

# Umbrella





# Umbrella

VOLUME 9, Number 1

ISSN 0160-0699

APRIL 1986

## FROM THE EDITOR

Since those first brave exhibitions of bookworks in the late 1960s and early 1970s, the gamut of book shows throughout the world has reflected not only the interest, but the active experience of collecting artists' books from around the world. As witnessed by the large number of museum and gallery shows, we now are at the apex of a 25-year development on the part of artists and their creativity to use the book format to create works of art.

We attempt to report on these events as best we can, but it is truly the readers of *Umbrella* who have kept me informed of all the exhibitions, glass-case library exhibits, and blockbuster shows as well. I want to thank you all for your advance work for this reader and this traveller, but one who cannot be omnipresent.

In addition, I would like to thank Printed Matter for informing the many artists whom they represent that *Umbrella* can do a service for them by reviewing their new bookworks. And to all of you artists, I wish to thank you for advance copies of your new books. But remember, if you wish a review, a sheet of information should accompany your bookwork, such as edition, year of publication, retail and wholesale price, and a short statement about your book, if you feel that is necessary.

In the next issue, we will feature two interactive "books", a new experience for some, but not to these artists who seem to know what they are doing and the experience is truly innovative and exciting. In addition, there will be some interviews with artists who have been making books for several years, who are relatively unknown to the larger art world, but who have significant things to say about bookworks. So, keep those books coming and let us know about any news that may come your way that you would like to share with the large audience out there that really cares about bookworks and artists' publications.

Please remember as well that for those of you in Canada and the United States, *Umbrella* comes to you **First Class**, and as such should be delivered to you well before 15 April. If that is not the case, then your post office is not serving you well, since I pay first class rates to get the mail to you, and they seem not to honor that service. Please complain to your post office, if you receive *Umbrella* after 12 April.

As you know, *Umbrella* is published on an irregular basis, which means it is published when there is enough news to print. Thank you for your continued support and have a good summer.

—jah

**WANTED: California Women Book Artists** are requested to contact Judith A. Hoffberg as soon as possible, since she is curating the section of Fresno Arts Center and Museum's Women's Year Programs devoted to artists' books made by California women, tentatively entitled "Undercover". This is a curated show, meaning that the curator will select the books which are limited by the space allotted to the exhibition, which will open in March 1987. Send slides and return, self-addressed, stamped envelope if you wish the slides returned. **Deadline: 30 June 1986.** Books (one-of-a-kind and limited editions) can also be in the planning stage at this point in time. Please tell your friends who make one-of-a-kind or limited editions only. Send to Judith A. Hoffberg, P.O. Box 40100, Pasadena, CA 91104. (818)797-0514.

### NEW REFERENCE BOOKS

*Way to Go! Crating Artwork for Travel* is a new publication written and illustrated by Stephen A. Horne for the Gallery Association of New York State. 55 pages, spiral bound, the book has been reviewed by a panel of conservators and other museum professionals. \$7.50 from Gallery Association, Box 345, Hamilton, NY 13346-0345. (315)824-2510.

*The Art of Filing*, completed revised and updated, by Carla Messman, is a tax workbook for visual, performing, literary artists and other self-employed professionals. \$9.95 (add \$1.50 postage) from Resources & Counseling/United Arts, 411 Landmark Center, 75 W. 5th St., St. Paul, MN 55102.

*The Directory of Artists' Organizations* published by the National Association of Artists' Organizations, can be ordered for \$15.00 from the NAAO, 930 F St., N.W. no. 607, Washington, DC 20004.

*The Community of the Book: A Directory of Selected Organizations and Programs* has been published by the Library of Congress, with descriptive listings of 89 organizations that promote books and reading, administer literacy projects, and encourage the study of books, compiled by Carren O. Kastor and edited by John Y. Cole, executive director of the Center for the Book in the Library of Congress. Single copies of this indexed, 12 page publication, are free on request to the Central Services Division, Library of Congress, Washington, DC 20540.

# BOOK REVIEWS

## NEW PHOTOGRAPHY BOOKS

Three new books of candid black-and-white environmental photographic portraits prompt one to consider the elements of control as used by each photographer. The portrait photographer creates a style base on her/his choice of subjects, size, placement and proximity of figures, camera angle, lens choice, f/stop (depth-of-field), eye-contact, type of environmental space, and expression. All of these elements allow the viewer, a voyeur to the photographic sitting, to sense the relationship between the sitter and the photographer. In documentary photography, the apparent subject of each of the volumes, we might expect the photographer to be less in control of the subject than, for example, in Avedon's *In the American West*, in which subjects are removed from their environments and placed before a white background, framed by the 8x10 film holder's black border. It is not true: the "candid" photographer selectively chooses to relate to his/her subject in a specific way.

In *Photoportraits* by Henri Cartier-Bresson (Thames & Hudson, 1985), we see the subjects, famous as well as unknown, in their environments, Cartier-Bresson's "decisive moment" capturing an aspect, a fleeting expression, before he moves onto the next photograph. Environments are important, and Cartier-Bresson often shoots horizontally to give the viewer even more; when he shoots vertically, the subject is often tightly compacted into the lower third of the frame. The importance of the subject is stressed only by focus—s/he will be sharp while the background will be out of focus (f-stop control).

Doris Ulmann, *American Portraits* by David Featherstone, (Albuquerque, University of New Mexico Press, 1985) presents the viewer with softer, more staged portraits, mostly of unknown people, Appalachian, taken in the early part of the century. Much less a captured moment or aspect, Ulmann has stopped people involved with their activities, and carefully composed a painterly memory. Subjects only occasionally look at the photographer, but turn inward; and the result is pensive, introspective.

Milton Rogovin's portraits of *The Forgotten Ones* (University of Washington Press, 1985) are more direct, contrasty, strong visual statements, also of unknown subjects. He employs a sharply focused environment effectively as a device, especially in his "Working People" series, 1977-80, which shows the viewer two aspects of an individual, at work and at home. There is a directness and "street wise" quality to these portraits, with subjects returning the viewer's stare, openly and without qualification.

All three photographers present secure, self-assured subjects from varying classes of society; and each exercises his/her particular controls in making the portrait. Each photographer has a separate vision, as we would hope, and it is up to the viewer, a third party, to perceive the sitter through the photographer's eyes and his/her own preconceptions. Each vision is equally valid and worthwhile; and in the end we learn more about the photographer than the subject s/he has chosen to photograph.

—Janice Felgar

**IN.S.OMNIA** by Invisible Seattle is the product of a group of free spirits in Seattle, Washington, who believe that using high tech and their literary and graphic art abilities united the activities of Reading/Writing and Production/Consumption much like mail art. You address other human beings who Write and Read, not some mute part of the mass market designated by "Audience".... It is a workshop, an ideal writing laboratory, site of games and adventures, a true "Republic of Letters," using a Bulletin Board System on an IBM-PC. Being an On-Line Literary Magazine, you can talk to your friends. All you have to do is call the IN.S.OMNIA computer bulletin board system at (206) 784-7685 with a personal computer or terminal and a modem, or write to Function Industries Press, P.O. Box 9915, Seattle, WA 98109 for \$6.95. The "chapters" are the computer's "Rooms", each one a separate story of discussion. This magazine "is just an invitation to people who read it: Buy a modem and call 206-RUG-SOUL, because we want to hear from you."

**Constructivist Architecture in the USSR** By Anatole Kopp (New York, St. Martin's Press, 1986) is a stunning analysis of the architecture which reflected the new way of life and political vision held by the Constructivists in the new Soviet Republic, including Tatlin, Rodchenko, the Stenberg brothers, Maiakovskii, Gan, Ginzburg, and many more. Illustrations come from the magazine of the Constructivist architects and their students, many never before published in the West. \$45.00

**Black Photographers, 1940-1940: An Illustrated Bio-Bibliography** by Deborah Willis-Thomas (New York, Garland, 1984, \$40) is an oversize, lavishly illustrated volume providing information on nearly 70 black photographers active during the first century of photography, including all biographical, chronological, and bibliographical data, as well as two illustrations of his or her work. Bibliography and indices.

**The New Painting: Impressionism 1874-1886** (Seattle, Univ. of Washington Press, 1986, \$40 until 1 July 1986) by Charles S. Moffett accompanies the travelling exhibition of the avant-garde movement of the 1870s and 1880s with over 200 color reproductions of exhibitions as the Impressionists saw those works, demonstrating the eight group shows that reflect individual development as well as the Impressionists saw those works, demonstrating the 8 group shows that reflect individual development as well as the evolution of the movement as a whole. Includes bibliography, contemporary reviews. A stunner!

**Instant Litter: Concert Posters from Seattle Punk Culture**, compiled by Art Chantry (Seattle, Real Comet Press, 932 18th Ave., East, Seattle, WA 98112) is a softcover book culling some of the 100 best, worst, most political, controversial and graphically interesting music posters off the streets of Seattle, from the early 70s to the present. Kiosk art with glues or staples, *Instant Litter* documents a rich form of contemporary communication, shaped by economic and cultural necessity, which has gone to develop careers of many poster artists, including Lynda Barry. \$10.00

## REALISM

*Women Artists and the Surrealist Movement* by Whitney Chadwick (Boston, New York Graphic Society, 1985) 256 pages with 200 illustrations, biographical notes, bibliography and index. Pioneering study with full treatment of lives, ideas and paintings of the remarkable group of women associated with the Surrealist movement. \$39.95

*L'Amour Fou: Photography and Surrealism* by Rosalind Krauss, Jane Livingston, Dawn Ades (New York, Abbeville Press, 1985) Features 200 exquisite duotones, 24 full-color illustrations, biographies of all the artists represented. Reveals photographs' crucial role in surrealist art and thought, showing how surrealism was actually focused on the endlessly fertile relationship between photography and imagination. Erotic, disorienting, and wryly humorous photos. Biographies, bibliography. \$45.00

## ENVIRONMENT

*The Colossus of Roads: Myth and Symbol along the American Highway* by Karal Ann Marling (Minn., University of Minnesota Press, 1984) \$27.50 cloth, \$12.95 paper

Deals with postcards, roadside architecture, miniature golf, tall tales, etc. Small identification photos, but text is fascinating. Minnesota Colossi included.

*Main Streets to Miracle Mile: American Roadside Architecture* by Chester H. Liebs (Boston, NYGS, 1985, \$40 cloth, \$19.95 paper) tells fascinating story of how role of the automobile coupled with an emerging commercial revolution helps to shape the architectural environment of 20th century America. First to trace development of modern roadside commerce. 252 black and white photos, 17 in color. Archival images from all regions of the country, showing us how to be a "windshield archeologist" and how to decipher the time live in every city. Auto showrooms, supermarkets, gas stations, motels, restaurants, miniature golf courses and drive-in theaters analyzed.

## FASHION

*The Black Leather Jacket* by Mick Farren (New York, Abbeville Press, 1985, \$19.95) is bound in black leatherette appropriately, tracing the history of the black leather jacket from rock and roll to punks and rockers, as well as the underworld of S & M, bike gangs, and even Television's Emma Peel in her leather jumpsuit from "The Avengers". Spanning 75 years, these 150 black and white photos represent the names that made the leather black jacket a part of 20th century history.

## BOOKS ABOUT BOOKS

*Books are Basic: The Essential Lawrence Clark Powell*, edited by John David Marshall (Tucson, Univ. of Arizona Press, 1985, \$12.50) was written by my Dean at Library School—author, editor, raconteur, and for nearly 3 decades as head librarian at UCLA. This is a bookman's bookman, a librarian's librarian who loves books and does everything possible to help bring books and readers together. He left just before the computer revolution, to teach about the love of books at the library school at Tucson. And now he reminds us how books and reading are, in Powell's words, "the realist of all reality," and the heart and soul of any library. Divided into four sections, *On Books and Reading*, *On Libraries, Librarians and Librarianship*, *On Writers and*

*Writing*, and *On Lawrence Clark Powell*, a librarian with books in his baggage, this is the Bartlett's of bookmanship, and not to be missed by any collector, librarian, library, human being who reads English.

*Books In My Life* by Robert B. Downs, one of the most distinguished academic librarians of the United States, has recently been published by the Center for the Book, Library of Congress, Washington, DC 20540. Free upon request. This booklet brings the wisdom of another lover of books and his own life story entwined with books.

## PHOTOGRAPHY BOOKS RECEIVED

*Henri Cartier-Bresson: Photoportraits* (New York, Thames & Hudson, 1985) includes spontaneous studies of more than 250 subjects both great and unknown. \$50

*Doris Ulmann, American Portraits* by David Featherstone (UNM Press, 1985) \$60.00 cloth, \$29.95 paper

*Jews & Germans: Aspects of the True Self* by Mark W. Berghash (CMP Bulletin, vol. 4, no. 5, University of California, Riverside.

