

ARTISTS' BOOKS: news and reviews

NEWS

Ottenhausen Verlag has produced its 1982/83 catalog, which includes many bookworks by such artists as Griffa, Gastini, Opalka, Bartolini, Yves Klein, Alan Kaprow, Nannucci, Tuttle and much more. Write to Theaterstrasse 75, D-5100 Aachen, West Germany for a copy.

Editions Dada, a product of Thomas Press in Ann Arbor, Michigan and edited by Stephen Foster, has a new list out from Book Arts, P.O. Box 2210, Ann Arbor, MI 48104.

Robert Motherwell has produced a livre d'artiste for Tyler Graphics, a book of 17 original lithographs illuminating the poem *El Negro Motherwell* by Rafael Alberti. For more information and brochure about it, write to Tyler Graphics Ltd., P.O. Box 294, Bedford Village, NY 10506.

Kretschmer & Grossmann, distributors of magazines, artists' books, catalogues, postcards, films, audio works and reprints, were recently in New York for the German Book Fair. They have also published their new Spring 1983 catalog in English. Write to them at P.O. Box 94 02 46 D-6000 Frankfurt, West Germany for a copy.

Edition Hundertmark recently had an exhibition of their publications at the Karl Ernst Osthaus Museum in Hagen, West Germany.

The University of Delaware had artists' books on exhibit from the Alexander Library of Rutgers University as well as works by the University of Delaware students in February, sponsored by the Dept. of Art.

Marian Parry, artist, poet and illustrator, was recently interviewed in the BVAU News for February 1983 about her new book, *Exercises in Perspective*, and her other books.

Jane H. Reese, craft bookbinder, recently exhibited her artists' books and handmade papers at the British Library of Political and Economic Science in London. Reese is an American who now lives in London where she is a part time lecturer in Hand Papermaking in the London College of Printing. She owns Nautilus Studio where she combines interdisciplinary skills in the production of one-of-a-kind bookworks.

The Art Libraries Society of North America recently published in its December issue of its bulletin, *Art Documentation*, an ABC of Artists' Books Collections, including articles by Clive Phillpot, Janet Dalberto, Daniel Starr, Ferris Olin, Jo Anne Paschall, William Dane and Harlan L. Sifford, including a bibliography of information sources, compiled by Janet Dalberto. For more information, write to ARLIS/NA, 3775 Bear Creek Circle, Tucson, AZ 85749.

Book Shows announced are:

Great Midwestern Bookshow, 22-24 April 1983 at Willey Hall, West Bank Campus, University of Minnesota, Minneapolis. Write to P.O. Box 3254, Minneapolis, MN 55403.

The Ninth New York Book Fair will be held 13-15 May at the 7th Reg. Armory, 67th & Park Avenue in New York City.

The First International North Beach Artist Book Fair will be held 24 - 26 June at Bannam Place Exhibition Space/Soker-Kaseman Gallery, San Francisco, CA. For more informa-

tion, see Classified Advertisements, or write to Howard Munson, International Artist Book Fair, Bannam Place/Soker-Kaseman Gallery, 1457 Grant Ave., San Francisco, CA 94133.

Book Gatherings displayed unique and multiple edition books at the Atlantic Gallery, 458 West Broadway, New York City through 13 March. There were 45 books by 15 artists including Phyllis Bilick, Lorraine Bodger, Helen Brunner, Kim Depole, Martha Edelstein, Ruth Hayes, Richard Higgins, Susan Share, Julie Siegel, Richard Lewis and Helen Butfield, as well as Edgardo-Antonio Vigo, John Wood, and Paul Zelevansky.

WPA Bookstore recently presented an exhibit of hand-crafted books produced by people in rural areas of Mexico, as part of a government-sponsored program begun in 1980. This was the exhibition through 19 February.

Carolyn Berry appeared in the WCA's Northern California Small Works Show at the Painted Bride Art Center during the annual conference of the Women's Caucus in Philadelphia.

The University of Alabama's Institute for the Book Arts has announced its 1983 workshops, which include Printing Illustrated Books by Claire Van Vliet, 16-27 May 1983, and Intermediate Bookbinding by Fritz and Trudi Eberhardt from 5 - 9 July. For more information write to Institute for Book Arts, P.O. Box 6242, University, AL 35486.

Artists' Books/Booked Art in Sweden 1983 has been postponed. According to Leif Eriksson, organizer of the exhibit, the exhibition which was to have opened on 30 January at Ystad Museum of Art has been postponed until October. Work of about 70 artists who were invited has been received. The occasion for this exhibition is propitious since 1983 is the anniversary of the first printed book in Sweden 500 years ago.

