



Jazz Index – erstellt am 20. Mai 2010

NEW COPY AND SCAN FEES / PLEASE READ CAREFULLY!

The following bibliographical information relates to periodicals and books present in the archive of the Jazzinstitut Darmstadt. Our extensive periodical collection comprises almost 1050 periodicals, more than 55.000 single issues. About 60 % of the collection have been indexed.

Following the more recent entries you'll find abbreviations which will give you a clue about the nature in the respective articles. The abbreviations are:

- [A] = analytical remarks
- [B] = extensive book review
- [BT] = blindfold test
- [C] = concert review
- [D] = discography
- [F] = feature article
- [I] = interview
- ["I"] = article written by the respective musician himself
- [O] = obituary
- [R] = extensive record review
- [T] = transcription

Scans & Copies:

If you need copies of any of these articles, you should first try to contact a library near you. We scan/copy only small orders - up to 5 articles per order. If you find the abbreviation "[digi.copy]" behind an entry that means that this article has already be scanned. You can order up to 10 articles marked with "[digi.copy]". Please be aware that in a mixed order we will only accept 5 articles marked "[digi copy]" and up to 5 articles not yet marked as scanned.

We have to ask the municipal fee for any xerocopies or scanned copies - at the moment 0,50 Euro per page. There will be an added 5,00 Euro service charge for every 5 articles (!).

Any copies have to be ordered in writing, by fax or e-mail, giving the exact bibliographical data: author, title, periodical, year/month, pages, annotations ("[digi.copy]").

We will send you an invoice together with the copies.

If you visit the Jazzinstitut in person the copy costs will be cheaper (0,30 Euro per page) as you will collect the material yourself and replace it on the shelves after the copying process.

The Jazz Index is a service of the...

Jazzinstitut Darmstadt, Bessunger Strasse 88d, D-64285 Darmstadt, Germany
phone ++49 (6151) 963740, fax ++49 (6151) 963744

This bibliography has been compiled and mailed by ... Jazzinstitut Darmstadt,
e-mail: jazz@jazzinstitut.de, Internet: <http://www.jazzinstitut.de>

Kunst (* Lexikon: Dictionnaire [1988]: "BANDE DESSINÉE"; vertical file: "KUNST" [2001-2004]; Thomas B. ALLEN [2004])

Alain Locke: Negro Art. Past and Present, Washington, D.C., 1936 [book]

NN: Hep Unit Opens Exhibit of Art, in: Down Beat, 10/3 (1.Feb.1943), p. 2 (N: artist Stuart Davis)

NN: 'Beat' Artist Draws Cover, in: Down Beat, 11/1 (1.Jan.1944), p. 15 (N)

Bill Gottlieb: A Profile of Don Anderson, in: Jazz (USA), 1/2 (15.Jan.1945), p. 16-19 (F)

Horst Lippmann: Eric Maunsbach portraitiert Calloway, in: Die Jazz Club News, #7/8 (Mar/Apr.1946), p. 14 (N)

Robert Goffin: Jazz et surrealisme, in: Jazz 47 (1947), p. 61-65

George von Physter: Art à la Jazz, in: The Record Changer, 7/11 (Nov.1948), p. 8-9 (F; photos)

W. Fischer: Über Jazz, von Henri Matisse, in: Jazz (Frankfurt), #1/1949, p. 14-15

Henri Matisse: Über Jazz, in: Jazz (Germany), #1 (Dec.1949), p. 14-15 (F) [digi.copy]

NN: Notizen. Jazzbilder von Halmut Blankmeier in Frankfurt, in: Jazz (Germany), #1 (Dec.1949), p. 29 (N) [digi.copy]

Margo Terry: Jazz Moods on Canvas, in: The Record Changer, 9/1 (Jan.1950), p. 8-9, 16 (F)

Victor Mitz: Jazz y arte frances, in: Jazz Crisis (Spain), 1/5 (Feb.1950), p. 34, 38

NN: Jazz et Peinture, in: Jazz Hot, #45 (Jun.1950), p. 23 (N)

George Melly: Jazz and Modern Painting. An Exhibition of Jazz Paintings and Prints, by Russell Quay, in: Jazz Journal, 4/5 (May 1951), p. 9 (F)

C. Fischer: Spiritual (Zyklus "Jazz-Feuilletons" mit Holzschnitten des Autors), in: Podium, #60/61 (1952), p. 9

NN: Abstrakte Malerei und Jazz, in: Podium, 4/50 (1952), p. 8

Boris Vian: David Stone Martin. Un grand dessinateur "jazz", in: Les Cahiers du Disque, 2/2 (Nov.1952) (F); Reprint, in: Boris Vian: Autres écrits sur le jazz. Tome 2, Paris 1982 [book: Christian Bourgois Éditeur], p. 181-182 (F); Dutch translation, as: David Stone Martin, een groot jazztekenaar, in: Boris Vian: Over jazz. Teksten 1946-1958, Amsterdam 1984 [book: Van Gennep], p. 87-89 (F)

Barry Ulanov: Jazz in Painting, in: Metronome Yearbook 1953 (1953), p. 60-53

Gérard Legrand: Jazz et surrealisme, in: Gérard Legrand: Puissances du Jazz, Paris 1953 [book], p. 153-213 (F)

Zuzi: How to Play a Tenor Solo, in: Metronome, 69/5 (May 1953), p. 15 (Zeichnung)

Jack Higgins: Jazzman with a Brush, in: Jazz Journal, 6/12 (Dec.1953), p. 16-17 (F: David Stone Martin)

NN: 3. Salon International du jazz, gezeichnet von Maurice Henry, in: Jazz Podium, 3/8 (Aug.1954), p. 9 (Zeichnungen)

George T. Simon: For the Reader Who Is Interested in the Jazz Picture at a New Record Company, in: *Metronome*, 70/9 (Sep.1954), p. 20

NN: A Portfolio of Jazz Drawings, in: *Metronome Yearbook 1955* (1955), p. 42-45 (Zeichnungen)

Rene Bouché: Jazz Sketch Book, in: NN: Newport Jazz Festival 1955, Newport 1955 [program booklet: Jacques Willaumez Associates], p. 60-65 (drawings, sketches)

L. Zenetti: Der Jazz und die abstrakte Malerei, in: *Jazz Podium*, 4/1 (Jan.1955), p. 7, 22

Pierre Cressant: Un grand talent. Burt Goldblatt, in: *Jazz Hot*, #102 (Sep.1955), p. 31-32 (F: cover artist)

Eric P. Townley: Design and Data, in: *Jazz Monthly*, 1/9 (Nov.1955), p. 6-8 (F: record covers)

J. Forrester: Towards Social Integration (Art, Jazz, Architecture), in: *Jazz Monthly*, 2/2 (1956), p. 2-4, 31; part 2, in: *Jazz Monthly*, 2/3 (1956), p. 27-28

NN: Langspielplatten mit moderner Malerei, in: *Jazz Podium*, 5/2 (1956), p. 8

W. Lowe: Wearing Arts on Sleeves, in: *Jazz Monthly*, 1/11 (1956), p. 9

Jacques B. Hess: Les Jazzmen ont leur peintre, in: *Jazz Hot*, #113 (Sep.1956), p. 30 (F)

B. Hrusa: Seeking an Understanding of Art, in: *Jazz Monthly*, 3/1 (1957), p. 2-4, 31

D. Howe: More Cartoons, in: *Metronome Yearbook 1957* (1957), p. 50-51 (Cartoons)

G. Dures: Pragmatism in Jazz and Art, in: *Jazz Monthly*, 3/9 (1957), p. 9, 32

M. Menzies: Dada-ism and Jazz, in: *Jazz Monthly*, 3/2 (1957), p. 7-10

P. Oliver: Art Aspiring, in: *Jazz Monthly*, 2/12 (1957), p. 2-6

R. Clouse: Jazz in Cartoons, in: *Metronome Yearbook 1957* (1957), p. 48-49 (Cartoons)

William Ruddy: Chords and Discords. Congratulations..., in: *Down Beat*, 24/1 (9.Jan.1957), p. 6 (letter: Burt Goldblatt's record cover art for Jimmy Giuffre album) [digi.copy]

Martin Williams: Jazz and the Other Arts, in: Leonard Feather: *The New Yearbook of Jazz*, New York 1958 [book: Horizon Press], p. 57-59 (F)

NN: A Night at the Metropole, in: *Metronome Yearbook 1958* (1958), p. 58-59 (drawing)

Siegfried Schmidt: Dada und Jazz, in: *Der Drummer*, 18/1958, p. 4-6 (F) [digi.copy]

NN: Cocteau stellt beim "Jazz-Salon" aus, in: *Jazz Podium*, 7/1 (Jan.1958), p. 3

NN: Breaks, in: *Schlagzeug*, 3/12 (Aug.1958), p. 5 (N: Günter Kieser's DJF poster advertising Ella Fitzgerald's concert receives award) [digi.copy]

Stanley Dance: Lightly and Politely. The Cats on the Covers, in: *Jazz Journal*, 11/9 (Sep.1958), p. 7-8 (F)

Michael Naura: Wenn Jazzler zeichnen. Wir stellen vor: Michael Naura, in: *Schlagzeug*, #19 (Mar.1959), p. 10 (cartoons) [digi.copy]

NN: Breaks, in: *Schlagzeug*, #22 (Jun.1959), p. 14 (N: poster competition) [digi.copy]

Borvo: Voulez-vous jouer avec moi?, in: Jazz Magazine, #54 (Dec.1959), p. 22-23 (drawings)

Jean Wagner: Note sur une exposition, in: Les Cahiers du Jazz, #13 (no date: 1960s), p. 88-91 (F)

NN: I Like Jazz. Zeichnungen von Hans de Haem, in: Jazz Podium, 9/12 (Dec.1960), p. 278 (drawings)

David Stone Martin: A Gallery of Great Jazz Drawings, in: Down Beat Music '61 (1961), p. 73-84

Gene Lees: The Corruptions of Art, in: Down Beat Music '61 (1961), p. 16-18

Dick Guindon: Tintypes, in: Down Beat, 28/4 (16.Feb.1961), p. 21 (cartoon on jazz fans)

H. Danska: Two Views of Ornette Coleman (at Village Vanguard), in: Metronome, 78/3 (Mar.1961), p. 39 (drawing)

NN: An Art Show at a Drum Center, in: Down Beat, 28/12 (8.Jun.1961), p. 14 (F: exhibitions of paintings by jazz musicians)

James Poling (ed.): Esquire's World of Jazz, London 1962 [book: Arthur Baker], passim (several reproductions of jazz related paintings and drawings)

Lucien Malson: Maurice Henry le jazziste, in: Jazz Magazine, #85 (1962), p. 24-25 (drawing)

R. Bariteau: Chorus et toile blanche, in: Jazz Magazine, 8/79 (1962), p. 28-31 (F: Maler Raymond Moretti)

Philippe Koechlin: Moi, j'aime quand ça chauffe! siné, in: Jazz Hot, #176 (May 1962), p. 12-16 (I with cartoonist "siné")

