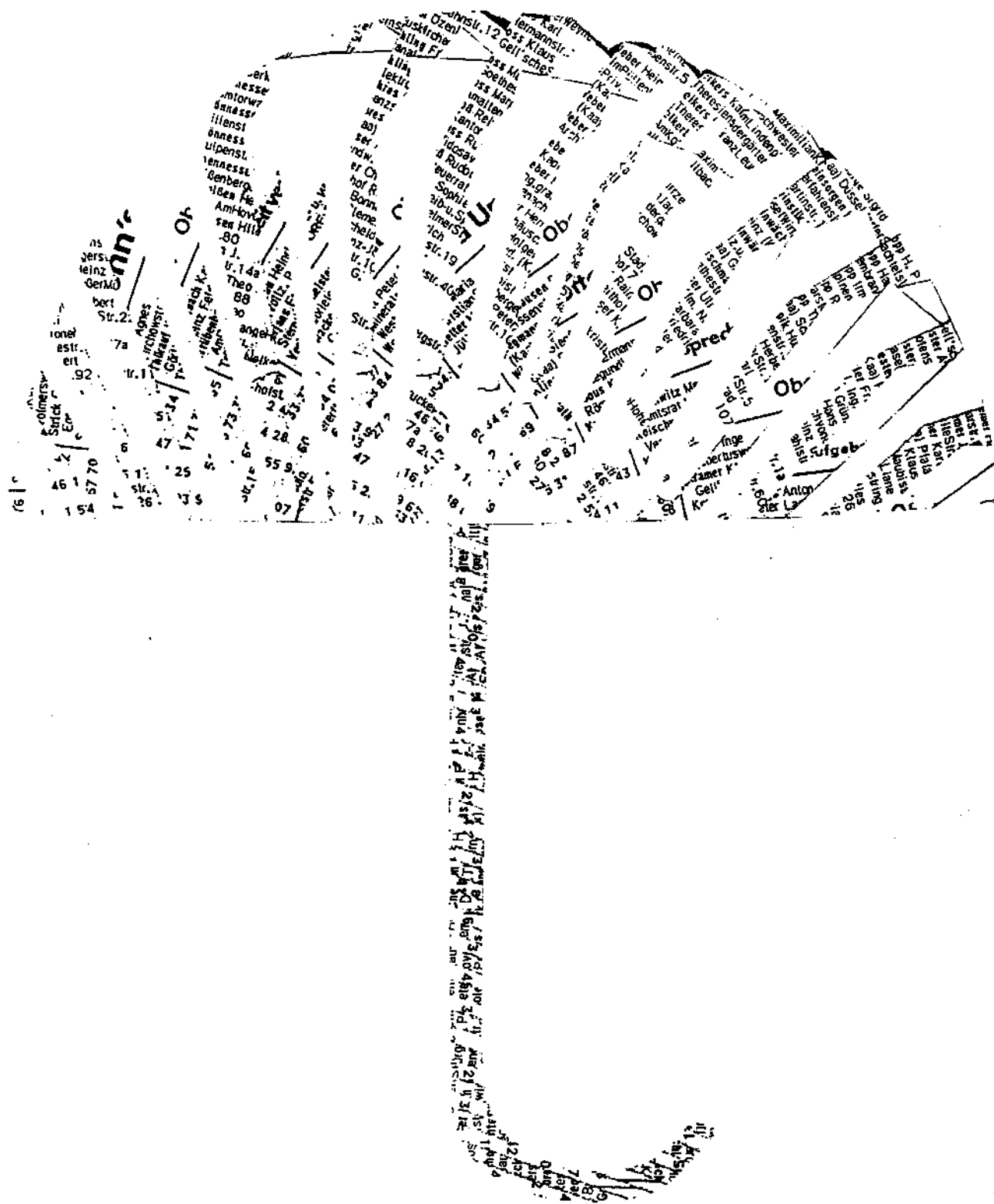




MAY 1992



There have been some interesting comments about exhibitions of artists' books in which the exhibition has inhibited appreciation of the bookworks, largely because they are encased in vitrines or glass cases, offering up either two pages, or a cover, and never to be handled as a book. One critic said, "I had to guess the issue they addressed or even why they'd been included in the show. Many of the works remain 'closed' both literally and figuratively; there's now way to see beyond the little bit visible in the case....this problem has nothing to do with the artwork and everything to do with the display."

Just imagine going to an exhibition where 90 percent of the art was covered up—that's about how many bookshows, where glass cases are the best vehicle the "library" or artspace can offer, and books remain locked in the cases. This inaccessibility becomes a very frustrating factor when most of the books have messages which must be "read" with the eye and the hand.

Another example was Norman Colp's exhibition at the National Art Library of the Victoria & Albert Museum. Cathy Courtney who has been reviewing artists' books for many years for *Art Monthly* was also critical of the installation, while praising the V&A for giving shows to book artists, she feels "it is a great pity that the area available to them is so restricted. Colp's accordion books suffer twice over by being laid out in glass cabinets." First, the problem lies with inadequate lighting, and the second is that with Colp's books, the punchline comes at the end as a surprise, and that force is lost "by seeing them fully spread out. By limiting his texts to a word per page, Colp can control the pace at which his compact statements are discovered, building them step by step as the accordion is unfolded." But alas, when spread out the whole story is there, and no surprises for the reader.

After curating bookshows for over 15 years, the solution lies with the institution and its liability. If they are willing to have readers/viewers use white gloves, then the book can be experienced as best it can without the sense of feel. But with the new technology, videotapes of someone turning the pages of the books that must be protected can be shown in order to give someone the feel of how the anticipated elements of time and space coalesce by "reading" the work. Or, if anyone else has suggestions, by all means send them in. Let's start a dialogue about this. Of course, there is the problem of insurance liability, and so it goes.

Warning: Over 100 subscribers have not renewed as of this printing. Umbrella cannot continue without your support. Continuation of publication is dependent upon subscribers. If those 100+ subscribers do not renew, I will have to make a decision to continue publication for 1993 or not. I am sorry, but times are tough everywhere. If you haven't renewed, please send in your renewal now, or forfeit receipt of 1992 issues!

Umbrella is an occasional newsletter, focusing on artists' publications and twentieth-century art documentation including books by artists, as well as artists' periodicals with news and reviews. *Umbrella* is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91221. The Editor is Judith A. Hoffberg, P.O. Box 40100, Pasadena, CA 91114. Phone for Editorial Office is: (818)797-0514. Fax: (818)794-5445. Subscriptions are available for the calendar year only, payable in American currency. ©1992 by Umbrella Associates.

CLASSIFIED

By popular request, *The Artists' Calendar* listing the birthdates and birthplaces of artists living and working in the United States is going to be published once again. All artists wishing to be included are urged to forward their names, birthdates, and birthplaces to:

The Artists' Calendar
c/o Walter Askin
P.O. Box 50381
Pasadena, CA 91115-0381

THE VISUAL HUMOR PROJECT was created three years ago to assist in making the work of artists more widely visible and more extensively appreciated. We are now in the process of developing a Slide Registry for use in presentations to curators and associations. Talks have already been given at the annual meeting of the College Art Association of America, the National Art Education Association, the Four Corners Art Conference, the Summer Arts Program of the California State University and other meetings. There will be a representing at the annual meeting of the International Society of Humor Studies under the auspices of CORHUM (Association française pour le développement des recherches sur le COMIQUE, le RIRE et l'HUMOUR) in Paris this coming July. We would appreciate having representative slides (from 4 to 6 maximum) to use in these presentations sent by artists who use humor as an essential ingredient in their work to:

The Visual Humor Project
P.O. Box 50381
Pasadena, CA 91115-0381
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COVER BY HELMUT LÖHR

ART PEOPLE

Berenice Abbott, 93, pioneer of modern photography, died in Monson, Maine in early December.

Brett Weston, son of famed photographer Edward Weston and a great photographer in his own right, burned a lifetime's worth of negatives on his 80th birthday, save for 12 negatives produced since his youth. His reasoning that no one can print another artist's negatives was sadly received by critics, theoreticians and other photographers throughout the world.

Herbert & Dorothy Vogel's collection of 2,500 works of art has been donated and purchased by the National Gallery in Washington, DC. Herbert, a retired postal worker, used his salary to buy art, while his wife, Dorothy, who worked as a reference library, supported the couple.

J. Carter Brown, director of the National Gallery of Art in Washington for 22 years, has resigned but will remain until a successor is named by a search committee.

Stephen Soreff was in Prague last October, at the invitation of the Linhardt Foundation, in cooperation with the New York State Foundation for the Arts. Artists from all over Europe, along with 10 from the U.S., lived and worked in Czechoslovakia, creating site-specific art works in a large underground space called the "Stalin Space". Soreff's contribution was an interactive piece entitled "The Information Shower."

Eleanor Tufts, a professor of art history at SMU in Dallas, died in Dallas at the age of 64.

"**La Ciccolina**", the incumbent **Ilona Staller** in Italy's House of Parliament, is getting a divorce from famous American artist, **Jeff Koons**, after nine months of marriage. Staller represents the new Party of Love in Italy's government. Disputing arguments she was ineffective, La Ciccolina said she presented 23 important pieces of legislation that included an environmental tax, sex education and an anti-vivisection measure. The party, however, lost miserably in the recent Italian elections, polling only 1% of the total vote.

Koons is reported to be leaving the Sonnabend Gallery, where it has been showing work for the past 6 years, since his last show in December, which included many works depicting Koons and his wife in various sexual positions and in various stages of undress. What's holding up the move is that Koons owes Sonnabend lots of money advanced to him for materials necessary to produce his work. Between \$3 and \$4 million over the years!

John Collier, Jr., 78, a documentary photographer and teacher famous for his participation in the FSA photographic project during the Depression, died recently in Costa Rica. His book, "Visual Anthropology: Photography as a Research Method" (1967) is widely regarded as a classic treatment of the subject. A revised edition, prepared by the author and his son, Malcomb, was published in 1986 by the University of New Mexico Press.

Maria-Helena Vieira da Silva, Portuguese-born painter, died in Paris on March 6 at the age of 83.

Hellmut E. Lehmann-Haupt, 88, a widely published bibliography expert and author, died recently. His publications range from studies of Gutenberg and early type design to an analysis of the comic strip. His association with H.P. Kraus, legendary rare book and manuscript dealer in New York City, began in 1950. He was responsible for authentication and catalog description of some of the most important manuscripts that Kraus sold to the Pierpont Morgan Library, among others.

John E. Frohnmayer, head of the National Endowment for the Arts, was forced out of his job in February, a casualty of the political wars. Brought on by accusations by presidential hopeful Patrick J. Buchanan, the resignation was slated for 1 May 1992.

Kurt Forster, a Swiss-born architectural historian, resigned in March after eight years as director of the Getty Center for the History of Art and the Humanities in Santa Monica, California. He is taking an appointment as chair in the history of art and architecture at the Federal Polytechnic Institute in Zurich. His resignation takes effect at the end of June.

Ellen H. Johnson, an influential art historian and curator who taught at Oberlin College in Ohio for 38 years, died of cancer at the age of 81 at her home in Oberlin, Ohio. Famed for her promotion of contemporary art, she gave the work of several prominent New York artists early exposure through her curatorship of the Allen Art Museum's well-known Young Americans series. She was the first to show the black-striped paintings that established Frank Stella's reputation, as well as early work by Claes Oldenburg, Larry Poons, Bruce Nauman, and many more.

Aimery Somogy, a publisher of art books, died on 29 December outside Paris at the age of 94. He founded his publishing house in 1937. Although he was famous for works about Hitler or Arthur Koestler's *Spartacus*, the recent publication include monographs of many famous artists, art dictionaries and encyclopedias.

Lisa Fonssagrives-Penn, 80, a leading fashion model in the 1940s and 50s. She posed for some of the most famous photographers of the age, including Horst P. Horst, George Hoyningen-Huene and Irving Penn, whom she married in 1950.

Lucy M. Lewis, an internationally recognized Native American potter, died at her home in Acoma Pueblo, New Mexico after a long illness. She was believed to be 95.

James Brooks, one of the last of the original abstract expressionist painters and known for improvisations in which he would turn his canvases to different positions as he

was painting, died at the age of 85 in March from Alzheimer's disease.

David Stone Martin, famed illustrator of more than 400 record album covers, as well as magazine covers, billboards, posters and advertisements for films, died at the age of 78.

Minna Citron, a painter and printmaker best known for her Social Realist images of New York City, died at the age of 95.

Jose Guerrero, 77, a Spanish-born painter who worked for many years in the United States, died in Barcelona in December.

Herschel B. Chipp, 78, Berkeley art historian and authority on Picasso, died in San Francisco on 8 February as a result of a stroke suffered a few weeks earlier.

Vilem Flusser, a distinguished writer and teacher of communications at Sao Paulo University and at the Ecole Nationale de la Photographie, Arles, France, died in November in an automobile accident near his native Prague. He was known as a computer philosopher in the 1980s, a true networker, always offering his readers to engage in dialogue and "link ideas" with him. He wrote frequently for *Artforum*, and oftentimes about books.

Christo received the 93rd annual National Arts Club Medal of Honor, citing Christo as "one of the great international sources."

Dieter Roth received the 1991 Caran d'Ache Fine Arts Prize, awarded annually to a Swiss artist. Roth, born in Hanover, has a Swiss father.

Ida Panicelli, editor of *Artforum* for the last four and a half years, has resigned from the magazine. She will remain as contributing editor, but will begin to do more writing. She is being replaced by **Jack Bankowsky**, the associate editor.

AMERICAN ARTISTS: LAWSUIT VS. LES KRANTZ

This is information about those artists who paid for listings in the sourcebook, *American Reference*, published by Les Krantz, and who did not receive a refund when Krantz went out of business. More than 200 artists have joined in a suite filed by the Illinois attorney general. Having bilked thousands of artists out of millions of dollars over the past two years, the Illinois Attorney General's office has filed charges of consumer fraud against Les Krantz.

The publisher postponed his deposition in the Attorney General's office in Illinois until 17 January 1992, when he represented himself, having discharged his attorney. None of his documents were notarized, nor were his financial statements itemized and therefore do not substantiate his financial loss claim.

As of this date, Krantz has refused to return artists' transparencies to them, claiming he does not have sufficient funds. But it has been announced that the **second edition** of the volume, to which everyone lent transparencies and paid from their own pockets to be included, is not only in print, but also in circulation. All artists are requested to help the case by doing the following:

- 1) Send a copy of a letter which the coordinator of these activities has devised to Congressmen and Senators.
- 2) Call or write Inspector Andy Jalowiec, US Postal Service, Chicago, IL 60607-5401 or (312)765-4605. Those complaints to the Postal Service because Krantz used the mail to solicit artists. It looks like artists are cause for a real case of mail fraud against Krantz, which is a criminal offense.
- 3) Write to James Gucwa, Studio K, 9919 E. Apache Trail, Mesa, AZ 85207 or call (602)986-5195 for instructions how to help.

cross <+> currents: bookworks from the edge of the pacific

curated by judith a. hoffberg

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BOOK REVIEWS

REFERENCE

The Form of the Book: Essays on the Morality of Good Design by Jan Tschichold (Point Roberts, WA, Hartley & Marks, 1991, \$24.95) is the first English translation of Tschichold's important last essays on typography and book design. As a lifelong student, teacher and practitioner of typography whose typographic style became legendary in the English-speaking world as the design director at Penguin Books in the 1940s, Tschichold plotted the course of fine design for much of the 20th century.

Like most of his work, there is a degree of dogmatism in his opinions, but they are unfailingly of great value and interest. The subjects vary from what is good taste, harmony of elements, symmetrical and asymmetrical typography; the architectural proportions of the perfect page; the art of integrating text and image; legibility and other fine points of typeface; good typographical aspects from bad; and the art and science of mixing typefaces and developing a healthy title page. Yet there is a list of "Ten Common Mistakes in the Production of Books" which should make some readers smile. He was always in command, but he was always a master too, so you can bear his opinionated stance. Meanwhile, this book is handsomely designed, probably using all the rules as gospel.

Typography for the great master, Jan Tschichold (1902-1974), was not just metal, ink and paper but the history of literature, of letterforms, and the potential of books as a force for cultural conservation and change. He really cared about the book, and thus this one should be an enduring reference to all people devoted to books. Order from Hartley & Marks, Inc., P.O. Box 147, Point Roberts, WA 98281.

The Lost World of the Craft Printer by Maggie Holtzberg-Call (Champaign, IL, University of Illinois Press, 1992, \$27.50)

Five years ago I was asked to design a broadside for *Fine Print* magazine, a journal of reviews and articles devoted to letterpress printed books and typography. The journal itself was still being printed letterpress out of devotion to the craft it served and hoped to save. For me, it was an opportunity to work with two printers in the Bay Area who were carrying on the traditions of letterpress. Like me, they'd come to printing through the nineteen sixties. We'd all entered the trade just as it was approaching its final decline. The last of the skilled letterpress printers, compositors, and punch cutters were either out of a job or about to be. Technology had been changing rapidly since the turn of the century. In the nineteen sixties it was clear that "cold type" and offset printing was the way of the future. The industry managed to be commercially viable for two more decades, but by the late eighties, death or retirement or the shift to photo-based and then computer-aided printing had changed the face of the industry. At the time I went to San Francisco, Holtzberg-Call's book informs me, the International Typographical Union was about to merge with the Communication Workers of America, ending a 134-year history and signaling the end

of letterpress as a viable trade in the popular sense of the word. There were still people like me, Will Powers and Wesley Tanner who were carrying on the "craft" although we had not come up through the printing unions, had not endured the foul conditions of job shops, but we all had been hooked by the printing bug, the metal type printing bug.

My broadside was called *Growing Up in the Dying Printing Industry*. I was painfully aware that the craft I cherished was on its way out. The broadside was a resume of my learning printing in Los Angeles at a time the craft was waning. "I've been to wakes where they couldn't get the ink off the corpse's fingers," says Ed Jacob at the beginning of this book. Now it was the whole industry we were holding the wake for, each in our own way. The broadside was my tribute to the craft. We spent four days printing several thousand in three colors. I was amazed at the way Tanner and Powers worked together. I felt I was a witness to a microcosmic scene of the industry I had chronicled in my broadside. As we worked that week, we received news that Hayle Mill, a paper mill in England, was closing after a long and productive history. We handset that name and sadly added it to the names of deceased individuals and institutions printed on the margin of my broadside. One lunch break, we drove over to see the computer operations at *Emigre* magazine, an innovative tabloid-size publication displaying the experimental computer-generated typography of Zuzana Licko and Rudy VanderLans. As Powers and VanderLans shook hands, I realized that I was watching Stoneman (Powers, who combined "type matter, illustration material, and furniture—the blocks of wood or metal spacing material used to hold type matter in position—...in an aesthetic arrangement to make up a page" in letterpress) meet Computer-man (VanderLans, in the vanguard with his design of new typography for the new technology, all done on a computer screen).