*Milton Rogovin: The Forgotten Ones* (Seattle, Univ. of Washington Press, 1985) \$35.00 cloth, \$19.95 paper

*Let Truth be the Prejudice: The Life and Photographs of W. Eugene Smith* by Ben Maddow (New York, Aperture, 1985) \$50.00

*Constructs: Photographs* by Barbara Kasten with 13 contemporary poems. (Boston, New York Graphic Society, 1985) \$22.50

*Lucien Clergue: Eros & Thanatos* (New York Graphic Society, 1985) \$45.00

*The Work of Atget: Modern Times*, vol. IV (NYGS, 1985) \$45.00

*Ronald W. Woblaue: Eye of the Storm* (Boston, David Godine, 1985) \$25.00 softcover, \$35.00 hardcover

*The Essential Landscape: The New Mexico Photographic Survey* with essays by J. B. Jackson (Albuquerque, University of New Mexico Press, 1985) \$50.00

*Cape Code: Henry David Thoreau's Complete Text* with the journey recreated in pictures by William F. Robinson (Boston, New York Graphic Society, 1985) \$35.00

*Hidden Seascapes: Photographs* by Feodor Pitcairn with text by Kirstin and Feodor Pitcairn (Boston, NYGS, 1985) \$70.00

*Manhattan: An Island in Focus* with photographs by Jake Rajs (New York, Rizzoli, 1985) \$45.00

*Spirit of Sport*, ed by Constance Sullivan (Boston, NYGS, 1985) \$35.00

*Second View: The Rephotographic Survey Project* by Mark Klett, Ellen Manchester, JoAnn Verburg, Gordon Bushaw, Rick Dingus, with an essay by Paul Berger. (Albuquerque, University of New Mexico Press, 1985) \$65.00

*25 Years of Space Photography: Jet Propulsion Laboratory, California Institute of Technology*, with essay by Christopher Knight. (Pasadena, CA, Baxter Art Gallery, in assoc. with W. W. Norton, 1985)

*New American Photography* by Kathleen McCarthy Gauss (Albuquerque, University of New Mexico Press, 1985) \$38.50

#### BOOKS FROM NEW ORLEANS MUSEUM OF ART:

*Diverse Images: Photographs from the New Orleans Museum of Art* (Garden City, NY, Amphoto, 1979) available from University of New Mexico Press. \$19.95 cloth, \$9.95 paper

*Leslie Gill: A Classical Approach to Photography 1935-1958* (New Orleans Museum of Art, dist. by UNM Press) \$12.50

*Edward Weston & Clarence John Laughlin: An Introduction to the Third World of Photography* (NOMA, dist. by UNM Press) \$8.95

#### EXHIBITION CATALOGS

**Choices: Making an Art of Everyday Life** includes Marina Abramovic/Ulay, James Lee Byars, Spalding Gray, Alex Grey, Tehching Hsieh, Linda Montano, Morgan O'Hara, Michael Osterhout, United Art Contractors and Ian Wilson. A black covered paperback with a crimson satin ribbon as a bookmark, **Choices** is an important exhibition at the New Museum (2/1 - 3/30/86) as well as an important catalog. These artists live and make art as one experience—their lives entwined with art, and these conversations, chronologies, documentations prove it. A most moving experience of life, a most deeply felt catalog. \$8.50 including postage and handling. New Museum of Contemporary Art, 583 Broadway, New York, NY 10012.

**Festival of Fantastics, Roskilde, May 27 - June 2, 1985.** Includes 10 avantgarde artists from USA and Europe, including Eric Andersen, Geoffrey Hendricks, Jackson Mac Low, Anne Tardos, Bob Watts, Philip Corner, Alison Knowles, Ann Noel, Ben Vautier, and Emmett Williams. Performances were held throughout the town, as well as exhibitions held in various galleries. Available is the catalog from the Festival (\$2.00), 15 slides from the exhibition (\$15.60), 15 slides from Husarstadlden (\$15.60), 24 slides from the events (\$25.00), NORTH No. 15 (published in connection with the festival by the art magazine) \$7.80, and videos of all events. For more information, contact Gallery Sct. Agnes, Skonagergade 9, 4000 Roskilde, Denmark.

**Siah Armajani: Bridges, Houses, Communal Spaces, Dictionary for Building** at ICA, University of Pennsylvania, 34th & Walnut, Philadelphia, PA 19104.

**Charles F. Lummis: The Centennial Exhibition**, edited by Daniela P. Moneta, published by Southwest Museum, dist. by University of New Mexico Press. \$14.95 paper

**Women Photographers in America 1985**, a national juried competition of women fine art photographers available from Women in Photography, P.O. Box 27142, Los Angeles, CA 90027.

**Disarming Images: Art for Nuclear Disarmament** by Nina Felshin accompanies an exhibition which ends at the Bronx Museum of the Arts in late 1986, sponsored by the Bread and Roses cultural arm of the National Union of Hospital and Health Care Employees, AFL-CIO and published by

Adama Books, 306 West 38th St., New York, NY 10018 shows powerful works of art, brilliantly illustrated with an extensive essay. \$14.95

**Liberty...And the Pursuit of Liberty**, catalog of the 1986 Women's Caucus for Art National Conference Exhibitions is available for a pre-publication price of \$9.95 to WCA, New York City Chapter, 11 St. Mark's Place, Suite 13, New York, NY 10003.

**A Circle of Life** by Ruth Weisberg, an exhibition of recent work by this gifted artist and spokeswoman for so many who aspire to success as women artists, is a catalog from the Fisher Gallery, USC, University Park, Los Angeles, CA 90089-9282 for \$12.50 plus postage, which documents a recent exhibition and which will travel to Carnegie Mellon University in the autumn of 1986. With 11 color plates, black and white photographs, biography, chronology, bibliography, and essays by Selma Hollo, Ann Sutherland Harris, and a checklist of the exhibition, every contemporary collection should include this exhibition of prints, drawings, as well as large oil paintings.

**Letterism and Hypergraphics: The Unknown Avant-garde, 1945-1985** by Jean-Paul Curtay is the catalog of a recent exhibition at Franklin Furnace, curated by a member of a movement which has had little critical and/or visible documentation in this country. After 35 years of semi-obscure in Europe, Letterism has been rediscovered and assessed and seems to be today as a sort of Super-Futurism. Included are the first "metagraphic" artists' books from 1950, photographs from 1953, a reconstitution of what is probably the first video installation, phonetic poems by Isou and his followers from 1945 on, and the near complete work of the first artists who worked on magnetic tape, Francois Dufrene, as well as more recent and contemporary works by artists from France, Italy and Germany. Chronology, exhibition checklist, and major critical essay by Curtay. Available from Franklin Furnace, 112 Franklin St., NYC 10013.



**ON THE COVER:** Buster Cleveland, represented by Gracie Mansion Gallery in New York City, has designed the cover of *Umbrella* for this issue. Although created more than 2 years ago, this cover is a fantasy—a dream that money will rain down upon *Umbrella*. So may it be—April Fools!

# ARTISTS' BOOKS

**Dante's Inferno**, translated and illustrated by Tom Phillips (New York, Thames & Hudson, 1985, \$39.95) is a unique translation of the epic poet's masterpiece, but even more exquisite are the illustrations by the translator, one of the masterful English artists of our time. With little temerity and almost exquisite flourishes beyond even William Blake's ken, Phillips tackled the colossal work with a felicity of language, an ease and rhythm that few have achieved.

Phillips is the translator for our time, for he has captured the nuances of our English to make truths that apply to our lives today. Thus, Dante is a poet for all ages, for he must be read, seen, translated, and illustrated again and again, since his truths touch all humanity.

As Italian scholarship is concerned, Phillips' translation far exceeds the mundane and reaches heights of majestic language, yet it does not read in a cryptic tongue which does not touch our feelings. Instead, he has added a noble language and carries the message of The Poet to us and carries us with him.

The illustrations, on the other hand, are indeed in the continuum of his work—138 prints that are collaged from postcards, to old issues of "Combat" magazine, Tarot cards and Laurel and Hardy filmstills, for he is the translator of our times in word and picture. For this reviewer, any facsimile of the original (and these are much smaller) cannot come to the outstanding original illustrations (since this a printed multiple edition). The illustrations do not necessarily demonstrate the text, but become a visual text which parallels the words of Dante. If I were castaway on a desert island, this would be the volume I would like to take with me, to read and re-read with my mind and my eyes and hold this Dante/Phillips co-production. Be sure to see this work in original format at the Center for Book Arts in April in New York City. Phillips will be in New York to introduce the exhibition on 2 April.

**Gelatin Photographs 1-12** by James Welling (Buffalo, CEPA, 1985) are in fact gelatin prints depicting gelatin in luscious black and white. The gelatinous forms seem to float aimlessly across the page. \$4.00

**Site and Spirit** by Mary Ellen Long has 14 photographs with a statement, but it is the wrapping (binding) that is magical, mystical and harks back to the spiritual entrance into the photographs. Made of handmade paper with a twig wrapped within it, the cover opens into a natural haven, a kind of natural shrine of pine and aspen where the artist lives in Durango, Colorado. Here life and art entwine in this limited edition (500 copies) bookwork. These photos portray how she communicates with the land and experiences its many mysteries which she continues to uncover each day. With sculpture of handmade Japanese paper and collage from antique books, Long's work exudes fugitive feelings, a mystical yearning for beauty, although brief. Some of the photos portray the sculptures that she makes to respond to her quiet sylvan environment, others almost produce a yin-yang, I-Ching discovery of art made by nature itself. An exquisite experience. \$15.00

**Love Life**, a new series of postcards by John Churchill (alias John Stalin, famed postcard maker from Great Britain) has now been published by British Industry. The cards, in a limited edition of 500, start with *How Life Began*, goes to *Eternal Love*, *The Joy of Sex*, *Family Traditions*, *Daydreams*, *Love in the Underworld*, *French Love*, *Narcissism*, and on and on. Some are quite tasteful and others "a bit shocking", all in black and white, luscious dream-like blue, and hues in-between. The series is certainly of our time, universally understood by English-speaking people, and by the world if only for the directness of the illustrations which have a classical look about them. A complete set numbered and signed by the artist, plus 25 designs from 3 previous color series are £11.75 plus £0.75 postage and handling (\$18.00 plus \$3.00 airmail), or 3 bonus color designs, £6.50 plus 0.50 postage and handling (\$11.00 plus \$2.50 airmail), from British Industry, 18 Colville Rd., London E11 8QV.

These cards feature a bold new graphic style, published in duotone color on posh silver pearl card. John Stalin's original artwork for postcard designs has been exhibited in one-man shows at the ICA, London; the Arnolfini, Bristol; the Bluecoat, Liverpool; MOMA at Oxford; Chapter Gallery, Cardiff; and the Grey Art Gallery at NYU in New York City.

**The Eclectic Abecedarium** by Edward Gorey (New York, Adama Books, 1985, \$6.95) appears in a small comfortable hardbound sophisticated ABC. For example, the letter F reads: *It takes elan to wield a fan* with a small cut above it, illustrating the text; the fan is almost bigger than the individual wielding it. The page is mostly negative space, but the small text and print take over your mind. This is a wonderful little book printed in Israel, for all ages.

**ABC No Rio Dinero: The Story of a Lower East Side Art Gallery**, edited by Alan Moore and Marc Miller, documents the radical art scene of the lower East Side from 1977 to the present, with straight documentation including an historical overview of the neighborhood, as well as exhibition documentation for each show at this artists' space, murals, performances, the epic Real Estate Show, poetry by artists associated with the space, interviews with artists, inclusion of Fashion/Moda, Group Material, PADD, and much more. A marvelous history of the neighborhood before it was so fashionable to be in East Village. This book is exciting contemporary documentation, a reminiscence and a way for other artists' spaces in other cities to document themselves in a book format. This is a book done as a labor of love, and deserves to be included in most contemporary art collections. \$12.00 from ABC No Rio, 156 Rivington St., New York, NY 10002.

**Aquapost** by Jo-Anne Echevarria Myers is another in a series of books generated from a mail-art point of view, but standing by itself as a bookwork. Echevarria Myers has done a book about George Washington, a book of letters mailed as a mail art piece with address on the binding, and a book on fingerprints, among others. This is a documentation of the result of putting 50 bottles into the waters of Cape May off the New Jersey coast



and asking the finder to write and inform the artist of time, date, and place it was found and all the circumstances surrounding the discovery. The answers are reprinted as well as a photograph of the bottles, from Maryland, New Jersey and Virginia. They are often times humorous, human, and full of surprise. The illustrations are wonderfully mysterious and collaged in a humorous way. This is lots of fun. For a copy and price, write to Myers at 10 Jackson St., Cape May, NJ 08204.