NN: Victory Boogie-Woogie, in: The Second Line, 13/9-10 (Sep/Oct.1962), p. 15-16 (F: jazz and Piet Mondrian)

NN: Painting and Jazz Mix in Westchester County, in: Down Beat, 30/12 (1963), p. 13-14

U. Dammert: Moderne Malerei und Musik, in: Musica, 17/5 (1963), p. 193-199

Claude Lenissois: Le peintre Chimkevitch et le jazz, in: Jazz Hot, #185 (Mar.1963), p. 41-42 (F)

Daniel Humair: Harry Kramer et le jazz, in: Jazz Hot, #189 (Jul/Aug.1963), p. 17, 44 (F)

Maurice Henry: Festival de Berlin, in: Jazz Magazine, #112 (1964), p. 28-29 (drawings)

D. Brodeur: Newport '65. An Overly-Protected Portfolio of Drawings by Artist & Designer Don Brodeur, in: Sounds & Fury, 1/2 (1965), p. 21-40 (drawings)

NN: Jazzmen Serve as Models for College Art Class, in: Down Beat, 32/8 (8.Apr.1965), p. 12 (F)

G. Roth: A Portrait of the Down Beat Jazz Festival, in: Down Beat Music '66 (1966), p. 65-72

Jean Wagner: Note sur une exposition, in: Les Cahiers du Jazz, #13 (1966), p. 88-91

P. Caloni: Jazz en peinture. Vernissage "30 peintres inspirés par le jazz, in: Jazz Magazine, #126 (1966), p. 11

NN: Potpourri. Salvador Dali in art/jazz happening, in: Down Beat, 33/8 (21.Apr.1966), p. 15 (N)

- Michael Zwerin: Larry Rivers. A Look Into Two Camps of the Painter-Jazzman, in: Down Beat, 33/16 (11.Aug.1966), p. 20-22, 37 (F/I)
- Antonín Matzner: Jazz - součást umění naší doby, in: Lubomír Doruzka & Jaromír Horec & Josef Kotek (eds.): Tanecní hudba a jazz 1966/67, Prague 1967 [book: Vydalo nakladatelství Supraphon], p. 95-113 (F)
- Michel Delorme: Jazz et peinture, in: Jazz Hot, 33/232 (1967), p. 8
- P. Caloni: Jazz peint (au musée Galliéra), in: Jazz Magazine, #142 (1967), p. 16-17
- P. Caloni: L'age du jazz (exposition du Musée Galliéra), in: Jazz Magazine, #143 (1967), p. 15
- P. Nahman: Jazz et graphisme, in: Jazz Hot, 34/240 (1968), p. 19-21
- P.-L. Rossi: Théâtre. "Le Metro Fantome" et "L'Esclave" au Théâtre de Poche de Montparnasse, Paris, in: Les Cahiers du Jazz, #16/17 (1968), p. 145-150
- Philipp Luidl: Jazz Visuell. Cover, Plakat, Foto, München 1968 [booklet: Galerie Intergraphis] (exhibition catalogue)
- Umberto Santucci: Contatti. Larry Rivers. Dal jazz alla pittura, in: Musica Jazz, 24/2 (Feb.1968), p. 19-20 (F)
- Elton C. Fax: The American Negro Artist - 1968, in: Patricia W. Romero (ed.): In Black America. 1968: The Year of Awakening, New York 1969 [book: Publishers Company, Inc.], p. 221-235 (F)
- A.G.K. Leonard: Jazz Philately. Stamps for Duke Ellington and W.C. Handy, in: Jazz Journal, 22/5 (May 1969), p. 5 (F)
- J. Radlinski: Skarzynski, Modern Painter and Jazz Fan, in: Jazz Forum, #1 (7) (1970), p. 79-83
- Barry Ulanov: Morality and Maturity in Jazz. Differences Between Painting and Music, in: Metronome, 70/3 (Mar.1970), p. 21
- M. Wójcikiewicz: III międzynarodow biennale plakatu - Warszawa 1970, in: Jazz. Rythm i piosenka, #167/168 (Jul/Aug.1970), p. 13 (F)
- Alexey Batashev: Yuri Sobolev. I Envy Jazz Musicians, in: Jazz Forum, #28 (Apr.1974), p. 53-55 (I)
- Peter Cornforth: Revolutions in Design. Exploring the Byways of Record Cover Illustration. Or, Wearing One's Art on One's Sleeve, in: Storyville, #60 (Aug/Sep.1975), p. 212-213 (F)
- Waldemar Swierzy: Jazz Seen, in: Jazz Forum, #42 (1976), p. 68-70 (jazz paintings by Swierzy)
- Pierre-Henri Ardonceau: Le jazz par la bande, in: Atlantiques, 3 (Autumn 1997), p. 295-305 (F: jazz in cartoon books)
- Randy Savicky: Mural in Restaurant, in: Jazz (Magazine) [USA], 1/4 (Summer 1977), p. 21 (short F: mural by Edward Koehler)
- Calvin Tomkins: Profiles. Putting Something Over Something Else, in: The New Yorker, 28.Nov.1977, p. 53-77 (F: about Romare Bearden); Reprint, in: Robert G. O'Meally (ed.): The Jazz Cadence of American Culture, New York 1998 [book: Columbia University Press], p. 224-242 (F)
- Rafal Olbinski: Plakatentwürfe, in: Jazz Forum, #73 (1981), p. 8-10

Sherry Turner Decarava: Celebration, in: James Alinder (ed.): Roy DeCarava. Photographs, Carmel/CA 1981, p. 7-20 (F: about Roy DeCarava); Reprint, in: Robert G. O'Meally (ed.): The Jazz Cadence of American Culture, New York 1998 [book: Columbia University Press], p. 243-263 (F)

NN: Take the "A" Train, in: Jazz (Schweiz), #1 (1983) (Zeichnungen)

Simon Frith & Howard Horne: Doing the Art School Bop. Oder: Ein kleiner Ausflug an die wahren Quellen, in: Klaus Frederking & Klaus Humann (eds.): Rock Session 7. Das Magazin der populären Musik. Thema: Schwarze Musik, Reinbek bei Hamburg 1983 [book: rororo], p. 279-196 (F)

Terry Coleman: Heart on their sleeves. Blue Note Covers, in: The Wire, #4 (Summer 1983), p. 26-28 (F/I mit Alfred Lion und Reid Miles)

Jean-Pol Lefebvre: Charlie Parker, in: Le Jazzophone, #14 (Jan.1983), p. 37-40 (cartoon)

Hans Kumpf: Jazz in Form und Farbe (in Kirchheim/Teck), in: Jazz Podium, 32/6 (Jun.1983), p. 17

J. Heyberger: Hans Kumpf/Hilmar Braun. Klangfarben und Farb-Klänge, in: Jazz Podium, 32/11 (Nov.1983), p. 26

E. Janke: Psychotropic Circle. Farbe - Klang - Bewegung (in Berlin), in: Jazz Podium, 32/12 (Dec.1983), p. 16-17

M. Boujut: Jazz et surrealisme une possible alliance, in: Jazz Magazine, #325 (1984), p. 42, 47

Mike Zwerin: Larry Rivers, saxopeintre, in: Jazz Hot, #407 (Jan/Feb.1984), p. 8 (F)

Vincent Doucet: Jazz in Co.br.a (Copenhagen + Bruxelles + Amsterdam), in: Jazz Hot, #407 (Jan/Feb.1984), p. 22-25 (F/I mir Jacques Doucet, Corneille, Karel Appel)

Vincent Doucet: Jazz in Cobra. Copenhagen + Bruxelles + Amsterdam = CO.BR.A., in: Jazz Hot, # 407 (Jan/Feb.1984), p. 22-25 (F)

B. Olson: Sax till bilder (Kurt Granes-Lars Göran Ulander), in: Orkester Journalen, 52/12 (Dec.1984), p. 22

E. Ahonen & I. Pohjola: Graffiti, in: Rytmi, 3/1985, p. 28-35

Gylbert Coker: Bob Thompson. Honeysuckle Rose to Scrapple from the Apple, in: Black American Literature Forum, 19/1 (Spring 1985), p. 18-21 (F) [digi.copy]

Tony Munzlinger: Jazz, Lugano 1985 [book]

P. Manders: Nice '85. Scetchbook. JVC Grande Parade du Jazz, in: Jazz Journal, 38/9 (Sep.1985), p. 12 (Zeichnungen)

Ch. Garvey & J. Henery: Jazz Cartoons, in: The Wire, #25 (Mar.1986), p. 24-25 (Cartoons)

Bill Beuttler: David Stone Martin, in: Down Beat, 53/4 (Apr.1986), p. 28-29 (F)

S. Josebury: Big City Blues, in: The Wire, #26 (Apr.1986), p. 10 (drawing)

H. Thomas & P. Bicker: So What, in: The Wire, #27 (May 1986), p. 18 (Collage)

F. Hawthorne: Portrait of Courtney Pine, in: The Wire, #29 (Jul.1986), p. 10 (drawing)

Kenny Mathieson: Dominic Snyder. Cats on Canvas, in: The Wire, #29 (Jul.1986), p. 7 (F/I with artist Snyder)

- S. Josebury: Windy City Blues, in: *The Wire*, #30 (Aug.1986), p. 18 (drawing)
- F. Hawthorne: Dewey Redman, in: *The Wire*, #32 (Oct.1986), p. 11 (Zeichnung)
- Alex Barnet: Andy Warhol. Dibujante y grafista musical, in: *Quartica Jazz*, #18 (Apr.1987), p. 37-39 (F)
- Javier Coma: La época dorada del siglo. Entre lo narrativo y lo testimonial, in: *Quartica Jazz*, #18 (Apr.1987), p. 34-35, 37-38 (F: film and comics in the 20th century); part 2, in: *Quartica Jazz*, #19 (May/Jun.1987), p. 34-38 (F)
- Mark Gardner: Obituaries. Andy Warhol, in: *Jazz Journal*, 40/4 (Apr.1987), p. 20 (F/O)
- H. Lukas Lindenmaier: Jazz-Bilder von Peter Fürst, in: *Jazz Podium*, 36/10 (Oct.1987), p. 43 (F)
- Klaus Wolbert: Jazzmotive zwischen Kitsch und Kunst, in: Ekkehard Jost & Annette Hauber & Klaus Wolbert (Hgg.): *That's Jazz. Der Sound des 20. Jahrhunderts*, Darmstadt 1988 [book], p. 607-628 (F)
- Ron Welburn: Jazz und amerikanische Kunst, in: Ekkehard Jost & Annette Hauber & Klaus Wolbert (Hgg.): *That's Jazz. Der Sound des 20. Jahrhunderts*, Darmstadt 1988 [book], p. 629-634 (F)
- Verena Metze-Mangold & Wolfgang Sieber (eds.): *Programm im Plakat. 40 Jahre Hessischer Rundfunk, Frankfurt/Main 1988* [book: Hessischer Rundfunk], passim (F: jazz posters)
- John Michael Vlach: *Quilting the Blues*, in: Richard J. Powell (Hg.): *The Blues Aesthetic. Black Culture and Modernism*, Washington/DC 1989 [book], p. 66-69 (F)
- Philippe Koechlin & Filips & Artur & Patrice Narès & Alain Leroi: *Oncle Ornicar presente Jazz Cartoon*, Paris 1989 [book: Art Moderne] (cartoons)
- Richard J. Powell (Hg.): *The Blues Aesthetic. Black Culture and Modernism*, Washington/DC 1989 [book]
- Richard J. Powell: *Neo-Blues. Five Short Sets*, in: Richard J. Powell (Hg.): *The Blues Aesthetic. Black Culture and Modernism*, Washington/DC 1989 [book], p. 73-84 (F)
- S. Gächter: Eine kleine Cover-Semiotik, in: *Du*, Aug.1989, p. 68-69
- A.R. Penck: *Berlin Jazz-Plakat, 1989; Covergestaltung*, Kunsthalle Bern, 1981, in: *Bestände*, #16/17 (Winter 1990), p. 30-31 (paintings)
- Bernhard Leitner: *Wie wäre es, wenn... Über RHRs Zeichnungen*, in: *Bestände*, #16/17 (Winter 1990), p. 1-19 (F/drawings by Roman Haubenstock-Ramati)
- NN: *Classic Graphics*, in: *OffBeat*, May 1990, p. 6-7 (F: posters of the New Orleans Jazz & Heritage Festival)
- C. Mazères (Hg.): *Le jazz européen s'affiche*, Toulouse 1991 [book] (catalogue of jazz posters)
- Daniel Humair: *Le jazz européen s'affiche*, Toulouse 1991 [book: Pérégrinateur] (F/photos: poster art)
- Miles Davis & Scott Gutterman: *The Art of Miles Davis*, New York 1991 [book] (F/paintings)
- NN: *Jazz Sculpture*, in: *Jazz at Ronnie Scott's*, #67 (Jan/Feb.1991), p. 10 (short F: sculpture of Lester Young)
- NN: *Niklaus Troxler Jazzplakate*, in: *Jazz Podium*, 40/4 (Apr.1991), p. 26-27 (F/B)

