Language Art & Mail Art. Permanent international exhibition project, curated by Karl Kempton. Documentation of work, reproduction of work, and a listing of participants will appear regularly in *The Center's Word Up*. Send all work with exhibit and organizer's name or magazine title (and include return postage when required) to The Excellent Center for Art & Culture, 1101 Grand Ave., Grover Beach, CA 93433.

Tensetendoned, an international networker periodical of mail art accumulation and dissemination. Send 56 originals, copies, postcards, texts, or 120 stickers. In return, receive an assembled collection of all submitting artists' work. Medium and then open. Maximum size: 12

x 20 cm. (8 x 5"). No deadline. Ongoing and constant. Send to M.B. Corbett, P.O. Box 155, Preston Park, PA 18455-0155.

Mayumi's Hair Art Project. Send any printed matter of Hair Salon, beauty shop, barber shop: leaflet, price list, name card, etc. Documentation to all. Send to Mayumi Handa, Hairart Academy, 1-1-10-301, Koshienguchi, Nishinomiya, 663 Japan.

Brain Cell. Send your stamp design, rubberstamp, or 150 stickers or seals to Ryosuke Cohen. He will print or paste these materials onto the A3 size paper, creating 150 sheets. He then sends a sheet back with a list of addresses to each and every participant. He publishes at intervals of 8 to 10 days and the issue at that time usually includes around 60 participants. Change is in the offing, so send material only for one issue at a time. Send to Ryosuke Cohen, 3-76-1-A-613 Tagumokitacho, Moriguchi-City, Osaka 570, Japan.

Cookin' with Postcards. Always seeking food-related and recipe postcards. Write to Jennifer Henderson, 1610 W. Highland, Box 23, Chicago, IL 60660.

Art Against Fascism. Ongoing mail art project. Needed are your contributions to show the German public international reaction against racism, neo-fascism, and violence towards foreigners in Germany. Good images influence the attitudes of the indifferent silent masses. Send simple drawings or very short statements in clear black and white, which are easy to photocopy. They will be reduced to a great extent to make 4 x 7cm. artistamps in our Porto Edition sheets. They are to be used on public billboards, in newspapers, etc. No rejects, no returns, free documentary artistamp sheets to all participants. **Deadline: when ever foreigner can sleep quietly in Germany again.** Send to Angel & Peter Netmail, P.O. 2644, D 495 Minden, Germany.

Research Project. How many mail artists are there in the world? Please help me give a well-based number. I would also like to receive complete address lists which contain more than 500 names. In return, I will send you a print-out of participants in the TAM-RUBBERSTAMP-ARCHIVE, containing more than 1,000 addresses of current and past mail artists. The results will be used for publishing a research article. Send to: Ask Info, Ruud Janssen-Tam, P.O. Box 10388, 5000 JJ Tilburg, Netherlands. **No deadline.**

The Children's Project, a mail art exhibition; the net works "so our children shall know each other." Any medium. Send to Mel-Art, 1868 Fifth Ave., Youngstown, OH 44504-1837 USA or Irene Shashkina, P.O. Box 196, St. Petersburg, 193312 Russia.

Animals in Architecture. Any size, any medium, periodic documentation to all. From armadillos to zebras. Send artwork to CanaDADA, Melissa Clark, 4860-203 St., Langley, B.C., Canada V3A 1V1.

My World. First Argentine International Mail Art Project. Size: Max. 33.50 cm. x 22 cm. No deadline. Permanent exhibition. No returns. Documentation to all. Send to Mrs. Anines Macadam, Av. Cordoba 435-p.5-d.A., 1054 Capital Federal, Buenos Aires, Argentina, S.A.