Holtzberg-Call's book chronicles the demise of the craft printer through oral histories of the compositors and printers who are the last of this dying breed. Along with a brief overview of the old technology, she writes of consequences of the new technology: the offset revolution threw so many men out of work (and they mostly were men) and with them went a way of life that evolved since the days of Gutenberg. The print shop is world unto itself, with trade secrets, apprenticeship system, folklore: where once an apprentice spent his first day on the job looking for a "paper stretcher" or sent off to a corner to kill "type lice" (you know, those pesky insects, a figment of some printer's imagination, that feed off of metal type) now a newcomer might be sent to the basement to fetch a bucket of halftone dots. Once inculcated into the world of printing, through years of hard work and dedication, the apprentice might rise to become the head of the printing Chapel, in modern days a designation of "the union shop to which printers belong, but in the *olden* before the seventeenth century as described by Moxon): "Every Printing-house; is by the Custom of Time out of mind called a Chappell; and all the Workmen that

belong to it are **Members of the Chappell**: and the Oldest Freeman is **Father of the Chappell**." The author states, "The chapel originally functioned both as an association of self-government and as a subscription fund for treats....Swearing, fighting, singing, drunkenness, and the use of abusive language were offenses, for which penalties were imposed. "Dropping your composing stick or three letters and a space on the floor was an offense as well. The fines collected were often used to buy beer. "In London, chapel meetings are still frequently held in pubs."

Although the customs of the trade are fascinating, at the heart of this book are the stories of men who came up through the printing industry, and who, at the end of their lives, see their way of life replaced by an offset and computer technology where, in their opinion, less skill is required, the end product is mediocre, and most importantly, there is no pride in the work. Holtzberg-Call discovered the Union Printer's Home in Colorado, and conducted many of her interviews there. Worth the price of the book is a photograph taken on the lawn of the Printer's Home in 1925 of a hand typesetting contest of residents (former compositors). The winner had the honor of being called a "Swift," ("someone who can set type very accurately and very fast").

Holtzberg-Call wastes too much space explicating her perspective and rhetoric. Calling these old printers "informants", and using terminology such as "metacommunicative queries" seemed out of place. Some things she gets wrong. Don't try to set type using her photo on page 88 as an example. She doesn't write about the revival of book arts and the explosion of artist's books that have sparked interest in these techniques and history (those of us bitten by the printing bug have the best chance of helping it continue as a living craft). But she does capture the poignancy of the end of this era in commercial printing through the stories of the men who saw themselves connected to something larger than themselves (the "brotherhood"[sic] of printing) and who prided themselves in doing quality work everyday for years and year.

Susan E. King

Paradise Press, Los Angeles

Art in Seattle's Public Places: An Illustrated Guide by James Rupp, with photographs by Mary Randlett (Seattle, University of Washington Press, 1992, \$40 hardback, \$19.95 paper) documents the leading city in the U.S. known for over 300 publicly and privately owned artworks that are readily accessible for viewing in buildings, plazas, parks, and other spaces within the Seattle city limits and at Sea-Tac Airport.

Divided into 22 touring zones, with accompanying maps, this book, with stunning photographs, provides basic data on materials, dimensions, and donors. Background is given to the creation of the art, much garnered from interviews with the artists. An historical overview traces the evolution of Seattle's collection of urban artworks, spurred by world's fairs in 1909 and 1962, and 1% for art ordinances set up in the 1970s.

An appendix gives short biographies of the artists, who include Louise Nevelson, Jacob Lawrence, Henry Moore, Alexander Calder, as well as Siah Armajani, Bill Bell, Sam Francis, Michael Heizer, Robert Irwin, Alexander Liberman, Noguchi, Norie Sato, George Trakas, among others.

MONOGRAPHS

Audrey Flack, a Retrospective, 1950-1990 (New York, Abrams, 1992, \$39.95) is the first monograph on the artist, with 132 illustrations, half in full color, revealing a startling range of works from each of Flack's major stylistic periods, beginning with the large Abstract Expressionist compositions, small figurative still lifes, portraits, and little-known self-portraits of the 1950s. From the symbolic realism to self-portraits, she turned to photo realism, which marked her most resonant years of recognition in the 1970s. Then breaking any rules of "normality", she turned to three dimensions, creating huge bronze sculptures of goddess figures that reflect the artist's use of 19th-century and ancient precedents--and at the same time represent thoroughly modern and personal interpretations of female power and divinity.

Art historians Thalia Gouma-Peterson, Patricia Hills, Susan P. Casteras, and the late Lawrence Alloway examine the chronological development of Flack's art and place the works within their socio-cultural contexts. The volume contains a catalogue raisonné of paintings and sculptures. With 132 illustrations, including 65 plates in full color, and lucid prose by several art historians, this catalog to a travelling exhibition which recently opened at UCLA's Wight Gallery in March is a tribute to an artist who has marked four decades of solid and extraordinary work.

Lewis Carroll: Looking-Glass Letters, selected and introduced by Thomas Hinde, (New York, Rizzoli, 1992, \$27.50) is the product of a most Renaissance man, not just a mathematician and logician, but a photographer, political theorist, as well as fictional writing. But most of all, Carroll was an inveterate letter writer, one who sent thousands of them to friends and acquaintances, to papers, to his family including his ten brothers and sisters, and to little girls like Alice Liddell who became the focus of his emotional life. It has been noted that he wrote over 100,000 letters between the age of 29 and his death. It led him to say that "The proper definition of "man" is an animal that writes letters."

A true "mail artist", he had twelve rules for letter writing, written in an essay towards the end of his life: The first began, "Write legibly". The last read, "When you take your letters to the Post, carry them in your hand. If you put them into your pocket, you will take a long country walk--I speak from experience--passing the Post-Office twice, going and returning, and, when you get home again, will find them still in your pocket!"

His letters read like Alice, but sometimes with much more freedom. The selection here tells the story of his life in his own words, not only to "little friends", but about his family, his Oxford academic life, his dealings with publishers, etc.

This epistolary autobiography is a delight. Not only did he write looking-glass letters which required a mirror to read them, or circular letters, but he wrote about every aspect of his life in such a charming manner. If you don't know about Alice in Wonderland, you'll meet the real Alice, and the fictitious Alice, who become more real with these letters. Yet his private life was always his own--his letters were always signed Charles L. Dodgson, and the life of Lewis Carroll was not for public eyes. This is a delightful book with beautiful illustrations of prints, paintings, photographs, car-

toons and letters, most of them by Carroll. You will know Alice and her real father a great deal better. .

Doris Chase, Artist in Motion by Patricia Failing (Seattle, University of Washington Press, 1991 \$35.00) documents the career of this internationally recognized pioneer in the field of video art. Born in Seattle, she moved from interactive sculpture to large-scale kinetic sculptures in collaboration with choreographers. In 1972, she moved to New York where her innovative work in videodance, featuring some of the most sophisticated use of video technology by an artist of the 1970s led to her work in video theater in 1980s.

Chase uses the intimacy of the video screen to achieve a new synthesis of visual and dramatic art. She has utilized scripts by various writers such as A.Lee Breuer, Thulani Davis, and Jessica Hagedorn, as well as collaborating with older actresses, focusing on the viewpoints and experiences of older women.

She has now returned to Seattle, exploring a renewed interest in painting and sculpture as well as in the modernist aesthetic she never really stopped exploring. This book is now a celebration of her long career and a historical documentation of the development of video as an art form from its incipient explorations in the 1970s to its full-blown maturation in the 1990s. There are 93 illustrations, 30 in color. A videotape and film selected list, work in public collections, and a selected bibliography complete this important monograph.

In addition, a 30-minute video gallery tour, narrated by the artist, is available for \$5.00 from the University of Washington Press. The videotape costs \$45.00.

Miss O'Keeffe by Christine Taylor Patten and Alvaro Cardona-Hine tells the story of the year in which Patten took care of Georgia O'Keeffe in New Mexico when she was 96. Christine Taylor Patten was an artist, and this is the story of one artist taking care of another, with the voice of author Cardona-Hine as another. With these two voices, we see the private life of Georgia O'Keeffe in the late years, a peaceful time. Taylor Patten served as nurse, cook, companion, and friend to the formidable artist. Unable to paint since she could not see well enough, O'Keeffe still delighted in being read to from Kandinsky's Concerning the Spiritual in Art. Juan Hamilton's allusions are merely that--no deep thoughts about the role of Hamilton in the last years, the move to the house in Santa Fe, the differences of the environments on the artist, and Christine Patten's impressions of the troubling times in the relationship with Juan Hamilton. This is a sensitive, thoughtful book about a most important American original. Published by University of New Mexico Press, 1992, \$16.95.

Pop Art: An International Perspective, edited by Marco Livingstone (New York, Rizzoli, 1992, \$60 hardback, \$35 paper) is a new survey of one of the most influential of all modern art movements. In this pioneering reexamination, nine leading scholars present Pop not just an exclusively American phenomenon, but as a movement which spread across Europe. Artists such as Sigmar Polke and Christo are presented alongside more familiar American and British contemporaries, such as Andy Warhol and David Hockney.

From New York and London, as the twin capitals, Richard Hamilton called for an art which should be "Popular, young, witty, sexy, gimmicky, glamorous, big business", while Claes Oldenburg in New York in the early 1960s advocated an art as "heavy and coarse and blunt and sweet and stupid as life itself." Using flags, hamburgers, electric chairs, movie stars as subject matter, Pop Art set out to challenge preconceived ideas about artistic originality and invention. Not only was the interest in what people ate, or what they watched, but also what they dreamed about. Pop art, therefore, spoke directly to a larger cross-section of society, attempting to bridge the gap between high art and mass culture. Constance Glenn traces American pop art by tracing 12 exhibitions which explain it all, according to this art historian and curator.

"Pop Art in America: An Anthology of Sources" is worth the whole volume, for it includes original statements by most of the artists in question, with interviews, statements and original essays. It is enlightening in reading this material in retrospect. It is a rich sourcebook for future research and new perspectives. What follows are 101 illustrations in luscious color to delight the eye and explain the texts even further.

We find the same richness in UK Pop, with full illustrations as well. And then we come to "Euro Pop", where there are new perspectives on the "Nouveaux Realistes" and Thomas Kellein's introduction of Fluxus into the discussion, while German Pop is dealt with as a liaison between Warhol and Beuys. The volume ends with a chapter by Dan Cameron about neo-this and neo-that, trying to justify and explain the Pop-influenced art of the 1980s.

Biographies, chronology, and selected bibliography complete this most important volume. If you want to understand Pop, read this book, keep this book, use it as a reference tool, as a wonderful resource. This is a major reassessment of a movement that still holds sway over the art of our time.

The Art of Death: Visual Culture in the English Death Ritual, c. 1500-c.1800 by Nigel Llewellyn (London, Reaktion Books, dist. by University of Washington Press, 1992, \$22.95 paper) is a demonstration of how death is a ritualized process, at least in pre-industrial England where the process of dying was deliberately stretched out in time. While in our own time rituals of death are usually brief and reclusive, people in earlier days not only surrounded themselves with symbols and devices which warned them to "remember their end," but they also sought strenuously to keep alive memories of those who had gone before them. Thus, the continual confrontation with death in actuality was enhanced by a rich culture of visual artifacts ranging from little-known objects and images such as death's-head spoons, jewels and swords, mourning rings and fans, wax effigies, church monuments, Dance of Death prints, funeral invitations and ephemera, as well as works by well-known artists like Holbein, Hogarth and Blake.

This is a ground-breaking interpretation, providing fascinating insights into social and art history, and inviting readers to re-examine our attitudes to our own death rituals. The iconography of death has been enhanced by this volume. There are 101 illustrations, 10 in full color, notes, bibliography and index.

Recycled Papers: An Essential Guide by Claudia G. Thompson (Cambridge, MA, MIT Press, 1992, \$25.00 paper, \$40 cloth) is a major new resource for designers, printers, publishers and all those who want to make responsible decisions about the papers they use.

Because there are no uniform standards for the generic term "recycled," it is still difficult for papers users to make environmentally responsible purchasing decisions. Myths, misinformation and confusion abound. Thus, this first comprehensive guide to recycled print and writing papers is an invaluable resource, itself printed on four different types of recycled paper, demonstrating the quality that informed designers and publishers can achieve.

The language is basically nontechnical, concise and even poetic at times, while Claude Thompson explains the dimensions of the solid waste problem, the history of papermaking, the elements of recycled paper production (including current definitions and standards), the physical properties and printing characteristics of recycled papers, the potential impact on designers of recycling, and possibilities for the future. Although oversize, the book is comfortable in the hand and beautifully designed as well.

The book covers the science and technology, the business and the politics of recycled paper, allowing the user to select the proper paper to meet individual needs. The Appendices include a glossary, pulping and papermaking processes, a bibliography and resources for further information, recycled papers available with a list of manufacturers, and designer impact analysis form. The AIGA sponsored this study which has been ongoing since 1988. It is exhaustive as of this date and should stand as a basis for selection for several years to come. 200 pages, 50 illustrations. A must for any printer, publisher, librarian, designer, and environmentally aware bookmaker and book reader!

Anyone, a new annual, documents a conference held in Southern California in May of 1991, sponsored by the Anyone Corporation of Japan and by the Getty Center for the History of Art and the Humanities.

Included are the line drawing portraits of 22 of the participants, two pages of their autographs, and an explanation of this series of 11 journals proposed, in which the participants intend to examine the state of architecture at the end of the millennium through a multidisciplinary discourse.

Designed by Massimo Vignelli, the talks are printed, including the time it took to present them. From Frank Gehry to Arata Isozaki, the dialogue is formidable. 10 more interdisciplinary conferences are to be held before 2001. \$45.00 for this post-modern synthesis of a post-modern conference from Rizzoli.

Flair: Fashion Collected by Tina Chow (New York, Rizzoli, 1992, \$40) by Richard Martin and Harold Koda with 150 illustrations, 40 in color represents a posthumous tribute to Tina Chow, who died of AIDS on 24 January 1992.

Known as a woman of style, Tina Chow amassed a collection of hundreds of 20th century couture fashions. Included are Fortuny, Balenciaga, Chanel, Dior, Lanvin, Schiaparelli, Cardin, Givenchy, Lagerfeld, Rhodes, Miyake, among others. This exhibition selects over 50 of the best examples. Accompanying the 110 duotones and 40 color photos are many images of the clothing worn by Chow, taken

by some of the most famous fashion photographers over the past decades. Drawings, patterns, and sketches are also presented to illustrate fully the technical and creative achievements that some of these masterpieces represent. Index and bibliography.

PORTMANTEAU PRESS SERIES

Portmanteau Press, located in New York City, has begun a new series bringing together writers and artists from Europe and America who complement and illuminate each other's work. The first in the series is:

Donald Sultan: Appoggiaturas with writings by Philippe Sergeant, who comments on the paradoxes and their resolutions that surface in Sultan's work. One volume of the two-volume boxed set is a portfolio of 109 color and black and white prints produced by the artist. The second volume is the five "appoggiatura" (points of support) about Sultan's work. It will be interesting to see the future titles in this series. Most of the artists will definitely have a strong European following.

Distributed by MIT Press, 1992, \$29.95 softcover, 2 volumes boxed.

The New Museum in New York City has begun a series of publications, which is now being distributed by MIT Press in Cambridge, MA:

Out There: Marginalization and Contemporary Cultures, edited by Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West, with images selected by Felix Gonzales-Torres, addresses the question of cultural marginalization--the process through which various groups are excluded from access to and participation in the dominant culture. This wide-ranging anthology juxtaposes diverse points of view on issues of race, class, sexual preference and gender. Its essays take up the fundamental questions raised when we attempt to define concepts such as "mainstream" and "minority." \$16.95 paper

Discourses: Conversations in Postmodern Art and Culture, edited by Russell Ferguson, William Olander, Marcia Tucker and Karen Fiss, with a photographic sketchbook by John Baldessari, engages nearly 100 artists, theorists, and critics from a wide variety of fields in conversation, focusing on the most contested areas within contemporary critical debate: the relationship between theory and artistic production, the role of art in the community, the meaning of postmodernism, the effects of representation on racial and sexual stereotypes, and more. \$16.95 paper

SCREEN BOOKS

Chronicle Books has published two folding screen books, the first of a new series. Unusual, but affordable books containing 12 panels illustrated in full color. When extended, these compact accordion-style books become versatile art objects.

Frida Kahlo featured 12 evocative and powerfully rendered self-portraits, while **Animal Alphabet** unfolds to reveal a charming array of twelve antique animal illustrations including alligator, frog, dragon-fly, dog, etc. Priced at \$12.95.

EXHIBITION CATALOGS

Addictions, co-curated by Walter Gabrielson, artist, and psychologist Dr. Edward Wortz, includes artists invited to provide work concerning the phenomenon of addiction to drugs, sex, power, work, any persistent behavior which is destructive to human well-being. Most of the artists made new work for the exhibition. Included are Karen Carson, Carole Caroompas, Eric Daborn, Michael McMillen, Erika Rothenberg, Tom Wudl, Gilah Hirsch, Madden Harkness, Shiro Ikegawa, Alexis Smith, and Ben Sakoguchi. The exhibition took place at the Santa Barbara Contemporary Arts Forum, 2 November 1991 - 11 January 1992.

With the warning on the cover that you should "not cut, fold or mutilate--materials inside this may be toxic" and the cover reeking of terrible glue fumes, well, you can understand the kind of show it was. Instead of art about addictions, most of the artists looked at the personal and societal forces that cause people to hunt these substances to the point of self-destruction.

The basic theme of all these works was the artists' comments that addictive behavior is fueled by a capitalist society which lures people to consume more and more. What transpires is one work after another showing the obsessions of people in a most unhappy society. It's a heavy message, but art with a message is the sign of the 90s, not the 80s! Just be careful of the fumes!

Leonard Baskin: Angels to the Jews represents a recent exhibition at the Midtown Payson Galleries, including 21 paintings which are bold, provocative and exploding with color, done with gouache on paper. A stunning catalog accompanies the exhibition, available from Midtown Payson Galleries, 745 Fifth Ave., New York, NY 10151.

More Works by Ray Johnson 1951-1991, guest curated by Phyllis Stigliano and Janice Parente, was held from 1 November - 15 December 1991 at the Goldie Paley Gallery, Moore College of Art, Philadelphia. The exhibition catalog has an introduction by the gallery director, Elsa Longhauser and an essay entitled, "The Mailed Art of Ray Johnson," by Clive Phillpot, librarian at the Museum of Modern Art. There are 21 illustrations, a catalog of the exhibition, and a chronology. \$10.00 from Moore College of Art, Goldie Paley Gallery, 20th & the Parkway, Philadelphia, PA 19103.

The Michael Werner Gallery in New York City publishes a book for every one of their exhibitions. These books are more than exhibition catalogs, for they are clothbound, in color (when appropriate) has chronology, exhibition history and most cost \$25.00. Artists included are Hans Arp, George Baselitz, Marcel Broodthaers (The Complete Prints), James Lee Byars, Markus Lupertz, A.R. Penck, Sigmar Polke, Kurt Schwitters, and Don Van Vliet. These are finely made volumes that reflect an artist's touch, not a gallery's promotion. Write to Michael Werner Gallery, 21 E. 67th St., New York, NY 10021.

