CALIBAN IS LOOKING FOR ART SCOUTS

Since the first issue of *Caliban* back in 1986, we have taken great pride in the quality of the artwork featured in both *Caliban* and *Calibanonline*. We have done portfolios by Chuang Che, Joseph Nechvatal, Guy R. Beining, Ahn Hyun-II, Ira Cohen, Edgar Heap of Birds, Kissoon Griffith, Ellen Wilt, Emmi Whitehorse, Diane Gamboa/ East L.A. Self Help Graphics, and Gary R. Smith. There have also been some great projects, like the exploration of Kassel Documenta 8 and the “return to the modernist project” in *Caliban #3*. It included the work of Robert Longo and Joseph Nechvatal, among others, and a long interview with Antonio Porta on the New Modern. *Caliban #6*, “A Practical Utopia in Detroit,” included essays by Edward F. Fry (the curator of Kassel Documenta 8) and Joseph Nechvatal, art and architectural design by Ellen Wilt, Chuang Che, and Jonathan Sinagub. *Caliban #14* featured the prize-winning city planning design by Katherine Keane and Jonathan Sinagub entitled “City of peace, nature, science—city of oneness.”

*Calibanonline* has continued this intense search for innovative artwork. We have had great help from poet and art critic Ricardo Pau-Llosa, who sent out word of *Calibanonline* to the Latino art community. The result has been an amazing range of work from Paul Sierra, Eduardo De Soignie, Homero Hidalgo, José L. Telot, Jovan Karlo Villalba, Frank Garaitonandia, Yamel Molerio, Carlos Ulloa, Pedro Vizcaíno, Marcelo Bordese, Cristian del Risco and Miguel Ronsino. We have had more contributions from Chuang Che and new work by Barbara Lai Bennett, Austin Straus, John Digby, Alvaro Cardona-Hine, Linda Lynch, Christine Kuhn, George Hitchcock, Holly Boruck, John M. Bennett, Jim Hair, Costis, Travis Kerkela, Jim Zver, Carolyn Stoloff, Nico Vassilakis, Spencer Selby, Vernon Frazier, Dale Houstan, Daniel Estrada del Cid, Gary R. Smith, and Deanne Yorita.

As hard as we try to keep up with various art scenes, especially emerging artists in many different cities, there is no way we can know about everyone. That is where the readers and contributors to *Calibanonline* can help. Of course, all artists are welcome to submit work by emailing copies to submissions@calibanonline.com. But if you know of artists that you think we need to know about, please alert us, so we can look at their work on their internet sites. *Caliban* and *Calibanonline* have always been grand collaborations between large numbers of people. Let’s keep that energy going.

COMING SOON

A new store will be appearing soon at the *Calibanonline* website. Issues of the print *Caliban*, from #1 through #15, will be available for sale. Broadside printed to celebrate the first issue of Caliban in 1986 will also be offered, both those that were signed by the contributors to #1 and others without signatures.
CALIBAN

is calling the tribes together

Let battles be invented which are worthy of the footsteps in the mud.

Anyone who was even marginally connected with the making of the stories guerrillismo knows that what was happening then was infinitely more exciting than anything that has happened since. Poetry was alive, too, not talking about the future or the present, but about the present and the future. That's another story. I'm just talking about the excitement. Now I'm reading a lot of poetry that talks how basic accommodation can be, and it's a kind of poetic and ironic recognition to live in the suburbs.

Edward Said says that the important thing of some moments, their suggestion of the history of struggle is simply an expression of the 'failed' post-colonial imperial tradition. We all know that in recent history 'inseparable' dictatorships have fallen with stunning speed. When a large number of people have assembled around others' premises and have begun to move in the same direction, who says nothing can be done? The world improves that every day.

Slaughter, or whatever other thing you want to call that magnificent obsession journey the people who are really alive in the country have been trying, has barely started.

Don Byrd, in Satch 76, says there is 'a peculiar inversion of the Reagan era, which might be called the American was the prison years.' There is a conscious amount of writing and now going on that needs to be attacked and rejected, if only to keep our minds from going to ruin. Time for less killing and more writing.

Caliban is calling the tribes together to help pull the culture out of the sink it's slipped into. Writers need to struggle to find their own authentic position and at the same time to attack and reject the fraudulent.

This is a hazardous country. Blood is on our heads and ghosts crawl on our streets, but the voices of cultural anger or the continuing belief of who we are and who we might become have turned into the pure of responsiveness.

The open mind is still open, but only if we insist on it.

In 1986 Karl Pohrt, the owner of The Shaman Drum Bookstore in Ann Arbor, Michigan, commissioned a broadside to celebrate the publication of the first issue of Caliban. As I toured the country to publicize the magazine, I arranged meetings with many of the contributors and asked them to sign copies of the broadside. Those signatures include: Maxine Hong Kingston, Diane Wakoaski, Clark Coolidge, Charles Baxter, Wanda Coleman, Janet Kauffman, Jerome Rothenberg, Jack Anderson, Michael S. Harper, Chuang Che, Mary Chuang, William Matthews, Edouard Roditi, Ron Silliman, Yang Mu, Clayton Eshleman, Ivan Argüelles, Gary R. Smith, and Lawrence R. Smith.