Eriksson of Wedgepress & Cheese announces his new catalog which lists his bookworks. The list is in Swedish but is quite understandable. Write to Wedgepress & Cheese, P.O. Box 123, S-237 00 Bjarred, Sweden.

Paula Hocks has announced the publication of *Ariadne's Thread and the Language of the Minotaur*, a limited edition presentation of the legend of Ariadne's thread in a new light of eccentricity and scholarship, including numerous color-prints, gels, metal papers and tissue inserts. 20 copies

Also published is a deluxe chapbook, *La Ronde*, which is in an edition of 10 copies. \$60.00 For more information, write to Paula Hocks, 663 Washington Ave., no. 45, Santa Fe, NM 87501.

LINE has announced the recipients of its 1983 grants for artist publications. Selected by Vivian Browne, John Hogan, Carol Huebner, Barbara Kruger and Kevin Osborn, the 12 grants ranging from \$1,000 to \$2,600 were awarded to the following projects: **Artist Books:** Johanna Drucker, Hildegarde Duane, Karen Fredericks, Corky Lee, Martha Rosler, Kiki Smith & Lynne Tillman, Cecilia Vicuna and Phil Zimmerman. **Manuscripts:** Richard Prince, Pat Staten and Patricia Touhy, and **JAA**, periodical, for a collaborative issue by 60 artists.

LINE is a service organization of artists which assist other artists with small grants for publication projects and manuscript or script development. Grants for 1983 will range from \$1,000 to \$3,000 to cover costs of self-published books, to continue work on large scale projects intended for commercial publication, to develop film or video scripts, and to aid research and development of a specific work. Write for proposal applications to LINE, Box 570, Canal St. Station, New York, NY 10013. **Deadline: 15 November 1983.** No late proposals can be accepted.

• In late May of this year, an exhibition of bookworks will take place at the Miyzaki Gallery in Osaka, curated by bookmaker Kate van Houten. There is also a possibility that the exhibition will travel to other cities in Japan.

Breaking the Binding/American Book Art Now. An update about the jurying is in order, since several established book artists have been rejected. Walter Hamady, Professor at the University of Wisconsin, Madison has written Nat Dean explaining the process of jurying. Hamady writes: "In the very beginning we decided that the fairest way would be one person, one vote with a simple majority allowing inclusion of the work. There were thirteen votes, so seven was the minimum."

All entries were given a number upon their arrival and two rounds of jurying were done. Voting was done by marking a numerical sheet prepared by the receiving secretary. The names of the entrants were not known to us except in cases of printed books or if the artist had legibly signed the work. At any rate, the emphasis was on the object not who might have made it.

We have, of course, missed many bookmakers of prominence for various reasons and of course regret that fact. I think all of us in this seminar feel that many lovely works were juried out and that some undeserving things were juried in, perhaps that is the nature of the beast. Perhaps "next time" the jury should be smaller, or some changes in the rules, e.g., each person could put one piece in without any qualification. Any suggestions would be welcome.

I can honestly say that we have all learned a good deal about American bookmaking and about the multitude of facets involved in producing an exhibition, which is/was the point of the seminar in the first place. Though not perfect, alas, we do have a broad ranging if not all inclusive exhibition which should be positive influence in the stream of things. It is important to note our gratitude for all the cooperation we have had from all the bookmakers, obviously without such good will on their part, there would not be anything to show."

Editor's Note: *The Professor should have advised his Seminar that the established bookmakers should have been invited to the exhibition as a separate part of the traveling show, to demonstrate those who have been tried and tested. Many artists made special books for the exhibition only to have them rejected outright. Democracy sometimes does not work, especially when there are aesthetics and sensitivities at stake! At any rate, I wanted to let the bookmakers know why they have been rejected. The jury system is not always the best!*

PURCHASING ARTISTS' BOOKS: A SURVEY

The Bookworks:82 Conference held in Philadelphia this past fall provided an opportunity for the exchange and gathering of information important to those involved in the production of artists' books. In an effort to take advantage of this opportunity I compiled a survey for librarians and curators, to establish some of the things they consider when purchasing an artist's book. Although the response was not large in number, I was able to determine general trends and attitudes, as well as some specific sources used to locate artists' books in print.

In regard to the physical aspects of the book, the use of archival material and the method of production were not considered important. The actual size of the book, including the number of pages, was also not considered important, with one exception. The School of the Art Institute of Chicago Library gave the maximum dimensions of 26 x 48 x 4 inches. The average edition size given was from 1 to 2,000. Catalog information such as a colophon or ISBN number was considered helpful, but not necessary. The overall craftsmanship used was seen as moderate to unimportant.