Fluxattitudes, edited by Cornelia Lauf and Susan Hapgood, represents an exhibition at Hallwalls in Buffalo, 23 February - 27 March 1991 and at the New Museum of

Contemporary Art, New York, 10 May - 16 August 1992. A "fictitious" conversation with George Maciunas with a definition of FluxAttitudes opens the catalog. An article about "The Cage Class" by Bruce Altshuler explains the important of that moment in Fluxus history. Kristine Stiles contemplates the importance of Performance in Fluxus activities, especially citing the "Identical Lunch" of Alison Knowles and Phil Corner. Todd Lippy discusses Fluxus Film, while Douglas Kahn refers to music and sound in Fluxus events; Ted Byfield talks about war games, and Owen Smith expounds on the Fluxus Attitude of art and life. All of this is printed on pages which talk of "Says Who?" or "Lies, Lies" or "Blah, Blah" in the tradition of Maciunas. The checklist for the show becomes the covers for the catalog, outside and inside.

To give a context for contemporary artists who are non-Fluxus, but are in the tradition, this catalog offers historical context. Its price, however, is a hefty \$25.00, seemingly very expensive for a 60-page pamphlet. We know how difficult it has been for Hallwalls, but a more mediating price might reach a larger audience. That is the only complaint about a contemporary contribution to contextualizing a non-contextual spirit and attitude. A must for those who require a contextual understanding of Fluxus. Order from Hallwalls, 700 Main St., 4th fl., Buffalo, NY 14202, or from Printed Matter, or from Imschoot Uitgevers, Gent, Belgium.

Jannis Kounellis: Editions 1972-1990, edited by Jorg Schellmann (New York-Munich, Editions Schellmann, 1991) is a beautiful catalog available from Editions Schellmann, Inc., 50 Greene St., New York, NY 10013. 27 color and black and white plates.

Between Views represents an exhibition which exerted a presence within the tourist culture of Banff by eight artists who were invited to create new works on issues related to travel, place, identity and belonging. They stayed in Banff in order to become familiar with the place in order to conceive new works *in situ*. Most were interested in deciphering and dismantling aspects of the aura that surrounds destinations such as Banff, by subverting or commenting on that image, the artists have assessed how such views are fabricated and receiving within contemporary culture.

Barbara Steinman conceived an installation, called **Promissory Notes**, with parts of twenty-dollar bills enlarged and distorted through the manipulation of a video camera. Liz Magor and Joey Morgan did an installation in Bill Peyto's cabin, built in the early 1890s and now on the grounds of the Whyte Museum of the Canadian Rockies, sitting on an immaculate field of snow spanning the cabin's interior. The installation and the artist's book which accompanies the installation offers a trip through time, where layers of text sift over the images like silt; translucent paper creates a play of pictures and epochs, a transfer of meanings and cultures.

Stefaan Decostere's work is about those romanticized cultural icons sold on Banff Avenue as souvenirs of an authentic travel experience; Rebecca Belmore explores native peoples' connection to the land in her work, which translates as "speaking to their mother" in Ojibway language.

Jin-Me Yoon has produced a series of postcards in which conventional, picture-perfect images are challenged by the artist's presence—they are *Souvenirs of the Self*. Louis Hock and Elizabeth Sisco decided to focus on the permanent inhabitants of a small town who virtually get lost in the population swells of high season, much like their abode in San Diego. They created a public space, which included Safeway and the Public Library, the business and public sectors. If you go to Safeway, you get a copy of the free book, *Local Interpretations*, an oral history of the inhabitants. It generated dialogues among the inhabitants from pre-development to sublime reality when Banff returns to its inhabitants as a small, harmonious town. The artistic success for the artists is the stimulation of discourse in the community. They share an expanded view of art production where community members determine the content of culture. Available from Walter Phillips Gallery, Box 1020, Banff, Alberta, Canada T0L 0C0.

Ilya and Kirill Zdanevich, *From Futurism to 410* represents a magnificent collection which was on exhibit late 1991 at Modernism in San Francisco. Documenting the history of two brothers, Ilya, the poet, and Kirill, the painter, who were so inspired by Marinetti's manifestos that Ilya goes on a quest for avant-garde art by becoming futurism's eulogist, from 1911 on.

Through friends, they are introduced to Larionov and Goncharova, which allows Kirill to take part in three important exhibitions in Moscow. Then Kirill spends some time in Paris, meeting Picasso and Matisse, after which he leaves for the front.

Meanwhile, Ilya sets up a group of poets in St. Petersburg, that moved to Georgia in the summer of 1917. So this is the story of the Russian Futurists, who thrived until 1920, when it all came crashing down. Meanwhile, the Zdanevich brothers were experimenting with painting, graphics, watercolors, typography and books. This catalog is a major contribution to a period of Futurism, thus far untapped. The color illustrations are superb, there is a chronology for each brother, a catalog of the exhibition which this reviewer saw and thoroughly marveled at all of it, and a bibliography. This is an important contribution to the literature of the Russian avant-garde. Available from Modernism, 685 Market St., San Francisco, CA 94105.

Radio Rethink: Art, Sound and Transmission, an exhibition transmitting the ephemeral art of radio, was the transformation of the Walter Phillips Gallery at Banff from 17 January through 13 March. This exhibition examines the possibilities of radio art as a specialized area of artistic expression. Over a period of three months, **Radio Rethink** brought together artists for the presentation of pre-recorded projects, live works and performed pieces for radio. Included were phonography, the voice as instrument, telecommunications, installation, live radio, interactive works, soundscapes, collaborations and performances. Curated by Daina Augaitis and Dan Lander, the exhibition included brought 8 Canadian artists to Banff to create new radio works, a one-week symposium devoted to issues concerning radio art, as well as three guest speakers rounded out the three months.

Galerie 1900 ^ 2000, 8 rue Bonaparte, 75006 Paris has a list of available publications, including catalogs on Francis Picabia, William N. Copley, Le Demi-Siècle Lettriste (1988), Man Ray, Happenings & Fluxus, Joseph Cornell, Sol LeWitt, Keith Haring, Dora Maar, Jimmy Ernst, and much more. Be sure to write them for the list and order directly.

Organizers of an exhibit of Claude Monet paintings at the Musée d'Art Wallon in Liège, Belgium, made a special catalog recently in which 40 paintings by the Impressionist were displayed for the blind, alongside conventional reproductions. Monet's trademark flowers and lakes are depicted in relief and the surfaces filled with symbols designating vegetation or water.

Leonora Carrington: The Mexican Years, 1943-1985, published by the Mexican Museum in San Francisco and distributed by the University of New Mexico Press, documents the more than 40 years that Carrington has made Mexico City her home, where she has produced extraordinary art works that reveal a crisply intelligent, searching and imaginative mind, as well as a large volume of literary work. Drawing from Surrealism, Irish and Celtic folk tales and religion, formal qualities of Italian and Northern Renaissance paintings, and psychological, spiritual, and hermetic beliefs and practices from around the world, Carrington blurs the line between fantasy and reality.

Born in 1917, known as an incorrigible student, she saw her first Surrealist exhibition in London in 1936, and never left it. After living in Paris with Max Ernst, he was interned as an enemy alien during WWII, while she was led to madness and luckily was sent from Europe to New York by arrangements for her safe passage by a Mexican diplomat and friend of Picasso's. She began showing in Mexico from 1956 on, and has been claimed as one of Mexico's own.

With a long essay by Whitney Chadwick, the volume includes an interview with the artist, a chronology, and a checklist of the exhibition. \$20.00 paper.

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ARTISTS' BOOKS

REVIEWS

Visual Letters by Helmut Löhr (Berlin, Verlag Galerie Horst Dietrich, 1990) is a memorial to his friends and all those who have died from AIDS. The book with black cover has heads in brilliant red silkscreen on one side of the page, and torn text pages in Löhr's inimitable style on the opposite. Directions to use the book as if it were on the desk, as a framed picture of a lover, friend or family member which stands on top of the desk with empty writing paper in front of it. The book serves as a stimulus for much thought, for deep thoughts of your own friends who have left, for all the words you forgot to say when they were alive, for the crisis in which we find ourselves where Cancer and AIDS seem to be assailing a whole universal society.

This exquisite, spiral-bound volume comes in a deluxe volume with an original mask plus a signed print for \$400, and the regular edition comes with an extra signed print for \$120. Both can be ordered from Tony Zwicker, 15 Gramercy Park, New York, NY 10003. Additional charges for shipping.

Echo Project by Vaughan Rachel, an album of photographs and oral interview excerpts from the high-tech world of the hearing impaired, is a highly moving, intensely emotional view of those whose hearing is either completely gone or impaired. Equipped with lip-reading, diverse techniques to listen or hear faintly, or become part of a conversation by gesture or intuition, the hard-of-hearing have been subjugated to a myriad of telephone amplifiers or assistive listening devices. All of these are here, but much more. Since the artist is also hearing-impaired, she has a special task and a special experience to share with her reader/viewers.

According to statistics, it takes the average person 7 years to admit that he or she needs hearing aids. The first five years they're developing the problem, and the next two are spent on deciding what to do. Vaughan Rachel has finally come out of the closet by doing this project, allowing those who meet her now to realize she has a hearing impairment. She interviewed 10 hearing impaired men and women, among whom are volunteers, salespeople, nurses, doctors, inventors, students, entrepreneurs, administrators, writers, homemakers and community activists. Besides all wearing listening devices, many are lipreaders and some use sign language. This is a poignant book, created by copy art, one which carries a message which touches all of us, not only those that are hearing-impaired. Just think about how little we do for the hard of hearing in everyday life. Just think of all the kindnesses we can render if we only took the time. A bit more love of our fellow man and woman, a bit more consideration would make their lives so much more meaningful. \$10.00 from Vaughan Rachel, 1225 Linda Rosa Ave., Los Angeles, CA 90041. Her other titles are also available as a package of 4 for \$35.00. Add 8.25% California Sales Tax, and \$1.00 per book postage and handling.

Carol Barbour has published two books, each different from each other, each with text, drawings, photos, paintings by the artist:

The Wind People has a printed, glossy cover, which opens to an inventive bookwork created on the copy machine. Words, color laser prints, drawings, and overlays combine into a novella in which a group of people, in the midst of a climactic upheaval, take leave of their ordered lives and join in the study of the wind. Included is an actress turned activist, a clinician with a secret passion for poetry, clammy administrators with dubious connections, a housewife gone for investigative journalism and much more. We see a society creating new solutions to the environment, to natural phenomena, to sly commentaries about our own society through the eyes of the Fluvialists and the Ventusitums. A brilliant solution to publishing!

Signed and numbered. \$28.00 (Canadian) plus \$2.00 shipping.

Slips of Nature is a 48-page poetry volume with 13 color plates and line drawings. Handbound with a fabric spine which simulates seeds on grass using small pearls, each book is original in the color, paper and fabric used on the cover. There are pale green parchment paper signatures and rice paper end papers.

Included are poems, fragments and quotations based on such themes as fertility, landscape, garden versus wilderness. Drawing on Emerson's *Nature*, the author has taken cuttings from life and grafted the image to the text. \$28.00 (Canadian) plus \$2.00 shipping. The illustrations are shaped, fitting into drawing frames, creating an artistic environment for the words.

Write to Carol E. Barbour, 902 Eastern Ave., Toronto, Ont., Canada M4L 1A4. These are traditionally conceived, but contemporarily treated bookworks. They bridge poetry and art, combining text and image in an aesthetically remarkable way.

Seed Library by George Gessert reflects a few aspects of our relationships with plants, especially ornamental plants. Ornamental plants become to this artist living beings, emblems of wild nature, as genetically encoded expressions of interactions between plants and people, as commodities, as living kitsch, as living art.

In April 1990, 59 pots of iris hybrids were placed in the open-air courtyard of the University of Oregon Museum of Art. As plants bloomed, selections were made. Plants with conspicuous veining, straight stems, and plain, unruffled petals were hand pollinated. Plants without these characteristics were labelled with wooden stakes marked X, and were given away, sold, or destroyed. Since insect pollinators were largely absent from the courtyard, no plants produced seeds without hand pollination.

Each "page" of this Seed Library is a packet of seeds, five packets plus two inserts, all contained in a larger envelope. Full-color offset and seeds of Pacific Coast native irises, marigolds, milkweeds, hollyhocks, and other plants are included. This "standard edition" is 460.

The deluxe edition of 25 includes everything in the standard edition, plus a handmade packet (Morning glory), and specially selected seeds from irises exhibited in the courtyard of the University of Oregon Museum of Art in 1990. The outside envelope is made of Linorg paper, a French handmade paper made from oatstraw and linen.

Acknowledgements for this "collaborative project" go as far as the plants that were grown, documented, hybridized, and exhibited. Anyone who grows these seeds extends and completes the project. A remarkable ecological contribution to a new phase in bookworks. \$22.00 standard edition, \$60.00 deluxe. Both editions signed by the artist, who recognizes the assistance of book artists David Stairs, Violet Ray, Diane Tarter, Shuang Li, Sandy Tilcock, and Sandra Lopez.

Do-it-yourself Wood Condom Kit by Norman Conquest is a new release from Beuyscout Editions. Limited to 1,000 examples, signed and numbered by the artist, the kit includes wood, dead hare skin and fur, a Scout decal, rubber band, toothpick, button, and instruction card. The warning label announces that this kit contains Artistic Expression which may be objectionable to certain politicians and pressure groups. The kit is signed and numbered by the artist, with 26 examples lettered A-Z having color labels, in a special ribbed condom kit. \$20.00 for the standard kit, and \$45 for the special ribbed kit.

Generic Protest Kit is the latest Scout multiple, containing generic protest button, generic impeachment postcard, and a generic petition. In this election year, this is the perfect antidote for "none of the abovers". It is also noted that the anti-censorship collective known as the Beuyscouts of Amerika has been very active lately since danger looms on the horizon. April 27 has been designated as a March on Washington to "Impeach Him Now." \$10.

Both of the above can be ordered from Beuyscouts of Amerika, 300 East 40th St., New York, NY 10016 or can be ordered from Printed Matter. For all titles in the series, order the complete catalog for \$1.00 from the above address.

Official Beuyscout Brand Felt Condom, manufactured by hand and tested in the field, guaranteed to last a lifetime, featuring **Beuys compatibility, Rugged construction, Color-coordinated, Open-ended base, Hidden-head buffer** (guarding against "headaches". Limited to 100 examples, signed and numbered by Norman Conquest. \$12 from Printed Matter.

Correction, please: Franc Palaia's **The Berlin Wall Coloring Book**, in the signed edition, has an accordion binding with 15 images on recycled card stock. Being a "Connect the Dots" fun activity book as well as a historical document, this coloring book will accept oil and waterbased crayons, colored pencils, watercolors, and waterbased markers.

The book can also stand alone and become the Berlin Wall, as a 10-foot sculptural book. Available from Printed Matter, New York; The Print Club, Philadelphia; Jersey City Museum, New Jersey; Artists Book Works, Chicago; Bookworks in Washington, DC and many other places.

The Three Little Ones by Josefa Vaughan is the artist's first book, which she began developing late in 1988 from ideas she had about using texts as integral parts of images. By appropriating images, she has allowed the words to do

more than narrate. Conceived as a tiny memoir, the booklet serves as the self-referential aspect, the Cries of a body of work, all paintings, exhibited under the title, "Kinder Signs, Cries, and Incentives."

By layering template forms cut out of colored plumbing tape applied to construction paper, Vaughan made the original mock-up. From this, camera ready copy was created by Julian Teal Graphic Design Studio which Oak Creek Press used in a three-color offset process to print all the pages except for the handmade centerfolds. The images for the centerfolds are linoleum cuts (transposed children's drawings) which she printed using rubberstamp components for the text.

A major portion of this pocket-sized book consists of two simply composed and slightly clichéd sentences which bookend two other sentences appropriated from her personal letter files. The "narrative" comes from certain obsessive thoughts she had concerning her siblings and their childhood. She has attempted to distill frustrated recollections and relationships into storymaking composed of unresolved conflict within a wholesome continuum.

The edition is 500, signed and numbered. One half of the edition has centerfolds whose composition required four hand passes, while the other half's "underbelly" (though the design is more complex) required only three hand passes. Each of these original prints has unique qualities due to variations of color combinations or image/text placement.

The booklet is available from DiverseWorks, 1117 East Freeway, Houston, TX 77002.

32 Justifications for War by David Thorne, originally produced as part of an installation for **Art Against the War** held in San Francisco, is an offset edition of 32 pages, black and white in a black sleeve, published by ReDress Press in San Francisco, 1992. On each page is a boxed statement from official statements, DOD dispatches, speeches, press conferences, while the lower statements boxed in black are by the artist. On each page in the center are cropped images from the New York Times, Time and Newsweek, which with memory one can recognize. The pain of the senseless Gulf War is easily recalled. \$7.00 plus \$1.50 handling from David Thorne, 367 Lombard St., San Francisco, CA 94133.

Jump Hope by George Myers Jr. and Dennison W. Griffith (Dublin, OH, Cumberland, 1992, \$10) is written in the form of a woman's diary, recording the dissolution of a relationship, and the narrator and husband's mutual inability to stand up in behalf of a fourth party who appears near the narrative's end.

The diary keeper, a painter, is afraid to lose control; her husband, a beekeeper, is fascinated by control. In the conceit of the book, Griffith's 12 paintings are the woman's creations. Beyond the marriage problem, **Jump Hope** really deals with the creative process, the nature of collaboration, and the difficult balancing act that must occur between individual and society for both to thrive. This work, much like the Exquisite Corpse, was conceived as a "call and response".

Often times, Myers uses quotes from other authors, or creates his own alphabet. His eclectic readings incorporate into the diarist's meanderings. The paintings seem to coalesce so very well with the texts—they are haunting. Maybe this book is to be read from beginning to end, but you

can read it anywhere and it is fascinating. I like the short sentences, the deep thoughts, the yearning for love, the fear of not being loved, the reader's mind penetrating each paragraph, let alone each sentence. This is a wonderful book--read it from back to front, if you like. That is all right. Order from 7652 Sawmill Rd., Suite 194, Dublin, OH 43017.

Spatial Geometries by Karen Wirth is a twenty-four page accordion with two die-cut reverse fold windows. A beautiful theme of a Mayan creation myth, in which the Sun pokes out the eye of the Moon to make her less bright, **Spatial Geometries** correlates this story to space exploration and lunar probes of celestial bodies, and earthy issues of gender relationships. The book is bordered with names of Greek goddesses, gods and goddesses of other cultures. Interspersed are 20th century spatial phenomena such as the walk on the moon, astronomy, eclipses. A book that is playful and pithy, mythical and magic. Published under a grant from the Visual Studies Workshop. \$20.00 plus \$2.00 postage and handling to Karen Wirth, c/o MCBA, 24 N. 3rd St., Minneapolis, MN 55401.

Ai: Japan Through John Lennon's Eyes, A Personal Sketchbook by John Lennon, with foreword by Yoko Ono (San Francisco, Cadence Books, \$21.95) is a most personal view of Japan by a major musician, who also loved Japan. As a result, he used an exercise notebook full of playful line drawings he sketched while he was learning the language.