D. Eric Bookhardt: Jazz Art, in: *OffBeat*, May 1991, p. 10-11 (F)

John Detoro: Bruni Sablan, in: *California Jazz Now*, 1/5 (Oct.1991), p. 5, 17 (F/I)

Gian Mario Maletto: David Stone Martin. Sinfonie in jazz per matita solista, in: *Musica Jazz*, 47/12 (Dec.1991), p. 28-29 (F: record cover art)

Arthur Jafa: Black Visual Intonation, in: Gina Dent (ed.): *Black Popular Culture*, Seattle 1992 [book: Bay], p. 249-254 (F); Reprint, in: Robert G. O'Meally (ed.): *The Jazz Cadence of American Culture*, New York 1998 [book: Columbia University Press], p. 264-268 (F)

Giampiero Cane: La musa musicale in U.S.A., in: *Blu Jazz*, 4/26 (1992), p. 14-26 (F); part 2, in: *Blu Jazz*, 4/27 (1992), p. 14-23 (F); part 3, in: *Blu Jazz*, 5/29 (Feb.1993), p. 14-25 (F); part 4, in: *Blu Jazz*, 5/31-32 (Apr/May 1993), p. 51-58 (F)

Graham Marsh & Glyn Callingham (eds.): *California Cool. West Cover Art featuring Contemporary Records and Pacific Jazz*, Zürich 1992 [book: Edition Olms] (F/photos of record covers)

Jody Blake: *Le tumulte noir. Modernist art and popular entertainment in jazz-age Paris, 1900-1930*, Newark/DE 1992 [PhD thesis: University of Delaware], passim (F)

Larry Rivers & Arnold Weinstein: *What Did I Do? The Unauthorized Autobiography*, New York 1992 [book: Thunder's Mouth Press], passim (F)

Paul Bradshaw: *The Wright Stuff*, in: *Straight No Chaser*, #18 (Autumn 1992), p. 50-53 (F)

Stefano Zenni: Notti di libertà. Il jazz alla fondazione Maeght; in: *Musica Jazz*, 48/4 (Apr.1992), p. 18-26 (F); part 2: Il testamento di Ayler, in: *Musica Jazz*, 48/5 (May 1992), p. 26-31 (F)

Michael Vandam: Retour sur Barney et la Note Bleue, in: *Jazz in Time*, #36 (Oct.1992), p. 40 (F/I)

Michel Zumkir & A. Welkenhuysen: Loustal rencontre avec le père de Barney, in: *Jazz in Time*, #36 (Oct.1992), p. 40 (F/I with Loustal, cartoon artist)

Enrico Bellati: *Munglingergrafi oder auch Fahndungs-Portraits von Tony Munzlinger*, Viareggio 1993 [book: Pezzini Editore] (F/photographs of art by Tony Munzlinger)

Graham Marsh & Glyn Callingham (eds.): *East Coasting. The Cover Art of New York's Prestige, Riverside and Atlantic Records*, Zürich 1993 [book: Edition Olms] (F/photos of record covers)

Helmut Weihsmann: Cover Art. Schallplattenhüllen und ihre Gestaltung, in: *Art Position*, 5/22 (1993), p. 68-82 (F)

Kalamu ya Salaam: An Interview with and Portfolio of Paintings by John Scott, in: *African American Review*, 27/2 (Summer 1993), p. 257-276 (I/paintings) [digi.copy]

Tony Munzlinger: *Tony M.*, Pisa 1993 [book: Associazione Culturale Italo Tedescha] (F/photographs of art by Tony Munzlinger)

Naoki Mukoda: *Jazzical Moods. Artwork of Excellent Jazz Labels*, Tokyo 1993 [book: Bijutsu Shuppan-SHA] (F: record cover reproductions)

Michèle de Vita: Jazz Art. Françoise Jabour, in: *Jazz Hot*, #496 (Jan.1993), p. 17 (N)

Michèle de Vita: Jazz Art. Pierre Clama, in: *Jazz Hot*, #496 (Jan.1993), p. 17 (N)

Alex Dutilh: Bernard Amiard. L'art de la pochette, in: Jazzman, #163 (Feb.1993), p. 9 (F/I: record cover art)

Jacques Onan: Jean-Benoit Dominicy. Dessine-moi un boeuf!, in: Jazz in Time, #44 (Jul/Aug.1993), p. 31 (F)

Jeanpaul Goergen: Apachentänze in Futuristenkellern. Dada – Grosz – Musik, in: Peter-Klaus Schuster (ed.): George Grosz. Berlin – New York, Berlin 1994 [book: Nationalgalerie Berlin], p. 219-223 (F) [vert.file] [digi.copy]

Nate Ackerman: David Stone Martin. On the One Pays Tribute to the Man Who Illustrated Jazz, in: On the One, #3 (Winter 1994), p. 16-18 (F)

Richard J. Powell: Art History and Black Memory. Toward a "Blues Aesthetic", in Geneviève Fabre & Robert O'Meally (eds.): History and Memory in African-American Culture, New York 1994 [book: Oxford University Press], p. 228-243 (F), Reprint, in: Robert G. O'Meally (ed.): The Jazz Cadence of American Culture, New York 1998 [book: Columbia University Press], p. 182-195 (F)

Doug MacCash: Eye Music. Douglas Bourgeois' dense paintings tell tales of the Louisiana-gothic mindscape, in: Offbeat, Feb.1994, p. 19, 26 (F)

J.L.G. García de Angela: Jazz arte. I muestra de pintura y obra grafica en el jazz, in: Cuadernos de Jazz, #21 (Mar/Apr.1994), p. 31-37 (F: Gerardo R. Amechazurra, Walter Canevaro, Catherine Cole, Juan Diaz Zárate, Carlos Kilian, Jorge Luduena, Germán "Mateo" Santamarta, Fernando Plaza, Jennifer Angeliksa Ricker, Fernando Rubio, J. Antonio Santos Pastrana, Carlos Avallone Bravo)

Stacie Stukin: Gallery. Vaughan Oliver, in: Option, #59 (Nov/Dec.1994), p. 30 (F/I: record cover art by Oliver)

Frieder Mellinshoff: The Prelude. Auszug aus einem Interview mit Fritz Rau, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 34-35 (F: about Günther Kieser)

Gisela Theising: Posters have a Future, Even the Artistic Ones, in: PlakatJournal, #1 (Spring 1995), p. 4-8 (F/I with Günther Kieser)

Günther Kieser: Text for a Poster Exhibition in San Francisco, Kalifornien, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 54 (F)

Heiner Boehnke: Hörauge. Sehohr, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 56-57 (F: Günther Kieser)

Horst Timme: Conquistador. Ein Plakat Niklaus Troxlers zu einem Konzert des Jazzpianisten Cecil Taylor, in: PlakatJournal, #1 (Spring 1995), p. 9-10 (F)

Ihno von Hasselt: Langes Tasten, dann ein mächtiger Anschlag, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 100-101 (F: Günther Kieser)

Joachim Ernst Berendt: Günther Kieser. Eine Epoche, sichtbar gemacht, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 86-89 (F)

Michael Jarrett: The Tenor's Vehicle. Reading "Way Out West", in: Krin Gabbard (Hg.): Representing Jazz, Durham 1995 [book], p. 260-282 (F: record cover art)

Mona Hadler: Jazz and the New York School, in: Krin Gabbard (Hg.): Representing Jazz, Durham 1995 [book], p. 247-259 (F)

Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book]

Stefan Soltek: Aus Kopf und Bauch, mit Hand und Fuß. Plakate von Günther Kieser, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 9-12 (F)

Stephan Richter: Jazz als Bild und Markt, in: Stephan Richter: Zu einer Ästhetik des Jazz, Frankfurt 1995 [book], p. 262-268 (F: record cover art)

Stephan Richter: Kommunikation. Jazz als bildende Kunst, in: Stephan Richter: Zu einer Ästhetik des Jazz, Frankfurt 1995 [book], p. 270-279 (F)

Ulrich Olshausen: Eine Veranstaltung, in: Stefan Soltek (Red.): Kieser, Plakate. Exchange, Mainz 1995 [book], p. 72-73 (F: Günther Kieser)

Beatrice Graf: Werner Meier. Une trajectoire singulière, in: Viva la Musica, #168 (Jan.1995), p. 4-6 (I)

Francis Kyle: Jazz on the Wall. Jazz is art but is there art in jazz? Gallery owner Francis Kyle, who has a month-long show in his West End gallery in which fifteen living artists interpret jazz in highly individual ways, points out the connection between jazz and the visual arts, in: Jazz on CD, #14 (Mar.1995), p. 40-43 (F)

J.R. Keith Keller: Den anden Albrechtsen, in: Jazz Special, #21 (Apr/May 1995), p. 14-17 (F/I with cartoonist Klaus Albrechtsen)

NN: Triolog. Ausgezeichnete Töne. Jazzmusik zeitgleich in Malerei umgesetzt, in: Jazz Podium, 44/7-8 (Jul/Aug.1995), p. 55 (C)

Robert M. Arentsen & J. Woody Sistrunk: Show Posters Promoting the Soul of the Blues, in: Living Blues, #122 (Jul/Aug.1995), p. 50-55 (F)

