
artist books

Exhibitions

Gloria Helfgott: Ad Lib Ris. an exhibition of artist books, 2 - 31 May 1995 at Port Washington Public Library, Port Washington, NY 11050.

Learn to Read Art: The Books: Lawrence Weiner, March - 8 April at New York Public Library. Checklist available.

Trance & Recalcitrance: The Private Voice in the Public Realm, a 25-year retrospective of the Poltroon Press. April - 31 May 1995. Exhibition catalog available for \$15.00 special edition or \$5.00 regular edition from the Friends of the Library, San Francisco Public Library, Civic Center, San Francisco, CA 94102.

Susan Newmark: Bookworks at Long Island University Brooklyn Campus, Resnick Showcase Gallery in Brooklyn, NY. 17 April - 11 May 1995.

The International Library, a book project by Helmut Löhrr and a countless collection of artists at Center for Book Arts, 626 Broadway, 5th flr., New York City from 7 April - 17 June 1995.

Art & Text. Stamford (CT) Museum & Nature Center, 14 May - 16 July 1995.

Science & the Artist's Book. 26 May 1995- 30 April 1996. Two parts, two venues: Smithsonian Institution and Washington Project for the Arts in Washington, DC. The exhibition explores the links between scientific and artistic creativity through books.

Re-Generation, an exhibition by members of Pyramid Atlantic working in prints, photographs, artist books, drawing and works on and in paper. 1 June - 31 August in the Pyramid Atlantic Galleries, 6001 66th Ave., Suite 103, Riverdale, MD 20737.

Milleseconds to Millennia: The Art of Time, Summer 1995, at Sawtooth Center for the Arts in Winston-Salem, NC.

The Day in History. Center for Book Arts membership exhibition. 30 June - 13 September. Book Arts Gallery, 626 Broadway, New York City.

Bound for Fun: Artist books by Edward H. Hutchins, Columbia College Chicago Center for Book & Paper Arts, 23 June - 5 August 1995. Workshop on 15-16 July.

This Day in History... annual artist members exhibition at the Center for Book Arts, New York City, 30 June- 13 September 1995.

At Vooreer de Mensen, Diederick van Kleef, Sarphatipark 127, 1073 Amsterdam, **Soulshow & Puberagenda's** with Maria van Heeswijk, Jolanda Kooijmans, Danielle Lemaire, Jozef van Rossum, Natasja de Senerpont Domis, C. Unverzagt, and Dick Verdult, from 17 June, celebrating the publication of the book, *Agenda*, in ed. of 40 copies.

Summer of Artist's Books: Galerie Henn, St. Nicolaasstraat 26c, Maastricht: Part 1, 17 June - 15 July 1995 (group show); Part 2, 22 July - 19 August (*Dialogue between Harriet Bart and Helmut Löhrr*); Part 3, 26 August - 23 September (Artists from Galerie Horst Dietrich, Berlin) including Barbara Fährner, Osvaldo Romberg, et al..

Spiritwork: Books and Boxes by Susan Kapuscinski Gaylord, at Fine Arts Center, Regis College, Weston, MA, 30 April - 14 July.

The Work of Victor & Carolyn Hammer at the Grolier Club, 47 E. 60th St., New York, 24 May - 28 July 1995, included books printed & bound by both of the Hammers as well as paintings, mezzotints, drawings, engravings, and sculpture by Victor Hammer.

Some Zines 2, a multimedia exhibition of underground and alternative magazines and newsletters (zines) by artists and eccentric format publications by artists and non-artists will be on display 20 November 1995 - 15 January 1996 at Boise State university Student Union Gallery. Curated by Tom Trusky, the exhibition is a continuation and refinement of *Some Zines*, the first academic exhibition of zines in America. For more info, phone (208)385-1999.

Decade: Celebrating the Tenth Anniversary of the M.F.A. Program in the Book Arts at the University of Alabama, 15 September - 30 October, including works in all aspects of the arts of the book. Fifth Floor Book Arts Gallery, Gorgas Library, University of Alabama, Tuscaloosa.

Science and the Artist's Book, 30 May - 30 April 1996 in two parts at two locations, five blocks apart: Smithsonian Institution and Washington Project for the Arts in Washington, DC. The exhibition explores the links between scientific and artistic creativity through books.

Re-Generation, an exhibition by members of Pyramid Atlantic working in prints, photographs, artist books, drawing and works on and in paper. Closes on 31 August in the Pyramid Atlantic Library/Gallery, 60001 66th Ave., Suite 103, Riverdale, MD 20737.

Steven Leiber: Catalog as Concept at Stamp art Gallery, San Francisco, 1 - 26 July, as well as **J.H. Kocman, Stamps and other Residue, 1970-1979**.

Children's Books by Artists, at Printed Matter, 77 Wooster, St., New York, NY from 8 July - 26 August 1995, including a survey of important contemporary books including work by Red Grooms, Man Ray, Joseph Cornell, Cindy Sherman, Jacob Lawrence, Barbara Kruger and Wendy Ewald. The second part of the exhibition focuses on Nancy Linn, Carole Byard, Brahma Yassky, and Sheila Hamanaka. The third part includes artists' books for children that are currently in print, and the final element is simply materials with which to make books. The exhibition is curated by Tomie Arai.

Book Metamorphosis \buk . met e-'mor-fe-ses\noun: *change of a book's physical form, structure or substance* at Society of Arts & Crafts, 175 Newbury St, Boston, MA 02116 from 6 July - 19 August 1995. Included are Amanda Barrow, Colleen Barry, Meryl Brater, Theodore Clausen, Sas Colby, Tory Fair, Robert Goss, Becky Hunt, Peter Madden, Rosamond Purcell, Claire Jeanine Satin and Margaret Suchland.

Artists' Books, curated by Cathy Courtney and Maria White, will be a major exhibition from 14 August - November 1995 at the Tate Gallery, London, drawing from the Tate Gallery Library's collection of over 2000 artists' books. Included will be examples of work by Ed Ruscha, Dieter Roth, Sol LeWitt, Telfer Stokes, Helen Douglas, Richard Long, David Tremlett, Hamish Fulton, Simon Cutts, Ron King, Christian Ide, Carol Barton and Ti Parks.

First Wexford Artists' Book Exhibition 1995 from 15 May - 3 June, with small pop-up catalog, organized by Denis Collins & Andi McGarry. Catalogs are £1.00 while supplies last. Write to Andi McGarry, Donkey Meadows, Kilmore Quay, Co. Wexford, Ireland.

