

## Artist Book Reviews

Most of the books in this section are available from Printed Matter, 77 Wooster St., New York, NY 10012 unless otherwise indicated.

### REFERENCE

**Mr. Fluxus: A collective portrait of George Maciunas 1931 - 1978** is unusual because it is based upon personal reminiscences gathered by Emmett Williams and Ay-O, and edited by Emmett Williams and Ann Noël (New York, Thames & Hudson, 1998, \$34.95). Yet this series of anecdotes and vignettes is different because it reads like a narrative, and the contributions are not identified until you look in the back. So if you are curious, you can go back and forth, or read it the first time and find out the life of someone who made a difference. Maciunas was the founding member and leader of the most radical and experimental art movement of the 1960s, Fluxus. Maciunas in this book comes out as an unorthodox, contradictory, and elusive genius, according to the Editor and good friend of the man.

Maciunas was a prankster and a gagman, but he also was a deadly serious revolutionary. Being an Eastern European, he tried to rule Fluxus in a totalitarian fashion, but he always laughed at himself and generated laughter from others. He made fun of himself and his incurable illnesses and painful realities that afflicted him throughout his relatively short life. In this, the first biography of the man, his friends and enemies create a portrait of an inspiring crusader whose mission was to change the world, beginning with the world of art.

Interspersed are photographs, documents, mementos and wonderful dingbats to separate the statements. And the cover in rainbow colors, a screenprint by Ay-O, a Japanese Fluxus artist and friend of Maciunas and Emmett Williams, certainly makes this book a winner! Chronology and big index.. And the book was printed by Hansjorg Mayer, friend of Fluxus, friend of Tom Phillips, friend of Dieter Roth--friend and printer of their books. Is this a must? Of course!

### REVIEWS

**Query, Quest, & Quasi** by Marilyn Rosenberg (ed. of 100, Peekskill, NY, 1998, \$8.00) ranging from the image of mice squeaking around, looking for or asking: What is it Supposed to be? Interposed within each word are words within words, asking questions, investigating, using dictionary terminology that includes Mouse-bird, Mouse-fish. Interspersed are small drawings, tipped in cut-outs, collaged arrows, much handwork, punched holes, a kind of visual poetry with meaning. A bargain for any handmade bookwork, made with a copy machine and great artistry--and signed too! Write to Marilyn R. Rosenerg, 67 Lakeview Ave. West, Peekskill, NY 10566. or Printed Matter.

**A Humument: A Treated Victorian Novel**, by Tom Phillips (New York, Thames & Hudson, 1998, 3d ed.,

\$24.95 paperback) is probably the best of them all. With 368 color pages deliciously reworked to make new statements with words and painting, what more can you ask! Phillips has "treated" this Victorian Novel with great wit, sagacity, experience and wisdom. There are references to his opera IRMA, which has been twice recorded; to himself: "Who am I, I am a diary, back to my childhood, I can trace my still strange way amongst the hay" over a topographical painting of an enclosed garden. And on page 50, he has celebrated himself on his 50th birthday, with "play the shadow of fifty years. only imagine a century. At last -- welcome! my own myself I". Here is an old novel, recomposed by blotting out text, adding images, and using only those words that stimulate linguistic communication in a new way, a Phillips way! Enjoy, for it is priced for everyone. Oddly enough, New York magazine's critic called it "The closest thing a paperback book has come to being an art object." Where has that person been these past 30 years--when artist books have been offering their beautiful pages up for public and private consumption these many years! Buy this, and buy one to give someone else! It is the gift of the decade!

**Attaché** is a bookwork in three parts. *Part One: At-a-Boy Attaché* is a reaction to the current financial euphoria in New York City and was inspired by graffiti on SoHo's West Broadway. "Don't despair, subvert." The book is meant to be a bomb in the leather club chair, a brownish-golden parachute for the CEO. *Parts Two and Three: The Sky Was Blue and The Sky Was Blue Variation #1* explore the idea that we are what we earn, one of our society's fundamentals (witness the usual question: "What are you working on?") internalized by most of our attaché-toting workers. To slightly misquote our patriotic hero Nathan Hale, "I regret that I have but one life to give for my company." These three booklets are handcolored Xerox in an unlimited edition published by 246 Press and available from Dave Hornor, 343 Smith St., Brooklyn, NY 11231. \$10.00