There is a marvelous touch to this book, set in a landscape mode, i.e., horizontal, seemingly approximating the original sketchbook. This is a primer not only in how John Lennon studied the Japanese language, but how he used humor and quiet satire in approaching the language of his wife and a culture which he appreciated. Each word is in kanji, transliterated in English and then translated into English on the left side. On the right side is a sketch done by Lennon to illustrate, comment upon, or gently rib his lifestyle or other cultural asides.

Divided into sections, the book has photographs which mark the changes in chapters. Myself, To Japan, Everyday Life, etc. The book "feels" right--it is comfortable in the hand, deliciously printed, and a tribute to fine bookmaking. This is a book which you want to treasure for yourself, and buy one as a gift to someone who would "know" why you gave it to him or her.

Published by a new house, Cadence Books, located in San Francisco, a subsidiary of Shogakukan Inc. For more information, Publishers Group West will be distributing this book.

Give Me They Hands by Graham Willoughby is a self-published bookwork, with poem from Philip Glass' opera, *Ikhmarion*. The book, in an edition of 50, includes computerized text which plays on the configuration of letters to spell God Aids Kills. Superimposed on these pages is a unique set of photographic collages in color. This bookwork is available from the artist at 41 Beaufort Rd., Croydon, Vic. 3136, Australia. \$70 (Australian) plus postage.

Art History Lesson by Ann Fessler (Atlanta, Nexus Press, 1992, \$15.00) has had several lives. First inserted into *American Art*, the journal of the National Museum of

American Art, it went to mostly art historians and members of the Smithsonian. With tongue in cheek, its message reached just the right audience, not an artist's book audience. Then a big overrun of the book was done casebound to simulate H.W. Janson's *History of Art*. This is the version reviewed here.

With a text about the highest aim of painting, the illustrations are the "Rape of the Sabine Women" by Poussin. All of this being required reading in Art History 101, 102, and 103. Right? Brilliantly done by this photographer/book-maker, the deception is complete. A brilliant package for a brilliant message! Order from Printed Matter or your local artists' bookshop.

In the Event Anyone Disappears by Bisa Washington (Rochester, Visual Studies Workshop, 1991, \$7.00) is an Artists Against Apartheid Project which uses poetry and collage to communicate Anti-apartheid messages. In 16 pages, Bisa Washington moves the reader through devastating crimes perpetrated in South Africa with drawings and words. The end papers have pictographic symbols, and the message does get across! Available from Printed Matter or BIKA Studio, P.O. Box 20297, Newark, NJ 07101.

Arbeiten by Hans-Peter Feldman (Dusseldorf, Kunstverein Region Heinsberg, 1991, \$20) is a compilation of recent work by the artist, whose books in the 1970s could be purchased for 50 cents to \$1.00 and sometimes an occasional \$5.00. Now he is an established artist, and he begins in this artist's book/catalog with book titles from 1989, time series from 1975, writing on cars 1991, photoseries (1974), a painting series of washing machines, and lots more. Many of the color plates are laser prints tipped in. A very nice book.

The Expressionist Bestiary by Jacques Benoit (London, 1990, \$26) is a bilingual illustrated anthology of popular expressions for the keen user of French and English. Illustrated with 55 papercuts by the artist, which are delightful, uproariously funny, and skillfully done. This little volume, so comfortable in the hand, would make a wonderful gift for anyone, let alone French-speaking or English-speaking readers.

7 Day Kathmandu by David Blamey is a book that has a distinctive smell, not of an Anglo-Saxon country but of somewhere else, and in fact it was printed in Nepal. We get a list of misspelled titles of current movies and a time schedule which either indicates a marathon 7-day movie going or a programming of videotapes on a VCR. The postcard in the back indicates a TV monitor in a bar, which may mean that this 7-day marathon was in fact the programming for the videotapes shown for the seven-day period. \$20.00

Identity (Dissection of a Specimen) by Athena Tacha (Oberlin, OH, 1990-91, \$5) is a continuing autobiographical series begun in the 1970s by this artist, who used to do it on a typewriter, but now does it on a computer. The small vertical accordion-folded booklet, housed in a small plastic envelope, is a part of the autobiography by this well-known art historian turned artist of Greek ancestry. The artist discusses gender identification, body characteristics, the face,

clothes, profession, cultural environment, etc. The intelligence of this discussion reflects the added wisdom of thought of this most perceptive artist. How good to see this series continue!

Durov & His Performing Animals by Colin Sackett (London, White Lies Publications, 1985, \$4) designed by the late Steven Wheatley, is a bilingual (Russian-English) booklet in which the performing animals are photographed, while a statement in both languages asks for opinions of those who wish to send them into Moscow.

A Matter of Conscience: GI Resistance During the Vietnam War (Andover, MA, Addison Gallery of American Art, 1991, \$18) with photographs by William Short and oral histories by Willa Seidenberg and William Short is a poignant photographic essay with portraits of the subjects as they appear with their discharge papers and photographs from the front, or photographs as they appeared then, or some memorabilia in their hands, for the most part. These are conscientious objectors, court-martialed soldiers, some are authors of books about their experiences, most look bitter. These 58 interviews taken over a five-year period represent only a fraction of the stories of GI resistance which have sadly been avoided in the Hollywood films, books, and television documentaries which revisited the war and its aftermath from 1982 on. This book, then, serves to fill that gap.

This artist book is published on the occasion of the Addison Gallery exhibition of the same name. This is a powerful book, one which will get under your skin and make you think about those who write histories and those who do not. The black and white duotones in large size are powerful.

Evidence of Attendants by M.J. Connors is a collection of objects individual documented and interpreted as debris left by angels on their visits to mortals. Along with the documentation are definitions of different types of angels--seraphim, cherubim, thrones, dominations, virtues, powers, principalities, archangels and angels. The objects were collected in a one-block section of a south Philadelphia neighborhood where, Connors says, "Catholicism and the mob rule."

The images are housed within the ten pockets that comprise the pages of the book (which are sewn into a concertina binding). Each pocket has a tab so that the reader can pull the image out and examine it. The images were Xeroxed and the book offset printed. The book comes in a translucent thumb-cut envelope. Ed. of 95. \$95.00 from Women's Studio Workshop or from Printed Matter.

Forest Echoes by Mary Ellen Long is a self-published documentation of site installations involving the forest landscape south of Missionary Ridge in the San Juan Mountains of Colorado, where she resides. These sculptural interventions create forms that speak of the slow process of nature--of growth, of decay and of rebirth on the land. The black and white photographs, some long views and others which are close-ups give us insight into a sensitive artist who has felt the spirit of the place and sensed the need to concentrate on becoming one with the land.

Ed. of 1000, available for \$20.00 from Mary Ellen Long, 768 Clearview Rd., Durango, CO 81301.

AUDIOVISUAL BOOKWORK

George Walker has done it again. Not only has he presented his book with a wonderful video that incorporates movement (turning the pages), music (a CD), and visual art. This boxed edition of 50 is a visual and soundscape including pictograms, color and sounds in woodcuts and linocuts with letterpress. There is a new alphabet created from Egyptian and Greek images, along with movement and sound. The compact disk (ed. 300) with a full-color cover includes tone scales of the planets, created by Nicholas Sterling and George Walker, simulating the universe as a choir of pandemonium.

The name of book, *Acrophony*, certainly introduces the reader/listener to the audiovisual experience which is yet to come. What is most interesting is that the funding for the project was provided by the Ontario Arts Council's Dance Office, explaining it was not visual art because it had music, and it was not music because it had visual art, so the Dance Office funded it. Right? Right! \$265 Canadian for the total book with CD, and \$15 Canadian just for the CD. For more information, write to George A. Walker, 73 Berkshire Ave., Toronto, Ont. M4M 2Z6.

POSTER ESSAYS

Public Opinions/Public Secrets is a series of essays brilliantly printed on posters with images. Included are *You thought you were home free*, featuring George Washington; *For a long time you didn't think twice*, featuring George Bush; *One trick for getting away with murder*, featuring Norman Schwarzkopf and others. These five 16 x 23" offset posters, black and white and red with silver and gold texts and images are by David Thorne, from the project "Men in the News", printed 1991 by ReDress Press, 367 Lombard St., San Francisco, CA 94133. Available also at Printed Matter.

PORTMANTEAU PRESS SERIES

Portmanteau Press, located in New York City, has begun a new series bringing together writers and artists from Europe and America who complement and illuminate each other's work. The first in the series is:

Donald Sultan: Appoggiaturas with writings by Philippe Sergeant, who comments on the paradoxes and their resolutions that surface in Sultan's work. One volume of the two-volume boxed set is a portfolio of 109 color and black and white prints produced by the artist. The second volume is the five "appoggiatura" (points of support) about Sultan's work. It will be interesting to see the future titles in this series. Most of the artists will definitely have a strong European following.

Distributed by MIT Press, 1992, \$29.95 softcover, 2 volumes boxed.

Dissolution by Jill MacArthur (New York, 1990, \$15.95) evolved from the documentation of a sculpture project comprised of ten self-contained fountains of St. Francis installed in a parking structure at the corner of 8th Avenue and 53rd Street in New York City. The continually running water and heat from the lighting combined with an unreasonably cold October to transform each piece considerably. The ethereal change was addressed by the artist as a separate work.

MAIL ART NEWS

There is a crisis in Romania with regard to the postal rates, which have gone up five times, from 8 lei to 45 lei! As a result, many Rumanian mail artists have been forced to stop mail art correspondence, because stamps are so expensive. At least, word comes that they are healthy, are not starving, awaiting for the spring with a kind of peace in their hearts. For more information, or to make Vincze Ferenc Gyorgy's spring truly joyful, write to him at str. Hunedoara no. 30/23, 4300 Tirgu-Mures, jud. Mures R. Romania.

The U.S. Postal Service, starting on 1 May, is making 29-cent stamped envelopes with recycled paper. Peel-off stamps are now redesigned and printed on biodegradable plastic film, and the Postal Service is experimenting with water-based inks that will not contaminate paper heading for recycling.

Although not a typical mail art collection, Loyola Marymount University in Los Angeles has one of the largest postcard collections in existence--more than 1 million, dating from the 1860s. 25,00 of them are on Los Angeles, and not all are made of paper. Some are stamped on leather or tin and even grass. A few are hand-painted, all from a private collection owned by Werner von Boltenstern, a photographer and world famous deltiologist (i.e., postcard collector), who moved to Los Angeles from Los Angeles and founded the International Postcard Collectors Association.

Imagery in Motion: Exhibition of Prison Envelopes was held in Long Beach in March, in which prisoners had done pencil drawings on large manila envelopes. There were some in the recent **Freedom** mail art show at the Armory of the Arts in Pasadena.

La Posta in Gioco: International Exhibition of Mail Art, 2nd enlarged edition, was held at the Galleria Comunale d'Arte, Cagliari, Sardegna from 20 December 1991 to 15 January 1992. A round-table discussion on "Mail Art and New Communication" was held on January 15.

An exhibition **Ree-Vision: Fee-mail Art Exhibition** was on exhibition at the Women's Caucus for Art 20th Annual Conference in Chicago, February 1992. A xerox catalog included lists of 149 artists who sent in 230 works that were 2 x 2 x 2". Entries came from 20 states and the District of Columbia ranging from photography, collage, painting, handmade paper, color Xerox, drawing, fiber, clay, plaster, glass and book arts. The catalog had a sewn binding and some color copy illustrations.

ARTline is a copy art publication, in which participants send in 100 copies of a work and it is distributed to various people beyond those who participate. Each participant is listed in the issue which comes out three times annually. The cost of each issue is \$6.50. The theme for Issue no. 5 is "Uncle Sam, Big Brother, and other Weird Relatives." The deadline was 15 April. For more information, contact Frank Thomson, 17 Pine Dale Rd., Asheville, NC 28805.

The International Shadows Project, Milwaukee 1990, organized by Karl Young as a memorial to those who died in the first nuclear holocaust, 6 August 1945, and a call for the abolition of all nuclear weapons everywhere, a mail art project, is documented in a catalog published by Woodland Pattern Book Center, and distributed by Printed Matter for \$1.00. Write to Printed Matter, 77 Wooster St., New York, NY 10012.

In Transit, an exhibit of art works from 3 continents, is having its American debut at the Momentum Gallery, 34 N. Palm St., Ventura, CA 92001 through 9 May. It includes 200 books created by artists from Germany, Japan, Italy and America, sponsored by Art Works, Art/Life, Eins Von Hundert and Arte Postale.

The **Artpool Art Research Center** has started activity in Budapest. Special collections are: Artistamp Museum, Collection of Bookworks, Postcard Box, Slide Bank, Video Archive, and Audio Archive, which will be on Hungarian TV and radio channels. The archive is in a special room in alphabetical order. Duplicates of catalogs and reviews are displayed on open shelves. The next exhibition will be devoted to Copy Culture, and will open on 25 May. A Decentralized Mail Art Congress will be held at Artpool in Budapest, 24 - 26 August 1992 on Fax & Sound Art via telephone. Write if you are interested in participating. Write to Artpool Research Center, H-1277 Budapest 23, Box/Pl. 52.

EXHIBITIONS

Art-Dump. A Joint project of Oxcart Marpholagna & SFC. No art refused. Scavenging welcome. Postmodern Postdogmatists. Affirmed by critical and popular support at the Art-Expo in Osaka, Japan, and scholarly recognition in the International Art Press. Under the dome of night we use burning literature from Art-Strike to ignite pyres of Art-Dump art, submitted to us from supporters world-wide. We burn both Art & Art Strike, entwined and inseparable; send your fuel and help illuminate alternatives. Send art, donations, inquiries or orders to Box 147, Stn. J, Toronto, Ont., Canada M4J 4X8.

Rodoid Koyott: a fresh and French mail-art association is born. Put your mind in transparency (any artistic creation is welcome). Send it in a transparent envelope to: Rodoid Koyott, c/o Pakoune Chapelain, 20 rue de la République, 25000 Besançon, France.

The Third Dimension, and Beyond. Medium and size open. However, use of rubber stamps would be greatly appreciated. No returns. Documentation. **Deadline: 2 November 1992, 4:45 p.m.**

Show will be on public display at the Stamping Grounds rubberstamp store. Send work to: 3-D + Mail Art Show, The Stamping Grounds, 228 W. Fourth, Royal Oak, MI 48067.

Trash Project. Media and size free. Documentation to all. **Deadline: 1 January 2000.** Send to Mail Art Archive, Matteo Cagnola, Viale Diaz n. 19, 21052 Busto Arsizio (Varese), Italy.

Mail Boxes: Mail Art. Kentucky designed and crafted mailboxes await delivery of mail art. Will taken entries from now until exhibition's closing. Everything accepted, no theme. Exhibition dates: 1 June - 17 July 1992. Opening reception: 2 June 1992. Send to Mail Boxes: Mail Art, Kentucky Art & Craft Foundation, 609 West Main St., Louisville, KY 40202. Documentation to all.

Religion and Art. Mail Art Project. All works will be exhibited in several cities in Yugoslavia. **Deadline: 1 September 1992.** Send to Nesic Dragan, Vivilahovica 18, 31330 Priboj, Yugoslavia.

The Secret Life of Marcel Duchamp. Size: 21 x 15 cm. Special documentation to all participants. **Deadline: 15 July 1992.** Send to The Secret Life of Marcel Duchamp No. 5, c/o Pascal Lenoir, 37 rue de Chevrieres, 60680 Grandfresnoy, France.

Air Mail Stickers. Send airmail stickers from all over the world. International Mail Art Project. Send airmail stickers to Kjell Nyman, c/o Oh-Art, Box 3091, S-903 03 Umea, Sweden. No deadline.

Who Eats Whom and Why? Please express yourself and send back to: Angela & Henning Mittendorf, Postfach 50 03 66, D-6000 Frankfurt/M. 50, West Germany. **Deadline: 31 Dec. 1992.**

Magic & Mystery Endless Project. No size limits, no media limits, no fees, no returns, no jury, no deadline. Send to: Archives, c/or Fulgor C. Silvi, Via Pagano 1, 61040 Frontone (PS), Italy.

Dante Alighieri: The Divine Comedy. Any size, any medium, no returns, documentation to all. Send to Giovanni Strada, c.p. 271, 48100 Ravenna, Italy. **Deadline: 31 December 1992.**

Mani Art. Magazine project. Send 60 originals or 60 copies, size 21 x 15 cm. or 60 postcards. No deadline. Magazine to all participants. Upon receipt of magazine, please send postcard in return. **Mani Art** is not sold nor can it be bought. Send to Pascal Lenoir, 37 rue de Chevrieres, 60680 Graandfresnoy, France.

Thematic Compilation Tape Exchange. Pudding songs, train songs, chicken songs, mad songs, etc. wanted for exchange. Every conceivable subject considered. List to all participants. Send to A.1. Waste Paper Co. Ltd., 71 Lambeth Walk, London SE11, England.

Round Project. Your biological necessity to express yourself and create is what concerns our physiological need to express ourselves to create. Any subject, any medium, any size. **Deadline: 1 May 1992.** Show at Networker Congress, Vada (Livorno), 24 May 1992. 2 works please! Send to Raimondo del Prete, Via S. D'Acquisto 2, 57026 Rosignano Solvay (LI), Italy and send to Santini Fraanco, Via C.A. dalla Chiesa 9, 57018 Vada (LI), Italy.

Rubber Stamp Exchange. Continuing project of A.W. Waste Paper Co., 71 Lambeth Walk, London SE11 6DX, England. Send your old stamps and get new ones in return.

Eccentricity. Mail Art Project. Any size, any medium, no returns. **Deadline: 31 December 1992.** Send to Marcin Gajownik, ul. Podhalanska nr. 12/4, 34-400 Nowy Targ, Poland.

Stickerman Project 1992. We are collecting materials for a book about stickers and their creative use. If you know of artists who used stickers in their work, or if you have samples or documentation of very unusual stickers, or if you know anecdotes about stickers, please contact immediately. Write to Vittore Baroni, c/o The Stickerman Museum, Via Battisti 339, 55049 Viareggio, LU, Italy or Piermario Ciani, c/o The Stickerland General Register Office, Via Latisana 6, 33032 Bertiole, UD, Italy.

Stop U.S. Blockade to Cuba. Any medium, any size. No returns. Catalog to all participants. All works will be donated to the Uruguayan Committee of Solidarity with the Cuban People. Send to Clemente Padin, Casilla C. Central 12311, Montevideo, Uruguay. **Deadline: 30 June 1992.**

Birds & Borders. Send your mail art ideas on this subject as audio or visual for exhibition in November 1992. **Deadline: 31 October 1992.** Send audio to Rod Summers/VEC, Postbus 1051, 6201 BB Maastricht, The Netherlands. Send visuals to Ever Arts, Dr. W. 28, 4317 AB Noordgouwe, The Netherlands. Documentation to all.