Postcard Project. You will receive more info after card is received. Send to Pere Sousa, Libertat 47, sobreactic, 2a, 08012 Barcelona, Spain. **No deadline.**

Beyond the Blue Horizon. Theme: Blue. Send blue envelopes to

John Fumival, Rooksmoor House, Woodchester, Glos., England GL5 5NB. The envelopes will be treated and sent on. Periodic exhibitions will be held and documentation to all participants. **Ongoing.**

Mail Art on Mail Art. Send mail art or information about mail art. No restrictions, no returns. Documentation to all participants. Send to Lisa Murphy and Emily Harding, Duncan of Jordanstone College, Fine Art Dept., Perth Rd., Dundee DD1 4HT, Scotland. **Ongoing.**

Diagrams and Doodles. Send any diagrams or doodles that help you think. A giant diagram will be made, and a section sent to all participants. Send to Stephen Blowers, 4 Broadway, Bexley Heath, Kent D16 7LE. **Deadline: ongoing.**

Interaction. A free network of information on floppy disc for artists working with computer, video and new media. For information send request to Simone Rondelet, 63 Fordwych Rd., London NW2 3TL. **Deadline: ongoing.**

Alchemy & Tarots. Any size, any medium, documentation to all. Send to Alain Valet-17, rue de Sesselich, 6700 Arlon, Belgium. **No deadline.**

All about Foxes. Any size, documentation to all. Send to Michael Fox, Rostocker Str. 3, D-3200 Hildesheim, Germany. **No deadline.**

Book Exchange. "I trade/make books, book objects, bindings, mail art books, sculptural books, concrete books, artists' books, any book. Open invitation—send me one, I'll send you one." Send to Wages of Fear, P.O. Box 380534, Cambridge, MA 02238. **No deadline.**

National Geographic. Send me a piece of work inspired by this magazine, and I will send you one in return. Send to Patricia Collins, 128 Kingston Rd., Teddington, Middlesex, England.

Wine and Humor. International Mail Art Comic. Any medium. Max size: 33.50 x 22cm. Permanent exhibition, no returns, documentation. Send to Anines Macadam, Av. Cordoba 435, p. 5, d.a, 1054 Capital Federal, Buenos Aires, Argentina, S.A. **No deadline.**

Stones & Signs - Signs & Stones. Nature and people have left their marks, symbols and signs on the stones. Stones are symbols and have marked our history. Reply. Catalog. Certain exhibition. Publication possible. Send to: Guido Vermeulen, Duponstraat 38, B-1210 Brussels, Belgium. **No deadline.**

South Asian Mail Art: Noveeta from beautiful Penang Island learned how to carve rubberstamps from Angela Netmail, and is eager to swap prints. Send to Noveeta Shalini, 56 Batu Feringgi, 11100 Penang, Malaysia. **Deadline: Ongoing.**

Mail Art Swappers. Wanted for guaranteed reply. No pen pals. Send to Jane Cooper, 11 Cronk Dreen, Douglas, Isle of Man, British Isles. **Deadline: ongoing.**

LIMITED DEADLINES

If the Proof is in the Pudding, then what is in the Pie? Thoughts, poems, stamp art or whatever on the theme. No jury, no restrictions, documentation to all. Send to Ainslie, Make Your Mark, 72 Goodramgate, York YO1 2LF, England. **Deadline: March 1995.**

Karta Zine: Beauty. Send 40 originals or copies. Free zine to all participants. Send to Bartek, Nowak 42 300, Myszkow, Spohrdzielcza

3/39, Poland, Polska. **Deadline: May 1995.**

Karta Zine: Ugliness. Send 40 originals or copies. Free zine to all participants. Send to Bartek, address above, Poland. **Deadline: May 1995.**

Centennial of Cinematography Mail Art Show. Oxfordshire Independent Video is planning the European Festival of Animation 1995, 27 September - 1 October 1995. Mail art contributions inspired by the moving image are invited. Any medium—painting, drawing, collage, copyart, video, writing, music, performance (on video), sculpture, tape-slide, photography. Documentation to all. No returns. Send to Maddie Shepherd, OIV, Pegasus Theatre, Magdalen Road, Oxford OX4 1RE. **Deadline: March 1995.**

Make a list because... This is to celebrate list-making. Send a list of 10. 10 somethings, 10 anything! In return, you will receive ten difference lists of 10. Send today. Don't be list-less. Send to Tree, 603 7th Ave., Coon Rapids, IA 55058. **USA.**

Photo Mail Art Project. Black and white or color, any configuration. Documentation to all. Send to Carlos Montes D E OCA, San Diego 1476, Calle 3, 1489 Santiago, Chile. **Deadline: December 1995.**