**Eminent Erections** by David Russ, 12 Ettarre St., Bracken Ridge, Queensland 4017, Australia seems to be a 1986 version of what Ed Ruscha did 25 years ago! Even the lettering on the cover is reminiscent of *Crackers* by Ruscha. Why must Australians emulate Ruscha or Rauschenberg, when they have so much going for them from their own culture? Why must the US serve as example, when their Pacific Rim culture has so much new to offer to both Occidental and Oriental readers? Alas, this bookwork has nothing to do with sex, but in fact more with a sequence of photographs of telephone poles! Even the name "Russ" is too much like "Ruscha" to let me see parallels without thinking of the master himself in Los Angeles. If you really want it, write to the artist himself. Price not indicated.

**Gluttony** by Ruth Hayes is another in the series of state-of-the-art flipbooks done by this socially conscious animator of Seattle. Hayes has covered the problem of whales, the survival of pelicans and now tackles the problem of Gluttony, the sin of our times, but does it even more incisively than Dante. The timing is brilliant, the success depends upon the thumb of the viewer. Beware ye sinners, but buy it for \$3.50 (\$4.50 postpaid) from Random Motion, 159 Western Avenue, E, no. 484, Seattle, WA 98119 or from your local artists' bookshop.

**Hazardous to Your Health** by Lori Christmastree comes in the form of a box of "cigarettes" in bright orange lid with a red box. The cigarettes, much like the former Marlboro cigarettes with red tips (and glistening effect) has 45 cigarettes with "No Smoking" on each cigarette in a different language; there are five blank ones for you to add languages and just think about the problem. Published in an edition of 700 copies, this is another in a series of word/image works by this prolific book artist. \$10.00 from Lori Christmastree, 40 Eagle St., Williamsville, NY 14221 or at your local bookshop.

**Purgatory Pie Press** has published its first nine years' which documents its own history, its postcard series, and photographs all the books in one fell swoop with a stunning color photograph. Designed by Esther K. Smith, the catalog is a marvelous form of bookart and documentation for \$5.00 from Purgatory Pie Press, 238 Mott St., no. 4B, New York, NY 10012.

One of their recent products is **Laocoon and the Double Helix** by Michael Bartalos, a book which was printed from Neoprene cut-outs, which are included in a plastic envelope with the book. The characters are a man, a woman and a dog. This accordion-folded book with Neoprene cover, illustrating shoe prints on the Neoprene, bridges classical and contemporary, with these Neoprene characters

darting in and out of the pages. The translucent pages make this book a wonderful piece of sculpture as well. \$40.00

**An Artist's Statement** by Michael Winkler continues his statement using word-images, where on a circle of letters organized around a pentagram of vowels, each of the 26 letters is associated with a specific point on the perimeter of the circle. Lines are drawn to interconnect these letter-points according to the spelling of the word printed below each image. As a result, we have a beautifully coded statement which involves the spelling of words recalling mystical shapes. Winkler adds to this mysticism but with ideograms, and the miracle of I-Ching or coincidence makes us aware of the threads of similarity in different things. A two-page chart, a visual poem, and much more. \$5.00 from Printed Matter.

**Hopi Set, 12 poems for Chance Reading** by David Ossman is a book disguised as a set of cards, published by the inimitable Turkey Press in Isla Vista, California. The saffron-colored portfolio has within it a statement about Buffalo Bill by Pablo Neruda, who doesn't like him because he killed the Indians, but what a fine horse rider! The postcards are all sections of a photograph of the Hopi from Ossman's archive, and the words superimposed by letterpress are haunting memories of the Hopi and the White Man's presence, all in a mysterious rhythmic dance beat. If you place all the cards down, they make a complete photograph, where Indian chiefs, squaws and children mingle with visiting white people. The words of the poems might touch your heart, the concept might move John Cage, and your understanding of a chance meeting with a photograph might be enhanced by this wonderful "book". \$10.00 for one set or \$18 for two (add 6% sales tax for California) from Turkey Press, 6746 Sueno Road, Isla Vista, CA 93117

**Sangwook Lee** is a Korean, who came to this country after completing his Army service in South Korea. This book, self-published introduction to his color field paintings, shows the influence of Buddha (intelligence), Michelangelo (confidence), W. A. Mozart & F. J. Hayden, Dostoevsky (perfection), Ingmar Bergman (craftsmanship) and Fred Martin (Love). The titles of these full-color reproduced paintings are marvelous: "Break again with same colors" or "Yin and Yang", "A couple in the blue night", accompanied by statements such as "Every piece means the last painting which I can afford in my life." The book is a journey through the development of an artist in a new land. Welcome aboard. For more information, contact Sangwook Lee, 9 Wildwood Rd., Orinda, CA 94563.

**Dada/Dimensions**, edited by Stephen C. Foster, includes the contributions of 12 renowned authorities offering a rich collection of original works on this vital movement. Starting with Zurich Dada by R.F. Allen, to the Dadaists using the Cabaret as Form and Forum by Alan C. Greenberg, we have Performance Notes on Schwitters by Friedhelm Lach, Arp's Chance Collages by Jane Hancock, as well as articles on photomontage, glass painting, through mysticism and culture as content. Artists included are Ernst, Arp, Baader, Stella and Hausmann, with centers such as Russia, New York, Berlin and Zurich discussed. This is a book to allow

us to recognize finally and indepth Dada from all its angles. \$34.95 from Dada Archive and Research Center, University of Iowa, School of Art and Art History, Iowa City, IA 52242.

Nexus Press has published two new books for your delectation:

**Serifim** by Pattie Belle Hastings has created a hymn to angels and monsters—to serifs and sans serifs too—in a luscious book with pages in red, orange, yellow, chartreuse, green and blue, but with a color of all living beings on this earth winged and unwinged. Definitions of Angels and Monsters interspersed with great visuals and many hits on the offset press, as well as computerized texts (sans serif), definitions of all things associated with angels, such as “Angelocracy”, each colored section dealing with a different phase of monster or angel, spectacle or vision, and everything in-between. The book is a joy to hold in the hand, and has something for everyone. Each time you open it, it has more to share with you. Hurrah to Hastings for this wonderful book—she’s an angel! although there is a portrait of a vampire from a Xerox portrait of a woman that might be her. The whole of the parts in this book is greater than the parts themselves. No price indicated.

**Bobby** by Keith Smith is an Apple Macintosh computer imaged book, Keith’s Book no. 100. Here Keith triplicated each page and modified it for three color separations, each modification printed out by an Apple Imagewriter for making negatives. The three offset colors of magenta, cyan, and yellow make this book a first. The doublespreads of the book are so successful, denying the book its sewn binding. The master bookmaker leads the viewer through the pages and his life, and the passage is marked sometimes by full visuals, sometimes by voids, and so it passes, as life itself. The wonderful way of manipulating the computerized texts makes design and text almost as one. This autobiographical trip through a boy’s world is so wondrous on so many levels. The colors of the press dictate colors of the story. The computer allows Keith to illustrate solidity and disintegration, constancy and collapse. When you are in the presence of a master, there is little to say but “thank you, Keith, for the century mark,” and may we all be present for number 200!

Both books are available from Nexus Press, 608 Ralph McGill Blvd., Atlanta, GA 30312 or from Printed Matter.

**Phyllis Cairns** is a consummate artist, one who freely uses rubberstamps and makes the stamping art a very special experience. Under the shingle of Pembroke Press, this graphic artist uses her own copier to create a series of books which boggle the mind with the use of rubberstamps:

**Synthetic Fabric** is a combination of direct imaging and rubberstamped graphics relating a dialogue between a mother and daughter. \$8.00

**You Tell Me Your Dreams**, by using a classic recipe for bread pudding against a background of direct imaging and rubber stamped graphics, the work becomes whatever the reader/viewer wants it to be. \$8.00

**Depression** by Phyllis Cairns begins with a dictionary definition of depression, using television as the emphasis of its subject. \$5.00

**Things To Do Today** starts with a scream and ends with a

smile. Appropriate scream and smile buttons accompany this piece. Book and both buttons \$6.00, book alone \$4.00

**Floating Heads: A Contemporary Visual Narrative** deals with random wanderings through everyday and not so everyday life. This 176-page book covers the serious to the silly, embodying a predominately visual mode with words, captions and phrases, a very personal work that everyone can identify with at one level or another. Graphically executed with rubberstamps (used in the “found art” manner of collage) it is an art book as well as a philosophy book. \$22.00

Order all from Pembroke Press, 99 Cross Hwy., Westport, CT 05380.

**That’s Not Entirely True** by Macduff Everton contains 11 original fotoverigraphs, which began as large 23 x 30 inch hand-pulled lithographs, appearing at the Olympic Village in 1984, and in several exhibitions around the country. Each fotoverigraph features a photograph reproduced four times, with a paragraph of continuing text between each photo. Now these photographs appear four times in four pages, one photograph and one paragraph of text per page. 7 new photoverigraphs have been created especially for this book, which is 9x12 format.

The book is hilarious—almost like Gary Cooper as a comedian, or like Jimmy Stewart in a long drawl telling a story, saying, “Well, that’s not entirely true,” and giving another version. Macduff sounds like a standup comedian, but he is an artist and that one cannot deny. The photoverigraphs are beautiful, and this narrative which is a comedy, is a wonderful whimsical escapade through photographs and their interpretation, by a storyteller and a photographer. \$15.00 (casebound \$28, signed and numbered by the artist), and a special limited edition litho prepared especially for the publication of the book; both casebound edition and lithograph \$150. Tixcacalcupul Press, P.O. Box 709, Summerland, CA 93067.

**If You Make a Mistake, Put a Rose On It** by Pat Lasch and Fred Lasch is an art book/pastry book as it says on the title page. Each copy of this book in hardback (500) is numbered, signed and painted with a flat flower or “spritzed”. Softcover copies in an edition of 1000 are also available, handworked by the artist. Each one varies slightly.

The book actually is a cookbook with wonderful recipes for cakes and tortes, kuchen, strudel, all devised by the baker, Fred Lasch, who had a bakery for many years. The overlay for the title page is also handpainted with roses. But the combination of recipes and photographs of Pat Lasch’s exquisite sculptures of cakes, sculpture, and whimsical creations in three dimensions make this book a bit of something else. I would be hardpressed to use the book near the cooking counter, for bound to be touched, it would be marred with grease marks forever, but to combine the recipes for food with glorious concoctions in three dimensions by the artist brings together food and art in a special way. The statements are personal, the recipes old family recipes—both of artists one in art and one in pastry, with two decades of continued accomplishment.



Primer for a Folk Without a Visual Art, new chapters in a long philosophical discourse through books of this artist. \$6.50 and \$6.00 respectively from Printed Matter.

Fruitmarket Gallery in Edinburgh, Scotland has published two bookworks:

**Two Pinwheels** by Richard Tuttle: Works 1964-1985 is a casebound triangular book which, published to coincide with Tuttle's two major retrospectives at the ICA in London and the Gallery in Edinburgh, include illustrations of work from 1964 - 1985 in a wide range of media from refined drawings in wire of the early 70s to the flamboyant "bricollage" constructions of the 1980s. Inbetween are his "Readings" which are handwritten texts which have inspired artists including excerpts from Kandinsky, Confucius, Matisse, Wordsworth, and with extensive bibliography and biographical material. The centerfold in this triangular book is exquisite as is all the registration in this finely bound volume, printed by Coracle Press. 78 black and white and 15 color illustrations complete this book available for £8.95 plus postage and handling for 95p from ICA, The Mall, London SW18 5AH or from the Fruitmarket Gallery for £9.

**The Book of Job** by Andrew Walker is an interpretation by this young Scottish artist of the Bible story. Original drawings in pen and ink take off from the original text to neo-expressionist interpretations. The book shows nervous, painterly, and almost fauvist drawings, reminiscent of New York's William Anthony. Available for £6.50 plus postage.

**Liver & Lights 3** (Special Edition) is an irregular publication by a group of artists (painters) in London: James Blundun, Stephen Jaques, and John Bently who design and make these limited edition publications of 100 copies at least once a year to coincide with their exhibitions. There are also invited guests asked to participate. Included are woodcuts and drawings, some of which are handcolored and signed, which are interlaced with words, poems, and essays, and now in its third edition, we get handcolored collage of words and images, with an index at the end of all the authors cited such as Genet, Camus, Blake, Brecht, and Van Gogh. All the books are bound in Japanese folded tradition. **Liver & Lights** no. 1 with 47 pages is 7 pounds (20 handcolored plates cost 15 pounds); **Liver & Lights 2** has 50 pages and costs 7 pounds (special handcolored set cost 15 pounds) and **Liver & Lights 3** has 36 pages and costs 9 pounds. This is a splendid innovative publication, done with skill, as well as great enthusiasm and joy. Order from L & L, 28 Greenwich High Road, London SE10.