Copy the Street. Take a transparent bag, fill it with every curious thing you find on your street and run to the next copy center to photocopy your bag (black and white, size A4). When the right time comes, you will receive news from the results of this project. Send to Art & Tal, Cesar Figueredo, Apartado 4134, 4002 Porto Codex, Portugal. **Deadline: April 1992.**

Action Art International Mail Art Series. Means of Control, War Mongers, Death by Corporation, Environmental Agony, Individual Politic. All five shows will be included in a free Documentation Magazine. Please state the theme of the show you are entering. No fees, no jury, no returns, location, dates and times to be announced. Send Xeroxes, poems, letters, drawings, banners, paintings, newspaper clippings, graphics, photos, collages, postcards, newsletters, stories, sculptures, works on paper, or items from our culture to: Ashley Parker Owens, P.O. Box 597996, Chicago, IL 60659. **Deadline: September 1992.**

Having a Great Time, Wish you were Here! Mail Art Exhibit. Postcards from 4 x 6" to 8 x 10" (10 x 15cm. to 21 x 26cm.) Exhibits are planned at Tallac Historic Site, So. Lake Tahoe, CA, 14-20 August and later at Main Post Office, Carson City, Nevada, so items should be appropriate for the general public---but still fun and creative, of course! **Deadline: 4 July 1992.** Documentation to all. Send to Sagebrush Moderne, P.O. Box 488, Glenbrook, NV 89413 USA, or Darla, P.O. Box 4066, Carson City, NV 89702 USA.

Brainstorm Mail Art Show. List several subjects that you are interested in. Send subject list to me with your address. I will send you something that relates, in some way, to a subject on your list. Then I will send a catalog with your subjects and addresses listed. After you get the catalog, you can continue brainstorming with one another about the topics that interest you. You will know "who is into what" in this part of the mail art network. Your continued brainstorming with one another after the catalog will be the show. **Deadline: 15 May 1992.** Send to Robert Ashworth, P.O. Box 2161, Bellingham, WA 98227.

Fifteen Minutes of Fame. International Mail Art Exhibition. Postcard size. All work exhibited, no returns. Send work to 15 Minutes of Fame, Creative Arts Center, 47 Williams St., Pontiac, MI 48341 USA. **Deadline: 2 June 1992.**

The Disembodied Art Gallery Exhibition, Brighton, England, 1992. Decorative work on paper or card, originals or Xerox, 1 to 100 copies. Everything will be displayed in the streets of Brighton in May. In return, we will photograph the artwork in-place and document the comments from the towns' people about your artwork. We will send you a copy of this documentation at the end of the exhibition. Your pictures will be fly-posted, hung from bus-stops and distributed around shops, arcades, pubs and clubs. New work is encouraged that addresses the issue of Art not being a sacred relic to be worshipped from afar and to be sold at phenomenal prices. Curated by K. de Mendonca and M.A. Longbottom, disembodied curators. Send to 1992 Disembodied Art Gallery Exhibition, Flat 5, 65 Lansdowne Place, Hove, Sussex, BN3 1FL, England. **Deadline: 15 May 1992.**

Peacedream - Project UNI/vers(g), an art project about visual & experimental poetry internationally. We are assembling a world poetry. Made up of diversified thoughts and ideas. Size: 21 x 14.8 cm (A5), 100 original copies signed, any media. Theme: 500 years after Columbus. **Deadline: 12 October 1992.** No jury. One portfolio & a listing of all participants to all. Send to: Guillermo Deisler, Thalmanplatz 12, 0-4020 Halle/Saale, Germany.

FAX ART: Please fax your images, texts, etc. on the subject of the earth, stone, rock and "between the Apparent and the Stubble" to Lilian A. Bell's installation, "Does God play dice? - Earth Summit and the power behind the throne." All faxes will be displayed on the table in the installation during the week of 8 - 16 May 1992. **Fax: 55-61-224-2738,** c/o Bene Fonteles, Curator, The Oname Project, National Theatre Galleries, Brasilia, Brazil.

To the Living Memory of Five Centuries of All the Indian People's Resistences.

Any size, any media, catalog to each participant. **Deadline: 30 June 1992.** Send to Cesario Rachador, 3 rue de la Prairie, F 28190 Dangers, France.

First International Exhibition of Mail Art in Matosinhos, Timor, 29 May - 13 June 1992. Timor is a territory under Portuguese administration. On 7 December 1975, Timor was invaded by Indonesia. People have been subjected to house and temple searching, persecutions, deportations, imprison-

ment, torture, murder, massacres, the last one on 12 November 1991. More than 200,000 human beings have been killed in Timor--men, women and children! **Theme:** Timor or East-Timor (as it is also called). Any media, any size, no jury, no returns. All works will be exhibited. **Deadline: 18 May 1992.** Send to Exposicao - Timor, Posto de Turismo, Rua Franca Junior, 1, 4450 Matosinhos, Portugal. The works will be offered to the representative in Portugal for Timor Resistance after the exhibition.

A Celebration of Moments. Any size, any media. **Deadline: 1 June 1992.** Send to Jacqueline Wolven, 2421 Elden Ave., #1, Costa Mesa, CA 92627-5111.

Let's Do Lunch! "How would your favorite star or personality take their lunch to work?" "Design and create a sandwich bag or box reflecting the style or character of a selected person." Documentation to all, no returns. **Deadline: 30 May 1992.** Send to Patrick Symesw, Ste. 149, 41-29 Main St., Flushing, NY 11355.

Piero Manzoni's Infinite Line. Artists are invited to send a single line traced on any material (paper, cloth, bark, etc.) with any material (ribbon, rope, neon, etc.) or drawn with anything (typewriter, fax, laser, etc.). The line may be any length, but must be sent with the signature of the artist and a certificate designating the length and materials used. The line may be delivered using any means. Lines sent from all over the world will be used to document a drawing performance of 70 km in the art museum at the finish. All strips will be returned to artists and documentation will be sent. Send or fax strip by **31 October 1992** to Ruggero Maggi, Corso Sempione 67, 20149 Milano, Italy. Fax: (02)34-91-947, and add the quotation, "Paolo Barrile - Ruggero Maggi/Linea infinita di Piero Manzoni."

Organized Chaos! No rejections, no returns, documentation to all. Send to Envelope Parameters, 4308 Greenwood Ave. N, Seattle, WA 98103 USA. **Deadline: 30 August 1992.**

Columbus Didn't Discover America Project. Will you be celebrating on 12 October 1992 or will you be mourning? Was it a "discovery" or an "invasion"? Documentation to all. Send to Doewa Art, Pamelsestraat 4975, 1770 Liedekerck, Belgium. **Deadline: 12 September 1992.**

Cristoforo Colombo and Lieutenant Columbo. Any medium, any size. No returns. **Deadline: 12 October 1992.** Send to Simone Fagioli, Mail Art Project Columbus, Via Tasso 2, 51100 Pistoia, Italy.

The Mental Zoo. Any media, any size, documentation to all, no juries, no prizes, no returns. Send to Larry Esquire, 13211 NE 195th St., Woodinville, WA 98072. **Deadline: 1 July 1992.**

Images about Youth's World: sound, trends and feelings. Exhibition 15-31 October 1992. Any size, any medium, documentation to all. Send to La Testata, Piazza del Popolo 2, 52100, Arezzo, Italy. **Deadline: 30 July 1992.**

Blasphemy & Heresy and Lust for Life. Any format, including print, audio, video, etc. **Deadline for Blasphemy: September 1992.** **Deadline for Lust for Life: No deadline.** Send to Ade. L. Vice, 9 Tancred Rd., London N4 1EH, United Kingdom.

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.

Peripatetic Congress 1992: Walking in the Zoo--Talking to the Elephants. Antwerp, Belgium, Zoo, near the Central Station. **Date: 23 August 1992 at 1 p.m.(13 h.)** At the entrance of the zoo. Theme: The Role of the Networker in the zoo. Entrance fees: Adults 305 BF (ca. \$7.00 US); Children: 190 BF. To hold as many "peripatetic" congresses as possible in zoos everywhere, from Darwin to Orwell. Contact: Guy Bleus, The Administration Centre - 42.292, M.A. Archive, P.O. Box 43, 3830 Wellen, Belgium. Tel.: (012)74.14.15. Networkers sit too much: especially archivists and administrators.

National Postal History & Philatelic Museum will be opening in 1993 in Washington, DC, the 14th museum of the Smithsonian Institution. Located in the historic post office on Massachusetts Avenue, the National Postal Museum will display the Smithsonian's collection of 16 million objects, the world's largest collection of postal history and philately.

The Museum is interested in receiving some examples of mail art, including exhibition catalogs, posters, brochures. Send to Victoria L. Ballard, Office Manager, National Postal History Museum, Smithsonian Institution, Washington, DC 20560.

EXCERPTS FROM THE ROLE OF THE NETWORKERS by Guy Bleus

The Mail Art Network is a circuit of hundreds of networkers inventing and exploring new art media: telephone, computer, fax, rubberstamps, stickers, strikes, scents, congresses, tourism, hotels, Xerography, artists' books, administration, artiststamps, etc.

Never forget that the network is a whole of "networkers", men, women and children of flesh and blood. Without human beings there is no network. The networker is always more important than the network. Always.

The first role of the networker is to be free. The role of the networker is to invent new roles for the networker. Above all, the networkers or mail artist has a social function. If your child is hungry, stop networking and take care of your descendant. Art is not necessary, it is a luxury. Luxuries can become necessary, which means decadence. Don't blame a networker for not answering your (electronic) mail. S/he has her/his motives. Networking is the art of giving and receiving. Sometimes you'll give more than you'll receive (and vice

MAIL ART REVIEW

Mail Art: An Annotated Bibliography by John Held, Jr. (Metuchen, NJ, Scarecrow Press, 1991, \$57.50) is indeed a tribute to a librarian's uncanny perseverance in documenting An unstructured movement which has been active for the past 30 years. But this remarkable bibliography is much more than a documentation of mail art in books, artists' books, book essays, mainstream magazines, alternative magazines, mail art magazines, newspapers, catalog essays and much more.

It is the dedicated work of a compulsive to publish sources from 36 countries with 200 "spies" around the world, snooping around and gathering material for him.

Using people in the network was a wise move, for the bibliography truly became "international" and representative of the activity of mail art, the direct descendant of such movements as Dada, Futurism, New Realism, and Fluxus. With over 2,000 sources of information, many of which are ephemeral, the annotations contribute greatly to the appreciation of a movement which not only has been international in scope, but has generated more interest as the public has learned to see it and love it.

The virtue of being a working artist and a librarian allowed the author to participate in person with many of the mail artists who helped create this bibliography. The "eternal network" really works, and with new technologies, the richness of this medium can be seen in allusions to audio art, rubber stamp art, artist's postage stamps, photocopy art, visual poetry, fax art, computer art, and much more.

The Mail Art Bibliography, obviously, will not always be used by mail artists, but by researchers who will find a new block of research on a little known art form. And perhaps, cultural historians and social historians will also see the need to assess the value of mail art in times of political and social upheaval. And maybe mail artists who can afford the book will keep it on the shelf to show that someone cared and made them historical, but only if their name is included in it.

versa). Sending mail art is "asking" for an answer. It doesn't mean "claiming" an answer.

The Eternal Network is a spontaneous theater. There are no actors, there is no public. It is the action and the event that have significance.

A Mail Artist must never suffer from an orthodox monetary principle: the incompatibility of mail art and money. If a networker wants to sell mail art, he or she may sell it (or burn it), because it's his or her property. But one may never do mail art at the cost of other networkers. The thesis that "only networkers have the right to sell mail art" is a relevant issue.

The networker's place of residence is the center of the world. Mail art is decentralized art and communication. The center of the communicative power is the address of the networker at that specific moment. There is only a metaphorical center.

The network is the medium, the networker is the messenger.

The original form of *Dissolution* was a series of concrete pages with a concrete cover interleaved with black and white photographs. The paperback book has the same ethereal, smoky, out-of-focus gesture of the St. Francis fountain, an incorporeal feeling to the image of the saint and a smoky kind of atmosphere around the whole image. There is a generous kind of texture in each photograph, each one different, each one ephemeral in feeling. Available at Printed Matter or directly from the artist at 125 Stanton St. #3, New York NY 10002.

Distributed Art Publishers (D.A.P.) is the source of many new titles, some of which would never have been seen by North American readers without the auspices of this exciting new distributor.

They are located at 636 Broadway, Rm. 1208, New York, NY 10012. They also have a catalog, but here are some of their titles:

Counting: 3 2 8 7 7 1 8 3 3 1 1 0 0 3 by Jonathan Borofsky is a tribute to an artist's obsession, one which launched him on the walls of galleries in Los Angeles. So, not only is this book the "act" of counting, it is also the them of Borofsky's art. One would more than likely feel this is one aspect of the journals of the artist, the other being his dreambooks. With the act of counting, the artist shows us how we live the passage of time as the concrete "timed" experience of work.

Having begun to count in 1969 with the number "1", after giving up making "art objects", he resumed the art making in 1971, signing his finished works with the number he had reached in his continuing counting process that day.

As the counting has continued, his reputation has grown with especially his "Hammering Man", who stands for "the worker" in all of us. So, too, his "Heartlight" sculptures contain a digital recording of his own heart beat. Through sequential numbering, he makes the passing of time comprehensible. Not only symbol, the counting is a real expression of his work. Thus, this book represents an abstract biography, in which all his drawings, paintings, sculptures are registered with a number recording its place within his personalized system of time.

The jacket shows photographs of his work, the pages of the book are numbers (black) on white pages. An abstract red sheet divides the book, a page which is full of light and corporeal forms, a page which speaks chapters. Published by Portikus Frankfurt Am Main and Verlag Walther Konig in Cologne. \$40.00

George Brecht: Notebooks are facsimile editions of notebooks of a seminal theorist of the Fluxus movement. Born in 1924, Brecht speaks in the first three notebooks which span the years 1958 to 1959 start with the first day of John Cage's class at the New School and end with Brecht's preparations for his one-man show in New York.

On 24 June 1958, Cage teaches how he once conceived of a sound-silence opposition, but after many experiences concluded that silence was non-existent. Mind you, this was 1958, and Cage was teaching experiments of sound, Morton Feldman was lecturing, composers such as Richard Maxfield, Bruno Maderna and Christian Wolff are included in the lecture on "electronic music", where the definition stands for music composed for the loudspeaker.

There are exercises which create "confetti music" of "gamelan" music, color-coded sounds, as well as Korean music exercises. The notes are written clearly, mostly in outline or in diagrams, and are in sequential dates.

Citations lead one to *Transformations*, vol. 1, #3, where 4 musicians at work are Cage, Wolff, Feldman and Boulez. Note says "Get it at Wittenborn". (How easy it was in the 1950s!) Then there are notes about Cage, Kaprow, Brecht, Addis, Al or Bob as performers for "8 Lights". Earl Brown and Stockhausen are compared.

Included in the class which began on 24 June 1958 were George Brecht, Steve Addiss, Al Hansen, Dick Higgins, Scott Hyde, Allan Kaprow, Jackson Mac Low, Florence Tarlow. Among the occasional visitors were Jim Dine, Harvey Gross, Al Kouzel, George Segal, Larry Poon. Projects were worked on individually at home, brought back to class and performed--mostly once a week by each student.

There are pages which have taped clippings which refer to new transistors, or pushbutton switches, or setting up a laboratory with Robert Watt and Allan Kaprow. Allusions to literature or essays or musical compositions are explained in myriad of notes at the back of each notebook, where the artist himself was there to annotate his own notes.

There are drafts for articles, such as one on John Cage, called "John Cage and the Modern World View: Space, Time and Causality" which he never completed, as there are programs of concerts in which John Cage was guest composer or music master for Merce Cunningham's dance company. In addition, Brecht attended a lecture on Cassirer at the New School and then read Cassirer's *Myth of the States* and *Essay on Man in English*, although he knew German, since he lived in Germany as an 18-year old soldier. He also attended Giorgio Tagliacozzo's class, *The World of Modern Knowledge*, with the *Image of Nature in the fall* and the *Image of Man in the spring*. There are drawings by Brecht, notes, and much more.

Besides Brecht's interest in Zen, there are notes on Indian and Persian thought, allusions to exhibitions by Marcel Duchamp, a concert by David Tudor playing Wolff, Higgins and Cage, diagrams and sketches for many musical works, and here the description of "Music for 5 radios", where the students were asked to compose 4 pieces and play one. It is exciting to see the diagrams for these, since at John Cage's 75th birthday, this reviewer heard him perform a similar piece for the radio and for live performance. Amazing, since this is living history we are reading in these notebooks.

Allusions refer to Brecht's concepts for a "Television Piece", one of the first in the art of 20th century, as well as allusion's to Brecht's one-man show, "Toward Events" which was held in 1959 at the Reuben Gallery in New York City, which had a found picnic case with various objects, a dome, a found cabinet with various rearrangeable contents, and a unique set of 27 cards in a wooden box, called *Solitaire*. The *Time-Table Music* was the first score signed by Brecht in the notebooks, and the first one transcribed by typewriter. It was performed for the first time in July 1959 by members of the Cage class at the Grand Central Station, New York.

These notebooks are accompanied by an interview with the artist, as well as notes which amplify the meaning of the original notes. This is a look at Fluxus history, reproducing source material exactly. It is quite a wonderful set at \$150.00,

boxed. The next four notebooks will be out in Fall 1992, published by Verlag Walter König, Cologne.

TWO LIMITED EDITION BOOKWORKS

Centric (1991) by Laura Davidson is a small square book with wooden covers and a doorknob flange. The metal behind the doorknob has an iridescence which simulates mother-of-pearl, while the spot where the handle would be has a spiral incised at the bottom of the hole. The spiral is a theme within, where linoleum prints and collaged words photocopied on drawing paper appear, the text revolving around symbolic and spiritual references to things circular and spiralled. There is magic to this book, for it is also an object, one that has been transformed into something magical and mystical. Edition of 13. \$250.00.

Inner Workings (1992) is a square book with wooden covers adorned with machine gears, pocket watch faces, hardware, keys and inner workings of wristwatches. Inside, there are prints and collaged images and words copied onto drawing paper. Embossed onto the pages are statements about Time. The text, both printed and stamped, is concerned with the internal concepts and symbols of time.

Another book object mingled with philosophical and symbolic ideas of time. Edition of 20. \$300.00.

Both are available from Laura Davidson, 215 A St., 5th fl., Boston, MA 02210.

COURSES

Artists' Books: A Workshop was taught by Carl Heyward in San Francisco on 15 February.