A prospectus is read and used which indicates that if there is a budget to produce one, it may be worthwhile to do so. Ads and reviews are sought in the following periodicals: *Artweek*, *Afterimage*, *New Art Examiner*, *Flash Art*, *Artforum*, *Umbrella*, *Small Press Review*, *Choice*, *Art Metropole*, *New York Times Book Review* and *Alternatives in Print*.

Books are generally purchased year round with two exceptions. Janet Dalberto of the Virginia Commonwealth University said that purchases are made July to December, and Jessie Affelder, of the School of the Art Institute of Chicago, noted that funds run out by September, making summer a good time to present new work. The price range given for consideration was from \$1 to \$50. Another reason for purchasing a book would be to complete a collection of an artist's work or replace lost work. Information about artist book production is also gained by personal correspondence.

With more artists entering this area of expression, and more institutions becoming aware and interested in the medium, it will be important for all those involved in artists' books to continue communicating their ideas, concerns and information with each other.

—Claire Owen

806 So. Tenth St.
Philadelphia, PA 19147

REVIEWS

Short Cycle by Dennis M. Walsak is a tour de force, a tour of your hands through a book that plays with you, that says "come with me, follow my path, and I will lead you through uncharted ways," and so it is. A book that is so engineered, **Short Cycle** begins where you begin, but directs you in new ways. The numbered pages, to be sure, are a guide, but the uncharted paths can lead you from the middle out of the book as well. There are directionals, for the book folds in and out of itself to allow you to take the trip through it. Full of beautiful cliches like less is more, or walk don't run, the silver arrows, and overlays of hand signals and symbols allow you to appreciate this tour, this exhibition of book

art, this directed journey. On these small white pages (4¼ x 4¼ inches or 10.67 cm x 10.67 cm) are skylines of urban environments, reminiscences of symbols, hand gestures, arrows, in black and silver inks. Edition of 1000, \$25.00 postpaid from Modular Graphics, 10 Market St., Wilmington, NC 28401. A wondrous addition to any collection!

A Humument: A Treated Victorian Novel by Tom Phillips is now available in the United States in paperback form, published by Thames & Hudson. The paperback is part of the new Artists' Book series by the publisher, and is a welcome arrival in the United States. Printed by Hansjorg Mayer in Stuttgart. \$12.95 at your local art book shop.

A Nuclear Atlas by Sharon Gilbert is a book of collages based on maps, statistics and facts all relating to nuclear sites and accidents. Produced at the Women's Studio Workshop in Rosendale, New York 12474, the book is almost like a statistical atlas of map projections of the technology of nuclear power, with of course nuclear warfare implied. Yet the book is more than information, because the visual presentation is a collage of information in text form, using straight photocopies of newspaper clippings as well as graphs and maps. The presentation of each page looks like concrete poetry—and if one is to learn gruesome details, isn't it nice that an artist has made it palatable! When newspaper text did not seem sufficient, the artist used her own typewritten scripts to project out from appropriate cities cited on the map, almost like ribbons of information. To be sure, it takes an artist to make such painful information "beautiful", but the devastation of the proliferation of nuclear technology in some areas of South America, for instance, give very little relief. Photomontages of faces in fear or pain serve as a colophon for this grim but finely presented book. Available from the Women's Studio Workshop or from Sharon Gilbert, 323 Atlantic Ave., Brooklyn, NY 12201.

The Impending Gleam, a collection of English illustrator/cartoonist Glen Baxter's work, better known in Europe than in the U.S., has a strong spirit that is a bit mundane, exotic and ridiculous, but Baxter slips it all to us via the same kind of illustration for boys' adventure storeis of the 1920s and 1930s. Baxter's illustrations are usually one-page, with an awkward one or two-line caption that is supposed to elucidate, but they seem lifted from one of those old books with a twist—and the twist is humorous! Divided into four parts, in *Way Out West*, we find two cowboys one old and one young, facing each other with "I making a living peddling dandruff," snorted the old timer. In the second part, *Pages of History*, there is an illustration of fortune seekers, finding a sculptured bust, and the caption "It was a small votive bust of Connie Francis...." The other two sections are called *The Trouble at St. Mildred's* and *The Shadow Over Springfield*—some being very "in" jokes. Baxter should be known by all audiences, since his books abound. The texts of the books are hand-lettered by the author, who also hand draws all of the display type in imitation of the typeface Caslon Antique. Baxter is a true artist, with a vengeance. \$6.95 paper from Alfred A. Knopf, New York, 1982. As Edward Gorey says, "Mr. Bax-

ter betrays all the ominous symptoms of genius."

