

of the text makes for the construction of the landscape. Reluctant reflection remains. An intensely interesting bookwork, to be seen and touched and felt.

what should we really be doing by John Byrum (1996, \$6.00) is a typographical object, white text on black background framed in white which more than likely is a statement by Derrida, presented in run-on text with no justification or accommodation for ending words in a normal manner. This "language poet" creates a typographical object as well as a philosophical. Whatever it says, it seems to be secondary to the way this text looks. Frankly, I cannot undertake a time-consuming attempt to understand what it "means", but it looks good! Or maybe this is Byrum's take on the French philosopher's obtuse texts and the best way to "read" them is to make them look good. That's up to the reader.

When We Were Ten by Judy Gelles (Rochester, NY, VSW Press, 1997, \$15) begins as a "diary", a journal of the relationship of a mother and her son. Instead, the investigation into the family as an agency of socialization leads to observations which can be shared by a much larger audience. Each age has a story of son Jason and mother juxtaposed. The problems of growing up seem to be entertained by both son and mother, each experiencing another kind of growth but it seems all too familiar. With all photos black and white, this book seem familiar and yet evolves into a social document. Can be ordered from Printed Matter or from 155 Stonehenge Rd., Kingston, RI 02881.

Sequence by Nico Vassilakis (Lakewood, OH, Burning Press, 1997, \$7.50) is a series of concrete/letter poems based upon the letters *n* and *u*. In the first third of the book, he composes in boldface type, which he abruptly terminates for a page that consists of an idiosyncratic definition of *nu*. Then he follows with a letter pictures with letters in Courier, followed by a page in which *nu* grows to nuance, nudge, nuzzle. The subsequent pages are rectangular structures of the *n* and *u*, creating entrancing and mesmerizing results. Marvin Sackner produces an afterword housed in a pocket in the back cover. Vassilakis is a Seattle-based visual poet and artist. Available from Burning Press, P.O. Box 585, Lakewood, OH 44107.

Instructions: Watch for the Unnatural by Kate Kern (Cincinnati, OH, Yellow Ochre Press, 1997, \$35.00) is the artist's first multiple. It is a book that began with a list of found and recalled instructions/directions in her sketchbook, and grew to become 30 sometimes absurd, sometimes a bit frightening stanzas such as:

Wash with baking soda
Do not wash
Do not immerse in water
Do not use bleach
Wash by hand.

Known for photocopy work, this is the first time the artist created an editioned book by having someone else do the work, instead of being the sole creator. The instructions deal

with health, medicine, precautions, behavioral adaptations to extraordinary events (After 20 minutes go in and offer quiet reassurances). But it is in the juxtapositions that we get the cunning humor of the artist. It is humorous, pathetic, empathetic, painful, and instructional, indeed. Order from the artist, at 6264 Robison Rd., Cincinnati, OH 45213. Signed and dated.

Réparation de Poesie's Assembling no. 8 is a collaborative participation by those who send in 100 pages of their original work. Included in this are such artists as Jurgen Olbrich, Pascal Lenoir, Giovanni Strada, Emilio Morandi, Jean-Claude Gagnon, Antonio Gomez, Patricia Collins, John Bennet, John Byrum, Stephen Perkins, Carlo Pittore and State of Being, among others. A combined collective supporting visual poetry and mail art, the Collectif created this boxed series of work which is as eclectic as the many artists included. \$50.00 Canadian for the Assembling, and \$10.00 Canadian for subscription. Order from Collectif Reparation de Poesie, c/o Jean-Claude Gagnon, 359 rue Lavigueur, apt. 1, Quebec, Canada G1R 1B3.

ANOTHER BY LOUISE NEADERLAND

Black Holes is a bookwork created on a copy machine, but it also is a bookwork which has more depth because of the pop-up black holes which pervade each page spread. One subtext says: *The Search for the Invisible Requires Sustained Obsession*. The other text explains what black holes are in scientific but lay person's terms. A marvelous bookwork published by Bone Hollow Arts in Brooklyn in 1997. \$25.00

BOOKS BY HANNES PRIESCH

Wine & Language, 1 + 2 includes **Wine & Language Naturns** and **Wine & Language Chicago** by Hannes Priesch, two separate volumes which celebrate an exhibition at the Galleria Steghof in Naturno, Italy and another exhibition at the MWMWM Gallery in Chicago in 1995. The Chicago exhibition is in English, its cover in red and white stripes with the images of bottles on the back. There are 11 wines and one installation shot. Both booklets are the results of a wine tasting, with the conversations being taped, I suppose, and then set in different fonts. There are many voices on each page and scanned images of the bottles of wine. The German/Italian booklet has drawings of bottles and seems to be more playful, while the English version is much more typographically poetic. At any rate, the tastings are delicious, and the conversation ranges from judging the wine to the drinker. A delightful project.

Basis 1,11 is an artist book and the catalog of an exhibition by the artist at the Galerie Theuretzbacher in Vienna in 1993. The artist made a set of 11 dressed made with India ink on watercolor paper and a set of 11 curtains made with India ink on rice paper. (Vienna, 1993, \$5.00)