Giampiero Cane: Leggere le cover, in: Jazz (Italy), 2/11 (Aug/Sep.1995), p. 6-11 (F: record cover art)

Jorge Camacho: Monk Atmosphere. Quand un peintre jazzfan parle d'un pianiste aux jeux de couleurs singuliers..., in: Jazz Magazine, #451 (Sep.1995), p. 20-21 (F)

Johnny Otis: Gallery, in: Jazziz, 12/12 (Dec.1995), p. 106-109 (paintings by Johnny Otis)

Cornelius Ivo Partsch: Dada und Jazz. Europäische Anti-Kunst und der "Rhythmus der Zeit", in: Cornelius Ivo Partsch: Jazz in der Weimarer Republik. Eine Kulturgeschichte, Providence/RI 1996 [book/dissertation: University Microfilms facsimile], p. 13-54 (F)

Lars Müller: It is the Second Sight That Counts / Was zählt, ist der zweite Blick, in: Manfred Eicher et al (eds.): ECM. Sleeves of Desire. A Cover Story, Baden/CH 1996 [book], p. 45-52 (F)

Manfred Eicher et al (eds.): ECM. Sleeves of Desire. A Cover Story, Baden/CH 1996 [book] (F)

Peter Kemper: Along the Margins of Murmuring / An den Rändern des Rauschens, in: Manfred Eicher et al (eds.): ECM. Sleeves of Desire. A Cover Story, Baden/CH 1996 [book], p. 7-23 (F)

Peter Rüedi: The Audible Landscape / Die hörbare Landschaft, in: Manfred Eicher et al (eds.): ECM. Sleeves of Desire. A Cover Story, Baden/CH 1996 [book], p. 27-43 (F)

Steve Lake: Looking at the Cover, in: Manfred Eicher et al (eds.): ECM. Sleeves of Desire. A Cover Story, Baden/CH 1996 [book], p. 253-263 (F)

Pierre-Henri Adronceau: Le jazz par la bande, in: Jazz Actuel, #2 (Jan.1996), p. 4-5 (F: jazz in comic books)

Robert Simonson: Iconoclast. The Art of Bruni, in: Jazziz, 13/2 (Jan/Feb.1996), p. 86-89 (F: Bruni Sablan)

Doug MacCash: Eye Music. Geometry, and Romance, in: Offbeat, Apr.1996, p. 22-23, 34 (F: John Lawrence)

Pierre-Henri Ardonceau: Le jazz par la bande, in: Jazz Magazine, #460 (Jun.1996), p. 54-56 (F: Jazz in comic books)

Albert Murray: The Visual Equivalent to Blues Composition. Bearden Playing Bearden, in: Albert Murray: The Blue Devils of Nada. A Contemporary Approach to Aesthetic Statement, New York 1997 [book: Vintage; Original: New York 1996, Random House], p. 115-140 (F: Romare Bearden)

Daniel Humair: Jazz en images, in: Les Cahiers du Jazz, #11 (1997), p. 93-96 (F)

Donna M. Cassidy: Painting the Musical City. Jazz and Cultural Identity in American Art, 1910-1940, Washington/DC 1997 [book: Smithsonian Institution Press] (F: John Marin, Joseph Stella, Arthur Dove, Stuart Davis, Aaron Douglas)

Eberhard Müller-Arp: "Wenn Du keinen Maler zum Freund hast, bist Du verloren!". Über Morton Feldman, ein Bild von Piet Mondrian, Pierre Bourdieu und die New Yorker Kunst der 50er Jahre, in: Annette Kreuziger-Herr & Manfred Strack (eds.): Aus der Neuen Welt. Streifzüge durch die amerikanische Musik des 20. Jahrhunderts, Hamburg 1997 [book: Lit Verlag], p. 165-181 (F)

Frédéric Marchand: Jazz Manies et Collections, Toulouse 1997 [book: Arfon] (F: artefacts on jazz)

Jörg Fischer: "Unser Kopf ist rund, damit das Denken die Richtung ändern kann". Zur stilistischen Entwicklung Han Benninks unter besonderer Berücksichtigung von Einflüssen aus den bildenden Künsten, Mainz 1997 [Examensarbeit], p. 100-113 (F)

Lucien Malson: Attention à la peinture. Eléments d'une critique comparée, in: Les Cahiers du Jazz, #11 (1997), p. 3-14 (F)

Manfred Gorol: Jazz in der Philatelie, Halle/Saale 1997 [book] (F)

Manfred Strack: Afro-amerikanische Musik und ihre Darstellung in der afro-amerikanischen Kunst, in: Annette Kreuziger-Herr & Manfred Strack (eds.): Aus der Neuen Welt. Streifzüge durch die amerikanische Musik des 20. Jahrhunderts, Hamburg 1997 [book: Lit Verlag], p. 125-147 (F)

Melanie Day: Thelonious Monk, in: Avant, #2 (Summer 1997), p. 12-13 ("I": on her art objects)

William Brown: Paul Peter Piech, in: Avant, #2 (Summer 1997), p. 24-25 (F)

Jan Scheir: Jazz - Grafiek - Poëzie, in: Jazz Halo, 1/2 (Apr.1997), p. 20-21 (F)

Doug MacCash: On Jazzy Crafts, in: OffBeat, May 1997, p. 128-129 (F)

Coen de Jonge: Jazz in tekeningen. Het swingende potlood, in: Jazz Nu, #217 (Jun.1997), p. 10-13 (F)

Dan Epstein: MegaMix. Low and Outside - Painter Robert Williams, in: Option, #77 (Nov/Dec.1997), p. 17 (F/I)

François-René Simon: Konrad Klappheck. Saxo, Tuyaux, pinceaux. Le jazz au carrefour des arts, in: Jazz Magazine, #475 (Nov.1997), p. 28-29 (I)

Franck Médioni: Signé Siné, in: Jazz Notes, #46 (Dec.1997), p. 15 (I with cartoonist Siné)

Daniel Belgrad: *The Culture of Spontaneity. Improvisation and the Arts in Postwar America*, Chicago 1998 [book: University of Chicago Press] (F)

Dick Russell: *Black Genius and the American Experience*, New York 1998 [book: Carroll & Graf], passim (F)

Dick Russell: *Variations on a Theme. Romare Bearden, Artist*, in: Dick Russell: *Black Genius and the American Experience*, New York 1998 [book: Carroll & Graf], p. 70-80 (F)

Gottfried Tollman: *Beuys Keep Swinging. Gespräch mit Beuys*, in: Ulrike Groos & Markus Müller (eds.): *Make It Funky. Crossover zwischen Musik, Pop, Avantgarde und Kunst*, Köln 1998 [book: Oktagon], p. 67-72 (I; reprint, from: *Spex*, 9/1982)

Graham Collier: *Connections. Some Thoughts on the Relationship Between Jazz and Other Arts*, in: *Jazz Changes*, 5/3 (Fall 1998), p. 9-12 (F)

Jeffrey C. Stewart: *the Black Body. Paul Robeson as a Work of Art and Politics*, in: Jeffrey C. Stewart (ed.): *Paul Robeson. Artist and Citizen*, New Brunswick/NJ 1998 [book: Rutgers University Press], p. 134-163 (F)

Klara Dendek: *Kolor i Dzwiek*, in: *Jazz Forum (Poland)*, #187 (1998), p. 25 (F: Niklaus Troxler)

Lee Glazer: *"Painting the Musical City. Jazz and Cultural Identity in American Art, 1910-1940"*, by Donna M. Cassidy, in: *American Music*, 16/2 (Summer 1998), p. 230-232 (B)

Nikolaus Troxler: *Mit Plakaten zu einem Dorfteil der "One World Kultur"*, in: Wolfgang Eder & Wolfgang Gratzer (eds.): *Der Trend zum Event, Saalfelden 1998* [book: Saalfeldner Musiktage], p. 53-54 (F)

Philipp Gutbrod: *Oop Bop Sh'Bam. Die Wechselwirkungen zwischen dem deutschen Informel und der Jazzmusik nach 1945*, in: Christoph Zuschlag & Hans Gercke & Annette Frese: *Brennpunkt Informel. Quellen, Strömungen, Reaktionen*, Köln 1998 [book: Wienand Verlag], p. 178-183 (F)

Ulrike Groos & Markus Müller (eds.): *Make It Funky. Crossover zwischen Musik, Pop, Avantgarde und Kunst*, Köln 1998 [book: Oktagon] (F)

Ulrike Groos & Markus Müller: *Interview mit Alex Katz*, in: Ulrike Groos & Markus Müller (eds.): *Make It Funky. Crossover zwischen Musik, Pop, Avantgarde und Kunst*, Köln 1998 [book: Oktagon], p. 33-37 (F)

Volker Kriegel: *Männchen malen und Jazz spielen*, in: Volker Kriegel: *Manchmal ist es besser, man sagt gar nix*, Zürich 1998 [book: Haffmans], p. 201-211 (F)

Francis Marmande: *Kirili. L'invitation faite au jazz ou la trace du possible*, in: *Jazz Magazine*, #477 (Jan.1998), p. 28-29 (F)

Franck Médioni: *Siné. Vive le jazz!*, in: *Jazz Actuel*, #10 (Jan.1998), p. 7 (I)

Rob Young: *Lush Life. From Salvador Dali to Miles Davis, from Jimi Hendrix to Jon Hassell and beyond, artist Mati Klarwein makes the connections between surrealism, African-Americanism, hippydom and the Fourth World*, in: *The Wire*, #167 (Jan.1998), p. 42-44 (F/I)

François-René Simon: *La couleur Miles*, in: *Jazz Magazine*, #478 (Feb.1998), p. 3-5 (F: paintings by Miles Davis)

Hans-Jürgen Schaal: *What You See Is What You Get. CD-Verpackungen werden erwachsen*, in: *Jazz Thing*, #22 (Feb/Mar.1998), p. 32-33 (F: CD covers)

Coen de Jonge: Reid Miles en zijn Blue Note-hoezen. Onsterfelijk Opbergmiddel, in: *Jazz Nu*, #225 (Mar.1998), p. 34-37 (F)

Lara Pellegrinelli: Prelude. Jazz Hanging in a Different Light, in: *Jazziz*, 15/4 (Apr.1998), p. 15 (F: New York's Jazz Gallery)

Pino Maffei: Quand il jazz è "affrancato", in: *Musica Jazz*, 54/6 (Jun.1998), p. 18-20 (F: jazz on postage stamps)

Roger Sutherland: Intermedia. El presente artículo es un fragmento del libro de Roger Sutherland "New Perspectives in Music" / This article is a fragment of "New Perspectives in Music" by Roger Sutherland, in: *hurly burly*, #6 (Jul.1998), p. 4-11 (F); part 2, in: *hurly burly*, #7 (Oct.1998), p. 4-13 (F); part 3, in: *hurly burly*, #8 (Jan.1999), p. 9-12, 14-16 (F)

Libero Farnè: La musica incollata ai muri. Nikolaus Troxler ha dedicato gran parte della sua attività al jazz..., in: *Musica Jazz*, 54/8-9 (Aug/Sep.1998), p. 26-28 (F)