Cycles of Creativity by CaroleAnn Lovin-Basch is a workbook with original woodcut calendar-poster, a dense, overlaid, methodical working out of thoughts on creativity. In the margins are notes and exercises, to practice what the author discusses in the main text of the book. These exercises are much like diary entries as well, the diary of a woman, a feminist, and a thinking artist. The basic text also tells about how this book came about. Thus, there are layers of discourse in this book, the margins giving stream of consciousness, the basic text telling about actual facts in the life of the artist, such as her participation in the Writing Workshop on Wednesday evenings organized by Deena Metzger which the artist attended and how parts of the book were begun in notebooks acquired in a certain artstore. A key to symbols (symbols of the moon) to coordinate with the Calendar-poster are explained. Although much of the book uses letterpress and zinc engravings, color is added with felt markers, and the calendar-poster was printed with a Vandercook proof press using four woodcuts. Costs are \$12.00 plus appropriate taxes for Los Angeles and California, plus an additional 63 cents book rate or \$1.50 first-class postage from Snail's Pace, P.O. Box 793, Garden Grove, CA 92642.

Empress Bullet: An Allegory by Louise Odes Neaderland is based on a news story of the death of a thoroughbred by Steve Crist and a photograph by Vic de Lucia which appeared in the New York Times. Created from multiple copies of a single image arranged in such a way as to create a visual narrative moving through time and space, the book recalls the photos of Muybridge with the wonderful visual poetry of enlarged topography, a flip book which cannot be flipped, but must be turned slowly, the accordion Xerox book which creates an Oriental-style scroll. Across the top runs a band of pictures of the riderless racehorse, and as each page progresses, the image becomes enlarged to the width of the paper. Underneath is a running headline stretched out breaking up the words "Death of a Thoroughbred" with blown up sentences so that the whole thing explodes in allegory. "In a moment of panic, the riderless mare plunged directly into the edge of the rail which pierced her heart and lungs." The book becomes a physical exploitation of the text, and the allegory becomes clear. \$12.00 from Louise Neaderland, 800 West End Ave., New York, NY 10025.

CEPA Gallery in Buffalo has recently published three new titles in their continuing series of artists' projects sponsored by CEPA:

No Progress in Pleasure by Barbara Kruger (published in conjunction with an exhibition of her photographs in April, 1982) once again poses her enlarged (blown-up) images with headline-like pasted up type which triggers a thought process for you, such as "You re-enact the dance of insertion and wounding." The images are powerful, the short statements are triggers to political and social cliches, but the combination of both make the book a way of carrying around Kruger's large exhibition photographs in your hands. \$4.00

In-Photography by Sarah Charlesworth is an "exploration which is enacted on the field of the image itself, from within," a personal, subjective position, which the artist feels is

missing from the objective photography of the world. The book catalogs large photo mural prints some as large as 66 x 70 inches, in which the artist implodes the photograph, rupturing and reintegrating the parts into a coherent form. These photographs have a great deal of energy, and in their large size, must overwhelm the viewer. Charlesworth challenges the viewer into new insights into photography. \$4.00

Volunteer, A Photo Novel comes from an exhibition by Anne Turyn, which took place in December, 1982. Using the technique of the foto-novels, akin to many Mexican magazines, and in fact, the *fumetti* of Italian movie magazines, the photographer uses an actual photograph, but uses the cartoon-like balloons to give the dialogue for each frame. There is a basic isolation in the images, a woman who goes through life asking questions, inventing activities, going through a routine. The loneliness of the adult today, even passing children who are skipping rope, and the familiar children's sing-song becomes a pithy philosophical questioning of thoughts. The questions of the artist, as well as the viewpoint of the photos are personal, strange, sometimes poignant. There are social and political questions in the mind of the journalist. There is a recurring theme of flying, of dropping notes through the window, of assignments. There seemingly are morals to each chapter in the last frame, like "Some things are better left unsaid" or "What's a happy childhood?" or "It's no secret that people grow up to be what they were as children." The book is performance, the book is novel, the book is conversation with oneself—all haunting! \$5.50

All available from CEPA, 700 Main St., Buffalo, NY 14202.



Photo: J. Felgar

Top Stories no. 15 is **I.T.I.L.O.E.** by Constance de Jong, the first volume in nearly three years by this award-winning author, and now her only book still in print. This is the story of two women friends who exchange letters and become involved with a possible Cuban spy among other characters. Involved are scenes which include fairy tales, letters containing an abbreviated language and Egyptian myths. There is a layering of meaning which makes this another interesting product of an important author and multimedia collaborator. \$2.50 from Hallwalls, 700 Main St., Buffalo, NY 14202.

No. 14 is **95 Essential Facts** by Lee Eiferman, which are short vignettes are topics as varied as An Empty Vial and Motivation. Each paragraph or two is a whole story for some readers, the essence of a tale which is tightly devised. Fascinating prose, \$2.50 from Hallwalls.