The Book Garden: Artists' Books from Russia and the Republics of the Former USSR. Exhibition 17 March - 27 May at the John Raylands Library, University of Manchester, England, curated by Peter Ford. Works from Moscow, Lithuanian and Ukraine as well as St. Petersburg are included. This is the first major presentation of artist books from Russia' and former Soviet republics to be presented in Britain. The exhibition is touring through March 1996 to Swansea, South Wales; Aberystwyth, Wales, and Rye, Sussex. A stunning catalog has been published. Essays by Mikhail Karasik, Gleb Yershov, Ilya Doronchenkov and Ksenia Bezmenova accompany this illustrated catalog with biography, collections and checklist of the exhibition illustrated with photographs, bibliography and a list of previous exhibitions. Available from Off-Centre Gallery, 13 Cotswold Rd., Bedminster, Bristol BS3 4NX, England. £6.00 + £3.50 postage and handling.

Beyond the Page: Artists' Books, Artist's Choice at Brookfield Craft Center, Brookfield, CT, 22 April - 3 June 1995; HarperCollins Exhibition Space, New York, 5 June - 30 June 1995. Catalog: \$8.00. Curated by Gloria Helfgott.

The Unreadable Books by Carole Naggar at Pulse Art, New York City, 30 March - 22 April 1995.

Fiction?: Non-Fiction? An exhibition of French artists' books, curated by Florence Loewy at Printed Matter, 4 May - 24 June 1995. Catalog reviewed under Artist Books Reference.

By the Book, a juried group exhibition of contemporary Book Arts, guest curated by Laurie Macfee, 21 February - 31 March 1995 at Sierra Arts Foundation, Reno, NV 89501. Works by Heather Cox, Lisa Kokin, Genie Shenk, Katherine Venturelli, etc.

Gregory Zeorlin. Emergent Books (ceramic, mixed media) Fire House Art Center, Norman, OK. 3 - 30 June 1995.

Scott Boberg. Knife Throwing as a Modern Sport and Other Painted Books. 13 June - 16 July 1995 at New Mastodon Books & Fine Art, Los Angeles.

Les Bicknell: Anticipating Tomorrow: Bookworks in wood and paper. Eagle Gallery, London. 11 May - 4 June 1995.

Artist Book News

A Symposium, **Artists Books + Book Artists**, was held on 8 April at the Massachusetts College of Art, Boston, MA, with the participation of Anne Anninger, Steven Clay, Brad Freeman, Margaret Prentice, and Nona Hershey.

Blair Wilson, a young published zine illustrator, has been commissioned by the Seattle Arts commission to produce 16 pieces of artwork for the Seattle City Light Portable Works collection. Included will be two paintings from the artist's "squigglists" series, 12 one-page cartoons, 24 copies of the artist's zine containing the above cartoons, and one color cover of the zine. For more information, contact Blair Wilson, P.O. Box 43654, Seattle, WA 98145-0654.

Women's Studio Workshop has courses in August - October 1995 in sculptural journals, creative journal keeping, Creative Book Structures, Constructed Books, Text in Paper, Instant Artists' Books, and handmade papermaking, etc. For more information, contact WSW, P.O. Box 489, Rosendale, NY 12472. (914)658-9133.

The cover of the July/August 1995 issue of **Art Papers** features images from Shelagh Keeley's *Desire and the Importance of Failure* (1995), an artist book published by Nexus Press of Atlanta.

Call for Women Artists -- Experiments in Book Art Exhibition, 7 - 27 October 1995. Juried by Lisa Grayson and Kathleen Kuiper. Maximum: 3 slides for \$20.00. **Deadline: 16 August.** Send SASE for prospectus to Woman Made Gallery, 4646 N. Rockwell, Chicago, IL 60625 (312)588-4317.

Zona, a non-profit art organization, was founded by artists in Firenze, Italy in 1974 and started its activities in 1975. From the beginning, Zona networked information, exhibitions and documentation about avantgarde practices in the international art context. So it became one of the most important and stimulating meeting points for artists of different ethnicities and disciplines including sound, architecture, video, poetry. Until 1985 Zona organized more than 250 events. Later the activities were followed by **Zona Archives** and **Outside Events Productions** with the purpose to present and to increase its collections of more than 20,000 items, including artists' books, records by artists, small press scene, concrete poetry and ephemera. The exhibition, **Bookmakers**, is one of the projects

organized this year for the 20th anniversary of Zona Archives.

Bookmakers presented a selection of Zona Archives artist book collection in the context of the *4th Biennale du livres d'artiste* in Limoges in June 1995. The goal was to explore the different facets of "artist book" and to show a choice of books produced by artists, who consider this activity as main and integral part of their art work. These artists were mostly continuously engaged in publishing books from the Sixties until today. Books of the following artists were presented: John Baldessari, Christian Boltanski, Daniel Buren, James Lee Byars, Hans Peter Feldmann, Ian Hamilton Finlay, General Idea, Joseph Kosuth, Barbara Kruger, Sol LeWitt, Richard Long, Maurizio Nannucci, Giulio Paolini, Richard Prince, Edward Ruscha, and Lawrence Weiner.

The National Art Library in London hosted an **Artists' Books Seminar** on 19 April, where papers were given dealing with the role of librarians as curators, the role of the librarian as creating a "meeting space" for the collection of artist books; other topics were acquisition, cataloging, access, exhibition, and conservation.

Tatana Kellner's work, including her artist books, especially those about her parents and their story of the Holocaust, are reviewed in the May 1995 issue of *Jewish Monthly*.

**In Commemoration of
National Banned Books Week
You are Cordially Invited to Attend
A BOOK BURNING
at Gallery One
Hemingway Western Studies Ctr.
Boise State University
Boise, Idaho 83725
16 September - 7 October
Free Catalogs upon request**

A new Web Address for Book Arts people is: <http://www.uidaho.edu/~bookarts>. This is organized by the Art Department of the University of Idaho's Byron Clercx, featuring a computer database of texts and images dealing with Book Arts. You can establish a portfolio of your work on-line, list book related services in the directory, read current book arts news or participate in an ongoing discussion forum. You can also email them at bookarts.uidaho.edu.

JAB 3 (The Journal of Artists' Books, Spring 1995) includes artists' statements which deal with the conceptual and practical issues around the making of books. Telfer Stokes and Helen Douglas, Susan Bee,

and a wonderful tale by Brad Freeman of helping Nexus Press and their new printer and then interviewing Jo Anne Paschall, the director of Nexus Press in Atlanta. Available from Printed Matter and for \$6.00 (including shipping), you can order #4 from Brad Freeman, JAB, 324 Yale Ave., New Haven, CT 06515.