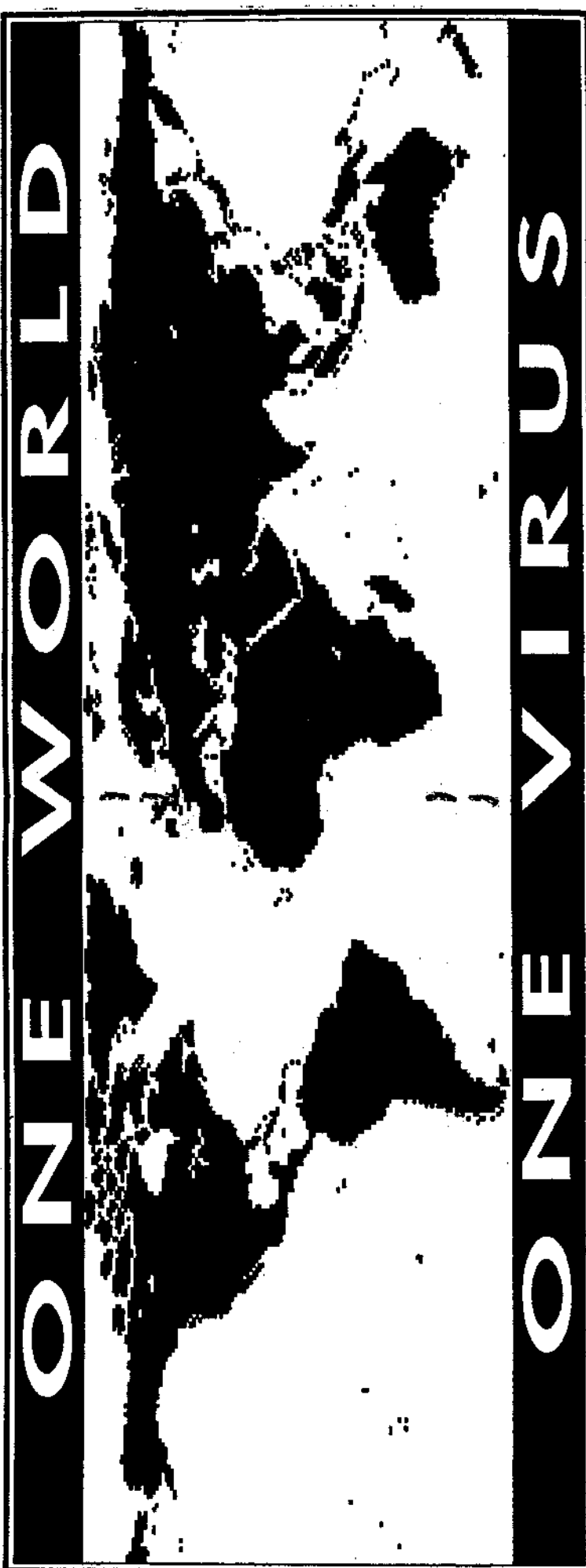
Artists Book Works held several courses in March including limp vellum workshop, **Artists' Books from the Inside Out** by Sas Colby, **Suminagashi: Japanese Marbling** by Barbara Lazarus Metz, paste papers, marbling, boxmaking. **Artists Book Works**, 1422 West Irving Park Road, Chicago, IL 60613.

School of the Art Institute of Chicago is celebrating its 125th Anniversary with exhibitions of recent works on paper by 78 living alumni, an exhibition of paintings from 12 distinguished living alumni, among other events.

Woodcut Printmaking & Japanese Papermaking in Florence, Italy with Margaret Prentice. 200 July-07 August. Santa Reparata Graphic Art Center. Limit: 12 students. For complete information, write to Margaret Prentice, Dept. of Fine & Applied Arts, Lawrence Hall, University of Oregon, Eugene, OR 97403.

Thinking in Things: Altered Books/Book Objects was an eight session workshop led by Leslie Fedorchuk at Woodland Pattern Book Center in Milwaukee.

Anderson Ranch Arts Center, P.O. Box 5598, Snowmass Village, CO 81615 has included courses this summer of 1992 by Susan E. King on developing ideas for artists' books, by Jamie Kamph on fine bookbinding. For more information, write or phone (303)923-3181 or fax: (303)923-3871.



NEWS

Anne Hicks Siberell gave a talk on *Sculptural Bookworks* at Sonoma State University in March.

The Gehenna Press: The Work of Fifty Years, 1942-1992 is a travelling show which is just closing at the Bridwell Library, Southern Methodist University in Dallas, Texas. After its closing on 16 May, it will travel to the Grolier Club, the University of Delaware, Emory University, Carnegie-Mellon University, Brown University, Princeton University, the Library of Congress, and Yale University. The celebration of Leonard Baskin and his press is documented in a 250-page, color illustrated catalog designed by the artist, with an assessment of the Press by Colin Franklin, and a complete bibliography of the Gehenna Press, which will cost \$50 and will be available from the Bridwell Library, Perkins School of Theology, Southern Methodist University, Dallas, TX 75275.

William Schade: Artist Talk, organized by Ted Cronin, 12 May 1992 at Cooper Union, Engineering Bldg., 51 Astor Place, Rm. 136, New York City. 6:30 p.m.

Harriet Bart was commissioned recently to do a bronze sculpture for the entrance plaza of the new public library in Ibaraki, Japan, a city between Osaka and Kyoto. It is a spiral wall of books, produced in Minneapolis at the J.A.M. Studio, the premier foundry for bronze sculptures in the Twin Cities. It includes 650 bronze volumes that had to be molded, cast and finished like an individual sculpture. The American titles include everything from *Tom Sawyer* to *Green Eggs and Ham*. Japanese titles were *Tale of Genji*, *The Floating Cloud*, *Snow Country* and many more.

Book Works: A Women's Perspective was held in England 28 and 29 March, with an international conference focusing on women artists, writers, makers and publishers, including Hilary Robinson, editor of *Alba* magazine, Joan Lyons of the Visual Studies Workshop, Guerilla Girls, Adrian Piper, and Ulrike Stolz, member of Unica T, a women's publishing organization in Frankfurt.

Norman B. Colp's exhibition at the National Art Library at the V & A, London, was reviewed by Cathy Courtney in *Art Monthly* for March 1992.

Vilem Flusser on Books in *Artforum* November 1991 is must reading. In the same issue of *Artforum* is a remarkable innovative article by Brian Eno on "Writing Space", which is a new computer program for the Mac, which everyone should buy and tell me about, since I own a PC.

Call for Entries: Wilder Gallery, a non-for-profit gallery concentrating on the exhibition of artists' books as works of art, with changing exhibitions every four to six weeks, is seeking artists' books and book objects. Artists are encouraged to mail or drop off books at any time, or call for more information. The gallery takes a 35% commission on books sold and are most interested in unusual artists' books and book objects of high craftsmanship, priced less than \$75.00. **Deadline: 3 May and 7 June 1992.** Books donated to the Archive are used for on-going exhibits of artists' books

in public places, such as libraries, schools, and galleries which are guest curated by Valorie Hill. Books in the Archive are boxed and stored under acid-free, archival conditions and are available for viewing with advanced notice. All books are accepted and included in various exhibitions. Books donated to the Archive are not for sale and will not be sold. For more information either about exhibitions or donating to the Archive, write to Wilder Gallery or Artists' book Archive, 101 Wilder Ave., Los Gatos, CA 95030. Phone (408)395-8700.

The Book Fair at Mills, celebrating women who make books, on 7 March was a great success, where 500 people came to buy, look and discuss artists' books, press books and books in general at Mills College, Oakland, CA.

Artists' Books/Artists' Words, a national juried exhibition of the book as an art form. Fee for books is \$15 for three slides. Artists and poets are also asked to send poems for a national competition. Fee for poems is \$15 for four works. **Deadline was 24 April 1992.** It was supposed to be sent to Gallery Ten, 514 E. State St., Rockford, IL 61104. There we have another exhibition, where artists have to pay to get into bookshows. As a curator, you all know that the editor of *Umbrella* only asks you to pay postage to send the book to an exhibition. Ah, well, note that four poems = 1 book, but the artist always still has to pay the \$15.00. What you are paying is for the juror to come to the gallery and judge you in or out of the show. Let's dialogue about this, for it is a big issue!

International Artists' Book Collaborations: Women at Work. Women of all occupations are asked to complete a one-page description (in words and/or pictures) about themselves and the work that they do. These pages will be incorporated into a photocopied work description book of pages by women from around the globe. Women are also encouraged to pass on this exhibition information to other women so that they may contribute a page. All pages received will be included in the **International Work Book**.

Complete the design of your page on an 8 1/2 x 11" sheet of paper. Leave a 1/2" unmarked border on all four sides. Include your signature in the lower right hand corner. On the back of the page include name, address and phone number. Addresses will not be included in the limited edition, photocopied book, but name and geographic location will be listed in the index. This is an ongoing project. Pages will be added as they are received (until October of 1993). However, pages received by 1 June 1992 will be included in the first exhibition site. Exhibition viewers will also participate with work descriptions and questionnaires at each site. All efforts will be made to translate incoming and outgoing materials. Send pages to Alverno College Art & Cultures Gallery, Alverno College, 3401 S. 39th St., P.O. Box 343922, Milwaukee, WI 53234-3922, USA.

Part II: Artists' Book Collaborations. While Part I, above, explores the individual in her specific work situation, Part II will explore the broader issues raised by women during the collaborative process of making an Artist's Book. These books (whether created by experienced bookmakers or by women who have never before used the book as an

expressive tool) will define issues common to the interdisciplinary participants. Books may be completed in either one-of-a-kind or limited edition formats. Teams will be asked to complete a statement about the evolution of their collaborative process and its future implications.

To enter, complete a book proposal for **Part II: Artists' Book Collaborations** by 15 May 1992. Teams will receive notification of proposal acceptance by 30 May 1992. Accepted participants will send completed books in reusable packaging to Alverno College by 30 July 1992. Include in your proposal: name, address, occupation and short biographical information about each team member, structural information/estimated book size, media, unique or limited edition format, and installation needs—i.e., pedestal, wall mounted or other display. Conceptual description, slides, diagrams and/or book mock-up, if applicable, and self-addressed, stamped envelope for return of materials. The exhibition will begin to travel in October 1992 with its premier at Parkland College, Champaign, IL, and will return to Alverno College, Milwaukee, WI in October 1993.

For further information, write to Dara Larson, Curator, Art & Cultures Gallery, Alverno College, 3401 S. 39th St., P.O. Box 343922, Milwaukee, WI 53234-3922, USA or phone: (414)382-6149 or (414)265-1482.

Future show FYI: Ed Hutchins of Editions, Box 292, Chatham, NY 12037 will be showing "Playing with Pages" at the Small Press Center in New York City in September. It will explore the range and possibilities of pages in books, including some work already produced and many new pieces.

ARTISTS' BOOK DEALERS & PRESSES

Im Schoot, uitgevers has a new catalog for 1991-92. Artists' books, art books and other publications are listed and described. Write to Burggravenlaan 20, B-9000 Gent, Belgium.

Valeton & Henstra booksellers and gallery, Nes 26, 1012 KE Amsterdam has a considerable section dedicated to unique books, book objects and limited editions.

Artist's Books by Bonnie Thompson Norman list available from the windowpane press, 8112 Ben Ave., North Hollywood, CA 91605.

Artist's Books by Cheri Gaulke list available from 1336 N. Occidental Blvd., Los Angeles, CA 90026.

Chax Press Books has a new catalog dated December 1991. Write to them at 101 West Sixth St., no. 4, Tucson, AZ 85701.

Dobbin Mill is a hand papermaking studio in New York City. Located in Greenpoint, Brooklyn, the studio offers a large papermaking studio, an artist book studio, a darkroom, and a private 2500 sq. ft. courtyard for working outdoors. Dobbin Mill is involved in collaborative projects with individual artists, especially in the production of one-of-a-kind and small editions. Write to Robin Silverberg, Director, 50-52 Dobbin St., Brooklyn, NY 11222. Tel: Studio: (718)388-9631.

Wiens Laden & Verlag published a *Gesamtkatalog '92*, containing books and editions, periodicals, graphics and posters and much more. Write to Goethestrasse 73, W-1000 Berlin 12, Germany.

EXHIBITS

Anne Siberell: Sculptural Bookworks and paintings at the Salazar Library, Sonoma State University, Rohnert Park, CA, 4 February - 4 June 1992.

At the Intersection of Cinema & Books: Photographic and digital installations, curated by Emily Erb Hartzell, was exhibited at Granary Books Gallery, New York City, 6 February - 15 March 1992. It is accompanied by a small catalog, which documents the 12 books, 2 videos, 1 video installation and 4 photographic installations in the exhibition.

The Art of Bookmaking: Handmade Books by Caren Heft, 4 - 29 November 1991, University Museum Gallery, Southeast Missouri State University, Cape Girardeau, Missouri.

Burning in Hell. Franklin Furnace, 27 September - 14 December 1991. Curated by Nancy Spero. Includes bookworks about war, sexism, racism, religionism, homophobicism, brutality to children, animals, women and men. Many artists in exhibition.

Food for Thought: Richard Prince. Franklin Furnace, 10 January - 29 May 1992. Books from the Franklin Furnace archive chosen by Richard Prince to exhibition.

The Best of 3-D Books, Antique to Contemporary. Main Library, University of Arizona, Tucson. December 1991.

Pamela Moore: Biblioteca Imaginaria. Libreria Macgill, Barcelona, Spain. 12 November - 14 December 1991.

Still Books by Susan Share, Sibley Fine Arts Library, Cornell University, 1 March - 4 April 1992.

One-of-a-kind Books by John Wood, Sibley Fine Arts Library, Cornell University, 27 January - 29 February 1992.

This is a Book Show! an exhibition of visual books by artists from the United States was presented at the Fine Arts Gallery, SUNY College at Oneonta, 10 March - 3 April 1992. Allied with that exhibition was another, **The Book, An Evolution**, which took place in the Third Floor Gallery of the Library.

Jerome Book Arts Fellowship Exhibition, Minnesota Center for Books Arts. 7 December 1991 - 22 February 1992. Books by Karen Wirth, Ricardo Bloch & Kevin Kling, Rosemary Smith, Linda Loven, and Amy Unger. Exhibition catalog, fully illustrated.

Tables of Content, a showing of artist's books. Atkinson Gallery, Santa Barbara City College, Santa Barbara, CA. 6 - 17 January 1992.

Book as Container, a juried exhibition of artists' books, 10 January - 8 February 1992. Sazama Gallery, Chicago. Curated by Artists Book Works.

Guiding Hands: Center for Book Arts 1992 Faculty Show, 17 January - 28 February 1992. New York City.

3 Approaches to the Artist's Book with installations by Paul Zelevansky, Warren Lehrer (with Sandra Brownlee-Ramsdale) and Bill Burke. 22 January - 21 February 1992, Art Institute of Boston.

Still Books by Susan Share were on exhibit in the Sibley Fine Arts Library, Cornell University, 1 March - 4 April 1992.

One-of-a-kind Books by John Wood were on exhibit at the Sibley Fine Arts Library, Cornell University, 27 January - 29 February 1992.

Artists' Books Exhibition, Grahame Galleries & Editions, Brisbane, Australia. 16 October - 9 November 1991. Included is an index to titles, a description of each and every bookwork, and a bibliography. The books were on an international scale, and the exhibition was a very up-to-date survey. Except for a few typographical errors, the catalog is truly important as a contemporary survey. Write to Grahame Galleries and Editions, 1 Fernberg Rd., Milton Qld 4064, Australia.

Telling Stories: Artists' Books & Journals, Prieto Gallery, Mills College, 6 - 28 March 1992.

Completing the Circle: Artists' Books on the Environment, MCBA, Minneapolis, 7 March - 23 May 1992. Includes 45 works by leading American artists, created in response to concerns about the environment. Participating artists include Sharon Gilbert, Edgar Heap of Birds, Susan Hiller, Richard Long, Bruce Nauman and Michelle Stuart. An illustrated catalog is available for purchase. The catalog stresses man's dominion over the planet, but from the point of "stewardship not ownership, responsibility, not control," and a process for developing a nurturing effect.

Agnes Denes writes an incisive essay on Visual Thinking, and then Betty Bright, Curator speaks of Air, Water, Fire, and Earth as springboards for meditations on the artists' books represented in the exhibition.

This exhibition catalog has great resonance for us all, especially those who have collected these bookworks over the years. After three decades, an astute curator like Betty Bright can survey the breadth and depth of artists' books and cull the essence from a theme to create a most persuasive exhibition of books by artists who care about the earth and its environment. \$7.00 plus \$2.50 postage/handling from MCBA, att.: Beth Giles, 24 No. Third St., Minneapolis, MN 55401. The show goes to Emory University in Georgia and is available for more slots. Contact MCBA, att.: Betty Bright.

By Any Means Necessary: Photocopier Artists' Books and the Politics of Accessible Printing Technologies. Curated by Max Schumann. Exhibition of books, publications and statements by artists. 10 April - 12 May 1992.

Includes 100 works by ca. 40 artists, including artists' publications from the 1960s, before the photocopier was available to artists, samples of copier culture projects, artists' statements, and information on the corporate copy industry. Checklist available.

Joni Mabe: Books & Her traveling tribute to legends of Country Music, & of course, Elvis will be there too. Center for Books Arts, 3 April - 30 May 1992.

Lori Van Houten and Sharon Gilbert will be exhibiting their bookworks in the Mabel Smith Douglass Library at Rutgers University, New Brunswick, NJ from 1 April - 10 June 1992 in the Women Artists Series, 1991-92.

Verzamelde Werken, een hommage aan Ulises Carrión, an exhibition which took place from 5 November 1991 - 19 January 1992 in Centrum Beeldende Kunst in Groningen, Holland. In memory of the small, compact dynamo who opened up Other Books & So in 1975 in Amsterdam, which became a central nexus for information and sales of artists' books, postcards, audiocassette, video and rubberstamp books, etc., besides a central nexus for mail art. Word has it that it was a splendid exhibition which would have overwhelmed my friend, Ulises. Nothing was spared as to cost or energy to make it a beautiful show. The catalog, too, is a hardbound book, with essays by Anne Moeglin-Delcroix, an introduction by Johan Deumens, guest curator, and the contributions of many artists such as Guy Bleus, Michael Buthe, Ian Hamilton Finlay, Sjoerd Hofstra, J.H. Kocman, Giuseppe Zevola and many more. There is an English translation for all texts in the back of the book.

To acquire a copy, write to Centrum Beeldende Kunst, c/o Henriette Kindt, Trompsingel 27, 9724 Da Groningen, The Netherlands.

Ulises Carrión: "We have won! Haven't we?" is an exhibition and catalog which honors the memory of poet, essayist, book-conceiver, video-maker, founder of the gallery-story Other Books and So, editor of the magazine *Ephemera*, organizer of exhibitions and diverse projects, a collector in spite of himself, and my dear friend. Thanks to Guy Schraenen of Antwerp, friend and organizer of this exhibition and catalog, it was launched right before the Museum Fodor closed for renovation. In haste and in great taste, this exhibition happened in January/February 1992 and this catalog was pushed forward with the great enthusiasm and energy of Guy and Ann Schraenen. The catalog will inform, will excite and will make you cry, if you are a friend, for the loss of such a great catalyst.

Besides a most incisive and perceptive description of a friend and artist by Schraenen (and we do excuse him for a few typos, believe me), there are the writings of Carrión, an essay on the projects by Harry Ruhé, Rob Perree writes about Carrión's video, Annie Wright is concerned with his film, and a biobibliography completes the volume. This is essential not only to know Ulises Carrión, but to know all the energy and movements which absorbed him, and in which he was a central focus. To order a copy, contact Guy Schraenen, Uitbreidingsstraat 552, 2600 Antwerp, Belgium.

Ziggurat, Accordion-fold books by Norman B. Colp. National Art Library, Victoria & Albert Museum, London. 4 December 1991 - 15 March 1992. Small catalog with essay by the artist, essay by Jan van der Wateren, Curator, National Art Library.

Library: An exhibition of books by 50 contemporary artists. 15 April - 9 May. Granary Books, New York City. Favorite books were requested from 50 book artists by curators Katherine Kuehn, David Abel, and Steven Clay.