Windows to Infinity: Thoughts on Vision in Photography is one of those gems that should be in the hands of everyone interested in art, not just in photography. The text and photographs by Edward D. Putzar are haunting, and so much so that a page a day is enough to fill volumes. The chance thoughts of a considerable photographer make theory become practice, and thinking becomes philosophy of life. Every photographer should keep this book close by for inspiration and motivation to go on. At once diaristic thoughts, but deeper thoughts on the basics of photography, the why and wherefore, the thinking behind it all, and the experience. For instance, "Thus one man's Vision can be another's eyestrain, or it may not exist at all." At any rate, the whole book has pithy statements accompanied by fine photographs. "Good art is not all that rare, much less rare than a good audience." This book requires a good audience, and 300 people can own it, available for \$5.00 from Printed Matter or from Ed Putzar, 1720 Chapala Dr., Tucson, AZ 85705.

Soul Music by Tina L'hotsky has recently been published by the artist, thanks to a grant from LINE. The artist considers the book a dramaturgy in Saturn, episodes in the life of a 20th century woman, dedicated to Billy Holiday. The narrative is illustrated by two photographs, but the words seem to be foremost in the book, sometimes seering, sometimes so visual that you do not need illustrations. \$2.95 from Tina L'hotsky, 13 East 3rd St., no. 4B, New York, NY 10003.

An Introduction to Modern Times by George Myers, Jr. (The Lunchroom Press, P.O. Box 36027, Grosse Pointe Farms, MI 48236, \$6.00) is a critical introduction to new and experimental literature of the 1970s and 1980s, by an author who discusses such diverse writers as Dick Higgins, Richard Kostelanetz, Opal Nations, Alison Knowles and many more.

You will find perceptive essays on Lew Thomas and Robert Pincus-Witten, on Paul Zelevansky, as well as other literary figures. Included is a funny essay on "How to Proceed in the Arts." There is an extensive bibliography, publishers' names and addresses, and a sampling of relevant periodicals. Here is perceptive criticism of post-modern literature and intermedia artists. Important!

The Museum of Modern Art has published another in its series of "artists' books" which this time presents Gary Stephan and his **Book of Nine**, which includes 9 copper plate engravings from drawings, interleaved with translucent tissue pages imprinted with 9 homographs, i.e. common English words of identical spelling and double meaning: bow, wind, console, lead, dove, incense, tear, wound, appropriate. The booklet, 3 3/8 x 5 inches, is bound in stiff black paper, and is saddle-stitched. \$10.00 from the MOMA Bookshop, 11 West 53rd St., New York, NY 10019.

Walk by Gary Schwartz is a handsome flipbook from independent artist/ animator Schwartz which is a 58-frame book from *Animus*, a five-minute, 16mm. film. Schwartz says that "animated film borrowing from the pre-cinematic imagery of Eadweard Muybridge is a self-referential mode", and that is what the flipbook is all about. A walk through time. \$6.00 from Printed Matter.

Lines on Lines by Kay Rosen is a very interesting book by a woman who is a language expert, and not an artist. The book is an analysis of language, taking language apart and examining, somewhat humorously, common aspects of it from uncommon points of view. Due to the nature of our language which is somewhat "slippery and inexact," the book becomes a compelling form of scrutiny.

Intermingled are mylar overlays with blue lines and line drawings, over items of language which play games with words, phrases, inflections, meanings. There are puns, points of grammar, one-liners. The book is fascinating from a number of angles, from meaning (cognitive), from parsing sentences, from accents and inflections, from formations of sentences on a page. The pages themselves are beautifully designed, with the calligraphy, typeface, or mylar overlays in blue lines over the black which become very significant in relating meaning. This is such a marvelous book that even if taken seriously, there is a tongue-in-cheek approach to the language of lines, to the meaning of words.

Kay Rosen tells that the layout or copy for the book, four times the size of the book, 32 x 40 inches, comprises the body of her recent show which was shown at Bertha Urdang Gallery in New York City. The show will travel to the Fine Arts Gallery at Ohio State University in Columbus, and to the DePress Art Gallery at Hope College in Holland, Michigan. It probably is a show to read as well as to see, but are not the reader/viewers lucky to be able to buy the book for \$12.00 at Printed Matter or at Bertha Urdang Gallery, at the Guggenheim Museum Shop, at Books & Company, and at the Gotham Book Mart, all in New York City; in Chicago, at the Museum of Contemporary Art Bookstore at the Art Institute of Chicago store and at Word City; and in Buffalo at the Albright-Knox Museum, as well as at Artworks in Los Angeles. This is a not-to-be-missed book for all literate citizens of the world, who think they know English. Alas, this is the only way to learn and see the language writ large and funny!