Francesca Nemko & Rick Laser: Rhapsodies in Black. Art of the Harlem Renaissance, in: *(California) Jazz Now*, 8/7 (Nov.1998), p. 12 (F)

Alfredo Papo: El jazz y las artes plásticas, in: Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 64-71 (F); p. 244-248 (English translation as "Jazz & The Plastic Arts")

Andrew Walsh Bartlett: The Free Place. Literary, Visual, and Jazz Creations of Space in the 1960s, Seattle 1999 [PhD thesis: University of Washington], p. 100-161 (F: chapter "Representation, Aesthetics, and 'Maximum Multiplicity'. Romare Bearden's Collages") [digi.copy]

Angelynn Grant: Entrevista con Burt Goldblatt, in: Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 54-63 (F/I with Burt Goldblatt); p. 238-243 (English translation as "Interview with Burt Goldblatt")

Angelynn Grant: Entrevista con Jim Flora, in: Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 40-53 (F/I with Jim Flora); p. 230-238 (English translation as "Interview with Jim Flora")

Angelynn Grant: La edad de oro de las cubiertas de jazz, in: Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 34-39 (F); p. 227-229 (English translation as ""The Golden Age of Jazz Cover")

Bob Blumenthal: Visiones en un museo de sonidos, in: Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 12-19 (F); p. 215-218 (English translation as "Visions in a Museum of Sound")

François Baschet: Les sculptures sonores, in: *Avant*, #11 (Spring 1999), p. 6-8 (F/I)

George E.Lewis: Purposive Patterning. Jeff Donaldson, Muhal Richard Abrams, and the Multidominance of Consciousness, in: *Lenox Avenue*, #5 (1999), p. 63-69 (F)

Jorge García (ed.): *Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968*, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], passim (F/B: record covers); p. 74-79 (record covers by Alex Steinweiss); p. 80-87 (record covers by Jim Flora); p. 88-99 (record covers by David Stone Martin); p. 108-111 (record covers by Pierre Merlin); p. 112-123 (record covers by Burt Goldblatt); p. 148-153 (record covers of Verve albums); p. 154-155 (record covers by Paul Bacon); p. 156-165 (record covers of Blue Note albums); p. 166-171 (record covers for West Coast albums); p. 172-181 (record covers for Atlantic and Impulse albums); p. 182-189 (record covers for Columbia albums); p. 201-207, 248-256 (biographies of cover artists: Josef Albers, Pauline Annon, Paul Bacon, Bob Cato, Ivan Chermayeff, William Claxton,

Loring Eutemey, James Flora, Lee Friedlander, S. Neil Fujita, Burt Goldblatt, John Hermansader, Marvin Israel, Bob Jones, Herman Leonard, David Stone Martin, Emmett McBain, Pierre Merlin, Reid Miles, Arnold Roth, Ben Shahn, Merle Shore, William Eugene Smith, William Steig, Alex Steinweiss, Phil Stern, Charles Stewart, Andy Warhol, Charles White, Francis Wolff, Woody Woodward, Stanislaw Zagorski)

Jorge García: Todas las caras del jazz, in: Jorge García (ed.): Jazz Grafico. Diseño y fotografía en el disco de jazz 1940-1968, Valencia 1999 [book: IVAM Institut Valencià d'Art Modern], p. 20-33 (F); p. 219-226 (English translation as "All the Faces of Jazz")

Niklaus Troxler: Jazz Blvd. Niklaus Troxler Posters, Baden 1999 [book: Lars Müller Publishers] (F: posters)

Peter Niklas Wilson: Pfade zum Ozean der Spontaneität. Improvisation und bildende Kunst, in: Peter Niklas Wilson: Hear and Now. Gedanken zur improvisierten Musik, Hofheim 1999 [book: Wolke], p. 68-73 (F)

Rosita M. Sands: Educational Implications of Interarts Inquiry as a Tool for the Analysis of the Black Expressive Arts, in: Lenox Avenue, #5 (1999), p. 95-112 (F)

Thomas Millroth: Swedish Jazz and Art, in: Odd Sneeggen (ed.): Jazz Facts 2000, Stockholm 1999 [book: Swedish Music Information Centre], p. 2-5 (F)

Bernd Ogan: Dieter Köhnlein und Gregor Hiltner. Jazz und Malerei - ein anregendes Verhältnis, in: Jazz Podium, 48/1 (Jan.1999), p. 23 (F)

Jorge García: Columbia Records y la edad de oro del diseño jazzístico, in: Cuadernos de Jazz, #50 (Jan/Feb.1999), supplement (F)

Stéphane Ollivier: Pierre Alechinsky. "Le jazz était nourriture", in: Jazz Magazine, #488 (Jan.1999), p. 22-23 (I with painter Pierre Alechinsky)

Matthias Creutziger: Kunst. Jürgen Haufe, in: Jazzthetik, 13/3 (Mar.1999), p. 36-37 (F)

Coen de Jonge: De innige omhelsing van Cobra en jazz. Afbraak van het porseleinen paleis, in: Jazz Nu, #237 (Apr.1999), p. 27-33 (F)

Edward Batchelder: Prelude. Splattering Perceptions, in: Jazziz, 16/4 (Apr.1999), p. 14 (F: Jackson Pollock and jazz)

Dale Fitzgerald: Perspectives. An Exhibit of Jazz-Inspired Art, in: Jazz Times, 29/4 (May 1999), p. 75-84 (F/photos)

NN: Axel Eggert au Hot Club de Lyon. Peintures récentes, in: Jazz Notes, #53 (May 1999), p. 23 (F)

Lee Mergner: Face to Face, in: Jazz Times, 29/5 (Jun.1999), p. 18 (F: illustrations by Johanna Goodman)

Graham Collier: Conexiones. Algunos pensamientos sobre la relación del jazz con otras artes, in: Cuadernos de Jazz, #55 (Nov/Dec.1999), p. 33-37 (F)

Alissa Walser: Ein Spiel aus Freiheit und dem Umgang damit. Alissa Walser im Gespräch mit Jutta Obenhuber, in: Paul Steinhardt (ed.): Between the Lines. Music Beyond Categories. Sampler 01, Frankfurt/Main 2000 [CD/booklet: between the lines], p. 20-33 (I with cover artist Jutta Obenhuber)

Dave Holland: Jazz Blvd. Niklaus Troxler. Avant magazine celebrates the work of jazz promoter and artist Niklaus Troxler, in: Avant, #17 (fall 2000), p. 45-47 (F/posters)

Eileen Southern & Josephine Wright: Images. Iconography of Music in African-American Culture (1770s-1920s), New York 2000 [book: Garland Publishing] (F); review, by Malcolm Shaw, in: VJM's Jazz & Blues Mart, #136 (Winter 2004), p. 19 (B)

Jennifer McKnight-Trontz & Alex Steinweiss: For the Record. The Life and Work of Alex Steinweiss, Inventor of the Album Cover, New York 2000 [book: Princeton Architectural Press] (F/I/photos)

NN: Sculptured Sound Gallery. The ARt of Noises, part 1, featuring Derek Shiel: Sound Sculptures, in: Avant, #14 (Winter 2000), p. 40-41 (F)

Roger Sutherland: Sound Sculpture & Electronic Music, in: Avant, #16 (Summer 2000), p. 20-21 (F)

Tony Munzlinger: Viaggi, Viareggio 2000 [book: Pezzini Editore] (F/photographs of art by Tony Munzlinger)

Jacques Bisceglia: World Musette. Robert Crumb: "J'irai valser sur vos stomps", in: Jazzman, #55 (Feb.2000), p. 4-6 (F)

Giorgio Rimondi: Voci dall'ovest. Alberto Savinio, ascolta di Jazz, in: Musica Jazz, 56/4 (Apr.2000), p. 28-31 (F)

Jacques Bisceglia: World Musette, in: Jazz Special, #51 (Apr/May 2000), p. 52-54, 56-59 (F: record covers by Robert Crumb)

Jorgen Sigumfeldt: CD-omslag og design, in: Jazz Special, #51 (Apr/May 2000), p. 16 (F)

Hermenegildo Sábats: (Portraits), in: Jazz Special, #52 (Jun/Jul.2000), p. 35-40 (pictures drawn/painted by Sábats)

Ira Gitler: Loft Jazz, in: Jazz Times, 30/10 (Dec.2000), p. 19 (B/R: "David X Young's Loft Jazz")

Yves Sportis: Larmes. Pierre Merlin, in: Jazz Hot, #576 (Dec.2000), p. 8 (F/O: cover artist)

Barbara Martin (ed.): Jazz Plakate. 10 internationale Grafikdesigner, Cottbus 2001 [book: Brandenburgische Kunstsammlungen] (F: Feliks Büttner, Jürgen Haufe, Takahiro Iwasaki, Günther Kieser, Joao Mchado, Lech Majewski, Finn Nygaard, Seppo Polameri, Waldemar Swierzy, Niklaus Troxler)

Burkhard Sülzen: Schöne & seltene Plakate. Katalog 5, Berlin 2001 [auction catalogue: Burkhard Sülzen] (F: reproductions of jazz posters)

David X. Young: A Note on the Cover Art, in: Brilliant Corners, 5/2 (Summer 2001), p. 4-6 (F)

Eric van't Groenewout: Belg tekent Satchmo. Pretty fly... for a white guy, in: Jazz (Nu), 24/3 (Summer 2001), p. 9 (B: cartoon book about Armstrong's life)

George Avakian: Cover Art, message to Jazz Research Mailing List, 12.Jul.2001 (F) [vert.file]

Horace A. Porter: Jazz Country. Ralph Ellison in America, Iowa City 2001 [book: University of Iowa Press], p. 51-60 (F: "chapter "The Novelist and the Painter. Shared Visions of Jazz and Art")

IVAM (eds.): Jazz Grafico. Cubiertas de discos de Jazz de 1940 a 1962, Valencia 2001 [booklet: IVAM] (photos of record cover art)

Jesse Jarnow: Record Time. Moore, Spooky, Marclay curate "The LP Show" at Manhattan's Exit Art, in: Signal to Noise, #23 (fall 2001), p. 16 (F: cover art)

NN: GDCDGDCD. Gerald Domenig, in: Paul Steinhardt & Franz Koglmann (eds.): Grenzüberschreitungen. Trespassing Borders, Sampler 02, Frankfurt/Main 2001 [CD/booklet: between the lines], p. 139-144 (I with cover artist Gerald Domenig); English translation, idem, p.147-152 (I)

Susan Leikin Funkenstein: Figurations of Women Dancers in Weimar Germany (1918-1933). Hannah Höch, Otto Dix, and Paul Klee, Madison/WI 2001 [PhD thesis: University of Wisconsin], passim (F) [digi.copy]

Iain Inglis: 'Nothing You Can See That Isn't Shown'. The Album Covers of the Beatles, in: Popular Music, 20/1 (Jan.2001), p. 83-97 (F)

Steve Smith: David X Young's Loft in Life. In the mid-'50s, an adventurous bohemian artist threw a decade-long jazz party in his New York loft. Today the artist lives in another New York loft, but somehow things just ain't the same, in: Jazziz, 18/1 (Jan.2001), p. 50-60 (F/photos)