**The Windsor Salt**, a juried anthology of writing, artwork and photography that features the work of nearly 50 Ontario artists in Canada, is a highly professional assembling publication, observed as both a commitment to local culture and a way to strengthen the position of Common Ground as a contributing arts organization within the community-at-large. There is such a rich variety of image, photography, comic, poem and prose that one hesitates to criticize the format, but the only drawback is that no page is signed or assigned to any name. You must look at the Table of Contents to know who did what. Yet each contributor is well described at the end of the book. And the balance of image and text is superbly done. There is talent in Ontario, and this anthology is well worth a look. It is interesting that the "patrons" who helped pay for this anthology via advertising are all part of the local community. It is a perfect bound book with 152 pages. \$13 for US or Canada from Common Ground Editions, 315 Pellissier Suite 09, Windsor, Ont. Canada N9A-4K8.

**The Turk and the Jew** by Mike Mandel and Chantal Zakari (Cambridge, MA, 1998, \$20) is the result of a separation of Mike Mandel, who left Chicago and took a teaching job in Pullman, Washington while he left his girlfriend, Chantal Zakari, who later moved to Boston. Their book is based on their three-year long distance relationship and also based on their website ([www.smfa.edu/~czakari/](http://www.smfa.edu/~czakari/)). The web became a virtual space to continue their relationship. And what transpired were discussions of cultural difference, daily life, statements of identity. Chantal's position as a legal alien from Turkey trying to surmount obstacles of immigration, while Mike remembers his Jewish traditions and the warning of his parents never to date a "shiksa" and then just the risks of being a Jew in America. But their project was more informed by their web site and the electronic media used to maintain their relationship. Using hypertext and multimedia they respond to each other's stories. With verse and response, their portraits morph into each other's and then things change. As with any relationship long distance, thoughts run to longing for togetherness. This is a remarkable bookwork, one that keeps haunting you, whether Turk or Jew, male or female, bookmaker or book reader, and so I recommend this book highly. Spiral bound, this for color, 30 page bookwork with 6 translucent pages is a bargain, especially since it is only in an edition of 250. To order, add \$2 and send to Mandel/Zakari, 42 Alpine St., Cambridge, MA 02138. Yes, they are together and they are married!

**You are part of a divine Pudding** by Chris Kenny (London, Chris Kenny with Site Gallery, 1998, \$12.00) is a summary of contemporary knowledge about life and its possibilities printed in blue on white with the possibility of being awe-struck by the veracities and the hilarities of found text. The choices were Mr. Kenny's, of course, and it's good to know that artists are normal and abnormal. And as this book affects our lives, so does "Bloody Art affects our lives." Lots of fun!

**Death Wish, Starring Charles Bronson, Architect** by Rob Kovitz (Toronto, Treyf, 1996, \$9.00) is a series of found texts illustrated by stills with Charles Bronson of a movie made in 1981 about an architect. The juxtapositions are fascinating, and the author is an architect.

**Dirty** by Kathryn Defehr with Brendan Cotter (Los Angeles, Sci Arc: Public Access Press, 1997, is a critical exposé of hygiene, waste, fashion and speed. Using computerized typographical conceits, the text reaches out to the reader to understand how we are in a period of reaction. Using quotations from Le Corbusier and many other thinkers, the authors make their point by designing pages that catch the eye and the mind. \$12.00

#### **UNUSUAL FORMATS**

**Letter to Queen Elizabeth** by Reed Seifer is a narrow 18 inch "ruler" format with the letter sprimposed in an erratic

manner on a Palmer-Method A to Z writing exercise in yellow on green background. The "letter" is about Careen Heally who rings in a letter from Buckingham Palace. Careen is described in no uncertain terms by the "narrator" but she is quite frightened and humiliated by the fact that her mother makes her write to Queen Elizabeth. (1998, \$22.00)

Stanley Brouwn has been making conceptual books for the past 25 years at least. His latest is 18 inches long, and it basically measures a foot, a half of a foot, an eighth, a sixteenth and a thirty-second in French, done for an installation at the Villa Arson, Nice in 1995. The elongated bookwork simulates the length of a ruler, thus the name of the book **un pied, 1/2 pied, 1/4 pied...**, ed. of 1000, \$15.00