Karl Young reports that he and John Fowler are working on the **Grist On-Line** magazine, which resurrects the old GOL which John edited between 1966 and 1969. The GOL now has a World Wide Web site. Young has 45 entries in the Light and Dust @ Grist archive, including Charles Alexander, Carol Berge, Wanda Coleman, Phil Foss, Alison Knowles, Jackson Mac Low, Harry Polkinhorn, Jerry Rothenberg, and Arthur Sze among others. Sometimes, Young has reprinted complete books that have gone out of print. In the near future, Young will include visual poetry, book art, and mail art when he gets more proficient at the onscreen technology. To take a look at the site, the URL is:

<http://www.phantom.com/~grist>

The closest thing to a book at the Venice Biennale is the **Library of Babel**, which includes tons of paper by Israelis Joshua Neustein, Uri Tzaig and David Grossman creating a chaotic library built in the pre-fab pavilion with a librarian available for consultation in the indexes and catalogs. The triumph of the word prevails, the recovery and preservation of history, the projection of culture into the present and a Utopian future.

The **Ian Hamilton Finlay Printed Archive** is now exclusively distributed by Victoria Miro and Greville Worthington. All inquiries should be made to: Greville Worthington, Saint Paulinus, Brough Park, Richmond, North Yorkshire DL10 7PJ, England. Catalog available. Tel: 01748-812127. Fax: 01748-811552,

Artist Book Dealers

Juan J. Agius has published Catalog #10: Multiples, including Fluxus, work from the 1960s, 1970s and 1980s. write to P.O. Box 5243, CH-1211 Geneva 11, Switzerland.

Artworks is now located at Bergamot Station, T-2, 2525 Michigan Ave., Santa Monica. CA 90404. tel: (310)828-4749. Barbara Pascal is the proprietor.

Burning Press, publishers of TapRoot Reviews, a guide to experimental writing and underground arts including

visual poetry, language, and performance art, with hundreds of reviews of magazines and chapbooks, has an up-to-date catalog available from P.O. Box 585, Lakewood, OH 44107.

Printed Matter has a new 1995 catalog. Be sure to write and get one, if you have not received it. Printed Matter, Inc., 77 Wooster St., New York, NY 10012.

Boekie Woekie, kunstenaarspublikaties, Berenstraat 16, NL 1016 GH Amsterdam, Holland has issued a new English Stocklist of its holdings as of January 1995. This is an important collection of artist books which every serious collector and collection should consider.

Edition Hundertmark, Brusseler Strasse 29, D-50674 Koln, Germany has an English-language catalog of editions, booklets, Fluxus material and copies of Ausgabe, a journal edited by A. Hundertmark.



**15
COWS**

An accordion bound book of 15 cow linocuts in a numbered edition of 500 screen-print and photocopy 66 x 66 x 5 mm £5 John Dilnot 11 Harrowby Road Liverpool L21 1DP

Artist Book Reviews

Reference

Artist's Book Yearbook 1994-95 (Middlesex., England, Magpie Press, 1995, £10.00) is a labor of love created by Tanya Peixoto, John Bently, Stephanie Brown and Stefan Szczelkun. Included are 23 contributors, as well as 22 pages by artists in the special edition (£30). Being a yearbook the emphasis has been on London-based artists, but the hope of the editors is to attract all of the UK in this Yearbook for next year.

Included are the 16 top hits, chosen by Mark Pawson, input by primary school students about certain artist books, an interview with Ian Breakwell & Paul Hammond about their book, **Brought to Book: The balance of books and life**; Ian Breakwell's reading habits; John Nicholson's impression of U.S. frontier lore; travels in America 1994 by Nathalie d'Arbeloff. Part Two includes articles by Stefan Szczelkun which involve what "book" really means; conditions for the birth of book; and a time table for the book, essential reading for anyone interested in any kind of "book". Simon Ford's crafty commentary on the library and the book; an interview with John Latham; an essay by Richard Essex; articles about Walt Whitman and the Book, John Bently's review of an exhibition curated by an artist; Louise Neaderland's article on Xerographic bookworks; Clive Phillpot's review of **Tagore Nagar** by Amanda Burrow; *Women artists' books in the 1970s* by Johanna Drucker; D. Jarvis' Mail Art article and so much more.

A resource list for book artists compiled by John Bently includes everything from bookshops and galleries to supplies, printers and publications about artist books. Book Fairs in France, artist book output in 1994-1995, and more. No matter where you live, this is an essential reference tool, not only for the UK and its output of artist books, but for the energy and vitality and intelligence of the editors who did this with passion and a great deal of *chutzpah* and it works. Buy it for any reference reason--and subscribe to the next edition.

Cover to Cover: Creative Techniques for Making Beautiful Books, Journals & Albums by Shereen La Plantz (Asheville, NC, Lark Books, 1995, \$24.95 US, \$35.95 Canada and \$4.95 postage & handling) is a comprehensive exploration of tools, materials and techniques needed to explore the ability to make handcrafted books.

Beginning with the simple pamphlet, LaPlantz guides the reader through every aspect of making a book with the stitching, folding, and pasting methods. Sequential instructions, augmented by step-by-step illustrations, assure the novice of a no-fault book. Then LaPlantz discusses traditional codices, stab bindings, fold books, and many combinations and unusual formats. Decorative stitches, as well as exposing the stitches along the book's spine adds another range of possibilities to experiment.

For each of seven basic book structures, a simple project is described with step-by-step instructions, including dimensions. Followed by a number of variations in technique, ranging from simple to relatively complex, the author has used more than 170 photographs of noted artists' works, most in full color, to provide additional inspiration for your own design ideas.

The book is amplified and enhanced by up-to-date lists of Bookbinding Suppliers and Sources of Information from paper, book art centers, newsletters, and guilds. Printed in Hong Kong, the book should be used in classes and be purchased by anyone interested in binding techniques. LaPlantz, who lives in Northern California, exhibits, teachers and writes books, sometimes creating artist books. Lark Books is located at 50 College St., Asheville, NC 28801. (704)253-0467. Fax: (704)253-7952.

Fiction? Non-Fiction? A catalogue raisonné of the books by Jean-Michel Alberola, Jean Charles Blanc, Christophe Boutin, Claude Closky, Jean Le Gac, Roberto Martinez, Annette Messenger, Jean-Michel Othoniel is the catalog of the exhibition which appeared recently at Printed Matter. Published in English-French by Editions Florence Loewy (Paris, 1995, \$20) this catalog includes an introduction by Florence Loewy, an essay by Anne Moeglin-Delcroix, and a checklist which has no descriptive bibliography of the books except of their physical dimensions, etc. What is needed if one is to do a complete catalogue raisonné is to describe the contents of each book, but one cannot fault the fine printing of this important catalog. (Paris, Editions Florence Loewy, 1995, \$20.00)

Brought to Book: The balance of books and life, edited by Ian Breakwell and Paul Hammond (London, Penguin books, £9.99) is anecdotal, funny, spanning the spectrum of reading rituals and fetishism; stealing, eating and cooking books; books as status symbols, food for termites, aids to seduction and espionage; books associated with journeys, falling in and out of love, imprisonment and freedom; books and their relationship with war, death, religion, sex, night and day dreams.