Faux Post. An International Exhibition of artist postage stamps in June 1995 at the Bush Barn Art Center, Salem, Oregon. All work will be shown at the Modern Realism Gallery throughout 1995. All participants will receive documentation of the Oregon exhibition and subsequent showings. Contributors are asked to send sheets of artist postage stamps (either perforated or not). Documentation of the Oregon exhibition and subsequent showings. Send sheets to Faux Post, John Held Jr., 1903 McMillan Ave., Dallas, TX 75206 USA. **Deadline: April 1995.**

Rudolph Valentino: The Movie Star and his Myth. 1995 is the year of Rudolph Valentino's birth centenary. The Municipality of Castellana has decided to organize a series of manifestations to remember its famous fellow-citizen. This is the first mail art project realized in this area of Italy. Any medium, any size. Send to Emanuele Calo, Via San Francesco 78, 740 Castellana (TA), Italy. **Deadline: 1 June 1995.**

Bambu, the last issue #14. You are invited to contribute 100 originals, copies or postcards on the theme, "The Last Issue: Endings. Omega." Maximum size: 12 x 20 cm. You will receive a copy of the completed assembly in return. Space is limited due to the nature of this project. **Deadline: 1 January 1996** or when the 75 spaces are filled, whichever occurs first. Any overflow will appear in a future issue of Tensetendoned. Send to M. B. Corbett, P.O. Box 155, Preston Park, PA 18455 USA.

Art of Shoes Mail Art Project. No deadline. Please send an idea of shoes which you imagine, you are wearing now, or of your favorite illustration, photograph, collage, and anything pertaining to shoes. Send to Yayoi Yoshitome, c/o Mayumi & Shozo, 1-1-1-Koshienguchi, Nishinomiya 663, Japan.

Jose Marti's Centennial. Participants are asked to produce works in homage to the Jose Marti Centennial. Marti was the national Cuban hero and a great writer, who died 19 May 1894, commanding the Cuban people against the colonialist armies. Any size, any medium, no jury, no rejections, no sale, no fees, no returns. All work received will be exhibited at the Uruguayan Banker Employees Association

(AEBU Gallery). Catalog and poster will be sent to all. Please include the photo of Marti in your work. **Deadline: 15 May 1995.** Send to Jose Marti Centennial, c/o Clemente Padin, C. de C. Central 1211, 11000 Montevideo, Uruguay.

The Stampstomper. Send in your new or used mounted or unmounted wanted or unwanted rubber stamps to produce the stampstomper. Receive a stomped poster in return. **Deadline: 31 May 1995.** Send to Baba Dada, 827 22nd St., San Francisco, CA 94107 USA. Please tell your friends.

Atomic Bomb Mail Art to commemorate the 50th anniversary of the dropping of the atomic bomb on Hiroshima. Shozo Shimamoto is planning to invite Native American, Dennis Banks, to Hiroshima to do a performance on 6 August 1995 together with Shimamoto. He wishes to cover the back part of their art project with mail art superimposed on a photograph of his head. Any theme. Documentation to all. Send to Shozo Shimamoto, 1-1-10 Koshienguchi, Nishinomiya, 663, Japan.

Space is the Place: Science & Technology. Exhibition to be at the Richard J. Ernst Community Cultural Center Gallery, Northern Virginia Community College. 3 December 1995- 31 January 1996. Any medium, any size. No fee, no jury, no returns. Documentation to all participants. **Deadline: 15 November 1995.** Mail to Space & Tech Mail Art CT 220 Art (Comm-Hum), 8333 Little River Turnpike, Annandale, VA 22003-3796.

What do you do? Who are you? Send mail art in the form of sculpture, artist's books, artists' stamps, portfolios of assembled work, installation pieces or whatever. You may send up to 3 pieces. Show what you do, and who you are. All work exhibited, all participants will receive documentation. No returns. **Deadline: 31 October 1995.** Send to Mail Art Show, c/o Jaime, P.O. Box 511, Ardmore, PA 19003 USA.

Artists' Kites. Sky Art. Design a kite 18" x 18" square in the style of a named artist. Use lightweight materials so the kite can fly. Kite catalog to all participants. **Deadline: December 1995.** Send to Pat Collins, 128 Kingston Rd., Paddington, Middlesex, England.