Repohistory is a New York collective of artists, writers, and educators who have been creating site-specific public art works since 1992. Their latest is

**Out from under King George Hotel, the corner of Prston and LaBranch** is a kind of fold-out map, the result of much research in discovering what happens in the process of growth and displacement caused by the cycle of discovery, development, decline and redevelopment. Documents, photographs, portraits. . \$5.00

**Alice in Wonderland** (through the large-glass) by John Urban Bergquist is a hardcover printed bookwork, in which the artist transforms himself into "Alice" and then has a dialogue with Alice visually. Many fold-outs help the transformation between Tenniel drawings and the artist's interpretation of the Alice story. Of course, there is a dilemma between Alice with the beard, and Alice without. Included are several diagrams in which the artist demonstrates the process used, the thought processes and the appropriations from the original. He plays with Alice in many formats, including an Alice in Wonderland paper doll with Bergquist posing as the Alice in underpants to be dressed. Is she devil or angel? There is even a mirrored photograph, looking like Alice descending the mirror! Signed and numbered edition of 400. Norway, 1998, \$50

**What the Cleaners Found** by Pavel Buchler at the Glasgow School of Art, 1995-6, \$25.00 is a series of 11 booklets in a box, all with a descriptive list of contents, published by the Research Group for Artists Publications, University of Derby, 1996. All the texts are found texts and manipulated to suit the needs of this playful book artist. An example is "The Artist's Signature Faked by Officers" with the artist's name on the envelopes for internal correspondence often the only sign of humanity behind the thoroughly word-processed facade of institutional communication. So the artist is making comments on popular and social cultural strategies.

**Cool Pool** by Philip Krohn (Sisters, OR, Snag Records, 1998, \$15) looks like a normal CD, but the warning on the cover says: "Contains visually explicit material: No

electronic equipment required". Instead of CD, we have a "Concept Disc" of painter Philip Krohn, which seems to be more intermedial than musical, blurring the distinction between musical and visual art, a hybrid abstract painting packaged in a CD-format. No sound is emitted from this "record", for it is non-digital and an artform. The bookwork is really a performance, making the paintings on the pages of the little booklet tangible, accessible and affordable. Yet there is a disc inside in a pocket, soy ink on recycled cardboard, which becomes the palette from which the pool springs. The pool is a delicious continuous freeform changing colorful peaceful flow of paint. This artist has what it takes, imagination and ingenuity, and a great idea! Available from Snag Records, P.O. Box 757, Sisters, OR 97759, or Art Market in New York City, St. Adrian Books in San Francisco and Music Millennium in Portland.

**Suggested Photo Spots** by Melinda Stone and Igor Vamos (Boise, ID, Heminway Western Studies Center, 1998, \$14.95) is the result of the two artists trekking across the country memorializing 20 sites in color postcards each with commentary plus a log to record mailings. Among the "hot spots" is an abandoned ICBM missile silos in Nebraska, McDonald's golden arches factory in Wisconsin and of course, Kodak's water treatment plant in Rochester, New York. Vamos is a multidisciplinary artist whose Barbie Liberation Organization project was featured in newspapers worldwide, and Stone is a teacher, filmmaker and artist. A spiral bound unforgettable tour guide and postcard book!

**Transmission** by So Takahashi is a digitized black and white journey through Japanese society--a fold out with an eye on one side and an ear on the other certainly refers to "transmission" in both visual and aural means. Urban society's noise and bustle are mitigated by images of watching the waves by the sea, or flying birds. Although this reviewer is not sure, perhaps these are images taken off the television in Japan. (New York, 1998, \$20.00)

**Rast** by Armin Hartenstein (Cologne, Tropen Verlag, 1997, \$7.00) is a series of photographs of a rectangular wooden box without a back that is a "stopping point" in the landscape, but as the camera zooms in on the box or framework, the landscape becomes portrayed as the work of art framed. As the camera recedes, one sees that the "frame" is by the side of the road, a resting place.