**La Cerimonia delle Cose** by Enzo Cucchi (The Ceremony of Things) has texts in English and in Italian, with illustrations by the artist. As indicated on the title page, Mario Diacono collected these texts by Cucchi and he has included an introduction not only to Cucchi's art, but to the "young Italians" who have made inroads on the art world into the 1980s. The 28 short texts date from 1977 through 1985, and the 16 reproductions are bound between the printed pages in a most irregular, rhythmic sequence, surprising the reader/viewer. Yet these illustrations relate closely to

the texts, although they are not illustrations per se.

In the introduction, Diacono writes that Cucchi's texts "trace verbal drawings that lead us into the underworld of painting, into the subterranean world where art originates and where it returns."

The book is very comfortable in the hand, flexible, yet well bound by sewing. Printed in Holland, the book looks good as well. \$22.50 for the regular edition. A limited number of copies have been signed by Cucchi, and are available for \$30.00. The special edition books are \$300.00 with an original etching included, signed and numbered by the artist. Available from Peter Blum, 14 West 10th St., New York, NY 10011.

The Women's Studio Workshop has published two new volumes in their large assortment of bookworks, all of which are included in a small portfolio of postcards to be used as a catalog of all works in print:

**Visions of a One-Eyed Horse** by Beatrice Conover is a story of horse and owner learning to cope with night blindness. The story literally unfolds from a horse's mane binding and includes cyanotype images and offset text; the simulation of blindness is skillfully executed. All of this is collaged onto silkscreened halfmoons. This is a wonderful book, in an edition of 48, available for \$35.00 plus \$1.50 to cover shipping and handling.

**7 Lady Saints** by Erica Van Horn consists of seven panels of text and seven panels of image describing Martha, Agatha Fina, Reparata, Lucy, Ursula, and Cecilia. The book housed in a wonderful gridded plastic envelope is screen printed in four colors and in Van Horn's inimitable style, the text is on the left in handwritten block letters, and on the right, a "portrait" of the saint with symbols of martyrdom for each. This is indeed a contemporary illustrated manuscript in foldout format. Shimmering with gold, blue red and black, the pages speak of martyrdom with great expression. \$90 plus \$1.50 postage and handling. Edition of 90.

All of these and the postcard catalog are available from Women's Studio Workshop, P.O. Box V, Rosendale, NY 12472.

**The Traveling Woman** by Roberta Allen is the latest offering of Vehicle Editions. Familiar with Roberta Allen for her conceptual art and especially her profound interest in bookworks from the early seventies, this reviewer now delights in her first collection of stories, with drawings to complement the words.

Although writing fiction is a recent development in her career, Allen has already been published in *Contemporary American Fiction* (Sun & Moon Press) and *Wild History* (Tanam Press) and in many magazines at the cutting edge of new art and literature such as *Bomb*, *Whitewalls*, *Benzene*, *Appearances*, *Wedge* and much more.

I always think of Allen dealing on a small scale with her books, and in minimal terms in her art, and here we have a combination which is so comfortable in the hand, with each page a vignette so pithy that it almost leaves you with food for thought, like a candid photograph. The book on each page usually presents unexpected realizations and charged confrontations, reflecting infidelities and estrangements. The starkness of the prose is reflected in simple,

but exquisite drawings. Even the paintings which adorn the front and back covers tell an intriguing story in themselves.

Printed in Holland on unusually smooth coated paper, the book has a comfortable feeling for its pocket size, and the book is sewn, making it durable and flexible. There are 54 stories accompanied by 35 drawings made especially for this first book of fiction by an artist who has been active in the field of books and art for a very long time. Available for \$12.00 retail from your local artists' bookshop or from Vehicle Editions, 238 Mott St., New York, NY 10012.

**From Under the 8-Ball** by Kathe Burkhart is her first book, funded by LINE which is in turn funded by NEA. This book reflects a young woman who is of our time both in painting and in words. Her poetry and prose show the mind of a feminist and an artist, but even moreso, a woman of her times. Her fiction, although affirmed as strictly fantasy, must have autobiographical overtones for its incisive descriptions of so many social relationships of our day. An articulate artist in our midst. \$6.00 at your local small press shop.

**Three Cheers for Civilization** by Peter Lyssiotis, who is a photographer, photomonteur, and writer, has added a new chapter in his reputation as bookmaker. The bizarre and disarming are combined with meticulous control and imaginative daring. The book is actually four books in one. **The Great Wall of Australia**, told like a story in a school-book, has color photographs telling a story of a brick wall running across the southeast of Australia. The parallels with the other Great Wall (of China) are immediate, indicating what is kept in or what is kept out.

The second book is **The Betrayal**, which explores the relationship between truth and illusion which is central to the art of representation and photography.

The third book, **The Fall**, humorously deals with the photographer-artist's attempt to break through the formal boundaries of photography, the medium itself.

And the fourth, **Three Cheers for Civilization**, immediately tells you ironically how this photographer is dealing with a philosophical problem—how a Qantas jet and a bird follow the same flight path and cross—and where it leads us. The book is a tour de force for Lyssiotis, a major turning point, and a way of getting his ideas and his great talents to a large audience. Available in the US through Printed Matter, **Three Cheers for Civilization** is available from Lamella Distribution, 333 S. Dowling, Darlinghurst 2010 for trade distribution and individual orders from Champion Books, 48 Greville St., Prahran 3181 Vic, Australia for \$19.95 (Aust.) for the softcover and \$32.00 (Aust) for the hardcover.

**Lapis Press**, Box 5408, Larkspur Landing, CA 94939 has begun its publishing program with two outstanding offerings, artists' books by two artists who reflect important transformations in our thinking of contemporary art. Founded by artist Sam Francis, Lapis Press has issued **Being and Circumstance: Notes Toward a Conditional Art** by Robert Irwin, a manifesto of a kind concerning the centrality of non-objective art. Irwin, one of the leading progenitors of art employing light and space as sculptural elements and of large scale sited works, creates situations in which

the viewer becomes a full participant and is able to "perceive himself perceiving". His incredible mind unfolds a theoretical analysis of both the ethics and the physics of art, awareness, and perception which makes this book one of the most significant contributions not only to understanding Irwin himself, but to speculative logic and light and space. \$35.00 cloth, \$19.50 paper. Selected biography and bibliography.

**Occluded Front** by James Turrell, one of the foremost West Coast artists whose medium is light, a pathfinder in California Light and Space Art, is the second of the Lapis Press offerings. As one of those geniuses awarded a MacArthur Fellowship, Turrell has gained international attention for his work on Roden Crater, an extinct volcano in the Arizona desert. The book includes essays about Turrell by Theodore Wolff, an interview by Julia Brown, poems by Lucebert and Jim Sumnerman, essays by Conte Panza, John Coplans, Craig Hodgetts and Craig Adcock. Included are biography and bibliography and many illustrations, as well as essays and commentaries by a variety of critics, museum curators, poets, collectors and collaborators. \$35.00 hardback, \$18.50 paper.

**Steve Wheatley** came into my vocabulary as an artist and bookmaker, when passing through a bookshop on Upper Regent Street, I came upon a wonderful little book and bought it immediately. Made by an artist, sold in a very commercial book outlet, the little book published by White Lies Publications led me to write and become acquainted with this prolific bookmaker and designer. Now, new books appear in London with the mark of Steve Wheatley and his publishing firm, distributed by Coracle Press. Some of the new titles are:

"On the Slopes...", **A Travelogue**, which through word and image takes you to the mountain in Africa called Kilimanjaro.

**With My Right Hand** by Les Coleman is an adventure of a left-handed person who has done drawings with his right hand. Published in 1982 by White Lies Publications and designed by Wheatley.

**Durov and his Performing Animals** by Colin Sacketts, designed by Wheatley, is entitled in Russian with subtitles in English, and just requests the reader to send comments about what he or she thinks of this book to a publishing house in Moscow. A wonderful coup!

One of the wonderful productions in 1979 by Wheatley was his portfolio of First Day Covers, called **Stamps of Many Lands** in which envelopes with stamps from various countries made up the pages of this portfolio. One could travel to Bulgaria, Laos, Taiwan through these stamped envelopes. In an edition of 200, this and the other titles above are available at Whitechapel Bookshop, Whitechapel Art Gallery, Whitechapel High St., London E1 7QX, England, att.: Ragnar Farr and Ann Jones.

**Coming Around (Another Axis Cycle)** by Marilyn Rosenberg has the strong central theme of the circle, related words, ideas and references, language blending into and with geometric and landscape imagery. This bookwork is read in the usual turning of pages, or open into a circle, or the circle turned over, or the circle closed and the reading is in reverse.

Created from original drawings and the help of, and use of electrostatic technology, this is a rich full-colored Xerox work, in an edition of 19, available for \$100.00 from Tony Zwicker, New York.

**Before It Gets Lost** by Bart Plantenga and Valerie Haller is a collaboration of poetry and art, still maintaining the same theme as their previous effort, *Culture of Nacolepsy*, which was a deconstructive scathing critique of contemporary culture done in a humorous way. This too is a critique of contemporary culture, a kind of talking jazz, a sadness within the soul, hurt from relationships, sadness at fugitive flights of fantasy. Illustrations by Haller are strong, grainy, powerful to match the power of the words, not rhythmically pleasing, but gutsy, short phrases.

This is a book by the collaborators of *Bardor* and *Nice Magazine*. Available from Lil Dude Graphics, 143½ Mt. Hermon Way, Ocean Grove, NJ 07756.

**Inter Dada Kit**, created and compiled by Ginny Lloyd, is a marvelous Dada Briefcase, what every Dada executive needs, with T-shirt, commemorative stickers and stamps created just for Inter-Dada 84, which was a two-week series of events of performances, readings, mail art shows, a boutique of saleable items made by Dada artists, poetry readings and films. In an edition of 25, each one is really board painted briefcase, full of 40 posters which commemorate all the events, a button, a pen, and in each case is work by a "guest artist", mine being work by Anna Banana. This is indeed a collector's item of work by the best mail artists throughout the world, as well as Cavellini. \$159.99 US from Ginny Lloyd, P.O. Box 1343, San Francisco, CA 94101.

**eye 13/Space Digest Today**, edited and published by Robert Bowen and Richard Edelman, is a very special issue of a continuing magazine which began in Santa Barbara and is now located at 3214 Mines Avenue, Los Angeles, CA. Based on a theory of interpreting original photographs and using process photography to reproduce the image a finite number of times, this is a series of new kinds of "original" photographs.

Yet there are more than photographs in this wonderful cabinet, designed by Mark Faxman. From Type C photographs to serigraphs, we also get paper constructions, poems and photocopies on acetate, along with collage, silkscreens that require 3-D glasses, photobooth collages, quilted textiles and batting, essays, woodcuts, blueprints, and so much more, including an audio tape. This is a collection, not just a periodical; this is a unique treasure, not a multiple edition; and yet there are 151 in the edition.

The work here is engaging, and the participant is as much part of the experience as the creative process in this collective effort, a kind of quilting bee, a collective making a tapestry of creative aesthetic sensitivity.

**Fluxus, Concert of events, performances and actions concluding the sound room installation and exhibition of events** by Ken Friedman, with introduction by Peter Frank, published in New York City by Jaap Rietman, 1985, is an amazing array of those wonderful events that Friedman has been performing since 1956. The essay by Frank is not only important for Friedman's work and its understanding, but also for the whole Fluxus movement, so that this large spiral bound volume is a necessity for anyone's further comprehension of the Fluxus history. This volume is available from Jaap Rietman, 144 Spring St., NYC 10012.

Recently, this volume and the collection of all the editions of *Homage a Dieter Rot* were on exhibit at Printed Matter during February 1986. These small volumes were given out freely by Friedman over a period of time, as a gift from one artist to another. If some of you were recipients of these little comic-book miniaturized books by Friedman in his wanderings in the hallways of College Art conferences or on the streets of New York or at openings at New York galleries, or in Los Angeles or in San Diego, then you know of which I speak. An annotated bibliography by Matthew Hogan accompanies all the *Homage a Dieter Rot* editions, published in 1986 by Sleeping Lion Press and available at Jean-Noel Herlin, 86 Thompson St., New York, NY 10012.

**Book of Doom** by Clifton Meador (Rhinebeck, NY, Ph. Zimmermann Multiples, 1985) is a most unusual approach to the artist book format, with pages forming concentric squares, which, in conjunction with the portentous tone of the text, are strongly reminiscent of the descending rings of Hell in Dante's *Inferno*. Indeed, in the last image faceless bodies perform a free-fall into a vast abyss. The text tells of impending disaster in language that is at the same time ominous and wryly humorous. In technique this book is equally original: all the images are printed by a method of spray stencilling using a pin register system and enamel paint.