Dictee by Theresa Hak Kyung Cha is a series of narratives in nine parts, each of the Nine Museums identifying a section. Published by Tanam Press in New York, *Dictee* traces names, events and histories of existing persons, individual personages in history and other fictitious characters embodied in nine female voices.

Each of the 9 chapters is self-containing, each an evocation of the past through speech, through the research of language that may open avenues to Memory, to the basic process of recollection. There are also simultaneously experiments with Time, all of which the characters experience in "mythological" or Korean History. There are those individual feminine voices which fuse to find a singular voice, a whole identity, through the process of language. Recalled from Memory, they seemingly begin to have an existence. There are a number of illustrations, including calligraphy, old photographs, maps, evocative and provocative illustrations in the 179 pages that make this work an apparatus for this artist whose work in video, film and performance has been exhibited in galleries and museums in Europe and in the U.S. since 1976. \$6.95, \$13.95 from Tanam Press, 40 White St., New York, NY 10013 and other artists' bookstores.

Printed Editions has published two new works by Dick Higgins:

Piano Sonata no. 2 (Graphis no. 192) consisting of an overlay intended to be placed over any existing piano music, preferably a familiar one. The overlay has arrows of a directional nature to the pianist, who may follow the direction or go backwards. "Each movement may last considerably longer than the original sheet of music." \$10.00

Song (for any voice(s) and instrument(s), Graphis 192b) is dedicated to Charlie Morrow. The notation for the work consists of one sheet of material printed for any number of singers and instrumentalists, working independently of each other except for duration. The words come from four poems by P. Optianus Porfyrius (fl. 325 A.D.) and although incomplete, Latin pronunciation should be the basis for using them. Instructions are abundant, playing time is four minutes and 52 seconds. \$5.00

Both can be ordered from Printed Editions, Box 35, Barrytown, NY 12507, or from Writers & Books, 892 So. Clinton Ave., Rochester, NY 14620, or from NYSSPA, 198 1/2 Main St., Nyack, NY 10960.

Jenny Read: In Pursuit of Art and Life, The Journals & Letters of a Young Sculptor: San Francisco, 1970-76, arranged with commentary by Dallas Johnson, edited by Kathleen Doyle, is a book of hope, of struggle both personal and professional, a book about being alive. The book is one of the differences between the Jenny Read who knew she was an artist and the other, a Jenny who searched for love and a family. The thoughts of art and life in this book began in the 1960s at Antioch College and continued in San Francisco where she went to the Art Institute and then became a sculptor of growing distinction. Her struggle was brutally cut short by her murder in her warehouse studio on a May evening in May 1976. Beautifully designed by Ward Ritchie, published by Celo Press in collaboration with Antioch University, this book is a testament to an emerging artist, who felt as much a woman as an artist, and whose struggle with the two problems (basically one problem), she expressed with great feeling. She begins the diary with *Things To Do In This Life*:

*Make and tend a garden
Make one good sculpture (that will last at least 100 years)
Start a family,—be a grandmother
Write a play or novel*

*Go to Jerusalem and Kenya and Ethiopia
Die at home near soft soil where the climate is gentle and
birds sing even before dawn.*

She doubted herself, she loved life, she wanted to be a sculptor more than anything. She questioned her role as a woman, she kept a journal and wrote many letters, and lived. This book has just been awarded a certificate of excellence by the American Institute of Graphic Arts (AIGA) as one of the best books of the year. The book will win your award, for many of the passages reveal the joys and pains of self-discovery, of clarity and honesty, and the extraordinary insights of Jenny Read into her own growing-up problems both in art and in inter-personal relationships. Read some of the passages aloud, and know how universal her thoughts were, especially as an artist. \$15.95 in hardcover, \$10.95 in paper plus an extra \$1 UPS to Celo Press, Route 5, Burnsville, NC 28714.

Weird Angle by f-stop Fitzgerald (co-published by Post-Contemporary Productions and Last Gasp, San Francisco, 1982) is a New Wave look at art and life, of the symbols in dress and gesture of a generation that has a new sign system. Using idiosyncratic framing and the use of flash at low speeds, F-Stop uses weird angles for weird subjects. The book is not only revealing of the photographer, but of the scene he is a part of—the history of the punk and new wave scene in San Francisco, a survey of new sounds including Women in the New Music. An excellent essay by Richard Irwin on the history of performance art and contemporary art actions from 1950s to the 1980s, and a biographical essay on the artist himself are included. The book has that off-center feeling as the photos have their angled, off-centered placement. The artist also does postage stamps, postcards and silkscreen, as well as window installations and even an artist's billboard in Seattle, San Francisco, and in New York. This is a chronicle of a counterculture, but done with style, with a special way of looking and understanding what photography can do. \$10.95 from Post-Contemporary Productions, 2319 40th Ave., San Francisco, CA 94116.