**A Wa[y]farer** by Sarah Jacobs (London, Colebrooke Publications, 1998, £14.50) is the journey of a woman preoccupied with *drawing home work life children dream*. The journey is conveyed in words and pictures form which little dance-like flickers of meaning (or of disappointment) emerge. The pages sing with visual and aural intent, interspersed with illustrations. and then visual poetry delightfully covering pages with "music". There are fence

diagrams, overlays of letters making patterns, making words, making designs. The journey is of a woman never walking through life, but dancing with words.

The artist uses black on colored papers or various shades of white. The book is often printed in gray, made by printing black in a conformation reminiscence of an embroidered cross-stitch. Although there are many techniques in this bookwork, much of the book can be seen to have been produced on a home computer, but with joy. Several languages crop up, and several vocabularies within those languages. This spiral-bound bookwork can be ordered from Colebrooke PUBLICATIONS, 65 Colebrooke Row, London N1 8AB, England.

### FIRST E-MAIL BOOK IN PRINT

This may be the first Swiss e-mail bookwork. At any rate, Sandra Hoffmann and Christoph Staelhi have found discarded e-mail messages from a Canadian cyber café and from other venues in Europe. To protect the people, fictitious addresses have been furnished, but the content of all the messages is about Tourism. So in **Hey dad, messages from the world**, the authors have found a direct, essential language peculiar to this form whereby the transmission of language is quick and fleeting. The texts are in German and then in English, sometimes placed on a page as visual poetry. Photographs occasionally illustrate a place, or a space, or the computers which provide the means to transmit these e-mail messages. The authors believe that many of these cyber cafés, once universally accepted, are now closed and show several with their shutters down. Believe it or not, they have done a bibliography, indexed names, indexed weather, indexed places, and indexed forms of ending salutation, namely goodbyes! Amazing visually as well. (Basel, Messerli & Co., 1998, \$25.00)

**Fama & Fortune Bulletin** with Donald Baechler's Letters to Felix (April 1998, Heft 22, 1998, \$18.00) is a travelogue through Morocco with photographs and letters, each capturing the flavor of Morocco which is looking for tourism and the citizens are learning English to attract Americans. There are long travel pieces on Buying Sneakers, The English Lesson and New Year's with the Shepherds. Another in a series, with photographs of wall paintings (all in black and white).

**Selections from Fidget** by Kenneth Goldsmith (New York, Whitney Museum, Printed Matter, Stadium Projects, 1998, \$10) was published on the occasion of a commission between Theo Bleckmann and Kenneth Goldsmith in conjunction with exhibitions at Printed Matter, commemorating 13 hours during Bloomsday, 16 June 1997, in which Goldsmith recorded via audiotape all his bodily movements and spoken words for 13 hours. Obsessive, consistent behavior that becomes analysis of motion devoid of subjectivity, expression and emotion. The pared-down

text is printed on laser paper and was sewn by hand into thirteen men's suits, each garment representing one hour of Goldsmith's day. The visual thrust of the suits changes with each passing hour, following the natural movement of the day, from dawn to dusk. Signed and numbered edition of 200. The complete text of **FIDGET** with an accompanying CD (6 soundscapes) by Theo Bleckmann will be available in Fall 1998 from the Maryland Institute of Contemporary Art. For more information, see <http://www.stadiumweb.com>

## PETER DOWNSBROUGH BOOKWORKS

**Densities** by Peter Downsbrough and Christian Kieckens (Gent, imschoot uitgevers, 1996, \$15) starts with an aerial view of downtown Aalst. What transpires is the changing of the urban environment due to change in the port, the railroad infrastructure, silos and complexes of built environments. Peter Downsbrough's studies of various cityscapes is now translated through research into these beautifully printed photographs of Aalst's "development" requiring the intervention of the artist, who shows the restraints of architectural habits. Kieckens as an art history looks at Aalst from a spatial-temporal description of densities, some photographs in color. Obviously, the two "artists" wish to do a public art piece and this is the first study.

**Pose** is a book of words and geometric forms, a conceptual bookwork interplaying with lines and words such as pose and impose and the tug of war as the words vie for position, an incredible interesting typographical "play on words" in duotone black and white. A collaborative publication by City Works, New York City and Sans Titre in Lille, 1998. \$8.50

## NEXUS PRESS

**An Intrusion (Self-Applied)** by Stan Sharshal (Atlanta, Nexus Press, 1998) was a posthumous production completed in Winter 1998. Housed in a large envelope, the two drawings show an interior installation, before, and an installation with a red spot adhered to the wall. The red spot is actually a rose-colored view of a train station with tankers surrounded by an organic black shape surrounded by a dark green border, all printed on a large sheet which is adhesive backed (like a sticker). Once adhered to the wall, the artist's wishes have been fulfilled.