In an edition of 50, signed and numbered by the artist using enamel paint sprayed on Rives BFK paper, bound in with tabs in a cordless concertina fold, the book is available for \$300 plus \$10 shipping from P.O. Box 600, Rhinebeck, NY 12572.



**NOTICE:** Most of the bookworks mentioned in these pages are available from **Printed Matter**, 7 Lispenard St., New York, NY 10013 and some are available at **Artworks**, 170 S. La Brea, Los Angeles, CA 90036 and at **Art in Form**, 2237 Second Ave. Seattle, WA 98121.

The Friedman series of *Homage* are available from Jean-Noel Herlin, 68 Thompson St., New York, NY 10012.

## ART PEOPLE IN THE NEWS

Terry Braunstein's *Station Identification*, a series of photomontages which illustrate the passage through life of the artist, appears in *Kalliope*, a *Journal of Women's Art*, published by the Kalliope Writers' Collective, Florida Junior College at Jacksonville, 3939 Roosevelt Blvd., Jacksonville, FL 32205 (vol. 7, nos. 1 & 2). \$7.00 . . . Warren Lehrer gave a lecture on the *Rebirth of the Book in the 21st Century* during a series of lectures entitled, *The Book as an Object of Design*, at the Cooper-Hewitt Museum in New York City; Lehrer recently also performed excerpts from his theatrical book *I Mean You Know* on March 4 at the Neuberger Museum at SUNY at Purchase. . . Paul Zelevansky's new *Book Two of The Case for the Burial of Ancestors* was launched at a publication party at Printed Matter on 3 April in New York City. . . Kristjan Gudmundsson had exhibitions both at the Galerie Van Gelder and Galeria A in Amsterdam, among which were books by the artist. . . Clifton Meador is the new director of Nexus Press in Atlanta, and assistant director is Patrick Dowday. . . Zana Zipporah, whose funky book *Madonna*, a montage of Madonnas in a remade book with collage, found objects, and rubber stamp text, was recently highlighted in a short review of books exhibited at Hand in Hand Gallery in New York City, appearing in the 10 February issue of *New York Magazine*. . . Vida Hackman had a one-woman show at SoHo 20 Gallery in New York City thru 5 April featuring books and prints. . . Joyce Cutler Shaw has a multi-media exhibit, *Wingtrace/The Sign of its Track*, which closed at the National Academy of Sciences, and opens in May at the Herbert Johnson Museum, Cornell University, in Ithaca, New York. . . Takako Saito has a show of books, book objects, writings, music, photographs and paper objects at Edition Hundertmark in Cologne, West Germany through 30 April. . . Sas Colby will have an exhibition at The Photographers' Gallery in London from 24 April through 16 May. . . Paula Hocks was recently featured in a new acquisitions exhibition of "Photographs from the Collection" at the Museum of New Mexico in Santa Fe, with her book called *Ariadne and the Language of the Minotaur*, which is the first admission of "electrostatic printing" in their permanent collection; her books were also shown at the Center for Contemporary Art in Santa Fe. . . Sue Fishbein and Port Manteau gave a sound performance employing lexical improvisation at The Lab in San Francisco in November. . . Susan King recently gave a lecture about Paradise Press at Georgia State University in January, at the Metropolitan

Museum of Art, and at WPA in Washington, DC along with talks by Esther Smith and Dikko Faust of Purgatory Pie Press, in conjunction with their exhibition. . . Claire Jeanine Satin had a show of constructions in handmade paper as well as an installation at the Albany Museum of Art in Georgia in December. . . Nancy Azara had a show of small sculptures and artists books at Artemisia Gallery in Chicago in January. . . Ruth Sackner of the Miami Beach Sackner Archive was featured in a Fashion column in the *New York Times* with her wearable art blouse which carried its own weather report, albeit it was her back that was featured. . . Sue Ann Robinson is once again an Artist-in-Residence at the Long Beach (CA) Public Library through August 1986, with workshops, lectures, exhibitions and demonstrations being planned. . . Linda Zoehler, librarian and art historian, was awarded honorable mention for the 1985 Gerd Muehsam Award, for her paper "Artists' Books: Their Significance, Acquisition, Cataloging and Curatorial Care in Museums and Libraries", presented by the Art Libraries Society of North America. . . Sarah Jackson's catalog for the International Mail Copier Art Exhibition held in Halifax in Summer 1985 received an Award of Excellence for exhibition catalogs and books in the 1985 Annual Publications Design Competition, sponsored by the American Museum Association of America. . . Grant recipients from Line II for 1985-86 are: Noah Been and Karen Schmeckpeper, Michael Corris, Kathy Constantinides, Jack Flotta, Michael Kasper, Leandro Katz, Diana Lakis-Lewis, Judy Linn, Dona McAdams, Chris Mona, and Jerry Wellman. (For 1986-87 grants, send a stamped self-addressed envelope for an application in early fall to Line II, Box 1120, Canal St. Station, New York, NY 10013).

## ARTISTS BOOK EXHIBITS & CATALOGS

*États du Livre II: Allemagne* featured German bookworks and book objects at the Galerie Caroline Corre, 14 rue Guene-gaud, 75006 Paris from 25 February - 26 March 1986. . . UCLA Art Library continues its monthly bookworks exhibitions, curated by Barbara Drucker, with February's One-of-a-kind Invitational Exhibition. . . The Center for Book Arts is sponsoring "A Survey of Bookworks by Photographers" at the Thomas J. Watson Library, Metropolitan Museum of Art in New York City through 2 May 1986. . . *The Book Made Art*, a selection of contemporary Artists' Books, is being shown at the Joseph Regenstein Library, Dept. of

Special Collections, University of Chicago, with bookworks from more than 40 artists including Alessandro Algardi, Douglas Beube, John: Eric Broadbuss, Tim Ely, Kay Hines, Warja Lavater, Kevin Osborn, Bertie Skuber, Keith Smith, Erica Van Horn, and Paul Zelevansky, among others. The catalog, designed by Buzz Spector, will function as a book object in its own right. Exhibit runs through April 1986

• Schedule for book exhibitions in the Thomas J. Watson Library for 1986: *Purgatory and Paradise: West Meets East* has a catalog available, printed by Susan King of Paradise Press and Dikko Faust for Purgatory Pie (2 separate ones). . . *Bookworks by Photographers* through 2 May, with catalog from Center for Book Arts. . . *Outstanding Art Periodicals, 1980-1985*, from the Watson Library's own collections, with annotated checklist, May 6 - June 27. . . *Concrete Poetry* (1 - 21 July and 2 - 26 September), curated by Matthew Hogan and Michael Katchen of Franklin Furnace, including about 25 items, between 1958 and 1984, with a catalog to be made available. . . *Contemporary Danish Book Art* will be seen in October, with catalog to be made . . . *Dieu Donne Press and Paper: Book Objects* in November, to celebrate its 10 anniversary, with catalog. . . *Fine Printers/Finely Bound*, with 20 open and shut reasons that a five hundred year old tradition endures from 2 Dec. to 2 January, with catalog.

• *Books and Graphics of the Cobra Artists*, Franklin Furnace in New York City, 6 Mar through 7 April.

• *Tom Phillips: Bookworks* will be featured at the Center for Book Arts, 2 April - 16 May, with *Dante's Inferno*, original sketchbooks and research material, as well as a special edition bound by Richard Minsky being featured.

• *A Nation of Readers Photography Exhibit* through May 1986 at Library of Congress, Washington, DC

• *National Collegiate Book Arts Exhibition* will be circulating through 1987, launched at the Lee Center for Fine Arts at the University of South Dakota 19 January - 28 February. Since there is no cost for the exhibit, you might be interested in hosting the show. Contact Richard Zauft, Chair, Art Dept., University of South Dakota, 414 East Clark St., Vermillion, South Dakota, 57069.

• The Albright-Knox Library at the Art Gallery of the same name in Buffalo, NY continually hosts exhibitions of their large collection of bookworks in the Library Vestibule.

• *The Book Thought Through*, the catalog for the exhibition in December at the Watson Library at the Met in New York City is available through the Guild of Book Workers in New York and the Watson Library at the Metropolitan, as well as from Califia Books, 2266 Union St., San Francisco, CA 94123.

• 50 West Gallery, 554 West 50th St., New York, NY 10019 held its first book exhibit in October 1985 with an exhibition of "The Handmade Book", limited editions and one of a kind. The catalog is a Xerox series of sheet for each artist, who prepared the visual for the catalog—from letterpress to photographer/mail artist, the exhibition is planned as an annual event.

• *Beyond Words: The Art of the Book*, organized by curatorial assistant David Henry at the Memorial Art Gallery of the University of Rochester, was on view from 1 February to 30 March, representing over 50 important historical and contemporary examples from cuneiform to Douglas Beube's Seed Sprout Book. Thus, the exhibit shows the sharp contrast between the traditional books which are written and the contemporary works which are objects created to be experienced, rather than read. The exhibition catalog for *Beyond Words* was designed by Scott McCarney in a dos-a-dos binding—a true bookwork in itself. Included are Robert C. Morgan, Joan Lyons, Keith Smith, Ed Ruscha, Conrad Gleber, Dieter Roth, Buzz Spector, and many more.

• *Artists' Books* is a brochure about the permanent collection at the Museum of Contemporary Art, Chicago. For a copy of this brochure (gallery sheet) write to MCA, 237 E. Ontario St., Chicago, IL 60611.

• Mercer Union, 333 Adelaide St. West, 5th floor, Toronto, Canada M5V 1R5 had a show of *Berliner Aufzeichnungen* (Berlin Notes) of painting, video and artists' books by Ricarda Fischer, Michael Morris, Vincent Trasov, Joachim Peeck and Yana Yo from 12 November - 7 Dec. 1985.

• *The One of a Kind Handmade Book* features Book Art by Carolyn Berry, Susan Friedman, Jana Larson, Patricia Monahan, Josephine Owen, Suzanne Freeman, James Schomaker, Douglas Shinoda, Thea Schrack, and Corinne Whitaker from 14 March through 25 April at Pacific Grove Art Center, California.

• The College of Creative Studies exhibited *The Book as Portable Sculpture* from 4 December through the end of the year at the Gallery of University of California, Santa Barbara.

• *Remember Us to Life: The Art of Lenke Rothman* included two bookworks by the artist published by Kalejdoskop in Ahus, Sweden. The exhibition took place at the Judah L. Magnes Museum in Berkeley, California 3 November 1985 through 2 February 1986.

• Carol June Barton was featured in an exhibition entitled, *Page, Print, Process* at the East Campus Library Gallery at Duke University in Durham, North Carolina.

• *The Future of the Book/The Book of the Future*, Part One, was the exhibition at Franklin Furnace from 10 February thru April 19.

• *Liberty's Book Opened* was featured at Double Page at 90 Hudson St. during the 1986 Women's Caucus for Art National Conference, from 8 - 22 February. Curated by Elizabeth O'Connor and Mimi Weibord, the artists included Evangeline Avionitis, Nancy Azara, Charlotte Brown, Kathy Ernst, Penelope Goodfriend, Nanc Linn, Marilyn Rosenberg among others.

*Letters* was another WCA exhibition at the Clocktower in New York City, where many word/image works were included, including some bookworks.

• *Book Arts II*, a major exhibition of unique contemporary works, was held at Hand in Hand Gallery in New York City from 14 December through 1 March.

• Marie Christensen Dern created a book installation as her Graduate Exhibition in the Book Arts at Mills College during the month of March.

• The Center for Book Arts in New York City presented an exhibition called *Book Artists in Residence: 5 Programs*, which included work from artists who had residencies at The Woman's Building in Los Angeles, Nexus in Atlanta, Pyramid Writer's Center in Baltimore, Women's Studio Workshop in Rosendale and the Visual Studies Workshop in Rochester. This exhibit was from 5 November thru 5 December 1985.

• *Photographic Book to Photobookwork: 140 Years of Photography in Publication*, 14 February - 4 May 1986 is a blockbuster exhibition curated by Alex Sweetman for the California Museum of Photography in Riverside, California. From 1839 to the present, the exhibit explores in depth with actual books and magazines, demonstrating the improvement in technology which would allow photomechanical reproduction and larger book production after the tipped in photographs put into small edition books before the 1850s. Coupled with the new computerized technology, photography and the book have come together in this exhibition as

partners in visual communication. The catalog for this superb exhibition will be designed by Todd Walker and will be available from the CMP, University of California, Riverside, CA 92521 later this spring.

## MEDIA NEWS

• A one-hour audio cassette interview with Richard Avedon, called "An Audio Portrait of Richard Avedon," shows Avedon explaining the reasons behind his art techniques, such as taking his pictures in flat, artificial light of raw daylight, and how he realizes that the sitter confronts the camera when he poses, but in this "portrait", Avedon is the one who is captured in the raw light of his own creative reality. The cassette is available for \$8.95 by writing Audio-Forum, Dept. R, On the Green, Guilford, CT 06437.