Artists' Books: Kurt Larson, UCLA Arts Library, 15 January - 26 February.

Artists' Books: Jim Sullivan, UCLA Arts Library, 26 Feb. - 31 March.

Artists' Books: Dionysus Cabolis, UCLA Arts Library, 3 April - 15 May.

Artists' Books: Anne Marie Spargur, UCLA Arts Library, 20 May - 26 June.

Artists' Books: Scott Sing, UCLA Arts Library, 30 June - 30 July 1992.

Selections from the Judith A. Hoffberg Collection of Artists' Publications and Bookworks and the UCLA Artist's Book Collection, curated by Barbara Drucker, 1 August - 30 August.

Book Links, an invitational artists' book exhibition, 1 May - 29 May. Space One Eleven, 2405 Second Ave. North, Birmingham, AL 35205.

Public Forum, entitled "Content/Cover/Craft - Issues of the Artist's Book" with panelists Jerry Cullum, Paula Gourley, Barbara Hutsell and Susan E. King.

Livres Sans Frontières, Cru 92: livres d'artistes, livres uniques opened at Galerie Caroline Corre on 18 February - 21 March 1992, including international bookworks.

The Book as Portable Sculpture 3 was held at the College of Creative Studies Gallery, University of California Santa Barbara from 10 December 1991 - 11 January 1992. Spiral-bound limited edition catalog.

Cross Currents: Books from the Edge of the Pacific was shown at the Ringling School of Art Selby Gallery from 23 February - 28 March. The exhibition, curated by Judith A. Hoffberg, is accompanied by a splendid exhibition catalog which documents the 140 bookworks by 127 artists and groups of artists from all over the Pacific Rim. Included are essays by the curator, Harry Reese and Buzz Spector. Each bookwork is described and includes statements by most of the artists. Tipped-in color plates complete this documentation. Available for \$12.50 including postage and handling from Umbrella Associates, P.O. Box 40100, Pasadena, CA 91114.

Slots for the exhibition are available for 1992, after which the exhibition continues in New Zealand.

UMBRELLA NEWS

LOS ANGELES DROUGHT OVER? Well, if you believe a street vendor who was peddling umbrellas for \$3 apiece on Bunker Hill. A couple of days later, a competitor appeared in the same area with a more stylish \$6 model.

The new news director at KCBS in Los Angeles, John Lippman, has banned the use of parasols on camera by his reporters. Lippman even ordered one high-salaried newsman to make sure that he had stood in the rain for a while before going on the air. Obviously Lippman's a fan of the wet look, or maybe he's trying to save money on umbrellas.

Lippman ordered his reporters to go out in the field without umbrellas. Sources say the purpose was theater. "Action News" is not umbrellas" he told staffers. "Action News" is wet in the rain."

Seeing the station's medical report in the newsroom, Lippman ordered him to do a storm-related story. "What kind of story?" the doctor asked. "I don't care", Lippman replied. "Just go out and get wet."

Commenting on the Torman incident, Lippman said: "I didn't want to be presumptuous to tell him what the story was. It was not my field." Lippman said he issued the no-umbrellas order for only one reason: "Because umbrellas get in the way of the shot. We've got to see the reporters."

Lippman seems to have had a change of heart, though. On the following Monday, the day after he vigorously defended his no-umbrella policy, three Channel 2 reporters did use umbrellas while reporting in the rain. Their faces were fully visible.

What is an "umbrella fund?" Well, it is lots of small funds gathered together in one. When you make a typical umbrella fund investment, you buy roughly a half-dozen "subfunds," each one focusing on a different world market. Assets may be switched from subfund to subfund, either for a minimal fee or for free. And most umbrella portfolios are headquartered in Luxembourg.

"After all," (Arthur) Ashe continued, "I am not running for some office of public trust, nor do I have stockholders to account to. It is only that I fall under the dubious umbrella of public figure."

The Ludwig Forum in Aachen, Germany is located in a converted umbrella factory dating from the 1920s, now a showcase for international contemporary works. The dramatic central hall of the museum is in once the largest umbrella factory in the world, offering 60,000 square feet of exhibit space as well a generous quarters for foundation offices, a library, a cafe, four ateliers and a suite of rooms for visiting exhibitions, together with an adjoining sculpture garden.

Because umbrella-making was largely a sit-down job, ceilings were low. By removing ceiling and floor cladding the architects have created a two-story principal gallery.



REFERENCE

The Contest of Meaning: Critical Histories of Photography, edited by Richard Bolton (Cambridge, MIT Press, 1992, \$24.95 paper, \$40.00 cloth) contains 114 essays, with more than 200 illustrations, which examine and challenge the prevailing formalist values of late modernism that have been applied to the photographic medium and suggest new ways to explain the history of photography.

Contributors from Douglas Crimp, Jan Zita Grover, Christopher Phillips, Carol Squires, Benjamin Buchloh, Esther Parada, Abigail Solomon-Godeau, Richard Bolton, Catherine Lord, Rosalind Krauss, Deborah Bright, Martha Rosler, Sally Stein, and Allan Sekula examine the social consequences of aesthetic practice and look at how photography constructs sexual difference, how it is used to promote class and national interests, and look at the politics of photographic truth. The complex roles of photography within society are probingly examined.

EXHIBITION CATALOGS

Andreas Muller-Pohle: Arbeiten 1976-1991 is the documentation of an exhibition which was held in 1991 at the Brandenburgischen Kunstsammlungen Cottbus at the Museum für zeitgenössische Kunst, Fotografie und Plakat. Muller-Pohle, editor of *European Photography*, in a well-known photographer in his own right, with transformational and composed abstract photographs. Exquisitely reproduced, these photographs show the wide range of an astute photographer who has travelled widely and well. Available from the Museum, Spremberger Strasse 1, Ecke Altmarkt, D-0 7500 Cottbus.

Alma Lavenson: Photographs by Susan Ehrens documents the work of this most intuitive photographer for over 60 years. This is the first book devoted to the photographer's work, tracing her development from an accomplished amateur pictorialist to an innovative fine art photographer. Born in 1897, she took up the camera as an amateur around 1918. By the early 1930s, she was honored with one-person exhibitions, and she exhibited with Imogen Cunningham, Edward Weston, and Ansel Adams in the 1932 inaugural exhibition of Group f/64. Ehrens, using the archives of the photographer, has assembled the first record of the artist's extensive exhibition and publication history, including exhibitions from the 1920 through the 1950s, including *Family of Man*, 1955.

Included is a portfolio of Lavenson's images, the majority of which have never been published, as well as her 1926 Mexican photographs, found in her darkroom shortly after her death, accompanied by travel letters from her 1926 journey, during which she bought work from Diego Rivera.

The artist died in 1989, after major shows at the Friends of Photography in 1987, and the Baltimore Museum of Art in 1988. 76 full-tones, 25 halftone illustrations complete this most important monograph, with a biographical chronology, an exhibition history, and selected bibliography. Available from Wildwood Arts, P.O. Box 11426, Berkeley, CA 94704.

NEW TECHNOLOGY

The Polaroid Transfer is a deceptively simple process, according to Stephen Jay Lunsford, photographic artist. An image is photographed using Polaroid film; the negative is prematurely peeled from the positive portion of film; then, the negative material is rolled against a non-photographic surface called a receptor, completing the image transfer.

However simplistic this process may first appear, there are a multitude of variables to contend with during the creative process. Choice of receptor material (watercolor paper, vellum, rice paper, fabric, etc.) length of time the negative material is developed prior to actual transfer, and whether the receptor material will be wet or dry during the transfer are just a few of the many factors influencing the emotional impact of the final print.

Further, the possibility of reworking the image adds yet another creative dimension to this process. Dry pigments, watercolors, pastels, fabric dyes, and Prismacolor pencils are but a few examples of materials that can be used to rework the Polaroid Transfer, offering the artist an almost unlimited ability to transform the photographic image.

Even the physical properties associated with this process adds to the singular qualities of the finished transfer. Because the Polaroid negative is destroyed during the transfer process, each print is unique and cannot be duplicated even if the original visual vehicle remains intact. Further, the chemical stain which borders the image, as well as occasional emulsion tears during print pull (spots), both signature of the process, adds to the visual impact of the image.

The Polaroid Transfer provides an extremely versatile vehicle for the visual artist, allowing for fully rendered images with a beautiful softness, as well as partially rendered images reminiscent of ancient frescos. The visual possibilities are unlimited for creating powerful, singular images.

Write to Stephen Jay Lunsford, 4141 Sirius Ave., Vandenberg Village, CA 93436. (805)733-3154.

BOOKS

Stolen Glances: Lesbians Take Photographs, edited by Tessa Boffin and Jean Fraser (London, Pandora Press dist. by HarperCollins, 1991, \$23.00 paperback) is an anthology of 31 photographers and writers, exposing the concerns of sexual identity throughout history, lesbian erotica, and alternative artistic practices that abandon existing stereotypes.

The editors have built a strong case for the right to diversity in images and sexual practices, "looking for work which concentrated on constructed, staged, or self-consciously manipulated imagery which might mirror the socially constructed nature of sexuality." Ranging from Alice B. Toklas, Gertrude Stein and Radclyffe Hall to essays on historical perspectives, developing identities, and "James Dean: The Almost-Perfect Lesbian Hermaphrodite", *Stolen Glances* examines how lesbian consciousness has formed and the direction it may move towards in the future.

Some of the artists and writers are Deborah Bright, Cathy Cade, Tee Corinne, Mikki Ferrill, Jackie Goldsby, Jan Zita Grover, Morgan Gwenwald, Jill Posener, and many others from Great Britain and the U.S.

Between Home and Heaven: Contemporary American Landscape Photography, with essays by Merry Foresta,

Stephen Jay Gould, and Karal Ann Marling (Albuquerque, University of New Mexico Press, 1992, \$50.00 cloth, \$35.00 paper) celebrates the new collection of landscape photography by the National Museum of American Art. Collected since 1987 with the help of the Consolidated Natural Gas Company Foundation, the collection now totals 300 photographs by 50 photographers from all around the United States.

The travelling show, now at the museum in Washington, D.C. through 28 June, contains 130 of these images, with a beautiful exhibition catalog, which cites the timeliness of such a collection where artists now address land management and conservation issues, although still visually beguiling.

A checklist of the show, selected bibliography and biographies complete this magnificent volume of 132 duotones. The exhibition will travel to the Carnegie Museum of Art, New Orleans Museum of Art, New York State Museum, Albany; the Cleveland Museum of Art, and the Virginia Beach Center for the Arts.

Revealing Territory: Photographs of the Southwest by Mark Klett, essays by Patricia Nelson Limerick and Thomas W. Southall (Albuquerque, University of New Mexico, 1992, \$60.00 cloth, \$29.95 paper) contains 115 plates, some of which are in color, which examine the way people have occupied and experience the Southwest and the evidence they have left of their presence. Ancient ruins, plywood tepee tourist attractions, sprawling desert cities are balanced with cacti, target dummies, eroded automobiles, decaying sculptures. The new definition of the West informs the essay by Patricia Limerick and Southall documents the evolution of Klett's photography, which lets us know about who we are and where we are.

Measure of Emptiness: Grain Elevators in the American Landscape by Frank Gohlke (Baltimore, Johns Hopkins University Press, 1992, \$59.95 cloth, \$29.95 paper) is the culmination of a five year study by Gohlke, photographing grain elevators from Minnesota to Texas. Stimulated by these seemingly prosaic structures which are actually powerful symbols of the human spirit, Gohlke likens grain elevators to oversized columns of an Egyptian temple. Much like the Italian countryside where a campanile will signify the center of a town, so too these grain elevators are likened to the dominant structure of a society.

Gohlke sees the grain elevator as a functional part of the landscape, the "cathedral of the prairie". The very presence of the grain elevators is a presence against which we can measure the surrounding emptiness, and that explains, in part, its power."

A remarkable volume, concluding with an essay by John Hudson who offers historical and technical background.

ART READER

Lori Van Houten is featured in the January 1992 issue of *Northwest Review* with mixed media collages and an artist's book.

The Binnewater Tides, vol. 8, no. 3 for 1991 has an artists' book catalog, with an essay by Carol Barton. There are order forms included. A brilliant combination! Write to WSW, P.O. Box 489, Rosendale, NY 12472.

Alba, Scotland's visual arts magazine, has been revived with Hilary Robinson as editor. Included in the October-November 1991 issue was an article on the Book of Anselm Kiefer 1969-1990, an article on the art of Ian Hamilton Finlay by Duncan MacMillan, and much more. Write to them at 233 Cowgate, Edinburgh EH1 1NQ, Scotland.

The Art Newspaper for February 1992 includes an interview with Marcel Duchamp, which had been buried in the BBC Archives since 1959, published herein for the first time.

The Prince Collector's Newsletter for March-April 1992 includes an article about "Anselm Kiefer's Books" by Max Kozloff.

Artlink from Adelaide, Australia in their Autumn (read Spring for this Continent) 1992 features Museums...on the edge. If anyone in the world wants to find out about Australian and New Zealand museums today, read this issue. For information, write to Artlink, 363 Esplanade, Henley Beach, South Australia 5022.

Karen Wirth writes about "Artists' Books: Remembrance of Things Past, Present & Future" in **The Binnewater Tides**, published by the Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472.

Ruth Laxson, bookmaker extraordinaire, is interviewed by Virginia Warren Smith in the March/April 1992 issue of **Artpapers** (P.O. Box 77348, Atlanta, GA 30357).

Real Life magazine in No. 21/22, guest edited by Lane Relya, includes **Yawn** no. 27 from Iowa City, commenting on the Art Strike, and an article by Chuck Welch on the **Mail Art Network**. Write to **Real Life**, P.O. Box 1564 Madison Square Station, New York NY 10159.

SUMMER WORKSHOPS & EXHIBITIONS

1992 Summer Arts Program, Oxbow at Saugatuck, Michigan, sponsored by the School of the Art Institute of Chicago, will be held from June - August including painting, drawing, printmaking, bookbinding, papermaking, ceramics and sculpture, glass, and art therapy, performance, etc. Write to Office of Summer Programs, SAIC, 37 So. Wabash Ave., Rm. 707, Chicago, IL 60603.

Summer Book Arts Immersion, sponsored by the Minnesota Center for Book Arts, is slated for 15 July - 2 August 1991. From handmade papermaking to non-adhesive bindings, from teaching bookmaking to pop-ups, from journal writing to printmaking, Minnesota is giving you a big swim! Write to MCBA, 24 No. Third St., Minneapolis, MN 55401-1612. (612)338-3634.

Visual Studies Workshop Summer Institute has a full program of photography (John Wood is teaching Photo Collage/Montage, for instance) and other courses with Mark Klett, Howard Becker, Nathan Lyons, Clarissa Sligh show the in-depth courses from landscape to platinum prints, while bookmaking and printing involves courses by Stewart Cauley & Clifton Meador on Desktop Publishing and Offset Printing, while Scott McCarney and Keith Smith teaching bookbinding/boxes and visual books, and there is a great deal more. Write to 31 Prince St., Rochester, NY 14607. Tel.: (716)442-8676.

At the Grand Palais in Paris, two blockbusters: A Toulouse-Lautrec retrospective until 1 June, and a show of 650 objects from the Viking era, billed as the first appearance of the Vikings in Paris since the year 845. The Vikings exhibition will run through 12 July. Reservations are required for everyday except for Thursdays and Sunday afternoons.

At the Fondation Cartier in Jouy-en-Josas, outside Paris, is an exhibition devoted to the face and will feature everything facial the curators can get their hands on, from African masks and Giacometti portraits to shrunken heads from the Amazon and portraits of children from Egyptian sarcophagi.

In Spain, at Expo, the 15th Century Pavilion will house an exhibition of Art and Culture in 1492, as well as a 15th-century garden and an exhibit devoted to the intellectual history of the period as seen through its art, maps, and manuscripts.

In Italy, the Museo Correr in Venice has an exhibition devoted to Antonio Canova through 30 September. At Palazzo Grassi is a massive exhibition of Leonardo's drawings.

In London at the National Gallery is an exhibition of 51 paintings and 40 etchings by Rembrandt. At the British Museum is an exhibition of 80 Drawings by Rembrandt and his Circle, while on 3 July the Royal Academy of Arts will open the first major retrospective devoted to Alfred Sisley, including 65 landscapes and the series paintings he created during the last decade of his life.

In Kassel, Germany, *documenta* opens on 13 June, while in Basle, Switzerland, the Art Fair opens on 17 June 1992 and extends through 22 June.

Robert Delford Brown's "Ikons of the First National Church of the Exquisite Panic, Inc." will fill the three floors of Milan's Fondazione Mudima, a total of 8,000 square feet, from 26 May - 6 June, only 10 days. Organized and curated by Editions and Archive Francesco Conz, the exhibition is accompanied by an illustrated catalog with an essay by art historian, Robert C. Morgan. Fondazione Mudima is located at Via Tadino 26, 20124 Milano, Italy.



RESOURCES

Lovely Music, Ltd. has compact disc releases for 1991-92 with works by Robert Ashley, David Behrman, Thomas Buckner, Paul DeMarinis, Barbara Held and Maggi Payne. Write to 10 Beach St., New York, NY 10013 for their list.

Contemporary Art Publications List from Renaissance Society at the University of Chicago. These nominally priced catalogs cover work from Michael Asher to Lawrence Weiner, including Victor Burgin, Hanne Darboven, Buzz Spector, Mike Kelley, etc. Send for list from 5811 So. Ellis Ave., Chicago, IL 60637.

Preservation Basics: Preservation of Scrapbooks and Albums, the first of a series of juried leaflets produced as part of a national cooperative information project, has been revised and edited by an Editorial Board of preservation professionals, and is available from Merrily Smith, National Preservation Program Office, Library of Congress LM-G07, Washington, DC 20540; Tom Clareson, AMIGOS Bibliographic Council, 12200 Park Central Dr., Suite 500, Dallas, TX 75251; Jill Rawnsley, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103; and Karen Motylewski, NEDCC, 100 Brickstone Sq., Andover, MA 01810-1428; Lisa Fox, SOLINET, 1438 West Peachtree St., NW, Suite 200, Atlanta, GA 30309-2955, and Sally Buchanan, PRLC, 103 Yost Blvd., Pittsburgh, PA 15221. ISSN 1060-9806.

Submit Work to the Underground Library for Collaborative Art. Open to artists of all disciplines who wish to do collaborative work. Work included in this file will be used by other artists as well as presenters seeking to produce collaborative ventures for public spaces, performances, and/or exhibitions. For inclusion in the file contact Wickham Boyle or Kathleen MacQueen, Underground, c/o Under One Roof, 428 Greenwich St., New York, NY 10013. (212)219-1166.

NEWS & NOTES

MUSEUM NEWS

The new Seattle Art Museum opened in early December. Designed by Robert Venturi, the Philadelphia architect, the limestone-covered rectangle with a streak of tile and terra cotta around its outside, takes up a city block in downtown Seattle.