**Distraction** by Tiffany Glaubitz (Atlanta, Nexus Press, 1998, \$3.00) is a delightful "diversion" stating that it is the "key" to survival--and with words, images and a die-cut or two, you will get the message. A wonderful gift!

**Lupus Viator Atlanta** (Nexus, 1997, \$50) is one of the last books to commemorate the Olympics in Atlanta, this one by Darya von Berner is the culmination of a painting on wood structure in 1993 in Italy, another painting and 5" television done in Basel, Switzerland in 1994; another ephemeral wall painting in Zaragoza, Spain in 1994; another in Madrid in late 1994, early 1995; another virtual reality piece on the

Internet in 1997, culminating in an ephemeral wall painting, press objects and performance in Atlanta at Nexus Press from March - December 1996. This book is a series of duotone photographs of the wall painting in grey green, culminating in a few color photographs of the Internet installation and the other venues in color.

*Lupus Viator* means "wolf walking" in Latin, having as its source a 14 x 60 foot painted installation alone of the interior walls of Nexus Press. Done in grey green, the artist also included the shelves, tables, chairs, lamps, artifacts of the Press. Thus, this book is a wordless, meditative essay. The reader holds the wolf in "abstract limbo", a form of mythical gestalt. The painting disappeared on Columbus Day, 12 October 1996, and continues on its solitary pilgrimage.

## LITTLE BOOKS

James Carl's **Legend** in the Little Cockroach Press series (No. 8) published by Art Metropole (Toronto, March 1998) is a series of line drawings of those items which have become part of our culture--such as a guitar, an awning, a banner, etc.

Art Metropole has also published four 10-sheet billboards, electrostatically printed on coated paper, by Steven Reinke, Alfredo Jaar, Mariko Mori, and Alan Belcher in a series down for downtown Toronto known as Billboards by Artists.

**Tonight at 8:00: Two Great Plays** by Lauri Bortz (Newton, NJ, New Abaton Library, 1997, \$15.00) is an example of an appropriated format (the upscale paperback with four color paper cover) in which the artist/author wishes to promote herself by appropriating another format. Here are two, in fact, plays written by Bortz. The first play, **A Modicum of Passion**, is a trauma in six acts, while **Fixed** is a fantasy about crime and punishment. The book is interwoven with testimonials, advertisements for the "New Abaton Library". There are also line drawings throughout. As the artist says, these books are "easy to open, light to hold, thrilling to read, and compact to carry or store in clothing or bags and "they are ideal as gifts to the Armed Forces". Well, if you believe in retro, this is the book for you!

**Accounting for an imaginary prairie life** by Landon Mackenzie is a Performance Script from York University Art Gallery (Toronto, 1997, \$10.00) is a beautifully printed spiral-bound softcover bookwork with silver printing and ornaments on the deep blue cover, a sophisticated series of poems and prose to accompany an exhibition of *Saskatchewan Paintings* as notes on geography, painting and emotion, created for an oral event rather than a "written page". Some of the prose refers to a specific geographical location, but the words entrap the mind and the imagination. There is even a folded map adhered to the back cover, for the "imagination" to grasp the locale. The presentation was

to be a monologue from a stool, but there are universals in these vignettes that certainly are reminiscent of art events in other North American venues. The artist also bares thoughts that seem to relate to what is being discussed elsewhere. Great food for thought, easily digested!

**Kunsthafte nr. 1, Jesper Fabricius** 1998 is a kind of visual poetry done with partial elements of photographs, paintings, perhaps even advertising. \$5.00

**I'd Rather be Polymorphous Perverse** by Emily Vey Duke (1997, \$8.00) is a small booklet about fantasies and how they become problematic for orgasmic experience.