Another 60-minute tape-recorded conversation with Avedon is also available for \$8.95, which features Avedon's discussion of his current exhibit, "In the American West," now on a two-year national tour.

• Budek Films & Slides is now offering 20 color slide sets of Christo's Wrapped Pont Neuf Project, not just as a completed project, but also documentation of the process. Slides come unmounted, cardboard or glass mounted with prices accordingly.

Two other sets of Christo's work have also been produced by Budek Films & Slides, 73 Pelham St., Newport, RI 02840.

• Artist Peter Richard has conceived a wave-activated sound garden at the end of the breakwater forming the Marina Yacht Harbor in San Francisco Bay. Visitors to the breakwater can relax on a stone amphitheatre, watch the waves play among the stone terraces and pools, and listen to the resonant voice of San Francisco Bay, with the artwork that includes more than 20 pipes that extend down through the breakwater into the water of the Bay. When the waves roll in, the pipes of the Wave Organ resound with liquid music, low gurgling notes that ebb and flow. This project was sponsored by the Exploratorium of San Francisco.

• *Some Uncertain Signs*, a Public Access Project in Canada, has a display of original visual and textual work, in collaboration with Electromedia, on an animated pixelboard located on Yonge Street in Toronto. Artists such as Les Levine, Jenny Holzer, Michael Snow, Murray Pomerance will appear until 21 April, and beginning on 19 May through 21 July, artists such as Krzysztof Wodiczko, Barbara Kruger, Don Carr, Mary Kelly,

Thomas Taylor and Robert Kennedy will show their work.

• *Water Shepherds* is an English created videotape of The Basement Group, a collective which programmed over 230 events in Performance Art, Installation, Video and related media at their space in Newcastle upon Tyne. Now there is a 30-minute video documentary about the Basement Group complete with a fully illustrated supplementary information booklet. £39.99 for the tape alone and £5 for the booklet from Projects UK, 5 Saville Place, Newcastle upon Tyne NE1 8DQ, England.

*Pieces* is a 55 minute video compilation of the work of 11 leading contemporary British video artists. It features short works commissioned by Projects U.K., which range in length from 30 seconds to 6 minutes. Included are works by Neil Armstrong, Steve Litman, Nigel Rolfe, Richard Layzell, Val Timmis, Mike Stubbs and many more.

Write to Projects U.K., 5 Saville Place, Newcastle upon Tyne NE1 8DQ, England.

• Dennis Williams has new work on cassettes, including 90 minute stereo Contrapuntal Poetry, a tape of voices reciting poetry, with a marvelous texture of contrasting timbres and rhythms. *I Dreamed There was a Long Highway* is like spoken Country & Western music, with three voices in a synecopated lyrical format.

*A Christmas Oratorio* and *Midnite in Jerusalem* are other forms of contrapuntal poetry. All these cassettes are \$3.00 each and 2 for \$5.00.

• On February 27 at 9 Second Avenue (corner Houston St.) in Manhattan, an art opera called *Eve*, New York, 1986 Anno Domini, was presented by a 14 piece orchestra, under the direction of acclaimed jazz composer Lawrence "Butch" Morris, as well as a large cast including Ray Kelly, Paolo Buggiani, Leonard Horowitz and many other downtown avant-garde figures. Many painters and sculptors also interpreted the "Big Apple" as it relates to Eve in her escape from terrestrial paradise.

• *Tellus, the Audio Cassette Magazine*, in its no. 11 has *The Sound of Radio*, a collection of works by independent radio producers across the country. Number 12 is *Dance*, with selections from composers for choreographers and music for the club. To subscribe for 6 issues, send \$35.00 (\$45.00 foreign) or \$7.00 an issue to *Tellus*, c/o Havestworks, 16 W. 22nd St., New York, NY 10010.

• The San Francisco Museum of Modern Art has produced 100 works from the permanent collection of painting and sculpture in color slide format. A list

of works can be obtained by writing to Anita C. Gross, Rights and Reproduction Coordinator, SFMMA, 401 Van Ness Ave., San Francisco, CA 94102. Price for each slide is \$5.00.

• *Art in America's 1985 Slide Survey of Contemporary Art* with 200 full-color slides of outstanding contemporary art works published in *Art in America* in 1985 is now available for \$295.00 from A in A, 1985 Slide Survey, 980 Madison Ave., New York, NY 10021.

• In New York's TriBeCa section, there is a marvelous restaurant called El Internacional, designed by artist Antoni Miralda, and its success is known far and wide. The menu at this restaurant, which is famous for its *tapas* bar and now its Videomenu, appears on a big Sony monitor, deliberately wavy as if underwater. Text and images move across the screen in 3 bands. At the top, the name of the dish in Spanish or Catalan, the center band depicts the food itself (before, during and after its preparation), and on the bottom, a scrolling text describing the origins and pleasures of each dish. This is Miralda's tour de force.

• *More Static/Electro-Static: A Survey of Copier/Electro-Static Art in America* opened at the Pyramid Arts Center, in Rochester, NY, and will continue through 19 April. Over 20 American artists are included who do stamp art, mail art, regenerated imagery, installation and multi-image formats, book art, correspondence and conceptual art. Included are Patti Ambrogio, Charles Arnold Jr., Buster Cleveland, Brendon de Vallance, Carlo Pittore, E. F. Higgins III, Suzanne Horvitz, Tod Jorgensen, Judy Levy, Scott McCarney, Robert C. Morgan, Peter Nagy, Louise Neaderland, Joseph Nechvatil, Bern Porter, Arleen Schloss, Dick Torchia, Ben Boyle, among others.

*Off-Axis*, the first exhibition of fine art holography in upstate New York, is also on at the Pyramid Arts Center.

#### DEALERS' CATALOGS

The Woolley Dale Press has a new catalog of Artists' Books which begins with an essay by Marc Dachy praising Jake Tilson and his associate, Stephen Whitaker, for their work on this new Woolley Dale Press, which is to combine writing and Xerox. Including *Cipher* magazine, Tilson's books, the new *Atlas* magazine, and more. This is a beautifully designed catalog, one which reflects the taste of the publisher. For a copy, write to Woolley Dale Press, 44 Broomwood Road, London SW11, Eng.

• The Visual Studies Workshop Press has just issued their 1986 catalog of Artists' Books and titles in the Visual Arts. For a copy, write VSW, 31 Prince St., Rochester, NY 14607.

Lamelia, 333 South Dowling St., Darlinghurst 2010, Australia has a new catalog for 85/86 not only for books, but also for a marvelous series of postcards.

A new bookshop, called *Embargo Book* at 128 Rivington St. in the East Village of New York has opened, featuring the place where postmodernism meets the Third World. Richard Armijo and J. G. Gosciak will attempt to offer the best and most current in Latin American literature, as well as literature from all parts of the world, small press and other forms. If you wish to sell through that shop, write to 102 Suffolk, no. 2-D, New York, NY 10002.

*Kalejdoskop* has a new Catalog covering their output for 1975-85, and books in English as well. Write to *Kalejdoskop*, Box 125, S-29600 Åhus, Sweden.

*Art in Form* has a Special Listing Number One in Public Artworks & Projects, which reflects their location in Seattle, a leader in public art. For this list and catalogs as well, write to 2237 Second Avenue, Seattle, WA 98121.

*Writers & Books* has a complete catalog for 1985, with new titles as well. Write to *Writers & Books*, 740 University Avenue, Rochester, NY 14607.

*Arts Council*, 105 Piccadilly, London W1V 0AU has a new Art Publications List, a comprehensive list of all catalogs and posters still in print and available for purchase.

*Art Metropole* has a new Video Catalogue for 1985/86 including artists and works in distribution, the videotapes in their archive which can be viewed only in Toronto at their premises, sales and rental services, and an index. Write to *Art Metropole*, 217 Richmond St. W., Toronto, Canada M5V 1W2.

*Nigel Greenwood Books* has List 30 for December 1985, including artists' books, monographs, performance, photography, magazines and periodicals, calendars and much more. Write to them at 4 New Burlington St., London W1X 1FE, England.

*Tony Zwicker*, 15 Gramercy Park, New York, NY 10003 has a catalog which was the Exhibit at the 14th Annual Conference of the Art Libraries Society of North America, and is available if you write to her.

*Edition Hansjorg Mayer* has a new catalog which can be obtained from Engelhornweg 11, 7000 Stuttgart 1, West Germany.

*Station Hill Press* also has a new catalog for Fall-Winter/1985-86 from Station Hill Road, Barrytown, NY 12507.



Printed Editions has a Special Editions Catalog, available from Printed Editions, P.O. Box 27, Barrytown, NY 12507, which includes work by John Cage, Philip Corner, Geoffrey Hendricks, Dick Higgins, Alison Knowles, and Jerome Rothenberg.

Da Costa Editions in Amsterdam has new offerings in their 1985 catalog, available from Juan J. Agius, Korte Keizersdwarstr. 18, 1011 GJ Amsterdam, Holland.

#### PERIODICALS, GONE

LIP, the feminist art magazine from Australia, has gone the way of many art magazines.

PhotographiConservation has ceased publication, effective June 1985.

#### PERIODICALS, NEW

Video in Print, the newsletter of Magee Sweed, Instructional Videotape, published by Lynda and Bill Ritchie comes out of Seattle, but discusses available videotapes for rent or sale on contemporary art. There is a section which highlights artists' bookworks, called People in Artists' Books, with Keith Beckley, Marc Blocker, Dennis Evans, Sandra Kroupa and Bill Ritchie featured. For more information, contact Magee Sweed, IVT, 360 Halladay, Seattle, WA 98109.

The Act: Performance Art has been issued in Winter/Spring 1986 with coverage on Allan Kaprow, Bruce Barber, Ellen Zweig, Jeffrey Greenberg, an interview with Jerome Rothenberg, and much more. A comfortable in the hand verticality in sharp black and white with fine layout and good graphics, makes this a distinctive contribution to our collection. \$3.00 US for single copies, and prices accordingly for every country. Irregular at first, it hopes to continue with the increase in subscriptions, namely \$12.00 for 3 issues.

McPaper, the Papermaker's Newsletter, is a sales catalog with tidbits of news from Lee S. McDonald, Fine Hand papermaking Equipment, P.O. Box 264, Charlestown, MA 02129.

Hand Papermaking will appear this spring as an attractive and valuable journal, featuring articles on techniques, materials, sources and conservation; a featured paper will be tipped into and described in each issue; and there will be useful advertising and resource information. Special introductory rate of \$4.50 for spring 1986 issue. Editors are Amanda Degener and Michael Durgin. Write to Hand Papermaking, P.O. Box 10571, Minneapolis, MN 55440.

#### LOST & FOUND

The original wood engravings used to

illustrate Lewis Carroll's stories of Alice in Wonderland, which were thought to be lost long ago, have turned up in a bank vault in London. The 92 wood blocks, engraved more than 100 years ago, are in excellent condition.

- A Tibetan peasant who was knocking down a dilapidated house in the Tibetan capital of Lhasa discovered last year the wooden blocks that had been used as roofing materials were actually engraved texts of centuries-old Tibetan books. The 370 blocks included parts of an encyclopedia of Tibetan medicine, the history of Tibetan medical science and other books of the period of the fifth Dalai Lama more than 300 years ago.

The texts had disappeared during the Chinese Cultural Revolution of the 1960s and 1970s, when the house was built. They were all given to the region's hospital of Tibetan medicine.

- You can now lose your camera and buy a replacement for \$10 or less, since the Love Camera, a push-button product that is compact, automatic and totally disposable, is being sold by Sonora Industrial of Brazil. No adjustments, no mistakes, and once the film is used, no camera. After the film is used, you must crack open the device like a walnut only if you are an authorized processing lab. Point, click, throwaway.

- Baroque murals painted by French artist Louis Laguerre in 1719 have been discovered by workers tackling dry rot in a seldom-used royal hideaway house west of London. They depict scenes of classical mythology from Virgil's Aeneid.

- Working against time, many murals damaged during the Mexican earthquake have been salvaged by experts who have utilized the latest techniques. Most of Mexico's patrimony is in tact, but there are about 10 cases where cracks have gone beyond small repairs and art restoration experts have been working steadily to restore or save them before engineers begin demolition. The biggest loss was a series of mural ornamentations by Carlos Merida, the Guatemalan artist who died in 1984, titled "Mexican Legends." Several murals have been removed carefully with the latest technology in order to safeguard their preservation.

- 6,255 works of German war art produced while Hitler ruled the Third Reich are about to be returned to West Germany by the United States, following years of negotiations. They will go to some kind of archive, since they are not suitable for anything like a museum. The art was commissioned by Hitler to glorify the Third

Reich. In return, the USA will keep more than 300 works, including oil paintings of Hitler and works that show any Nazi emblems or are related to the Holocaust. Included are four watercolors attributed to Hitler himself.