Museums in 1991 and early 1992 are shoveling gifts in this biggest gift-giving rollercoaster, since the government has permitted donors of valuable objects to deduct their full market value on income-tax returns. This window, now extended for the first six months of 1992, will produce a remarkable wave of gifts unmatched in the past decade!

A \$1 million reward was announced in the *New York Times* in March for any information leading to the successful recovering of art stolen from the Isabella Stewart Gardner Museum.

Buckminster Fuller's round Dymaxion House, which was created in only two prototypes, has been given to the Henry Ford Museum and Greenfield Village in Dearborn, Michigan. Because Fuller couldn't get money for tooling, even though there were 30,000 requests, the design was never mass-produced.

Chris Hardman is exhibiting "Etiquette of the Undercaste", an interactive journey in the world of the poor, a graphic, at times chilling, portrayal of poverty and homelessness, at the Smithsonian Museum's Experimental Gallery. In the midst of Congress' attack on the National Endowment for the Arts, the exhibition could be considered "risky", but still gives people the experience of poverty on a deeply personal level. From a trip to heaven, where, after getting up from the morgue slab, you wait with other cooling babies to be reborn. After a spin of a roulette wheel, you slide down into a tenement and look up at your mom, who's high on crack. This is a 30-minute tour through a 7000 sq. foot maze, giving the visitor

a disoriented and isolated feeling through the use of a Walkman. Included are real-life interviews from the streets of Northern California to create a soundtrack that is by turns a jarring cacophony and an almost hypnotic layering of voices. The exhibition closes in mid-April.

Musée Americain Giverny, a museum devoted to the works of American impressionist artists who studied and painted in Giverny, has opened this spring, a next-door neighbor to Monet's famous house and gardens in Giverny. Wouldn't you know that Daniel J. Terra, the chemical manufacturer, financier, U.S. Ambassador-at-large for cultural affairs during the Reagan regime and an art collector who financed the \$35 million Terra Museum of American Art in Chicago five years ago, bought the property in 1987. The Claude Monet Foundation isn't upset about it, breathing a sigh of relief that the land didn't go to build a cheap housing development, but the residents of Giverny are concerned, because there is already so much traffic in the village. More than 500,000 tourists visit Giverny each year.

The Whitney Museum of American Art in New York is losing two of its branches, the Equitable branch and the downtown branch on Maiden Lane.

The La Jolla Museum of Contemporary Art changed its name two years ago to the San Diego Museum of Contemporary Art. Now two years later, with budget cutbacks, staff reductions and a fund-raising effort slowed by the recession, the museum is spending tens of thousands of dollars as payment to Pentagram, an internationally known graphic design firm in London, to develop a new logo for another name change, the Museum of Contemporary Art, San Diego. No comment.

Watergate: The 20th Anniversary of the Break-In is an performance which took place on 3 April at the Hillwood Art Museum, Long Island University in Brookville, NY.

The Tate Gallery in London has been the recipient of a large gift of

paintings from the Saatchi Collection, among which are paintings by Julian Schnabel, Julian Opie, Richard Deacon and others helping round the museum's collection.

NEA NEWS

Not only has the director of the NEA resigned as of 1 May, but both Highways and Franklin Furnace have been denied their grants. Franklin Furnace has subsequently received another grant in another category.

Protests are still being voiced.

Recently, John E. Frohnmayer has attacked Patrick J. Buchanan, presidential candidate using the NEA as a means of battering President Bush on the campaign trail, by calling him "A Frankenstein Monster that George Bush helped to create."

Franklin D. Murphy, chairman of the National Gallery of Art, admonished the nation's artists in March that they cannot expect full freedom to explore explicit and homo-erotic themes in work that is subsidized by public grants. He maintains that the public has a right to play a role in judging the content of work its tax money supports. He defends the requests by those on the right that applications for grants under the NEA be sharply scrutinized for subject matter considered controversial, particularly "homoeroticism."

The NEA denied grants to Franklin Furnace in Los Angeles and Highways in Santa Monica. Luckily, Franklin Furnace, the avant-garde space known for artists' book archive and launching performance artists, the one for Franklin Furnace being a substantial \$25,000 for operating expenses. Saved by the Norton Family Foundation with \$25,000 and a promised \$10,000 grant from the Art Dealers' Association of America, this shows a sign that there are groups and individuals who can come through in time of need in the United States.

WARHOL

The Estate of Andy Warhol has received \$8 million to settle its medical malpractice and wrongful death suit against the New York Hospital. Also, under the terms of that agree-

ment, New York Hospital conceded no wrongdoing. The estate and Warhol's two elderly brothers, John and Paul Warhola of Pittsburgh, will benefit financially from the settlement.

PERIODICALS, LOST & FOUND

Connoisseur magazine, owned by the Hearst Corporation, was killed in early January after 90 years of publication.

Artspace, a periodical formerly located in Albuquerque, has moved to Los Angeles with the support of collector, Frederick R. Weisman, with a plan to turn a 16-year-old regional publication into the high-profile magazine that Los Angeles art community has longed for.

The Journal of Art has gone under, and subscribers are receiving **The Art Newspaper**, a two-year-old British publication with about 5,000 paid subscribers. A U.S. edition printed in the States has started, while the Art Newspaper will include a special section devoted to art news in the United States.

ViewCamera, the Journal of Large Format Photography, published every other month, covers portfolios and interviews, how-to articles, equipment reviews, product reviews and special features. Available from ViewCamera, Editorial Office, Box 18-8166, Sacramento, CA 95818.

Artscribe, which recently had a renaissance after having some problems, is also another victim of the 1990s. It "suspended" publication with its Feb.-Mar. issue, having been relaunched under new ownership. With a circulation of 8,000 subscribers, that "wasn't sufficient to give the publishers enough confidence in the difficult contemporary art market."

Leonardo Music Journal (LMJ) has been launched with Larry Polansky as guest editor, and articles on perspectives of experimental music, with articles by artists as well as theoretical articles. There is also a CD, Anthology of Music for the 21st Century, the first in a series. For more information, write to Box 75,

1442A Walnut St., Berkeley, CA 94709 or 8 rue Emile Dunois, 92100 Boulogne sur Serine, France.

LOST & FOUND

Lost & Found: Phoenician antiquities are being bought and sold in Beirut--along with many more archeological artifacts up and down the coastal crossroad of Lebanon. Glassware, coins, statuettes and oil lamps are literally popping to the surface in farmers' fields and rural construction sites, creating a virtual archeological free-for-all. It's Lebanon's loss and some museum's gain at a profit!

FOUND: Hans Holbein's 1528 painting Lady with a Squirrel has been sold to the National Gallery in London for about \$17 million. The Marquess of Cholmondeley had consigned the painting to Christie's London for sale on 15 April, but the National Heritage Memorial Fund and the National Art Collections Fund pooled resources to save the painting from the auction block and keep it in Britain. Proceeds of the sale will help preserve historic Houghton Hall in Norfolk, built for Robert Walpole, England's first prime minister.

FOUND: a permanent location for the Robert Arneson sculpture of slain Mayor George Moscone, a multicolored, 1000-pound ceramic smiling head atop a pedestal marked with dark images and words relating to the mayor's 1978 murder. The M.H. de Young Memorial Museum in Golden Gate Park is the site as of April.

LOST: There is a new meaning to "art walk" in Sweden, when an art gallery visitor walked off with a painting valued at \$600,000 recently. The heist occurred while the gallery owner was busy talking on the telephone. A man unhooked the landscape painting, "Sandhamn" by Anders Zorn, and carried it out of a gallery in Uppsala, 60 miles north of Stockholm. Zorn was a prominent turn-of-the-century artist in Sweden.

Lost: 42 historic Croatian cities, 235 churches and monasteries, 163 palaces and mansions, 63 museums and libraries and 14 archeological

sites, as January 1992, in the Yugoslavian civil war.

Saved: The Arts Foundation in Great Britain has given Ian Hamilton Finlay's landscape garden, **Little Sparta**, a grant for conservation.

Lost: A collection of 18th- and 19th-century drawings and manuscripts in the Dzhanashia Museum of Georgia and two major repositories for Georgia contemporary art, the House of Georgian Artists and the Picture Gallery, were also destroyed, along with their contents, by fire in the two-week civil war that broke out in late December in Soviet Georgia.

WAR ARTIST

John Keane, artist commissioned by the Imperial War Museum in London to depict the Gulf War, portrayed "Mickey Mouse at the Front" and other paintings. Spending a month in the war zone taking pictures, sketching and talking with soldiers and journalists, Keane defends his response to what he witnessed when he was there, finding it a profoundly disturbing experience. He has been criticized by many as being "depraved" in his portrayals of the war. The Mickey Mouse painting was recently purchased by the Imperial War Museum.

PHOTOGRAPHY

An ambitious program to photograph 200 of the world's cultural and natural wonders and to make the images instantly available worldwide through digital transmission was recently announced at the Paris headquarters of UNESCO. The desire to accumulate a collection of "quality images" documenting such famous sites as Angkor Wat in Cambodia, El Dorado (pre-Columbian ruins) in Peru, Costa Rica, Ecuador and Colombia. Backed by the Caixa Foundation in Barcelona and implemented by the Gamma photographic agency in Paris, Kodak will provide the digital expertise and France Telecom, the French national telephone and communications corporation, will handle transmission of the project's images by satellite and digital telephone lines.

Selected by three experts from a growing list of new sites (some of which have already been completed), the sites will be photographed by Gamma-chosen photographers.

Brett Weston's burning of his negatives in mid-December sent shock waves through the world of photography. All but 12 of his negatives were destroyed, as per a pledge he made 10 years ago. Many of our readers recall the photograph of Mr. Weston, son of modernist photographer Edward Weston, sitting in front of his fireplace, throwing in 75 of his negatives, one by one, and watching as they caught fire, curl up and burn. Brett Weston, however, knew exactly what he was doing. He just didn't want someone else to print his photographs, since he was the only one to know the way he intended to have them printed.

The Metropolitan Museum of Art announced the formation of a separate photography department headed by Dr. Maria Morris Hambourg, while the Whitney Museum of American Art will begin to acquire photographs for its permanent collection.

FORGERIES

Since Diego Giacometti's death in 1985 at the age of 82, he has been flattered beyond anyone's belief when a coterie of 25 people, including several Paris art dealers, have been found guilty of selling 378 bronzes attributed to Diego Giacometti from 1986 to 1990, 260 of which have been designated fakes. The fakes alone brought around \$33 million. The police came upon the fraud while investigating another criminal market in steroids.

J.S.G. Boggs, renowned practitioner of currency art, also has as his claim to fame the Secret Service's confiscation of some of his notes. They still have them, in fact. But an exhibition of some pieces still outside the Secret Service collection were on display at the Baghoomian Gallery in New York City in February. Boggs, a professor of art and ethics at Carnegie Mellon University in Pittsburgh, hand-draws an original of

his Boggs bill and then reproduces that note in editions of 10. Some of these he uses to obtain goods and services. Items such as Yamaha Virago motorcycle, a bathrobe and itemized bill from a Washington hotel. The difference between Boggs' money and other forgeries, is that Boggs explains how his money is different from U.S. currency, and for another, the back of the bill has no design.

Ted Robertson, a former Calistoga, California gallery owner, is being investigated by U.S. and international authorities in connection with a multimillion-dollar international art forgery ring, involving storage lockers in Santa Rosa full of forged prints of Picasso, Chagall and other 20th-century masters.

VIDEO LIBRARY

At the Videotheque de Paris, the world's first automated video library, you can view Paris through a variety of perspectives and time periods. 4,000 documentaries, feature films, TV programs, commercials, newsreels and experimental films are included in the archive, with 200 to 300 new videos added a year. It is located at Porte St.-Eustache, 2 Grand Galerie, 75001 Paris in the Forum des Halles.

GEORGIA O'KEEFFE FOUNDATION

The Foundation has decided to publish a four-volume catalogue raisonné of the artist's work published and produced with the National Gallery of Art in Washington. It is also planning an international exhibition, its curator to be Charles Eldredge, a professor of art history at the University of Kansas, who is also on the foundation's board. The exhibition is to include 70 works from American museums, private collections and the foundation's holdings. The exhibition is to open in the spring of 1993 at the Hayward Gallery in London, and then will travel to the Yokohama Museum in Japan and the Palace of Fine Arts in Mexico City.

In addition, the Foundation is transferring the artist's private letters and papers to the Beinecke Rare Book and Manuscript Library at Yale University. And it is renovating

O'Keeffe's adobe house in Abiquiu, NM, where the foundation is headquartered. The foundation cannot make decisions about the substantial art collection, because there is a bitter dispute between Juan Hamilton, O'Keeffe's companion, and her heirs over O'Keeffe's estate. Although the case was settled 5 years ago, the Internal Revenue Service has still not determined the market value of the foundation's art holdings.

WALTER BENJAMIN REMEMBERED

The Visual Arts in a Technological Age, a Centennial Rereading of Walter Benjamin, was celebrated at Wayne State University on 4 April 1992, in an all-day symposium.

FLUXUS ARTISTS

Alison Knowles had an exhibition, entitled *Um-Laut*, works on fiber and paper, 17 January - 22 February 1992 at Galerie Schuppenhauer, Cologne, Germany.

She also had an exhibition entitled "Bread and Water" at the Emily Harvey Gallery from 13 March - 18 April 1992, involving cyanotype and palladium prints, as well as baked loaves of bread.

Phillip Corner: *Pieces of Reality* was exhibited at Emily Harvey Gallery, New York City, 31 January - 29 February 1992.

Edizioni Conz, Verona sponsored an exhibition of Dick Higgins, Jackson Mac Low, Emmett Williams and Gerhard Rühm in Vienna on 7 December 1991 through 31 December.

Music for Eye & Ear including a myriad of Fluxus artists was held from 13 December 1991 - 25 January 1992 at the Emily Harvey Gallery, New York City.

Ben Vantier, widely known simply as "Ben", an Italian-born Swiss citizen living in Nice, conceived a recent exhibition in Paris in the Forum, which is in the lobby of the Pompidou Center in Paris. A giant black-and-white electronic screen displayed, at regular intervals, a series of pronouncements on the nature of art. He had

sent out a request to artists, historians, writers, philosophers, ethnologists, and museum officials to send in their quotations about art and culture. 200 were selected.

The screen was blanked by 12 panels, each painted with some basic metaphysical questions on art, such as "Why Art?", "What is Art?" and "Where is Art going?"

GETTY CENTER ACQUISITION

An important addition to the Getty Center has been the recent purchase of the archive of Cologne's Galerie Paul Maenz, one of the leading avant-garde galleries in Europe from 1970 until its closing in January 1990. It includes the gallery's correspondence, library, photo documentation and a portion of its financial records. The archive will eventually be transferred to an electronic database and made accessible to researchers. Most of the art included Conceptual art and Arte Povera, showing artists like Joseph Kosuth, Hanne Darboven, Victor Burgin, Hans Haacke and Giulio Paolini. Then the 1980s included Cucchi, Clemente, Fetting and Kiefer.

COPY ART

Reproductions is a wonderful cooperative publication from the Ringling School of Art. Created in 1987, and published twice a year, it asked everyone to contribute original copy art on a theme, and the product is an amazing portfolio of original art from many places. From 1987 through 1990, you can find wonderful copy art from around the U.S. For only \$5.00 for each issue, write to Yve Morse, Library, Ringling School of Art, 2700 Tamiami Rd., Sarasota, FL 34234.

NEW ART

Bay Area artists have been invited to create works of art from simple canvas bags. Artists will weave, dye, paint, print and sculpt applied canvas bags, encouraging the conservation of resources and celebrates the creative spirit of its artists. Some of the artists are Nance O'Banion, Roberta Loach, Barbara Parsons, E.Z. Smith and Inez Storer, among others. The exhibition will open on 17 May and will continue through 12 July. The

finished bags will be auctioned on 21 June 1992.

Smog Art Collectors, a Southern California Work in Progress by Kim Abeles, and sponsored by the California Bureau of Automotive Repair, Department of Consumer Affairs, is a travelling show. Abeles, an L.A. sculptor, collects particle pollution and after 40 days, the work materializes into poignant images that reveal Southern California's most troubling legacy.

Solar Artwork, Secrets of the Sun: Millennial Meditations, I by Los Angeles artist Peter Erskine was installed in the ancient chambers of Trajan's Markets in Rome. The \$300,000 project, designed to show the beauty and the danger of sunlight, was funded by the Frederick R. Weisman Art Foundation. This exhibition (through 10 May) is the first in a series of contemporary art exhibitions planned for the historic site.

EROTICA

In 1993, when the British Library will be moving to new premises, at which time their large storerooms of erotica will be put on the shelves with the ordinary stock. From Playboy magazine, a study of paintings by Degas, Alex Comfort's *Joy of Sex*, translations of Salman Rushdie's *Satanic Verses* lots more. Instead of concerning itself with the morals of its readers, it is now only concerned with the physical preservation of its books. The 2,000 books in the Private Case were only cataloged in 1983 and are now available for reading at a special table in the North Library, where they can be closely watched by the staff.

HONEYMOON PROJECT

Having been born in Spain, Antoni Miralda always had a sense of procession and ritual, parade and cultural differences. This was an important factor in his orchestration of the marriage of the Statue of Liberty and the Statue of Columbus in Barcelona, the wedding being the culmination of a long series of events leading to the Las Vegas ceremony on 14 February 1992, Valentine's Day. What this event did is bring communities and cultures together.

The engagement gown was presented at the Javits Convention Center, New York City in 1986, weighing 1000 pounds and measuring 100 feet. The TV engagement ring was made of recycled coke cans released for the anniversary of the statue by the Coca Cola Company and the diamond was the video monitor encrusted with pearls. The trousseau gifts came from around the world and were sewn by the very women who sew in large fabric factories in Terrassa, Spain where the artist was born.

The nightgown weighed 800 pounds and was 96 feet tall and was shown in Miami. Columbus' wedding costume was shown at Seibu Department Store in Japan.

In Barcelona, there was a love letters contest, exhibiting the words from Columbus to his bride, the Statue of Liberty. The wedding cake was made by hundreds of pastry chefs in Paris and was presented during the 100th anniversary of the Eiffel Tower. There was something from many other countries, making this the ultimate collaboration.

The wedding rings contained sea water from Spain and America, the bridal veil and bridal bouquet were exhibited at the Miro Foundation in Barcelona, and the wedding in Las Vegas brought the Old World together with the New America creating a bridge and a harmonious event. The Nuptial Bedspreed was carried by 100 people in the Columbus Day Parade in New York City, whereas the Liberty Bell Cape was created by 35 Mummies groups in Philadelphia in 1990, creating new meaning to symbols.

At the Las Vegas ceremony, done outdoors in Red Rock Canyon Park under a clear sky and with a sliver of a moon, there were slides projected across the rocks with the Statue of Liberty and the Statue of Columbus finally saying "I Do", the words on the rocks. The Wedding gown was hanging high from the top of the rocks, and the rings were brought in. White stretch limousines were set in a circle and their trunks were opened with exhibits of foods that were brought either from North America to Europe or vice-versa, in a fantastically aesthetic exhibition. It was the wedding of weddings.

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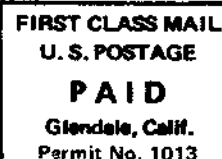
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