**Kurt Schwitters: Merzhanky** Happa Peppe Tschaa! (1994, Morning Star Publications, \$3.00) and **Sol LeWitt: Openings Series** (Morning Star Publications, \$13) are two publications from Alec Finlay in Edinburgh, Scotland. They are small, precious and deal with artists who have global reputations. The Sol LeWitt is a black and white striped booklet opening like a door in bold black and white stripes with Sol in a circle. The Schwitters is actually printed on a napkin.

**Anthology** (Edinburgh, Morning Star Publications, 1997, \$30) is a handsomely bound printed bookwork featuring name tags (to be sewn into a garment) designed by such artists as Ian Hamilton Finlay, Lawrence Weiner, Jackson Mac Low, Simon Cutts, Hans Waanders, Richard Tuttle and others. Accompanying this hardbound booklet is a series of nametags all crated commercially for the bookwork and the small box in which the book fits also has a nametag for the title "Anthology." A magnificent contribution.

**Appearances are often deceptive** by Hiro Sugiyama (Tokyo, Enlightenment, 1997, \$10) is by a cutting edge contemporary Japanese artist who has created cartoon characters taking off on Pinocchio, Porky Pig and Dumbo and enhancing them in bright primary colors and manipulating some of the imagery as well.

**every house I've ever lived in drawn from memory** by Alex Morrison (Halifax, NS, 1998, \$10) is literally a drawing book of those houses in which the artist has lived, from Vancouver to San Francisco and back to Canada, 22 houses in all to the present day. The drawings are as if he never lifted the pen, literally drawn from memory with his hand leading the way. Fascinating!

**Christian Aschman** is a book by the artist, a book vacuum sealed in plastic, in which there are facsimiles of tickets to the Empire State Observatories, parts of maps, and a book of color photographs of rooms, abstracted environments, airport scenes, a chair, as well as a self-portrait or two in the nude. (Luxembourg, 1998, \$18.00)

**Selected Documents of the S.L.A. (with appendixes)** collected by Stephen Ellwood (New York, 1997, \$20) includes the Symbionese Federation & the Symbionese Liberation Army declaration of revolutionary war & the Symbionese Program (21 August 1973) as well as the goals of the Symbionese Liberation Army. There are also copies of photos of Patty Hearst.

**Clip@tape and post** by John Johnston is a series of black and white postcards with collage elements on the image side. Taped together as if it were a portfolio of postcards, it features the drawings and models and portraits of John Johnston. \$3.00

**Masterbox** is a plastic boxed Assembling of work by many artists in Buenos Aires, Argentina published in an edition of 100. There are many media including photography, fax, inkjet, silkscreen, photocopies, etc. The languages are English, Spanish and Portuguese, but most of the work is typically visual. Nice collection.

**Exhibition of Paintings: Igor Kopstiansky** (Johannesburg, Johannesburg Art Gallery, 1997) is a series of installation photographs in which the paintings were exhibited salon style (mostly 18th and 19th century paintings), except for the artist's own paintings: strips of painted canvas, tightly rolled up and bound with string, surreptitiously hung on the wall occasionally. This is a continuation of the artist's critical investigation of the aura of painting. This was exhibited on the occasion of the 2nd Johannesburg Biennale. There is also a bio-bibliography. Published by Berlin, SupportEdition, 1997.

**Workers Library** by Svetlana Kopystiansky (Berlin, SupportEdition, 1997, \$15.00) is an installation of a Workers' Library by Kopystiansky which was open 24 hours a day to provide workers with books, magazines, and pamphlets. The artist has photographed the library of 3300 books covering labor relations, Marxism, sociology, psychology, and world literature, among other subjects. There are adults and children interacting with the books. There is also a map to indicate just what is the location of the Library. On the last page are the rubber stamps indicating the property of the Library. Bio-bibliography of the artist.

**Chemical Ways** by Sharon Gilbert (Brooklyn, \$5.50) is an accordion book in covers which exposes the environmental dilemma in which we all on this earth find ourselves. It is done with copy art using the hand as an indicator of the found texts which show us how we have all the problems because of the chemical products in our environment. Frightening!

**Fire Up Your Taste!/The Whopper** by Zach Feuer (1997, \$25) is a beautifully wrought book about living in a woods right near a Burger King. Simulating the logo of Burger King on certain pages, the artist has taken photographs of the environment in Connecticut around the Burger King, as well as partial receipts from Burger King for their sandwiches and Whoppers! The trees seem so isolated and not well tended, perhaps even an untended Christmas Tree lot. Funny, yet tender.