Kevin Le Gendre: We've Got It Covered. Alex Steinweiss, in: Jazzwise, #40 (Mar.2001), p. 36-37 (F: LP covers)

Kevin Le Gendre: We've Got It Covered. Sometimes, the lasting impact of classic jazz artwork isn't so immediately obvious..., in: Jazzwise, #40 (Mar.2001), p. 36-38 (F: LP covers)

NN: A Feast of Improv, in: Jazziz, 18/3 (Mar.2001), p. 56-59 (F/photos of paintings related to jazz)

NN: Overleden. Carol Voges, in: NJA Bulletin, #39 (Mar.2001), p. 27 (F/O)

Thomas Conrad: "David X. Young's Jazz Loft" (Jazz Magnet), in: Down Beat, 68/3 (Mar.2001), p. 63-64 (R)

Gaetano Ciarca: Croire aux arts premiers, in: L'Homme. Revue française d'anthropologie, #158/159 (Apr/Sep.2001: special issue "Jazz et Anthropologie"), p. 339-351 (F)

Bill Milkowski: Jane Ira Bloom on Jackson Pollock, in: Jazz Times, 13/4 (May 2001), p. 27 (F/I)

Giuseppe Sole: Il mio amico Renzo Nissim, in: Ritmo, #759 (Jun.2001), p. 19-21 (F)

Harvey Pekar: Harvey the Collector, in: Jazziz, 18/6 (Jun.2001), p. 58-59 (cartoon)

Pierre Dubois & Yves Rousseau: Les d1ees et gestes de Pierre Dubois et Yves Rousseau, in: Jazz Magazine, #516 (Jun.2001), p. 18-19 ("I": musical art book project)

Sarah Boxer: 'Photography and the Bauhaus'. Up, Down, All-Around and Quite Silly Beside, in: New York Times, 22.Jun.2001 (F) [vert.file: "Kunst"]

Mannfred Hillacz: Pierre-August Renoir: "Gitarrenspielerin", in: Akustik Gitarre, 8/4 (Jul/Aug.2001), p. 98 (F)

Soren Friis: David X. Young. En malers jazz-loft, in: Jazz Special, #59 (Aug/Sep.2001), p. 34-37 (F)

David Pulizzi: Editor's View. Forever Young. David Young's Jazz Loft, in: Jazziz, 18/9 (Sep.2001), p. 10 (F)

Duck Baker: "David X. Young's Jazz Loft, 1954-1965. The History and Lost Recordings" (Jazz Magnet), in: Coda, #299 (Sep/Oct.2001), p. 24 (F/R)

Eric Fine: "Documenting History". Sculptor Brings Blues Legends to Life, in: Blues Revue, #71 (Oct.2001), p. 38-39 (F/I: sculptor Daniel Edwards)

John Ruskey: Down in the Delta. Raymond "Pat" Thomas, in: Blues Revue, #71 (Oct.2001), p. 20-21 (F/I: clay sculptures)

Steen Larsen: Robert Jacobsen og jazzen. "Orene skal lære at høre, øjnene skal lære at se", in: Jazz Special, #60 (Oct/Nov.2001), p. 60-62 (F)

Manfred Hillancz: Gitarrenmotive in der Bildenden Kunst. Rosso Fiorentino: "Musizierender Engel", in: Akustik Gitarre, 8/6 (Nov/Dec.2001), p. 106 (F)

Ron Sweetman: Henri Matisse's 'Jazz', in: Just Jazz, #43 (Nov.2001), p. 29 (F)

Dick van Herrikhuyzen: The Unknown John ee Hooker and The Cat, in: Doctor Jazz Magazine, #175 (Dec.2001), p. 37-40 (F)

Lara Pellegrinelli: Covered, Uncovered & Recovered. The Women Jacketed by Records, in: Jazz Times, 31/10 (Dec.2001), p. 58-65 (F: record covers); response, by Niles Ross, in: Jazz Times, 32/2 (Mar.2002), p. 12 (letter)

Alastair Graham: Impressions. Jazz Masters in Black and White, Cheltenham 2002 [book: jazzfolio.com] (drawings)

Alfred Appel Jr.: Jazz Modernism. From Ellington and Armstrong to Matisse and Joyce, New Haven 2002 [book: Yale University Press], passim (F)

Andy Ward: Gallery, in: Straight No Chaser, 2/21 (summer 2002), p. 42-43 (photos: fake LP covers)

Barry Charles Johnson: A Note on the Cover Art, in: Brilliant Corners, 6/2 (Summer 2002), p. 4-5, cover (painting "Blues for Alberta Hunter")

Ben Watson: Esemplastic Fantastic. Improvising's not just for instrumentalists. Ben Watson checks in with a report from "Esemplastic Tuesdays", a weekly opportunity for free music and free drawing to mix at London's Royal College of Art, in: Signal to Noise, #26 (Summer 2002), p. 14-15 (F)

Donna M. Cassidy: Jazz Representations and Early Twentieth-Century American Culture. Race, Ethnicity, and National Identity, in: James Leggio (ed.): Music and Modern Art, New York 2002 [book: Routledge], p. 203-225 (F)

Harry Cooper: Popular Models. Fox-Trot and Jazz Band in Mondrian's Abstraction, in: James Leggio (ed.): Music and Modern Art, New York 2002 [book: Routledge], p. 163-201 (F)

James Leggio (ed.): Music and Modern Art, New York 2002 [book: Routledge] (F)

Jürgen Haufe & Matthias Creutziger: Faszination Jazz. Fotos / Skizzen / Malerei, Dresden 2002 [book: Sweetwater Jazz] (F/photos/art)

Klaus Neumeister: Gerhard Tenzer - den Jazz leben..., in: Swinging Hamburg Journal, 2/2002, p. 7 (F)

Susanne Berchtold (ed.): Walter Malli. Zeichner und Musiker, Wien 2002 [book/exhibition catalogue: Schloß Schönbrunn] (F/pictures by the painter Malli)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Jan Steen: "Serenade", in: Akustik Gitarre, 9/1 (Jan/Feb.2002), p. 106 (F)

Ben Jones: Six Lovely Ladies, in: Jazziz, 19/2 (Feb.2002), p. 42-48 (art work on Billie Holiday, Dinah Washington, Carmen McRae, Sarah Vaughan, Ella Fitzgerald, Betty Shabazz)

Fritz Haver: Gitarrenmotive in der Bildenden Kunst. Ron Wood: "Mick Jagger backstage", in: Akustik Gitarre, 9/2 (Mar/Apr.2002), p. 146 (F)

Marcus Maida & Christine Braunersreuther: Neue Musik von heute? Die Ausstellung "Frequenzen" in Frankfurt. "Was singt mir, der ich höre, in meinem Körper das Lied?", in: Jazzthetik, 16/4 (Apr.2002), p. 66-69 (F: exposition review)

Manfred Hillarz: Gitarrenmotive in der Bildenden Kunst. Honoré Daumier - "Gitarre spielender Harlekin", in: Akustik Gitarre, 9/3 (May/Jun.2002), p. 106 (F)

Egbert de Bloeme: Opsporing verzocht. Fred Coot gevonden!, in: NJA Bulletin, #44 (Jun.2002), p. 18 (F: painter Fred Coot)

Manfred Hillarz: Gitarrenmotive in der bildenden Kunst. Jan Vermeer, "Die Gitarrenspielerin", in: Akustik Gitarre, 9/4 (Jul/Aug.2002), p. 98 (F)

Renaud Czarnes: Moretti, le timbré je jazz, in: Jazzman, #82 (Jul/Aug.2002), p. 5 (F: jazz stamps)

David Pulizzi: Interlude. Meeting of the Minds. Though Miles Davis has been dead for 11 years, painter Bruni Sablan still maintains close ties with the trumpeter. As it happens, she has connections to quite a few jazz icons - some here, others in the hereafter, in: Jazziz, 19/8 (Aug.2002), p. 41-49 (F/I with Bruni Sablan)

Mike Hennessey: Dedicated to Jazz. No. 2: Tiklaus Troxler, in: Crescendo & Jazz Music, 39/4 (Aug/Sep.2002), p. 11-12 (F/I)

Tomas Korber: The Person Behind. Niklaus Troxler, in: Jazz 'n' More, Aug/Sep.2002, p. 26-27 (F/I)

Manfred Hillarz: Gitarrenmotive in der Bildenden Kunst. Max Beckmann: "Damenkapelle", in: Akustik Gitarre, 9/5 (Sep/Oct.2002), p. 98 (F)

Philip Clark: "Music and Modern Art", edited by James Leggio, in: The Wire, #224 (Oct.2002), p. 79 (B)

Manfred Hillarz: Gitarrenmotive in der Bildenden Kunst. Hans Holbein d.J.: "Die Gesandten", in: Akustik Gitarre, 9/6 (Nov/Dec.2002), p. 122 (F)

William P. Kelly: 'Jazz Modernism'. Mr. Miro, Mr. Basie, in: New York Times, 3.Nov.2002 (F/B: "Jazz Modernism", by Alfred Appel Jr.) [vert.file]

Carl Van Vechten: The Splendid Drunken Twenties. Selections from the Daybooks 1922-1930, edited by Bruce Kellner, Urbana 2003 [book: University of Illinois Press], passim (F: Miguel Covarrubias, others)

Edward Pramuk: A Note on the Cover Art, in: Brilliant Corners, 8/1 (Winter 2003), p. 4-5 (F)

Flavio Massarutto: Jazz & Fumetto, Pordenone/I 2003 [book: Edizioni Viva Comix] (F: jazz cartoons)

Fred Moten: In the Break. The Aesthetics of the Black Radical Tradition, Minneapolis 2003 [book: University of Minnesota Press], p. 233-254 (F: chapter "Resistance of the Object. Adrian Piper's Theatricality")

Gerald Matt & Thomas Mießgang & Wolfgang Kos (eds.): Go Johnny Go. Die E-Gitarre - Kunst und Mythos, Wien 2003 [book: Kunsthalle Wien] (F)

Hans Ulrich Reck: Vom regulären Spiel der Einbildungskräfte zur Suggestivität des offenen Kunstwerks – Aspekte zu einer Kunstgeschichte des Improvisierens, in: Walter Fähndrich: Improvisation V. 14 Beiträge, Winterthur 2003 [book: Amadeus], p. 61-98 (F)

NN: Opere pittoriche di Umberto Cesàri, in: Stefano Zenni (ed.): Il pianista invisibile. Vita e opere di Umberto Cesàri (1920-1992), Chieti 2003 [book: SIdMA], insert (paintings)

Paul Bacon: Thelonious Monk and the Riverside Album Covers, in: Brilliant Corners, 7/2 (Summer 2003), p. 26-39 (F)

Roland Döringer: Der primitivistische Mythos im Jazz. Rassistische Klischees und Stereotypen in Jazz, Pop und Unterhaltungsmusik, Dossenheim 2003 [diploma thesis: privately published] (F)

Russ Short: The Cat's Meow. Gene Deitch's Jazz Mad Lad is Still on the Prowl After 60 Years, in: VJM's Jazz & Blues Mart, #132 (Winter 2003), p. 15-16 (F/I with caricaturist Gene Deitch)