Earth Score, a sound poem, by Ruth Laxson is a distillation of an installation consisting of bones, wall markings, charts and other narrative forms. The book itself can be a visual experience or a performance. "Imagine the earth without us...us without the earth. Imagine yourself being held to this spinning orb by the primary forces of the universe. Imagine the earth as the source of all intercourse." Taking six months to produce this remarkable book, we find letterpress mingled with silkscreen to have mylar printed overlays over the silkscreened pages, with energy and motion and markings, making scores of action, performance and activity. There are many symbols, symbols and codes for sound and action, the letters dancing on the pages, making visual poetry, playing with typefonts, printing silver on black.

Within all this is a lesson on mushrooms and how they reproduce. Much like the Dadaists, Laxson uses changes of typography to get her howls and roars and purrs, effects in visual poetry. In this edition of 50, the artist makes this available for \$60.00 from Ruth Laxson, P.O. Box 9731, Atlanta, GA 30319.

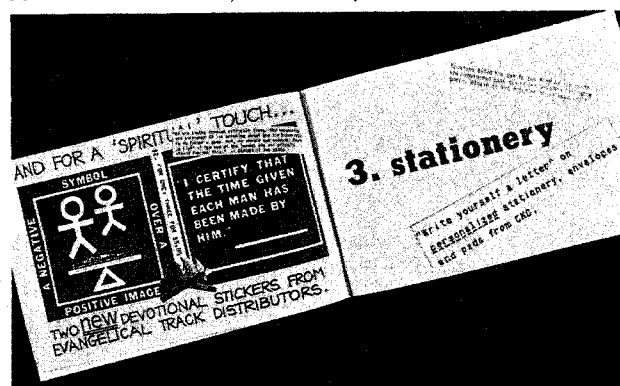
FROM AUSTRALIA

The Left Handed Secret Seller, by Tony Twigg, is a booklet of word and image, with rubber stamps (\$5.00); **A Prelude To Now** starts with "I can't think of anything to say" and abstracts in its deterioration to musical notation, to oriental calligraphy, to ideographs. All hand-drawn (\$5.00), and **Fishing**, inspired by Richard Boulez who, while living in Amsterdam, became convinced that he was a fish. The booklet starts with a school of rubber-stamped fish, which transform into feathers, skeletons, and much more. Each of the books is \$5.00 (Australian) plus postage, available from the Gary Anderson Gallery, Shop 4, Macleay Regis, 12 Macleay St., Potts Point 2011 Australia.

CONSUMERISM & ARTISTS' BOOKS

Merchandise and our materialistic society have come into focus in a group of artists' books which have arrived at about the same time by sheer coincidence. The coincidence, however, should not be treated lightly largely because the themes of our economic times can easily be integrated into book-works which have a "selling" point, either by manipulation, deception, and the whole act of buying and selling. What is fascinating is that the artists come from different areas of North America: New York City, Tallahassee, Florida, and La Jolla, California. To have come across our commodity-oriented society and produce books which reflect that materialism and futility of the materialistic world is not just happenstance, but a reflection of the direction of our society and the role of the artist to reflect and criticize that society.

Paul Zelevansky's **The Crossroads Novelty Corp. Spring Catalog** takes up where Sears left off, announcing a catalog both beautiful and informative, introducing you to the CNC line with all products for sale. As the other books of Zelevansky, "Arise and Trade" indicates the symbols (this time in Indian Sign language) which will appear. Zelevansky produces "true icons" for sale about crossroads life, buttons and stickers such as "Once More Last Night" button or two new devotional stickers, and even stationery with letterheads to your liking, incredible novelties such as a "foreign travel mustache", placemats with "food for thought" literally portrayed, and instead of future shock, we get future stock or the countdown....or as George Kubler has said in *The Shape of Time*, quoted in the catalog, "stereotypes drawn from political propaganda or from commercial advertisements." The Chairman of the Board really wants you to order something from the catalog. Be sure to write Crossroads Novelty Corp., 333 West End Avenue, New York, NY 10023.



Paul Rutkovsky, on the other hand, has just published **Commodity Character**, the first in a series of books investigating in photo episodic form each character's daily confrontations with advertising and buying and selling. Once again hitting on cultural and social issues, Rutkovsky has really emphasized consumerism in his actions as well as in his publications. In January he opened an exhibition set in a shopping mall taking merchandise from 14 different stores in that mall, photographing them and placing them in his artist's "catalogue", stating that for a fee (purchase and handling) he would deliver the merchandise, adding his signature for an extra amount. This was a performance, although conceptual; it was also an "action" at the Four Arts at Governor's Square in Tallahassee.