**Bilder I Glass** by Guttorm Guttormsgaard (1995, \$28) is a gorgeous book, spiral bound in an envelope, in which geometric forms play on mylar pages, interacting with the hand and the eye, so that each turning means a new image front and back. There are blue, yellow, green and other vibrant colors playing with these transparent pages. This is

a true gem of a work of art. It is done with sophistication and great aesthetic taste.

## **TWO FROM SOL LEWITT**

**Openings series** (Edinburgh, Morning Star Publications, 1994, \$13) consists of two openings printed with black and white stripes that play one with the other, much like the painted wall drawings that LeWitt has made so famous. Small but effectively dynamic!

**Irish** by Sol LeWitt, Paul Celan, Pierre Joris, Harry Gilonis, Jerome Rothenberg, Edwin Morgan, Anselm Hollo, and Nuala Ni Dhomhnaill (Edinburgh, Morning Star Publications, 1977, \$10) is an amazing "anthology" of reactions to the painted word "Irish" which emulates Celan's verse written in 1967 when he was institutionalized, being very depressed. It was not a Celtic theme, but an emotional means of transporting himself through verse to another place. Herein, other poets and artists create their own interpretations through language to the Celan original. A remarkable bookwork, edition of 500, and precious.

## **ARTIST PUBLICATIONS/CATALOGS**

**Arena** for November 1997 is published on the occasion of the exhibition: Rita McBride Arena/National Chain at Witte de With, center for contemporary art, Rotterdam, The Netherlands. Rita McBride has created an Arena, a space encircled by a tribune—a scenic place where a competitive and possible violent activity will take place. McBride is questioning whether such a dramatic stage is appropriate for the end of the 20th century. Is McBride's mastery of the useful a way of gaining a place in the realm of aesthetic experience. Included is an interview with the artist about sports, art and politics, drawings by the artist, construction photographs, installation photographs. The exhibition continued through 11 January 1998. \$5.00

**The Art Museum in Society: Collected Writings** by Stephen Willats (Middlesbrough Art Gallery, 1997, \$27.00) is an anthology of Willat's writings available for the first time for English-speaking audiences in this pocketbook, published on the occasion of Willats' exhibition "Between You and Me" at the Art Gallery. Here the artist discusses the social situations in which the artist faces life and society from 1973 to the present. This body of writing over the years has included installation and architecture, social action and the artist as activist. An important contribution, and now easily available to all.

**Reflection**, a bilingual anthology of literature, theater, art and poetry, created by Rafael Levchin and Michael Wasserman, a unique periodical which sees its main goal in mutual representation of the English and Russian languages. It is not a simple translation, but a continuous search for mutual etymological comprehension of literary forms at the frontier of language transitions. The readership embraces

faculty and students of Slavic departments in American universities but also those strata of Russian-language immigration and American intelligentsia for whom the co-existence of these two languages has become an indispensable part of their cultural mentality."

Levchin came to America in 1991, settling in Chicago, and started the magazine with Wasserman, who has since left Chicago. Levchin's background on the Crimean peninsula, and then in Kiev, was in theater, poetry, collage. As a member of several groups in Kiev, he worked underground. This collage magazine is multicultural, multilingual coming from many traditions. Several translations are from Ukrainian into Russian and then into English or vice-versa, and some page layouts can be read upside down or sideways. The freedom is in every page.

If you wish to participate in this magazine, by all means, write to Reflection, Rafael Levchin, 8350 N. Kimball #1 N.E., Skokie, IL 69076.

**Xerolage** is an irregular magazine of visual poetry, copy art and collage graphics. Each issue is devoted to the work of one artist. #27 is devoted to French artist, Jean-Francois Robic with nervous, dense images and a glossary of terms.

#29 is devoted to Carla Bertola, a poet whose sign-words are drawn oftentimes with a thread (wool, silk) and they create new writings to which the Xerox gives the look of very ancient or futuristic graffiti.

For more information, contact Xeroxial Editions, Rt. 1, Box 131, LaFarge, WI 54639. e-mail: [dtv@mwt.net](mailto:dtv@mwt.net) or view <http://net22.com/neologisms/xo.html>

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