- Six Rothko Murals, originally destined for the Seagram Building in New York, but when Rothko discovered that they were destined for the building's restaurant, he withdrew from the project, now have returned to Washington and were seen at the National Gallery of Art in November through April, remaining as part of the permanent collection of Rothko works at the Gallery.

- 13.3 percent of the Library of Congress' budget for the purchase of books and Library materials has been cut, preservation activities are being reduced by 16.4 percent, hours of service curtailed, and staff cutbacks planned because of the reduction of funds available to LC in fiscal 1986 appropriations and because of the Gramm-Rudman law. Outspoken clients of the Library, many of whom are government employees, have protested the closing of the Library on Sundays and holidays, as well as evenings, except for Wednesdays. They have been heard on radio and seen on television, and the Librarian has pleaded before Congress against the budget cuts.

#### ART READER

Esquire for February 1986 has an article by William Grimes on *The Book Unbound* which reviews a cross-cut of available titles from Printed Matter in New York.

Afterimage for November 1985 had an article on Artists' Books and Photography by Shelley Rice and in December had an article by Anthony Bonon on Bonnie Gordon, including an interview.

Art Monthly in London has an excellent critic in Cathy Courtney who reviews Artists' Books at least every other month.

Artists' Books: A Critical Anthology and Sourcebook, edited by Joan Lyons has been reviewed by countless people, including Nancy Princenthal in *Print Collectors' Newsletter* for March-April 1986 and in *Art & Artists* for January/February 1986 by May Castleberry.

Small Press has been bought by Meckler Publishing in Westport, Connecticut from R. R. Bowker, a Xerox-owned corporation. As a result, the tag line, The Magazine of Independent Publishing, will be changed to The Magazine for Independent/Inhouse/Desktop Publishing. Much more information will be devoted to inhouse and desktop publishing than before. Small Press will be located at 11 Ferry Lane, W., Westport, CT 06880.

Coco Gordon's Water Mark Press was featured in the January/February issue of *Small Press*. Gordon makes handmade paper, which she integrates into engraving, printing, bookmaking and publishing as well as performance art.

**Dada/Surrealism no. 14 (New York Dada)** includes essays on Man Ray, Marcel Duchamp, Schamberg, as well as a reprint of *TNT*, edited in 1919 by Man Ray and Adolf Wolff. Available for \$10.00 subscription for this annual (\$12.00 for institutions) from University of Iowa, 425 EPB, Iowa City, IA 52242.

**Whitewalls 12 (Autumn 1985)** features works by Robert Barry, Monika Wehrenberg, Tom Kovachevich, Leslie Bellavance, Kay Rosen, Mike Love, Carmela Rago, Joel Klaff, Jeff Abell, Kenneth Shorr and only \$4.00 an issue, \$10.00 subscription for 3 issues from P.O. Box 8204, Chicago, IL 60680, a production of editor Buzz Specor, with associate editor, Timothy Porges.

**Stroll, the Magazine of Outdoor Art and Street Culture**, in its volume 2, no. 1, Winter 1986, features MacArthur Park in Los Angeles, an article about the monumental sculpture of Luis Jimenez, a feature on Mierle Laderman Ukeles (the artist who deals with the Dept. of Sanitation of NYC), a tribute to Art on the Beach, the Mardi Gras, Moscow, Christo's Pont Neuf Wrap, and a special section on transportation. For more information (\$10 annual) to Stroll Magazine, 325 Spring St., Rm. 333, New York, NY 10013.

## WHAT'S NEW

**AID (Art Informative Data)**, launched in 1985, is an international professional tip-sheet for artists and others interested in contemporary fine arts. Contains latest information on competitions, art events, grants, art/craft fairs, scholarships, exhibitions, etc. and is available for DM21 (DM23 airmail) per issue from Hok Wai Lee, Postfach 71 01 31, 8500 Nurnberg 71, West Germany. "Cross Cultural Exchange" wants to hear from artists interested in studio/house exchange to compile register. Send international reply coupon to the above address for more details.

**Photo-Talk**, a 24-hour electronic bulletin board devoted to news, announcements and personal messages about photography and the visual arts is based in Quincy, Massachusetts and can be read by calling (617)472-8612. Computer modem gives access.

Travellers who carry small quantities of high speed or super-speed film will no longer have to worry since the makers of Film-Shield and Super FilmShield have now developed Travel-Tube, a lead laminate cylinder which will hold up to 3 rolls of 35mm film in their canisters.

Love the name of the recent exhibition at Nexus in Philadelphia: *Catharsis as an Everyday Event* by Bridget Corkery.

**Dave Quick**, Los Angeles artist, is determined to make a rubber chicken fly. Creator of, among other things, the "Vienne Bulls' Choir"—16 white plastic 1/12-scale bulls that dance to a three-minute-long rendition of "Lullaby on Quick has done preliminary work on Pegasus Galactus, or chicken in space, including models of a plump fryer orbiting a globe and a rubber chicken made space worthy with solar reflectors. He has been rejected so far by NASA and Sen Jake Garn, a crew member on the space shuttle in April 1985. The chick in space proposal has also been reviewed and rejected by the Japanese Space Development Agency. Next stop, Canada.

**Palazzo Grassi** is a new art center in a restored palace on the Grand Canal, with Pontus Hulten as the center's director. The opening exhibition of the center will be *Futurismo e Futurismi*, a comprehensive show of the original and development of the Futurist art movements. This will be the largest such exhibition ever mounted, containing not only work by the Italian founders but also works by Futurist groups that arose around the world early in the century—namely works in literature, theater, photography, architecture, fashion, cooking and social theory.

2 shows a year are slated for the center. The Fiat corporation has restored the 1740 palace for \$10 million and is the present owner.

• Stimulated by a \$1,000 challenge for anyone who could reduce the text of a "page of a book in an area 1/25,000 smaller in linear scale in such manner that it can be read by an electron microscope" offered by Richard Feynman, Nobel Prize winner in physics, Tom Newman, a graduate student in electrical engineering, was moved as much by the problem itself as by the money, and his doctoral work involved electron beam lithography, a process used to "write" on the very small ships of electronic devices. Newman selected the first page from *A Tale of Two Cities*—one of his favorite books—that happened to be the right size. A beam of electrons about 5-millionth of an inch in diameter was used to scan the text across a plastic membrane. And like the

ordinary lithographer, he etched away the exposed regions with a chemical solvent. Etching in the entire first page took Newman about a month. When he finished, he claimed the prize and his doctorate in December 1985. What this means is that at this size, the entire Encyclopedia Britannica could fit on the head of a pin. Any artists interested?

## CENSORSHIP

In New Orleans, the city that featured bare-breasted mermaids at its 1984 World's Fair, an artist has been forced to cover a fiberglass statue of a naked New Year's baby with a diaper. At the center of the New Year's Eve celebration at the Jackson Brewery along the Mississippi River, the anatomically correct infant boy was hoisted to the 6th floor of the shopping arcade, on a tower just below the lighted ball that signaled the start of 1986, but the float designer that created the kid was ordered to cover up the infant.

• A sculpture depicting a border agent searching an illegal alien atop a donkey cart was removed the day it went on display in San Diego outside the Federal courthouse, setting off a flurry of censorship charges as well as a lawsuit. The sculpture was removed on 6 January by the GSA on the order of a judge, who held it was a security risk.

David Avalos, the artist, was granted permission to display his work on the plaza outside the courthouse through 6 January; instead, agency crews disassembled it prior to the day after Avalos refused to remove it himself.

With the assistance of the ACLU, Avalos sued the GSA, asking that the sculpture be reinstalled in the plaza for the period previously approved. But the other district court judges declined to hear the matter, and the US Court of Appeals refused to order a District Court hearing on the matter.

The sculpture was commissioned by Sushi, a local gallery, for a four-work exhibition entitled "Streetworks." According to the Judge, although there was a fence around the work put there by the artist, he was afraid that somebody could get in there and put something in it that could do harm to the court. It's really hard to go through chain-link and barbed wire to plant a thermonuclear device in it, isn't it?

• A triptych by Willem de Kooning, commissioned by the young pastor of St. Peter's Church at Lexington at 54th in New York City has been relegated to the storeroom, since some of the congregation felt the swirling colors of the painting were a disturbing distraction, some even saying it looked like graffiti.

The question now is whether to purchase the work or not. Since the panel is three panels of interweaving ribbons of red, yellow and blue against a white background, some of the congregants think it is too circusy, like McDonald's colors. Others say that the triptych deepened their experience of worship.

Elaine de Kooning, speaking for her husband, said that her husband drew on his extensive knowledge of religious art, as a deep personal interest in religious beliefs. The near future may give an answer to this situation.

## WANTED

For a collection of excerpts of John Cage *Conversing*, I am interested in obtaining interviews and symposia, in print, manuscript or on tape, that the artist has given over the years. All used will be acknowledged, first with an official reprint request and then with copies of the book. Send to Richard Kostelanetz, P.O. Box 444, Prince St. Station, New York, NY 10012.

- Produce 3,000 top-quality color notecards for \$750 in the Publishing Center's co-op program. Price includes caption type, color proof, spot varnish, folding and envelopes. Offer ends 15 April. Write to Nancy Nirenberg, Publishing Center, 625 Broadway, NYC 10012 (212)260-2010.

- Bulletin Board dedicated to the advancement of the electronic arts. This bulletin board is accessible from various networks, including ARPANET, BITNET, CSNET, MAILNET, UUCP, and INTERNET. The name of the Bulletin Board is FINEART. For further information, write electronically to LAUZZANA@UMASS.BITNET, and by paper to Ray Lauzzana [366 FAC] Univ. of Massachusetts, Amherst, MA 01003. Paths are being established to additional net networks on a world-wide basis. If you know of any networks or other bulletin boards which can be connected, please write. If you do not have access to any networks, you may dial in directly to our local UNIX site: (415)545-0376 logging in as "fineart". You will then be initiated into a local mail system and be able to leave a message.

- Proposals from photographers, video artists, book artists, and printers to submit for one-month residencies. September 1986 - May 1987. Residents will receive a \$1000 honorarium, living space, and access to working facilities. Submit by 1 May 1986 to Residencies, VSW, 31 Prince St., Rochester, NY 14607. That is, the Visual Studies Workshop.

- **INTERNATIONAL COPIER ART BOOKWORKS EXHIBITION & SYMPOSIUM.** Deadline: 15 June 1986 for exhibitions on autumn 1986 and in summer 1987. Symposium to be in October/November 1986 on the Artist in the Community. Please send only Copier Art Bookworks, i.e. where the process has been used either in content, form or manufacturing of bookworks. 3-D Bookworks etc. are acceptable as long as copier art is part of it. Some bookworks will be selected to travel. State prices, edition and publisher for inclusion in the catalog. Catalog to all exhibitors. Send to Sarah Jackson, Artist in Residence, Technical University of Nova Scotia, Box 1000, Halifax, Canada B3J 2X4.

## COURSES

Continuing courses at Women's Studio Workshop (all-day) in Western papermaking, etc. For summer workshops, write to WSW, P.O. Box V, Rosendale, NY 12472. (914)658-9133.

- Many courses by the Center for Book Arts, including Setting Type as Typography, Letterpress Printing, Introduction to the History of the Book, Box making and Portfolios, Paper Marbling, Book Design and much more. Write to CBA, 626 Broadway, 5th flr., New York, NY 10012.

- Pyramid Prints + Paperworks is a non-profit organization founded in Baltimore in 1980. The consultants for the Artists' Books Programs are Kevin Osborn and Anne-Catherine Fallen.

Osborn curated an exhibition of *New Narratives: American Artists' Books in Print* in February at the Instituto de Estudios Norteamericanos, Barcelona, Spain, along with Anne-Catherine Fallen.

They also curated a show called *The Sum of the Parts* in March 1986 at the Athenaeum in Alexandria, Virginia.

Residencies for one month have been provided to Bilge Friedlaender, Kevin Osborn, and Yuriko Yamaguchi to assist them in the creation of a multiple or unique paper, print or artist book.

Write to Pyramid Prints & Paperworks, Inc., 1601 Guilford Avenue, Baltimore, MD 21202 for information, membership, etc. Courses are given throughout the year.

- Rare Book School will be held again at Columbia University in New York City for the summer. Write to them for more information.

- The Institute for the Book Arts of the University of Alabama and the College of Continuing Studies is offering two summer workshops in 1986 on Japanese Book Crafts with Richard Flavin and Leather and Millimeter Binding with Ole Olsen.

Write to University of Alabama, Grad. School of Library Service, P.O. Box 6242, University, AL 35486.