There are 125 contributors including novelists, poets, artists, musicians, photographers, biographers and essayists. Their personal experiences are of a comic, tragic, erotic, mysterious and bizarre nature, showing that we do not possess books, but they possess us. There are wonderful marginalia which allow for forms usually kept out of mainstream books, because of their shortness. And the book is published by Penguin, which means it is sold in every kind of bookshop. There are notes on all the contributors. This book is available from *workfortheyetodo* at 51 Hanbury St., London E1 5JP, England.

All the British books reviewed in this section are available from workfortheyetodo.

Most of the books and periodicals reviewed in this section are available at Printed Matter, 77 Wooster St., New York, NY 10012. Any other source is clearly indicated.

General

Unpacking my Library, an installation by Buzz Spector, is represented not by a catalog, but by an artist book, an accordion-fold photograph of the entire installation in color, with a statement by Walter Benjamin from "Unpacking my Library" in *Illuminations* on the back. This is a stunning installation of all the books owned by the artist-critic-theoretician, Spector, who showed the installation first at San Diego State University, where the photograph was taken in September 1994. Available from Cleveland Center for Contemporary Art, 8501 Carnegie Ave., Cleveland, OH 44106..

Mapping Knowledge by Les Bicknell is a group of 3 books enclosed in a concertina binding. *Visions of Bookness* relates to the work of the 7 artists in the exhibition of the same name. They were invited to create new work to be placed within individual spaces within the Minorities Gallery. Personal statements and photographs of them in their workspace explore six very diverse approaches to the making of books: Victoria Bean, Janet Beckwith, John Cayley, Mark Pawson, Telfer Stokes & Helen Douglas, and Matthew Tyson. **Some Stuff we Call Book Art** is the second section, a collection of 37 artists' answers to the question why do you make books and why are books important to you. **Footprints in the Sand** is a composite binding of a single section within a concertina that explores concepts connected to the making of books: sequencing, image and text, time-based narrative and the "edge". The book measures 297mm x 105mm, opening out to 2397 mm x 630 mm, printed in 20 colors on ivory paper in a signed and numbered edition of 200. Price is £15.00 including postage

The Book as Art is a new piece by Les Bicknell, bringing together a collection of five essays which explore the notion of the book as an object, including essays by Cathy Courtney, Ivor Robinson, Richard Minsky, Matthew Tyson, and Keith Smith. Printed offset in 5 colors on recycled paper, bound with grey board. Printed in an edition of 150, signed and numbered, priced at £25.00. Send orders to Les Bicknell, Eva's Place, Sibton Green, Saxmundham, Suffolk IP17 2JX, England..

More than One Way by Barbara Pollack (New York, One Step, 1995, \$40) is a limited edition bookwork printed by the artist. Using Polaroid cameras, Pollack rephotographed one original pornographic image, creating a book which explores the interaction between technology and erotica, and how the camera affects our perception of the erotic. Each figure is in full color, accompanied by the technical information necessary to the photographer, such as exposure, depth of field, distance, and lighting vary from one page to the next. The eye is focused on the subject

matter, two faces and a penis, but they disappear at times into near total abstraction, yet still maintain the erotic element.

The exploration, spiral-bound, begins and ends with a pornographic image taken from the pages of Puritan International leads to abstraction and to remarkable color arrangements until one gets to see the original image at the end of the book. The camera does lie--or is a creative tool--whatever you like. But the exploration proves that the artist can create a more erotic photograph than the original graphic image which seems to be less appealing both to the artist and the viewer.. Makes you think about analyzing sensational images! Available from Horodner Romley Gallery in New York City.

PAT COLLINS BOOKMAKER

Pat Collins is an English book artist, who likes to alter books: she also collages from found magazines and books. One of her books is about the *National Geographic*, which tells the story of reading the magazine.

Another one of her books reconstructs *Every Boy's Book of British Natural History* which is re-Xeroxed to make an altered book, with strange nesting places, the life history of an insect and found natural objects interspersed among the Xeroxed pages.

Collins has a list, which is considered the Halliwells, including an *encyclopedia, dictionary, Burks Book of Photography, Organic Chemistry, Which Book of Money, Gypsona Technique (plastering for beginners), the Book of Ponds and Aquariums, Algebra, Atlas at last, and Medicine for Nurses*. Collins wants to find other artists who may want to trade or sell by mail. Write her at 128 Kingston Rd., Teddington, Middlesex, United Kingdom.

The Weight of the Body by Michal Reed (Rochester, NY, Visual Studies Workshop, 1995, \$12) consists of photos of rock climbing gear (protection) and birth control, weight charts, statistics, definitions and a narrative text. But it is in the physical unfolding, hundreds of different changes in the placement of image or text next to the other making it possible for the reader to continually construct and add depth to the meaning.

The text deals with "honesty" and the "honest woman", bringing questions of honesty to the reading of the weight charts. The importance of a woman monitoring her weight is considered, as well as exercising in order to keep the woman's weight in check--another kind of control of the body, of marketability, of economic security for a woman. As Duchamp said, the viewer completes the meaning of the work of art. Manipulating the pages which are three vertical concertinas all in one binding emphasizes the construction of meaning through relationship. An important book!

Romola: Proem. by George Eliot by Deborah Garwood (New York, 1994) is another in the series of "Texts in the Public Domain" which involves paragraphs from books and

pamphlets selected by the artist and wordprocessed in two versions: one maintains the Universal Subject as written and one alters it; followed by a facsimile of the printed source and bibliographic information. The labor-intensive task that the artist has set for herself is well rewarded in the meditative and illuminating hunt for the original and corrected language, usually from philosophical and mathematical tomes.

The pages are set in mylar sleeves in a looseleaf notebook. They are also enlarged to be installed in exhibition spaces and public places for illumination and edification of the viewer/reader. Garwood embosses the title page with her seal and signature when a copy sells. No other pages are added to the work. \$75.00 from Tony Zwicker, 15 Gramercy Park, New York, NY 10003. For more information, write to the artist at 432 E. 11th St., #3R, New York, NY 10009.

The Museum by Igor Kopystiansky (Dusseldorf, Kunsthalle Dusseldorf, 1994, \$40) documents the artist's ability to install his canvases throughout the museum, including on the floor, as seat covers in a circle in a rotunda, as covers for sculpture and so much more. Canvases were inserted in bathtubs, in dumpsters, and so much more. Even conservation techniques are explored by this conceptual Russian artist. The conceit is definitely advanced beyond anyone else's previous attempts. A bio-bibliography completes this amazing catalog-artist book.

The Library by Svetlana Kopystiansky (Dusseldorf, Kunsthalle Dusseldorf, 1994, \$40) deals with the artist's use of the book as medium, inserted into installations, libraries, performances, living sculptures, and much more. The conceptual artist meets book art and it all becomes something new. What is interesting is that this husband and wife team find their media in a place and then use the place for their media. A bio-bibliography completes this amazing catalog-artist book.