It's In the Mail: Artstamps and the Mail Art Movement. No jury, no limits on size or medium, no returns, documentation to all participants. All work becomes the property of the Harley-Terra Candella Archive. All work must arrive at the California Museum of Art by 1 May 1995 for inclusion in the exhibition. Please send all work to California Museum of Art, Luther Burbank Center for the Arts, 50 Mark West Springs Road, Santa Rosa, CA 95403. Tel: (707)527-0297. Contact: Gay Shelton. In addition to submitted Mail Art, the exhibition will include selections of Artstamps and other work from the Harley-Terra Candella Archive. This exhibition is dedicated to the memory of Michael Bidner.

Hot 'n Spley. Exhibit part of annual Iowa Arts Festival. Must be suitable for all-age audience. Documentation to all, no returns, any size, any medium, but must include significant rubber stamping. Send to Anita Wollison, Iowa Arts Festival, 325 E. Washington St., Iowa City, IA 52240. **Deadline: 1 April 1995.**

Rubber Raindrops. Create impressions on this theme for an exhibit at the Washington Rubber Stamp Arts & Crafts Festival, Puyallup, 20-21 May 1995. Send to Heirloom Productions, 1405 Spring Valley Dr., Roseville, CA 95661. **Deadline: 30 April 1995.**

Postage. Send a C60 or C90 audiocassette featuring a song, poem, noise, rant, etc. on the theme of "Postage". Max. duration 60 seconds. All tracks exceeding one minute will be edited. All participants will receive their own tape back with all contributions and documentation by the end of 1995. Send to A1 Waste Cassette Co., Ltd., 71 Lambeth Walk, London SE11 6DX. **Deadline: 20 June 1995.** **Home.** Non-juried electronic/mailart show. Mail (include SASE for returns) or fax entries to: David Kamm, Gallery Coordinator, Luther College, Decorah, IA 52101. Fax: (319)387-1766. **Deadline: 1 September 1995.**

Cybercafe FM. Please send programs to be broadcast without censorship in a city in the UK. These can be cassette tapes sent to 1a Monmouth St., London WC2H 9DA; email, sent to heath@cybercafe.org, which will be converted into speech by computer; dial direct on 0374-823-840 on the day for live chat; leave voice messages on cybercafe voice mail on (071)209-3093 before the event. Please feel free to experiment wildly but calmly. This event will be publicized worldwide.

Cybercafe aims to promote, create spaces/situations in which people can create, behave, express, experience in ways unavailable in currently existing places. Domains of activity radio, TV, telephones, fax, mailart, flyposting, performance, computer. Contact heath@cybercafe.org, tel. 071-497-2916.

COMING EVENTS

Basel Art Fair. 14-19 June 1995.

Christo's Wrapping of the Reichstag will begin on 17 June 1995 and be completed by 23 June in Berlin. It will require 80,000 custom-made sq. meters of aluminum-coated polypropylene fabric.

Focus on Structure Conference, sponsored by the Oregon Book Arts Guild, June 1995.

Workshops are Thursday 22 June - Sunday 25 June.

The lecture and reception is on Friday, 23 June and the Trade Show is on Saturday, 24 June. For more information, contact OBAG, c/o Debra Glanz, 2607 SW Custer, Portland, OR 97219.

Venice Biennale. 11 June - 15 October 1995.

CLASSIFIED

IMAGES FOR ARTISTS.

Full-color postcards, card brochures, and catalog sheets for artists, galleries and museums. All print is 200-line reproduction, quality paper and gloss-varnished on all cards at no extra cost. Simple postcard-style type on the reverse side of color image is free, up to 50 words; larger type layouts are extra. For details, write to Cal Kowal, Images for Artists, 2543 Cleinview, Cincinnati, OH 45206. Tel.: (513)961-8912, Fax: (513)961-5655.

WANTED: Covers for Umbrella.

Please submit artwork for future covers for **Umbrella**. We cannot pay you, but we will send you many extra issues of the newsletter. It is an interesting project for emerging artists who want something else in their portfolio!

HANDICAPPED PEOPLE.