Shirleen Shermerhorn: Capturing the Spirit. The Jazz Master Paintings, in: Planet Jazz, 7 (summer/fall 2003), p. 26-28 (F: Bruni Sablan)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Thomas Theodor Heine: "Überbrett!", in: Akustik Gitarre, Jan/Feb.2003, p. 106 (F)

Thomas Steinfeld: Sing nur, Du mein Telefonbuch, sing. Und Du, Besen, schlag zu. Alfred Appel Junior schreibt die erste Darstellung des Jazz als ästhetisches Großereignis, in: Süddeutsche Zeitung, 28.Jan.2003 (B) [vert.file] [digi.copy]

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Fernando Botero, "Tanzsaal", in: Akustik Gitarre, Mar/Apr.2003, p. 138 (F)

Gary Giddins: Mr. Ellington, Meet Mr. Matisse (Alfred Appel Jr.), in: Village Voice, 14.May 2003 (B: "Jazz Modernism"); reprint, in: Gary Giddins: Natural Selection. Gary Giddins on Comedy, Film, Music, and Books, New York 2006 [book: Oxford University Press], p. 343-347 (B)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Anselm Feuerbach, "Mandolinenspieler", in: Akustik Gitarre, May/Jun.2003, p. 114 (F)

Vincent Bessières: Bruno Théol. Jazz et BD, version nocturne, in: Jazzman, #91 (May 2003), p. 6 (F: cartoonist)

Pierre-Henri Ardonceau: Les cases de l'oncle jazz. Un nouvel épisode, décisif, dans l'histoire des amours mouvementées du jazz et de la bande dessinée, in: Jazz Magazine, #538 (Jun.2003), p. 30-32 (F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Felix Nussbaum: "Gefangene in Saint-Cyprien", in: Akustik Gitarre, Jul/Aug.2003, p. 106 (F)

Bunny Matthews: John Scott. "Black & White". "I've been wanting to do a tribute to Louis Armstrong for almost 30 years", in: Off Beat, Aug.2003, p. 45-46 (F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Jean Antoine Watteau: "Partie zu Vieren", in: Akustik Gitarre, Sep/Oct.2003, p. 114 (F)

Thomas Mießgang: Einführung zur Ausstellung "Klang und Takt" in Aalen, Sep/Oct.2003 [manuscript] (F) [vert.file] [digi.copy]

"Mr. Obsessive": For Collectors Only. Mr. Obsessive gets all arty with another selection of LP sleeves from the days of jazz yore, in: Jazz Review, #49 (Oct.2003), p. 17 (F)

John Murph: Themes & Variations. The Art of Romare Bearden, in: Jazz Times, 33/8 (Oct.2003), p. 21-22 (F/I)

NN: Huiding Light. Romare Bearden, in: Jazziz, 20/10 (Oct.2003), p. 80 (short F/paintings)

Jon Newey: Art failure. Album Sleeves they'd rather forget. This month: Shorty Rogers - "Chances Are It Swings", in: Jazzwise, #70 (Nov.2003), p. 9 (short F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Piero della Francesca: "Die Geburt Christi", in: Akustik Gitarre, Nov/Dec.2003, p. 146 (F)

Gene Deitch: the CAT on a hot thin groove. The complete collection of 78RPM artwork from the old Record Changer magazine by Gene Deitch, Seattle 2003 [book: Fantagraphics Books] (F: drawings, cartoons)

Andreas Hüneke: Die Propaganda gegen die "Negerkunst", in: Peter Martin & Christine Alonzo: Zwischen Charleston und Stechschritt. Schwarze im Nationalsozialismus, Hamburg 2004 [book: Dölling und Galitz Verlag], p. 227-239 (F)

Dean C. Rowan: Modes and Manifestations of Improvisation in Urban Planning, Design, and Theory, in: Critical Studies in Improvisation, 1/1 (2004) (F) [digi.copy]

Diedra Harris-Kelley: Revisiting Romare Bearden's Art of Improvisation, in: Robert G. O'Meally & Brent Hayes Edwards & Farah Jasmine Griffin (eds.): Uptown Conversation. The New Jazz Studies, New York 2004 [book: Columbia University Press], p. 249-255 (F)

Ihno von Hasselt: Kieser-Plakate - Ikonographien für die Kommunikation, in: Ihno von Hasselt & Michael Laages (eds.): 40 Jahre JazzFest Berlin 1964-2004, Berlin 2004 [book: Berliner Festspiele], p. 72-85 (F/photos of Kieser's posters for the Berlin jazz Fest)

Irwin Chusid: The Mischievous Art of Jim Flora, Seattle 2004 [book: Fantagraphics Books] (F/I: record cover art)

Jed Rasula: Jazz as Decal for the European Avant-Garde, in: Heike Raphael-Hernandez (ed.): Blackening Europe. The African American Presence, New York 2004 [book: Routledge], p. 13-32 (F) [digi.copy]

Lauren Camp: A Note on the Cover Art, in: Brilliant Corners, 9/1 (Winter 2004), p. 4-6 (F)

Meinrad Buholzer: Jazz in Willisau. Wie Niklaus Troxler den Free Jazz nach Willisau brachte, Luzern 2004 [book: Comenius Verlag], passim (F)

Meinrad Buholzer: Jazz in Willisau. Wie Niklaus Troxler den Free Jazz nach Willisau brachte, Luzern 2004 [book: comenius verlag], passim (F), especially p. 42-47 (F: chapter "Die Musik sehen – die Plakate")

NN: JazzFest Plakate, in: Ihno von Hasselt & Michael Laages (eds.): 40 Jahre JazzFest Berlin 1964-2004, Berlin 2004 [book: Berliner Festspiele], p. 148-153 (F)

Robin H.S. Munro: "Jazz Modernism. From Ellington and Armstrong to Matisse and Joyce", by Alfred Appel Jr., in: Planet Jazz, 7 (Winter/Spring 2004), p. 13 (B)

Stefan Bidner & Thomas Feuerstein (eds.): Sample Minds. Materialien zur Samplingkultur / Materials on Sampling Culture, Köln 2004 [book: Verlag der Buchhandlung Walther König], passim (F)

Thomas Mießgang: Die Kunst des Spontanen. Kann ein Bild improvisiert werden? Über Free Jazz, automatische Saxophone, Jazz the Dripper, Materialaktionen und letzte Lockerungen, in: Wolfram Knauer (ed.): improvisieren..., Hofheim 2004 [book: Wolke Verlag], p. 101-111 (F)

Uwe Fleckner: Im Blick der Avantgarde. Afrikanische Kunst und ihre Rezeption im frühen 20. Jahrhundert, in: Peter Martin & Christine Alonzo: Zwischen Charleston und Stechschritt. Schwarze im Nationalsozialismus, Hamburg 2004 [book: Dölling und Galitz Verlag], p. 213-226 (F)

Harvey Pekar & Gary Dumm: Harvey's Views. The Coming of American Splendor, in: Jazziz, 21/1 (Jan.2004), p. 52-53 (cartoon)

John Robert Brown: "Jazz Modernism. From Ellington and Armstrong to Matisse and Joyce", by Alfred Appel Jr., in: Jazz Review, #52 (Jan.2004), p. 8 (B)

Libero Farnè: Paralleli in jazz. Se l'architetto è postmoderno. Si possono notare singolari analogie tra la musica creativa europea degli anni Settanta e le contemporanee idee "radicali" emerse nel design, in: Musica Jazz, 60/1 (Jan.2004), p. 28-30 (F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Salvador Dali: "Herz und Seele", in: Akustik Gitarre, Jan/Feb.2004, p. 106 (F)

Blutch: Jazzmen. Pour en finir avec le jazz, in: Jazzman, #100 (Mar.2004), p. 36-41 (cartoon)

Daniel Soutif: Il secolo del jazz. Se la copertina è di jazz si svegliano le idee del grafico. Anche se nato da esigenze in prevalenza commerciali, il connubio si è trasformato in una vera e propria forma d'arte, in: Musica Jazz, 60/3 (Mar.2004), p. 52-53 (F: record cover art)

Doug MacCash: The worst Jazzfest poster ever? What do you get when you ask a California graphics designer with a corporate clientele to capture a New Orleans cultural phenomenon on canvas?, in: New Orleans Times Picayune, 6.Mar.2004 (F) [vert.file] [digi.copy]

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Gertrude Degenhardt "Burg Waldeck", in: Akustik Gitarre, Mar/Apr.2004, p. 146 (F)

NN: Character Studies. It isn't enough for British illustrator Alastair Graham to merely draw the leading figures in jazz. His is work that can honestly be called interpretive, in: Jazziz, 21/3 (Mar.2004), p. 52-57 (F/caricatures)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Lorenzo Costa: "Ein Konzert", in: Akustik Gitarre, May/Jun.2004, p. 130 (F)

Mark Glassman: Norman Griner, 71, Dies; Designer of Graphic Art in Many Fields, in: New York Times, 30.May 2004 (F/O) [vert.file: Norman GRINER] [digi.copy]

Gunnar Hilmerberg: Trumspel inspirerar konst, in: Orkester Journalen, 72/6 (Jun.2004), p. 16 (F/I with Ulf Gripenholm)

Jorge Garcia: La letra del jazz, in: Cuadernos de Jazz, #83 (Jul/Aug.2004), p. 19 (F: typography and jazz)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Festlich. Jean-Marc Nattier: "Portrait der Mademoiselle de Beaujolais", in: Akustik Gitarre, Jul/Aug.2004, p. 138 (F)

"ste": Skulptur zur Erinnerung an Mike Gehrke, in: Hannoversche Allgemeine, 6.Sep.2004 (F) [vert.file: Albert MANGELSDORFF] [digi.copy: Albert MANGELSDORFF]

George Avakian: The Concept Album in Jazz, in: [jazz research mailing list], 9.Sep.2004 (F) [vert.file] [digi.copy]

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Höhnisch. Pieter Brughel: "Triumph des Todes", in: Akustik Gitarre, Sep/Oct.2004, p. 130 (F)

Ollie Bivins: The Art of Ramsess, in: All About Jazz (Bay Area), #8 (Sep.2004), p. 16 (F/I)

Pierre-Henri Ardonceau: Dessins. Le jazz de Cabu. Vient de paraître: un "best of" d'un témoin du "vrai" jazz caricaturiste virtuose, in: Jazz Magazine, 551 (Sep.2004), p. 4 (F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Pablo Picasso: "Trois études de guitare" ("Drei Gitarrenstudien"), in: Akustik Gitarre, Nov/Dec.2004, p. 130 (F)

Adrian Shaughnessy: The Inner Sleeve. Artwork selected. Toirtoise - "TNT" (Thrill Jockey), in: The Wire, #250 (Dec.2004), p. 81 (R: artwork of CD)

Ingeborg Drews: Swingende Karikaturisten. Alle Jahre wieder: Jazz in Saint Just (Limoges/Frankreich) beim 23. Salon International du Dessin de Presse et d'Humour, in: Jazz Podium, 53/12 (Dec.2004), p. 28-29 (F/I with Loup)