In **Commodity Character** (printed at the Visual Studies Workshop), we find vignettes of citizens of the world concerned with the price of life, living, and protest, including reactions against nuclear holocaust, isolation, and much more. The stories of these characters seem straightforward, yet some are done with a comic spirit to allay the fears of our 1980s living. Attached to each character's episodes is a code of commodity symbols which involves evaluation of *too much money, too little money, too much time or too little time*. Time and money are indeed the themes of all these episodes, and whether it be with Teresa Greene in middle Tennessee who is involved with reacting to the TVA or John Burkle and his participation in the Solidarity march in Washington, we do get insight into the problems of what's really bugging this society. \$7.50 from VSW Book Service, or from the artist at 227 Westridge Dr., Tallahassee, FL 32304.

The next book, **Something for Nothing**, by Micki McGee puns on the form of the mail order catalog and the art exhibition catalog, exploring characteristics of various objects which approach the limit of uselessness. The subtitle of the book, "A department store of a different order" leads one through "products" exposed with photos, quotes, and tongue-in-cheek captions which expose the types of useless products available today and their function(s) in the culture of late capitalism. It is not without merit that Herbert Marcuse is quoted: "Here, the social controls exact the overwhelming need for the production and consumption of waste; the need for stultifying work where it is no longer a real necessity."

For example, we have "the possibly pleasant, but harmful and their accessories" with lists and examples. From Tab to "that new Car Smell," you have to break the seal for "this sacramental moment when the value departs from the commodity" and you really do break the seal to open the book. The Xerox book is a pun—all the way through, but not just funny, for it reveals much more about our society than it hides. It lets it all hang out, and I think the book is truly important. Available from Printed Matter or from the artist, c/o 7224 Fay Ave., no. B, La Jolla, CA 92037. \$6.00

BOOKWORKS: CLASSIFIED ADS

Visual Studies Workshop: New Artist-in-Residence Program for September 1983 to June 1984. Photographers, video artists, and book artists are invited to submit proposals for one-month residencies at the Workshop. Eight artists will be selected to receive a \$1,000 honorarium and access to the working facilities of the Workshop. 6 of these artists will have one-person exhibitions at the Workshop and will be included in an exhibition catalog. Deadline: 1 June 1983, and proposal should include a resume, slides, documentation, and a brief residency project proposal to VSW, 31 Prince St., Rochester, NY 14607.

BERN PORTER BOOKS, the only known press in the world consistently since 1920 turning out books, handmade in editions of less than 10, announces a new series at \$75 each (3 copies only) of Carlo Pittore: *Actor, Loose Ends, Boxer, The Man and an Egg, and Jamaica Sketchbook*. By Mark Melnicove are: *Typical Issues, Daylight Likely, In Brave Doses*; by Dan Raphael, *Matt*; *Rune* by Karl Kempton; *Bernard Langlais* by P.L. Ely; and *Blanche Howard* by Bern Porter. For more information, write to Bern Porter Books, 22 Salmond, Belfast, ME 04915.

WANTED: Artists' Books. The curator of the Cream City Review archives wishes to establish a permanent collection of artists' books. Each book will be cataloged and kept in the special collections room of the Golda Meir Library for future scholarly use. All books will be put on display in May 1984. Deadline: 15 April 1984. Each artist will receive a catalog of the holdings. No returns. Send to Artists' Books Att.: Jesse Glass, Jr., Cream City Review, English Department, University of Wisconsin, Milwaukee, P.O. Box 413, Milwaukee, WI 53201.

FIRST INTERNATIONAL NORTH BEACH ARTIST BOOK FAIR. 24-26 June 1983. Bannam Place Exhibition Space in San Francisco. Media. Artist-conceived books and related publications. Multiples and one-of-a-kind. Rental fee for table at fair: 3' x 3' and 3' x 6' tables. \$20.00 if present (no commissions). \$25.00 if not present (10% commission). \$20 artists from foreign countries not able to be present (10% commission). Unsold material will be returned by COD. Due to the limited amount of space participants will be selected on a first-come basis. Those accepted will be notified by 20 May. Posted application deadline is 15 May. For detailed information, write Howard Munson, International Artist Book Fair, Bannam Place/Soker-Kaseman Gallery, 1457 Grant Avenue, San Francisco, CA 94133.

NEW SHOP FOR BOOKWORKS. Send books for resale and ongoing exhibition at the Shop 4, Gary Anderson Gallery, Macleay Regis, 12 Macleay St., Potts Point 2011, Australia.

ARTISTS' PUBLICATIONS IN PRINT 1983. To be published in April 1983. Pre-publication price is \$3.00. If you order before 1 May, you can have your new catalog if your order is accompanied by your check, made out to Umbrella Associates. The price goes up to \$4.00 after 1 May 1983.