An Inside-Out Life: The Conversation as Fiction deals with a conversation between Joshua Decker and Andrei Roiter, a Russian artist, which deals with reading, handwriting and visual language. This book was published on the occasion of an exhibition at the Ezra and Cecile Zilkha Gallery (17 January - 5 March 1995) at Wesleyan University. \$4.00.

Boudoir Drawings by Shelagh Keeley (New York, Exit Art, 1994, \$10) is a series of paintings and drawings created with the theme of the "boudoir" including photo transfers, crayon, charcoal, wax, and gouache on paper. Keeley has been featured recently in *Art Papers* (Atlanta) Keeley's interest in the bed has always evolved from her interest in the body, and the bed as a container, the bedroom as depository for memories, mirrors as reflections of past lives, and so much more.

Bilder von der Strasse (Pictures from the Street) by Joachim Schmid (Edition Fricke & Schmid, 1994, \$12) is an album of photographs that are fascinating not only as documents, but also as visual artifacts. Schmid has been collecting photographs since 1982, found, thrown away, lost, torn up, walked on, soaked by the rain and faded by the sun. Gathering them together, they form a conceptual artwork, rejecting art photography and redefining "street photography" as found art. Each photograph is documented as to date, place and number (more than 250 have been found up to 1994). Through four continents and more than 40 cities, Schmid has collected this photographic flotsam, creating an anti-museum of throwaways. The essay is by John Weber both in German and in English. Just the top of the photo pile, but delicious!

Dibujos by Javier Pagola (Burgos, Ediciones Aldecoa, 1992, \$8.00) is a wonderful offset paperback book consisting of many drawings of faces of people and animals quickly drawn with great energy. Three-colored printing in gray, black and brown. Delightful album from Spain.

Dibujos by Cesar Fernandez. Arias (Burgos, Ediciones Aldecoa, 1994, \$8.00) represents a tradition in Spanish art of more caricature and bolder red and black, tan and black, green and black and more energetic drawings in the tradition of Keith Haring, but much more detailed.

BOOKS BY CLAUDE CLOSKY

Three thousand four hundred and fifteen Friday the 13ths (Paris, 1992, \$15) lists every Friday the 13th from 1991 through the year 1. That is all there is, there is no more.

The first thousand numbers classified in alphabetical order (Paris, 1989, \$15) is self-evident.

The 365 days of 1991 classified by size (Paris, 1992, \$15) is the last in the series.

8560 nombres qui ne servent pas à donner l'heure (Geneva, Edition du Centre genevois de gravure contemporaine, 1994, \$39) is a more extensive volume which indicates numbers which do not serve to indicate any time of day.

Claude Closky: Espace Jules Verne is a catalog of advertisements in living color published as a catalog for an exhibition at the Center of Art and Culture in Bretigny-sur-Orge in December 1993. It is an alphabet created from advertising which includes a letter of the alphabet. \$24.00

More French Books

Le Club Mickey by Christian Boltanski (Gent, Belgium, Imschoot, Uitgevers, 1991, \$30) is a group of found

photographs of children reproduced on the pages of this book as if it were a scrapbook. The photographs simulate old newspaper photographs with the same tonal quality. It is a book of nostalgia and memory, satire and serene anguish as well.

Isole Eolie by Jean-Michel Othoniel (Naples, Institut français, 1993, \$25.00) is a series of postcards set in a portfolio, which represents four photographs cut into parts reflecting the beauty of the Aeolian Islands off the coast of Italy, such as Stromboli, where Ingrid Bergman and Roberto Rossellini had a tryst with text on the other side of each image. It also has to do with finding Raymond Roussel's tracks between Naples, the Islands and Palermo, a kind of epistolary voyage, commemorating the 60th anniversary of the death of Roussel.

Loup de Loup by Christophe Boutin, with a text by Richard Dailey (Paris, One Star Press, 1993, \$20) is a series of Boutin's photographs of an acrobat with hoop and Dailey's text about loops which are beautifully presented.

Roberto Martinez publishes a series of books about Photography:

Principes de Réalité no. 1 deals with lighting, angles, etc.

Principes de Réalité no. 2 has a sticker on each reproduction allowing the reader/viewer to cut it out, etc.

Principes de Réalité no. 3 has a sticker on each photo reproduction suggesting that this photo should be enlarged.

Nos. 1 (\$30) and 2 (\$30.00, \$50 for special edition) and No. 3 (\$30.00 for regular edition, and \$50.00 for special edition with color photographs)

BOOK WORKS IN LONDON

In 1994, Book Works in London sponsored a series of book installations as reading rooms in extant major spaces in Oxford, England. Among these were two cabinets created by Joseph Kosuth, which culminated in a volume, '**The Ethical Space of Cabinets 7&8**' which is actually two books in one--one to be read vertically, one to be read horizontally. One is the Voltaire Room in the Taylor Institution, Oxford University, in which rows of books are photographed, with vellum overlays with text, including the contents of the shelves, and on the right, quotations from Kosuth's playing upon the relationship of Voltaire to the writing of John Locke, using and recontextualizing texts found in each room.

'**Say: I do not know**' is read horizontally with die-cut pages of texts. This book is a gem, one that can be treasured and used to demonstrate what a conceptual artist can do with the book--\$20.00 from Printed Matter.

The Price of Words: Places to Remember 1-26 by Lily R. Markiewicz (London, Book Works, 1992, \$26) is a kind of meditative alphabet about being an immigrant in a new place and what reading means in creating character..

Daughter of the Holocaust, Markiewicz ends with: They say that what you read is your memory and your becoming. I ask you what you cannot read--read."

My Book, The East London Coelacanth, Sometimes Called, Troubled Waters; The Story of British Sea-Power by Jimmie Durham (London, ICA, Book Works, 1993, \$35) is an interesting collaborative publication project by two venues in the same city. Durham, a Native American assemblage artist and painter, went back to Durham, England to find out how many Jimmy Durhams he could find. This adventure, told by the artist, is interposed with photos, and an invitation to develop the playfulness to create a new world view so that you may think you're reading *Wired*. The book contains an essay by Dan Cameron, color illustrations of his work, some black and white, which accompanies an exhibition which opened at the ICA and traveled to Brussels. A gem of a book about an important artist!

BOOKS BY ROSS MARTIN

Ross Martin uses the copy machine like a paintbrush. He also knows how to cut and paste making collages which are lyrical. He also appreciates the book and its form. As a result, his prolific output is demonstrative of a thinking book artist with a myriad of talents, all of these in 8 x 10 black and white:

Table of Contexts, beginning with a quotation from Mallarmé deals with the act of reading and the form of the book. He deals with reading pictures and reading text, to image interpretation, to illumination, and the page, a visual bibliography, and a Postscript to the Reader, which is illustrated here. This book should be in every collection of artist books, no matter where you are, no matter what language you read! \$10.00 (1992. 1993. 1994)

Marginal is a group of black and white collages using the age of reproduction in the photomechanical age as a theme and variation, totally dependent upon the book as theme and variation. \$7.00

easy eye-gate (1991, \$5) is another series of complex collages in black and white which entertain, delight and make the reader/viewer think.