A group called Tanpopo No Ye of handicapped people is the largest one inside of Japan. They established the Japan Art & Culture Association of Handicapped People in June, 1994. Many well-known people attended the first meeting, and Shozo Shimamoto was elected the vice-chairman. Shozo has a high opinion of their art ability. Mayumi is also a director and a host of a radio program by and for the Blind. A large exhibition is planned in Tokyo for 1996, organized by Shozo and Mayumi. Please send any information about art and activities of handicapped people to Mayumi & Shozo, 1-1-10, Koshienguchi Nishinomiya 663, Japan.

Summer Classes at Oregon School of Arts & Crafts. Includes Japanese Papermaking,

the Secret Life of Books with Julie Chen, Destruction of the Found Book with Buzz Spector, the Visual Narrative: Relief Printing with Pati Scobey, Rhythm, Paint & Play in Painted Books with Suzanne Moore, June and July. Oregon School of Arts & Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503)297-5544.

Make Paper; Make Books; Learn Letterpress.

Spend a week in Wisconsin, 18 - 24 June or 23 - 29 July 1995. The Arcadian Press and Caren Heft invite you to spend a week in residence. The focus will be to make a final project book of handmade paper, printed letterpress. \$1000 per week, including room, board, workshop, materials or \$750 per week including workshop, lunch and materials. \$250 deposit will hold your place. Do it now! Balance is due 1 June 1995. Instructor is Caren Heft, renowned bookmaker who is in the collections of the Victoria & Albert Museum, the Biblioteca Nazionale Centrale in Florence, the Library of Congress, the Art Institute of Chicago, and the New York Public Library. For more information, call Caren Heft at (414)639-3434.

Summer Seminars in the History of the Book in American Culture, American Antiquarian Society.

Seminar: Reading Culture, Reading Books, 11 June - 20 June. The Business of Publishing: Reading Financial Records as a Source for the History of the Book, 21 June - 23 June. For further details and application forms, contact John B. Hench, AAS, 185 Salisbury St., Worcester, Ma 01609-1634. Tel: (508)752-5813. E-mail: CFS@mark.mwa.org.

Paper and Book Intensive (PBI), 17-27 May at the Penland School of Crafts in Penland, North Carolina. Tuition, room and board for the event is \$925. Half tuition scholarships are available. For peers and serious students in the book, paper, and conservation arts & crafts. Brochure from Pam Spitzmueller, UI Center for the Book, Book Conservation, Main Library, University of Iowa, Iowa City, IA 52242.

Washington Lives! 1799-1999.

Join Komar & Melamid in celebrating America's Greatest Revolutionary Hero. Attention Cultural Workers: artists, poets, musicians, composers, playwrights, actors, filmmakers, curators, museums, galleries, theaters, etc. Sing up for the Five Year Plan! 1994-1999. See **Artforum**, January 1995, pp. 74-75. Or write Komar & Melamid, 53 Lispenard St., NY, NY 10013, tel/fax: (212)966-6180.

Postcard Set available from

watercolorist Jean Hobson, a former hotelier in the English east coast resort of Scarborough, Yorkshire. This set of postcard reproductions of some of her bold and vibrant watercolor paintings of seaside life, with portraits of the men and women that makeup the community. 6 postcards for \$5.00 from Jean Hobson, 66 Charlestown Rd., Glossop, Derbyshire SK13 8JN, United Kingdom.

Boxed In, a juried exhibition of book boxes and box objects by members of the Canadian Bookbinders and Book Artists Guild to be held in October.

Deadline: 1 May 1995. Call Susan Corrigan at (416)920-9412.

Wanted: Any examples of novels in woodcuts, beyond Maasreel

and Lyn Ward. If you know of any other graphic novels in woodcut, contact C. Perry Willett, Main Library, Indiana University Libraries, Bloomington, IN 47405-1801 or call (812)855-1891 or fax: (812)855-8068 or email: pwillett@indiana.edu.

VISUAL POETS ARISE. If you were not included in the first German anthology of Visual Poetry in 1972, then you as a visual poet must be in Prof. Dr. Klaus Peter Dencker's world-wide encyclopedia of visual poets. If you did not receive a letter from him with a list of all the addresses he has, then send him a photograph, a

short biography, a bibliography, and a list of your exhibitions, as well as three works for reproduction, and some bibliography. If you know other visual poets who should be contacted, then write to Klaus Peter Dencker, Sleker Landstr. 77, D-22927 Grosshansdorf, Germany.