## NEWS FROM AUSTRALASIA

The Australia Council (like our NEA) has undertaken the project of producing microfiche editions of press clippings of Australian arts personalities. Presumably, one can buy everything that has appeared in the major newspapers in the country since 1974 in microfiche form for a nominal fee. All this will fit into your computer telling you all about the clippings without actually producing the article itself. For the actual clipping, one has to go to the library at the Council, in North Sydney. They have more than 75,000 clippings there on all the arts and all the personalities in the arts.

- Experimental Art Foundation in Adelaide has opened up a shop, called *Dark Horse*, which offers T-shirts, postcards, posters, artists' books, art books and periodicals and self-published postcards. Address is P.O. Box 167, Stepney, South Australia 5069.

- The Sydney Biennale opens on 16 May and extends through 16 July with the work of Sigmar Polke, Markus Raetz, Miriam Cahn, Jiri Dokoupil, Gerhard Richter, Baumgarten, Laurie Anderson, Rosemarie Trockel, Pierre Kossowski, Janis Kounellis, Carlo Maria Mariani, Mrinalini Mukherjee, Malcolm Morley, Neil Jenney, Nancy Spero, and many more.

- Jane Kent of *Left Turn* writes about a change of venue to 4A Baxter St., Toorak, Vict. 3142 Australia. They are starting to publish new books, looking for new contacts for distribution. They distribute their own *LIVE ART*, a publication on The Women's Art Movement 1980-83, *Artists' Pages*, *Setting the Pace*, and *Difference: A Radical Approach to Women and Art*. For more information, write to them about prices, etc.

## A LITTLE MAIL ART

**SECRETS OF THE HEART**, or Help! We're Running out of Mummies. Deadline: 30 April 1986. Send to Kudzu Queen/Art Missionary, 1308 21st St., Haleyville, AL 35563.

**THE WORKERS' PARADISE.** To be shown in the People's Republic of Poland, GDR, the Kingdom of Belgium, and the Kingdom of Netherlands. All work accepted, no returns. Possibility of catalog but not certain. Deadline: 1 September 1986. Send to Dillenburgerstraat 4, 3071 HB Rotterdam, Holland.

**MAYDAY/HAYMARKET CENTENNIAL**  
Mail Art Show. Deadline: 1 May 1986.  
Mail to Axe St. Arena, 2778 N.  
4th flr., Chicago, IL 60647.

**WE WON'T OPEN YOUR MAIL** International Mail Art Show. Studio Arts at University of Minnesota, 28 April - 9 May 1986. Deadline: 25 April 1986. No jury, no fees, no returns, no size restrictions. All mail exhibited unopened. Documentation to all participants. Send to Gray/Potratz, Studio Arts Gallery, 208 Art Bldg., University of Minnesota, Minneapolis, MN 55455 USA.

**STICKS** Mail Art Show. Jordan Creek Art Center, 324½ South Ave., Springfield, MO 65806 USA. Documentation and feed-back to all, no fees, no returns, no limits. All work will be displayed. Deadline: 2 May 1986. Exhibition 2 - 31 May 1986.

**WHAT TO SEE THIS SUMMER**

Futurism Show at Palazzo Grassi in Venice, Italy. . . Venice Biennale opening 28 June (note date change). . . London International Contemporary Art Fair in May/June. . . Expo in Vancouver from May through October. . . 2nd Annual International Feminist Book Fair, June in Oslo (June 21-27). Write to P.O. Box 2959 Toyen, 0608 Oslo 6, Norway. . . Edinburgh International Festival in August. . . includes Book Festival and Fringe Festival. . . Franklin Furnace and Selections from the Franklin Furnace Artists' Book Archives at the Metropolitan Museum's Watson Library (1 July thru 26 September). . . *Dialogue Gravé* from 23 August through 5 October at Desnief, Belgium, including prints and artists' books. . . Rosenquist Retrospective at the Whitney Museum of American Art from 26 June through 21 September . . . *Vienna 1900: Art, Architecture, and Design* at MOMA, New York, 3 July - 22 October . . . Lawrence Halprin: Changing Places at San Francisco Museum of Modern Art 3 July - 24 August . . .

• Susan King, artist-in-residence at Nexus Press, has produced her latest book, *Lessons from the South*, which has recently been launched at Nexus Press at a special reception. For more details, write Nexus Press, 608 Ralph McGill Blvd., Atlanta, GA 30312.

**LATE BREAKING NEWS**

• Georgia O'Keeffe, who lived to be 98 and died recently, will live on since she has distributed her paintings to 8 museums, at least 52 of them. The National Gallery of Art in DC will receive 20 paintings (that's 10 more than they had, although they do have 1,600 photographs by her husband, Alfred Steiglitz); the Art Institute of Chicago will get nine, Museum of Fine Arts in Boston will have nine, the Brooklyn Museum gets six, the Mer and MOMA in New York will receive 5 each, and the Philadelphia Museum of Art, four.

O'Keeffe bequeathed her ranch near Abiquiu to Juan Hamilton, her companion of about 15 years, also the right to choose 15 watercolors or pastels. He also will receive \$200,000 as executor of her estate.

• There is a new bookstore for academic presses in New York City, those wonderful hard-to-get volumes written by scholars throughout the U.S. and Canada, so now there is the University Press Books/New York store on the southeast corner of 14th St. and Fifth Avenue, with about 10,000 titles from 75 North American university presses.

The New School is providing the space and free rent, the university presses are providing the inventory, and the J.M. Kaplan Fund, headed by Joan K. Davidson is providing a \$400,000 grant to renovate and help tide the store over the first couple of years.

• An exhibition of Soviet art books recently opened in the Cannon House Office Building in Washington, DC, eliciting such praise that the Russians agreed to give the books to the National Gallery.

• **FOOD & ART:** You can paint on sandwiches by using German watercolors—and rubber stamps work best on ginger-cookie dough. Roll your dough out thickly, take your neat collection of rubber stamps, dip them in flour and print away. The cookies come out of the oven with their messages deeply imprinted—cuisine that really communicates. (Miv Schaff in *Food as Graphic Art*, *Los Angeles Times Magazine*).

• **WILD & WONDERFUL**

Ik-Joong Kang is doing a Living Performance during April at Two Two Raw Gallery at 22 Wooster St. in New York City, with 6000 empty canvases on the floor and 2000 finished paintings on the wall, the artist shows his determination of will and energy through a living performance, continuously painting his small canvases throughout the exhibition as he sits in the gallery among his empty canvases.

Having arrived in NYC 2 years ago after finishing his BFA in Korea, Ik-Joong Kang

uses paint, collage, rice, and other found objects, always carrying an empty canvas with him wherever he goes.

Paul Rutkovsky in Tallahassee, Florida on March 20 with other artists at the exact moment of the vernal equinox balanced eggs unsupported on their small ends, an event which can only occur on the one day of the year, the first day of spring. The same event was held in a bar in Miami, Florida, organized by Barbara Young, and artists were asked to send mail art to be included in a book to celebrate the event.

In Rome, Georgia, artists, musicians, dancers, students, businessmen gathered together to balance eggs, on the vernal equinox, when the sun rises directly in the east and sets directly in the west. The hours of day and night are of equal length.

In New York City, Donna Henes celebrated the Vernal Equinox for the 10th year by balancing eggs at the World Trade Center Plaza.

Rutkovsky also reports that his 3 meat books will be on exhibit at Cameraworks in San Francisco, and later at Franklin Furnace; he is also a part of a design team with Vito Acconci and Martin Puryear for a 35-acre park in Miami.

**GUERRILLA GIRLS WAGE WAR ON SEXISM IN THE ART WORLD**

A year ago Guerrilla Girls was formed to combat sexism in the Art World, using tactics and strategies appropriate to the 1980s, and to remain anonymous so as to draw attention to issues, rather than personalities.

Last spring they plastered SoHo and the East Village in New York with a series of posters, which bluntly state the facts about sexual discrimination in galleries, museums, and art writing. They also curated a show of women's art and performances at the Palladium last fall. They have been circulating buttons and stickers in New York, to involve as many women as possible with Guerrilla Girls. They did a window for Printed Matter, and other legal actions and street theatre. They are also soliciting women artists throughout the country to form Guerrilla Girls cells. For more information, write to Guerrilla Girls, P.O. Box 1056, Cooper Station, New York, NY 10276.

# GUERRILLA GIRLS

## CONSCIENCE OF THE ART WORLD

### WHAT DO THESE ARTISTS HAVE IN COMMON?

Arman  
Jean-Michel Basquiat  
James Casebere  
John Chamberlain  
Sandro Chia  
Francesco Clemente  
Chuck Close  
Tony Cragg  
Enzo Cucchi  
Eric Fischl  
Joel Fisher  
Dan Flavin  
Futura 2000  
Ron Gorchov

Keith Haring  
Bryan Hunt  
Patrick Ireland  
Neil Jenney  
Bill Jensen  
Donald Judd  
Alex Katz  
Anselm Kiefer  
Joseph Kosuth  
Roy Lichtenstein  
Walter De Maria  
Robert Morris  
Bruce Nauman  
Richard Neas

Claes Oldenburg  
Philip Pearlstein  
Robert Rymen  
David Salle  
Lucas Samaras  
Peter Saul  
Kenny Scharf  
Julian Schnabel  
Richard Serra  
Mark di Suvero  
Mark Tansey  
George Tooker  
David True  
Peter Voulkos

THEY ALLOW THEIR WORK TO BE SHOWN IN GALLERIES THAT SHOW NO MORE THAN 10% WOMEN ARTISTS OR NONE AT ALL.

SOURCE: ART IN AMERICA ANNUAL 1984-85

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

### THESE GALLERIES SHOW NO MORE THAN 10% WOMEN ARTISTS OR NONE AT ALL.

Blum Helman  
Mary Boone  
Grace Borgenicht  
Diane Brown  
Leo Castelli  
Charles Cowles  
Marisa Del Re  
Dia Art Foundation  
Executive  
Allan Frumkin

Fun  
Marian Goodman  
Pat Hearn  
Marlborough  
Oll & Steel  
Pace  
Tony Shafrazi  
Sperone Westwater  
Edward Thorp  
Washburn

SOURCE: ART IN AMERICA ANNUAL 1984-85

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

### HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

### THESE CRITICS DON'T WRITE ENOUGH ABOUT WOMEN ARTISTS:

John Ashbery  
Dore Ashton  
Kenneth Baker  
Yves-Alain Bois  
Edit de Ak  
Hilton Kramer  
Donald Kuspit  
Gary Indiana  
Thomas Lawson  
Kim Levin  
Tade Pomicelli

Robert Pincus-Witten  
Peter Plagens  
Annelie Pohlen  
Carter Ratcliff  
Vivien Raynor  
John Russell  
Peter Schjeldahl  
Roberta Smith  
Valentine Tatransky  
Calvin Tomkins  
John Yau

Between 1979 & 1985, less than 20% of the feature articles & reviews of one-person shows by these critics were about art made by women. Those asterisked wrote about art by women less than 10% of the time or never.

SOURCE: ART IN AMERICA ANNUAL 1984-85

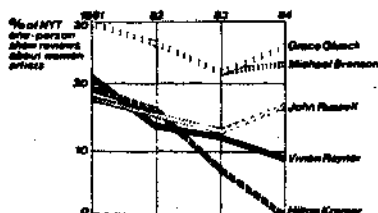
A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

### JOHN RUSSELL THINKS THINGS ARE GETTING BETTER FOR WOMEN ARTISTS:

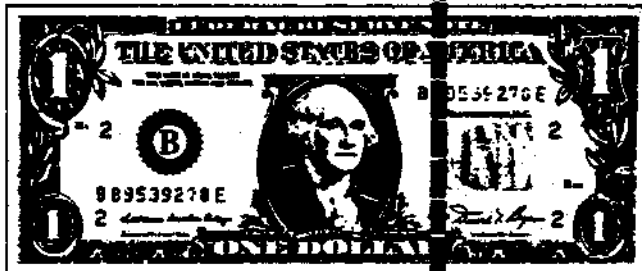
It is a matter of fact and not of opinion, that in NY in the Eighties shows by women artists have been just as rewarding and just as widely reprinted as shows by men artists.

- John Russell, NY Times, 8/24/83

### GUERRILLA GIRLS THINKS HE SHOULD READ HIS OWN PAPER:



GUERRILLA GIRLS



WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO.  
WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN ARTISTS DO.

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

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**UMBRELLA** is an occasional newsletter, focusing on artists' publications including books by artists as well as artists' periodicals with news and reviews. **UMBRELLA** is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 USA and is edited by Judith A. Hoffberg. Phone number: (818)797-0514. Subscriptions are available, payable in American currency, for the calendar year only. © 1986 by Umbrella Associates.

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Glendale, CA 91201

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