This one and many more are in color now:

Only Connect 2 does not allow you to rationally collect image and caption. There are allusions to art history, advertising, chemistry and physics, but not even your mind can fill in the gaps. A book with no context gains context with the reader's intent. \$10.00

Martin lives in Portland, ME and obviously knows what the copy machine can do for artists! You should start collecting Martin now--inexpensive and remarkable!

Town & Country (n.p. Plebian Press, 1995, \$4.00) is a political bookwork in black and white Xerox about how the Mexicans live and work--from Madonnas to Bruce Lee are used as illustrations in this Marxist text.

Masterpiece Theater (n.p. Travesty Press, 1995, \$7.00) is an excerpt from *The Possessed* by Dostoyevsky intermingled with video stills of a homosexual encounter. Very effective, since the text coalesces with the images perfectly!

Muscle Ache by Martin Heine (Rheineck, Switzerland, archif verlag, 1994, \$22) represents a catalog-bookwork by this Western Australian artist who spouts forth social and political theory in both English and German illustrated by photographs, with an epilogue of photographs of recent work by the artist, usually assemblage of found objects. This tirade may apply to many societies, so read it and weep.

Snow Dancing by Philippe Parreno (London, GW Press, 1995, \$7.50) as told to Liam Gillick and Jack Wendler tells the story of a building--a building which can be refurbished, has a history, has been the venue of events. The story goes on for many pages about a party at the building. The whole story seems like a metaphor for current day culture, or non-culture. The cover has a group of young people all covered with one giant-size T-shirt with the words: U.C. Santa Cruz, referring to the architecture of the building: "The architecture is like a T-shirt you can wear. Big T-shirts that are worn by a lot of people at the same time." The story of this "slightly troubled place" feels like a bad dream.

Inside/Outside by Hiro Sugiyama (Tokyo, Tom's Box, 1994, \$20.00) is a small paperback-bound bookwork, in which the artist has drawn and drawn and drawn figurative, abstract, geometric, portraits, illustrations, silhouettes and much more. The artist is prolific, gleaning information from TV, art, books and words, the subconscious, emotions, etc. He has been drawing for 10 years and finds new excitement about this quiet form of expression. You will too!

Time and Materials by Merrill Wagner (New York, 1994, \$35) is divided into Backyard Walls, Chimneys, Skylights and Rooftops. The artist has painted walls, chimneys, etc. and documented the kind of paint used, the color, etc. and then returned years later to document the degradation over a period of years, in various kinds of weather. Each work is divided by full-page photographic details of the walls, chimneys, etc. The book is spiral bound, bound with a soft embossed cover, and printed beautifully. The photographs are clear, full-colored, and detailed at the same time. Time takes its toll and adds so much more to surfaces. Memory is involved in this book as well. Buy it!

Private Parts by Ron Rocco (Rotterdam, 1993, \$15.00) is a spiral bound bookwork, a kind of catalog created by the artist from an exhibition at Amsterdam's Warehouse Galerie, which is a book of advice with text taking from a reading of *The Book of Changes*. The text has vellum overlays

which illustrate through the artist's works of art the text with memory, environment, creativity. It is a wonderful catalog of positive philosophies. It is a book of meditation and contemplation.

34 Contestants by A. Grover (Chicago, Sara Ranchouse Publishing, 1994, \$30.00) is a spiral-bound, laminated bookwork about feet--this genetic engineering is obviously in the near-future, and the installation crew came and gave the author new feet. As a result, it entered Beauty Pageants for Androgynous Bio-trans and the rest must be read to be believed! The Future is Now! Hilarious!

Dreams by Jim Shaw (Santa Monica, CA, Smart Art Press, 1995, \$29.95) contains the innermost fears, obsessions and sexual fantasies in the artist's dream life. This bizarre journal allows the reader to enter the imagination of the artist through painstaking pencil drawings that bring his nocturnal world to life. Annotated pages tell the story of this artist's sometimes funny, sometimes horrifying, always absorbing life.

As artist, writer, videographer, animator and curator, Shaw is an anti-elitist whose works often skirt the borders of kitsch. He was the curator of the celebrated 1990 exhibition and publication, *Thrift Store Paintings*, 104 works acquired at thrift stores, swap meets and garage sales. Fascinated by popular culture, Shaw finds inspiration in TV tabloids, comic book characters, fifties cartoons and even religious art by Jehovah's Witnesses, which he collects. This is not a book you read from cover to cover. One's nocturnal life is more intense than you can imagine. But it is a book that illuminates an artist's innermost fantasies and will be a bedside reader for many. Happy Dreams! The book is distributed by Ram Publications, 2525 Michigan Ave., #A2, Santa Monica, CA 90404.

Picto Diary after 1983 by Bing Lee (New York, 1993, \$18.00) involves Calligraphic Automatism, introduced to the reader by an essay by Eleanor Heartney. (with a few typos, but a clear exposition of this Cantonese-born resident of New York City. This calligraphic type diary has been created on rice paper, but can be expanded to murals and large wall paintings. Much of the imagery is intuitive, but also reflective of political events, or private states of mind. The reader must decipher meaning from the pictograms, watching the metamorphosis of images. Lee has been compared to Clemente and Keith Haring as far as his imagery for human sexuality goes. A kind of shorthand to the artist, these pictograms oftentimes reflect a way of expressing a great many events and emotions in one icon.

Lee has been commissioned to ornament the vast expanses of the Canal Street subway station. I am sure you will be seeing more of this artist's work. Buy the book and try to decode the imagery. It is worth it!!

Imperfect Sutures by Sally Alatalo and Anne Wilson (Chicago, Sara Ranchouse Publishing, 1995, \$15.00) is the product of an exhibition by Anne Wilson at the Merwin Gallery of the Illinois Wesleyan University School of Art, and represents Alatalo's textual response to Wilson's textile-based images, a synthesis of many motifs including sewing as a martial art. Using Victorian images and bits of text, with the pairing of a thread which has been taped onto a page juxtaposed with a photograph of a threaded needle, the book itself, handsewn, creates a little meditation on sexual mutilations both physical and psychological. Women's work or the undermining of a domestic task seems to be a catalyst for cultural mending --or something close to it.