WRITER'S WORKOUT VIDEO

If you don't know what "eccentric" means, then subscribe to the "cold-drill" magazine, the award-winning literary publication from Boise State University's Department of English. The new edition (1995) has been approved by the National Athletic Association of Authors, complete with warm-up, toning, body shaping and cool-down, and comes neatly packed in a video cassette case all for just \$9.95, plus \$3 for shipping and handling.

Warm up with the process of writing, a combination of fiction, art, poetry and a postcard book you must assemble yourself to limber up stiff joints.

Tone to the soulful rhythms of art and poetry, such as "To the Editor of the Vanity Press Who Butchered My Poem."

Shape your body as you make your way through a rigorous journey of art and fiction.

Cool-down with a dose of essays and art. There are wonderful essays on reading and on the book.

The Writer's Workout Video is a complete workout for mind, body and soul, and is available only through Boise State University. For your copy, call BSU at (208)385-4031 and ask for the 1995 edition of cold drill. Or write to BSU, Dept. of English, 1910 University Dr., Boise, ID 83725.

ARTISTS' PUBLICATIONS FROM CUBA

John Held Jr., editor of *Bibliozone*, an irregular review periodical published in connection with his research on international networker culture, recently spent time in Cuba and was sponsored by the Cuban art collective Banco de Idea Z, composed of both men and women artists. It is an independent, non-commercial project to promote young emerging Cuban participants in the visual arts, literature, theater, and socio-cultural events, both in Cuba and abroad. In the past 16 months, they have published over 120 books, artist brochures, envelopes, postcards, calendars, artists' books, and critical texts. A sample of these books are incorporated here from Held's visit. To order, write to Banco de Idea Z, 19 St. No. 1362 Apt. 15 e/24 & 26, Vedado Havana 4, cp 10400 Cuba. By the way, it is now legal for Cuban nationals to possess American dollars. The mail to Cuba is slow, but eventually arrives. Send them what you can (recommended: \$20 in cash for sample publications, or request particular works listed below).

Circunloguio by Juana Garcia Afas (1993, 16p.) Haiku-like poetry by the author is accompanied by the illustrations of Jose Luis Farinas. The production is typical of the Banco de Idea Z: recycled paper, simply constructed (this one with a binding of string), and strong design.

Libro Arte Promocional, Volumen 1. (Havana, Banco de Idea Z, 1994, 50 p.) The work of 24 visual artists are reproduced. The work ranges from cartoons to surrealism. The media include drawings, engravings, and woodblock prints. This is a very handsome volume printed in an edition of 250 copies numbered by hand. It includes short artist biographies, listing date and place of birth, education, and exhibitions.

Volumen 2 (1995, 50 p.) published in January, and hot off the press, is the best source for work by young contemporary Cuban national artists you can find anywhere. 20 artists are represented by two works each. Wide range of styles and media as in Volumen 1. Printed in an edition of 250 copies, each numbered by hand. The work is printed on recycled paper. Contains artist biographies.

Calendario 1995 (Havana, Cuba, Banco de Idea Z, 1995, 8p.) Legal size calendar with two months on each page. Six artists have contributed to the work.

Ludovico by Ludovico (Havana, Banco de Idea Z, 1993, 12 p.) Self-described shaman, and guiding force behind the artist collective, Ludovico numbers among his correspondents the renowned Mexican alternative artist, Felipe Ehrenberg. This is a nice introduction to Ludovico's graphic work, and contains an introduction by Abelardo Mena, Curator of Foreign Art at the National Museum. A detailed biography is also included.

Sandro de la Rosa by de la Rosa (Havana, Banco de Idea Z, 1993, 8p.) Handsome brochure featuring the artist's woodblock prints. The artist was born in 1972 and graduated from the Academia de Artes Plasticas San Alejandro. In 1993 he was included in a group show at the Museo Nacional Palacio de Bellas Artes. The works feature a number of leprechauns playing music, smoking, and riding fantastic creatures. Nice example of this type of brochure printed for visual artists.

ART SPOKEN HERE

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