Lise Melhorn-Boe has created two new bookworks:

Family Album is a simulated album of children's photographs each with a statement by the subject about being a "good little girl" or trying to be perfect, since the parents were into perfection. It also has to do with being a "sister" and sibling rivalry. The stories are so true that you know the author's interviews with other women allowed her to acquiesce to many of their experiences. The photos are all from members of her own family. The book was first laser printed and then photocopied. (North Bay, Ontario, Canada, Transformer Press, 1994,

Bad Girls Good is a tri-sected paginated book in which the storybook girls come from various standard and traditional children's characters such as Alice in Wonderful, Harriet the Spy, Goldilocks, Cinderella, Pippi Longstocking and many more. Goody Twoshoes becomes something more in this transformative book by Transformer Press, 1995. Order from 238 First Ave. E., North Bay, Ontario, Canada P1B 1J8.

Messages from Home by Sara Garden Armstrong (New York, 1994, \$225.00) is a provocative work intended as a catalog for an exhibition which never existed. The book's cover—a vinyl-covered sheet of paper pulp and rust—gives *Messages from Home* the feeling of a relic or a historical document. Found images, photographs and photocollages, often layered upon one another, work together as a kind of dark journey into which viewers are drawn; the experience is truly different each time this journey is embarked upon.

The book contains an essay by critic Cassandra Langer and is contained in an individual sandblasted plastic slipcase. 23 x 94 cm., edition of 40 variable copies, signed and numbered. Order from the artist at 10 Warren St., New York, NY 10007.

TERRY BRAUNSTEIN'S NEW BOOK

As a result of the 1994 Library Fellows Book Award from the National Museum of Women in the Arts, book artist Terry Braunstein has created an original, limited edition artist book entitled **A Tale from the Fire**. This bookwork is a 16-page die-cut work of art, signed and numbered by

the artist. The book tells the story of a contemporary woman's fiery journey and spiritual transformation.

The ancient myth of the phoenix is the theme of this book, where Braunstein has used the computer for the first time, borrowing from great and not so great works of art to incorporate into her imagery. Her model, a young girl, is our guide through the journey of finding a home, watching it burn, and then taking the 500-year journey again.

The photomontages which Braunstein has used in the past lend themselves to Photoshop and digitization, using the artist's photographs and collages with paintings from art history.. The book is a full 8½ x 11" in full color. \$100 from Terry Braunstein, 262 Belmont Ave., Long Beach, CA 90803 or from the Library & Research Center, National Museum of Women in the Arts, 1250 New York Ave., N.W., Washington, DC 20005-3920. The deluxe edition of 75 copies includes a three-dimensional window, hand-painted by the artist. The trade edition is \$30.00, plus \$5.00 for shipping.

Information Landscape by Jeff Brice (Seattle, 1994, signed and numbered, \$25) is a digitized bookwork in an edition of 180. An illustrator and artist, Brice created these pages in book form to crystallize his thoughts about communication, clarifying all the time. He combines text and image in such a way that you might feel you are reading *Wired*, rather than a bookwork, but there is substance and context in all that you see.

The images are architectural in structure, interlayered with so much density, but at the same time each facet is individualized. There is a feeling of cyberspace, yet ornamentation and imagery brings the reader/viewer back to "the now of information reality." With an email address, one can make contact with the artist and have a dialogue that will probably blow your mind, or at least synthesize your reading with his. Buy it and know that this may be a book for the now and the future!

100% Absolutely Not Guilty by Larry Walczak (Brooklyn, NY, 1995, \$5.00 plus \$1 postage and handling) is the outgrowth of the author's position as special arts educator for special projects at the New York City Board of Education. Walczak helps produce artist books, self-portraits and community murals. He travels from school to school and by making artist books with both elementary and junior high school student, he has seen images and the name of O.J. Simpson appear as someone they admire.

The small book delivers a big kick, because each page is a portrait of supposedly people who are "100% Not Guilty!" such as Ronald Reagan, George Bush, Susan Smith, Yassir Arafat, Kurt Cobain, and so many more. This book is timely, a perfect gift for your conservative friends and for your liberal friends--and a powerful artist book. Inexpensive, but packed full of meaning! Buy it, buy more than one, and send it to your friends, your mother, your father,

and everyone else! Order from Larry Walczak, 143 North 7th St., 4th floor, Brooklyn, NY 11211.

Bread and Water by Alison Knowles (Barrytown, NY, Left Hand Books, 1995, \$18.00) is another in a series of books which this Fluxus artist creates from her lifetime dedication to creating art out of life. While baking bread and taking the loaves out of the oven, Knowles noticed how they resembled rivers. So using atlases, she matched each pattern to a river. She thereupon made 17 palladium prints which she processed from Xeroxed images of the breads. This book reproduces those palladium prints, which combine a river image with literary passages and text fragments from books containing geographical and ecological information.

For instance, she took an acetate sheet and the print "Mud Flats After the Nile Floods the Nibia" and traced the river, the bread's circular edge and the jagged line where the print ends on the paper. She then wrote the poems in this book, placing her template over pages of source material and lifting words and phrases the drawing's lines passed through. The texts include those of the Encyclopedia Britannica, Thoreau's Journals, John Cage, Chaucer, Mircea Eliade, various travelogues, personal letters and newspaper articles, among other sources.

As Henry Martin states in his introduction, by staring at these loaves of bread, simulating the waterways of the world, we move through streams of information, clear pools of poetry, making acquaintance of the past, present and even the future. Alison Knowles has the uncanny ability of getting from nowhere to everywhere, seamlessly. The book is dedicated to Ray Johnson.

The Morning Star Folios, created by Alec Finlay, emphasizes the relationship of authors and artists to each other, and the care in the physical appearance of the Folios by the printer. The series includes Thomas A. Clark and Robert Creeley, Kurt Schwitters and Friederike Mayröcker Barry Lopez, Sol LeWitt, West Christensen and so many more.

One of the offerings is **Kurt Schwitters: poems, performances, pieces, proses, plays, poetics**, translated by Jerome Rothenberg & Pierre Joris. This 252 page paperback costs £20.95.

A new publication: **Wood Notes Wild: Essays on the Poetry and Art of Ian Hamilton Finlay**, edited by Alec Finlay, is available for £12.95 from Morning Star Publications, 17 Gladstone Terr., Edinburgh, EH9 1LS, Scotland. Contributions are by Stephen Bann, Charles Jencks, Simon Cutts, Yves Abrioux, and many more.

Morning Star Folios are artist and poet collaborations, published quarterly in annual Series. The nexus for all of these collaborations is Alec Finlay, the editor and producer. Many artists and writers are included such as Jerome Rothenberg, Jackson Mac Low, Robert Lax, Rosemarie Waldrop, Henri Cartier-Bresson, Edda Renouf and many more. These folios can be subscribed to from Scotland, or

purchased separately from Small Press Distribution in Berkeley, California. Most of the folios cost £5 or a subscription runs £16.

WARREN LEHRER ON THE HORIZON

Warren Lehrer, writer, artist, performer, lecturer, and book designer and famous for *French Fries*, *Grrhhh: a study of social patterns*, and *i mean you know*. has two new books coming out in October published by Bay Press in Seattle, Washington. He is a pioneer in the burgeoning field of visual literature. Now he has done a quartet on men, entitled The Portrait Series. Lehrer says that this series "is an ongoing suite of narrative books that document and portray the stoop philosophers, sit-down comedians, and off-the-cuff bards who puncture the predictability of dialy life." Among them are:

Claude Debs, who has lived as an artist, perennial student, underground doctor, philanthropist, homeless person, inventor, and entrepreneur. This intimate portrait follows Claude's pilgrimage from the Middle East to France, Russia, and America. It offers heretical and searing observations and perspectives on sexuality, marriage, lying, friendship, the art of invention, and hard, fast living. Each page changes typography, voices, size of text. The book is a kind of rapping, but intelligent rapping with content, individual biography, and thought processes--all done with about two dozen different typefaces. \$12.95 paperbound

Brother Blue is the official storyteller of Boston, an ordained minister turned street poet and raconteur who spins tales of struggle and hope on street corners and in prisons, inner city schools, parks, subways, and churches. The great-grandson of a slave owner and his slave, Brother Blue rises through the white-dominated spheres of the military, the ministry, and academia. With degrees from Harvard and Yale, Brother Blue is heralded as "the father of modern storytelling," as well as a pioneering educator, radio artist, and theologian. Once again this book is a typographical experience which has to be seen to be believed. \$12.95 paperbound Order from your favorite bookshop in October, or from Bay Press, 115 West Denny Way, Seattle, WA 98119.

Lehrer is working on *The Portrait Series* books based on women.

Most of these books are available from Printed Matter, 77 Wooster St., New York, NY 10012. Other addresses are given with the review.

PERIODICAL REVIEWS

P-form: A Journal of interdisciplinary and Performance Art (No. 36, Summer 1995, \$3.75) features Rachel Rosenthal, the queen of performance artists, on the cover and includes an interview with her by Barbara Neri. Also included in this issue is an homage to George Maciunas by Richard Kostelanetz and a review of Kostelanetz' book, *Dictionary of the Avant-Gardes*. Produced by Randolph Street Gallery in Chicago.

New Observations 106, guest edited by Valery Oisteanu (New York, May/June 1995, \$5.00) is an East-coast biased view of the renaissance of **Bookworks**, featuring images from the non-artist book exhibition of Riva Castleman, the photoglyphs of the Gerlovins (which should have included bookglyphs which are part of their work), an essay on Fluxus Artists' Books by Geoff Hendricks, an article on his book art by R. Kostelanetz, images of Coco Gordon's hand-made paper books, a discussion of Andreas Senser's book art by Sur Rodney Sur, the Neo-Dada Diaries by John Evans, and Ray Johnson's books by David Ebony. Romanian artist books are also covered by the guest editor. Definitely to be read, but accepted as just a part of the whole picture.

Bark is a new periodical and its third issue is devoted to **Word & Image** many of which were made especially for this magazine from Ithaca, NY. There is an article on Cuban cigars, some magical imagery on full-size pages by Brad Freeman which are so poetic that you can just get off on them, dictionary definitions by Caryl Burtner, a Bingo Game by Michael Swaine, Musical Chairs by Ethan Persoff and much more. Chad Latz adds a lot of great printing, and the whole thing was published by Patrick J Kavanagh, who is also the major printer. This is the third issue of an occasional artist magazine. For more information, for inclusion, or to be on the mailing list, contact Bark Magazine, P.O. Box 6571, Ithaca, NY 14851-6571. email: BarkMag@aol.com

Rumble Strips: Ennui-Stress, No Standing by Marilyn Rosenberg for **Xerolage #25** features black and white collage, created for Xerox Editions 1995, spewed with water spigots, drips, leaks and raindrops. Looking through the passenger side of a car, wipers swishing, time passes through all kinds of conditions on the road. The trip starts between 59th and 60th Streets, miles long ago in Philadelphia. Noting a few stops along the way, travel continues today, in Peekskill, New York, between my 59th & 60th year, 1994. Often stressful, sometimes fun, occasionally looking back, a car/life journey with bumps with commentary is the ride. The book is a woman artist's journey through her art and her life. Order from Xerox Editions, Rt. 1, Box 131, LaFarge, WI 54639 USA. 8 1/2 x 11".



ART READER

Northwest Review (vol. 33, no.2, 1995) includes *Field Studies: Selections from a series of collage constructions* by Terri Warpinski.

Art Papers for July/August 1995 features an interviews with Cindy Sherman, Nayland Blake and Michael Brenson (NY Times art critic), along with Shelagh Keeley, Fred Wilson and many more features. On your local newsstand or from P.O. Box 77348, Atlanta, GA 30357.

The Journal of Decorative & Propaganda Arts #21 (Miami, FL, The Wolfson Foundation, 1995) features Brazil as its annual theme--and there are wonderful articles about Brazilian Photography, Illustrated Books & Periodicals in Brazil, 1875-1945, the last interview with Roberto Burle Marx, and the Jungle in Brazilian Modern Design. (Individuals, \$19; Institutions, \$25 from 2399 N.E. Second Ave., Miami, FL 33137.

see, a journal of visual culture, was launched in Autumn 1994, edited by Andy Grundberg, Director of the Friends of Photography, sees photographs in a cultural context that encompasses both its place in the art world and its functions as a social and political instrument. The audience is not just photographers but a cultural audience that finds photographs enigmatic and irresistible. Photos by Susan Derges, David Ireland, Henry Wessel, Diane Arbus, and Carrie May Weems intermingle with writing by Raymond Carver, Rebecca Solnit, and Quincy Troupe. Gorgeously slick, this magazine is for the eye and the mind. Text and image interlace so that prose and poetry are a very necessary part of this journal. There is no academic snobbery, but honest imagery as art in the context of the world in all its facets. This large-format, glossy journal includes, for instance, a full-color portfolio of modern religious icons as envisioned by the painterly Paris-based duo of Pierre et Gilles; the debut of the Africa Series, documentary images with text by Weems; and a study of "digital pictorialism" in the computer-manipulated photography of several American artists.

Included in each issue is a section of artist's pages; short writings by poets and essays, reviews of current exhibitions, books, and multimedia titles; Andy Grundberg addresses topical issues. \$18.95, dist. by MIT Press.

Paper Crafters (Vol. 2, no.2, 1995) features new papers, stamps and accessories. It also teaches you how to make a flexagon, high tech and low tech stamping, framing, quilling techniques, and so much more. For more information, write to 6575 SW 86th Ave., Portland, OR 97223. \$12.00 for annual subscription (\$15 outside US) and single issues are \$4 (\$5 outside US).