Vittorio Colaizzi: Robert Ryman, Painting as Actuality: 1953-1969, Richmond/VA 2005 [PhD thesis: Virginia Commonwealth University], passim (F) [digi.copy]

Wolfgang Sandner: Der Jazz und die Künste, in: Wolfgang Sandner (ed.): Jazz. Handbuch der Musik im 20. Jahrhundert, Laaber 2005 [book: Laaber], p. 255-311 (F); especially p. 273-281 (F: sub chapter "Transponierte Synkopen. Jazz und die Bildende Kunst"); p. 282-287 (F: sub chapter "Jazz-Fotografie und Cover-Art")

Lars Westin: Bilder och jazz. Bengt Andersson målar lika lustfyllet med ensel som med munspel. Iblad får publiken uppleva honom i bägge dessa roller, in: Orkester Journalen, 73/1 (Jan.2005), p. 15-17 (F/I)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Caesar Bovetius van Everdingen: "Cisterspielerin", in: Akustik Gitarre, Jan/Feb.2005, p. 114 (F)

NN: ... a piece of excitement. The Mischievous Art of Jim Flora, in: Jazziz, 22/2 (Feb.2005), p. 40-45 (F/I)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Dürrenmatt und die Heilsarmee, in: Akustik Gitarre, Mar/Apr.2005, p. 162 (F)

George Cole: The Dark Arts, in: Jazzwise, #85 (Apr.2005), p. 24-30 (F/I with Jo Gelbart about Miles Davis' paintings)

Christopher Porter: "The Mischievous Art of Jim Flora", by Irwin Chusid, in: Jazz Times, 35/4 (May 2005), p. 154 (B)

Eric Lewis: "Jazz Modernism. From Ellington and Armstrong to Matisse and Joyce", by Alfred Appel Jr., in: Critical Studies in Improvisation, 1/2 (May 2005), p. 62-66 (B) [digi.copy]

Gabriele Petricek: Ausgestellt. Karl Anton Fleck. Jazzfreunde ergriffen die Flucht, in: Jazzzeit, #54 (May/Jun.2005), p. 30-31 (F)

Manfred Hillacz: Gitarrenmotive in der Bildenden Kunst. Jean-Baptiste Chardin. 'Die Attribute der Musik'. Fällt in Kunstgeschichte der Name Chardin, so denkt man an Stilleben - 'Nature morte', wie das Genre im Französischen heißt, in: Akustik Gitarre, May/Jun.2005, p. 138 (F)

Alexander Gelfand: Traditions. Playing Covers, in: Jazziz, 22/6 (Jun.2005), p. 28-29 (F: record covers)

Howard Mandel: "JazzARTz" and th JJA. E.J. Gold's renehade aesthetic, in: Jazz Notes, 16/2 (Jun.2005), p. 4 (F)

Pierre-Henri Ardonceau: Le jazz par la bande, in: Jazz Magazine, #660 (Jun.2005), p. 6 (F: jazz in cartoon books)

Bill Donaldson: David X. Young Interview, in: Cadence, 30/8 (Aug.2005), p. 11-16 (F/I)

NN: Cover Stories. Behind the creation of the blues' coolest record album covers. B.B. King, 'Take It Home', in: Blues Revue, #96 (Oct/Nov.2005), p. 96 (F: cover art)

Adam Bernstein: Sydney Leff, 104. Artist Illustrated Covers for Sheet Music of Jazz Age, in: Los Angeles Times, 19.Dec.2005 (F/O) [vert.file] [digi.copy]

Michel Boujut: Les vues de boujut. Les desseins swing de Maurice Henry, in: Jazz Magazine, #565 (Dec.2005), p. 7 (F: cartoons by Maurice Henry)

Anne Dorothea Kütemeier: Mondrian und Musil. Wechselströme zwischen den Künsten, in: Notenpapier, #1 (2006), p. 66-74 (F)

Ate van Delden: Boy ten Hove's Caricatures. Drawings of Jazz Musicians, 1935-1940, Amsterdam 2006 [book: Aprilis] (F)

Barbara Kirshenblatt-Gimblett: "This is a stone from the endless beach." An interview with Max Gimblett, in: Howard S. Becker & Robert R. Faulkner & Barbara Kirshenblatt-Gimblett (eds.): Art from Start to Finish. Jazz, Painting, and other Improvisations, Chicago 2006 [book: University of Chicago Press], p. 173-199 (F)

David P. Brown: Noise Orders. Jazz, Improvisation, and Architecture, Minneapolis 2006 [book: University of Minnesota Press] (F)

Diedrich Diederichsen: Jazz als Concept Art, in: Wolfram Knauer (ed.): Jazz goes Pop goes Jazz. Der Jazz und sein gespaltenes Verhältnis zur Populärmusik, Hofheim 2006 [book: Wolke Verlag], p. 250-262 (F)

Dong-Yeon Koh: Larry Rivers and Frank O'Hara. Reframing Male Sexualities, New York 2006 [PhD thesis: The City University of New York], passim (F) [digi.copy]

Doris Schröder: Bunte Musik. Die Jazzbilder Tony Munzlingers zwischen Karikatur, Popart und Gebrauchskunst, in: Wolfram Knauer (ed.): Jazz goes Pop goes Jazz. Der Jazz und sein gespaltenes Verhältnis zur Populärmusik, Hofheim 2006 [book: Wolke Verlag], p. 150-163 (F)

Howard S. Becker & Robert R. Faulkner & Barbara Kirshenblatt-Gimblett (eds.): Art from Start to Finish. Jazz, Painting, and other Improvisations, Chicago 2006 [book: University of Chicago Press] (F)

Larry Kagan: Object/Shadow. Notes on a Developing Art Form, in: Howard S. Becker & Robert R. Faulkner & Barbara Kirshenblatt-Gimblett (eds.): Art from Start to Finish. Jazz, Painting, and other Improvisations, Chicago 2006 [book: University of Chicago Press], p. 158-172 (F: sculpture)

Mark Beresford: "Boy Ten Hove's Caricatures – Drawings of Jazz Musicians, 1935-1940", by Ate van Delden, in: VJM's Jazz & Blues Mart, #142 (Summer 2006), p. 20 (B)

Michael D. Harris: Art Works, in: Howard S. Becker & Robert R. Faulkner & Barbara Kirshenblatt-Gimblett (eds.): Art from Start to Finish. Jazz, Painting, and other Improvisations, Chicago 2006 [book: University of Chicago Press], p. 200-215 (F)

Pierre-Michel Menger: Profiles of the Unfinished. Rodin's Work and the Varieties of Incompleteness, in: Howard S. Becker & Robert R. Faulkner & Barbara Kirshenblatt-Gimblett (eds.): Art from Start to Finish. Jazz, Painting, and other Improvisations, Chicago 2006 [book: University of Chicago Press], p. 31-68 (F)

Rainer Widmann: Kunst, Aktion und Jazz in Galerien und anderswo, in: E. Dieter Fränzel & JAZZ AGE Wuppertal (eds.): sounds like whoopataal. Wuppertal in der Welt des Jazz, Essen 2006 [book: Klartext], p. 242-248 (F)

Ron Simpson: The Art of Jazz. A chance encounter in upstate New York leads Ron Simpson into some reflections on jazz and art, in: The Jazz Rag, #94 (Winter 2006), p. 14-15 (F)

Valérie Crinière & Laure Nbataï & Raymond Vurluz & Étienne Mineur: Siné, ça marque! À 78 ans, Siné a cru en tout sauf en Dieu, tout ce qui nous a fait avancer; tout ce qui nous a déçu aussi parfois. Et comme il a cru en tout, il a aussi défendu le jazz qu'il a aimé passionnément (et aime encore), qu'il a croqué, critiqué et associé à ses luttes nombreuses. Siné est de ceux qui ont fait avancer le monde, ceux qui ne l'ont pas trahi, in: Les Allumés du Jazz, #16 (2006), p. 6-8 (F/I)

François-René Simon: Jazzosphères. Portrait. Konrad Klapheck. Hommages en images, in: Jazz Magazine, #566 (Jan.2006), p. 12 (F/I) [digi.copy]

NN: Nieuws. Tjarko ten Have, in: Jazz (NJA) Bulletin, #58 (Jan.2006), p. 7-8 (F: exhibition by painter Tjarko ten Have)

Laure Alberne: Jazzfan. Cabu Calloway. Cabu dessine le jazz comme il l'aime. Depuis longtemps et souvent en grand orchestre. Il en parle à Laure Alberne avec passion, in: Jazz Magazine, #567 (Feb.2006), p. 6 (F/I)

Hans-Jürgen von Osterhausen: Musik und Bildende Kunst. Gemeinschaftsausstellung Peter Brötzmann / Han Bennink im Remscheid, in: Jazz Zeitung, 31/3 (Mar.2006), p. 4 (F)

Martin Reiterer: Igort & Sampayo. Yeeeahhhh, Fats! Jazz im Comic-Format? Gemeinsam mit José Muñoz "zeichnete" Carlos Sampayo vor einigen Jahren ein stimmungsvolles Bild von Billie Holiday. Gemeinsam mit Igort gelingt ihm ein weiteres gelungenes Bildepos über Fats Waller, in: Zazz Zeit, #59 (Mar/Apr.2006), p. 40-41 (F)

Mathias Bäuml: Jazz-Ikonographie. Der Grafiker Matthias Schwarz schneidet in Linoleum und Holz, in: Jazz Zeitung, 31/6 (Jun.2006), p. 12 (F)

Michael Huber: Cover-Artworks. Hüllen für das Unfassbare, in: Zazz Zeit, #61 (Jul/Aug.2006), p. 16-23 (F: record cover art)

Uwe Wiedenstried: "Drawings of Jazz Musicians 1935-1940. Boy ten Hove's Caricatures", ed. By Ate van Delden, in: Jazz Podium, 55/7-8 (Jul/Aug.2006), p. 63 (B)

Waldemar Post: Een mooie tijd voor cartoonisten. Close up. Boy Ten Hove, in: NJA Jazz Bulletin, #60 (Jul.2006), p. 22-23 (F/B)

Barbara Steingießer: Painted Jazz. Vom Einfluss des Jazz auf die moderne Malerei, in: Jazz Podium, 55/12-56/1 (Dec.2006/Jan.2007), p. 3-4, 6 (F) [digi.copy]

Benjamin Scott Cawthra: Blue Notes in Black and White. Photography, Race, and the Image of Jazz, 1936-1965, St.Louis 2007 [PhD Thesis: Washington University], p. 174-234 (F: chapter "Jazz Man / Pop Star. The LP, Miles Davis, and the 1950s") [digi.copy]

Burghart Schmidt & Bernhard Kraller: Die Phantome des Buchmachers. Burghart Schmidt und Bernhard Kraller über die bildende und angewandte Kunst von Stefan Fuhrer, der seit 1991 für die visuellen Auftritte der Wiener Musik Galerie verantwortlich ist, in: Ingrid Karl & Bernhard Kraller (eds.): Atypical Jazz - 25 Jahre Wiener Musik Galerie, Wien 2007 [book: Wiener Musik Galerie], p. 218-240 (F/I)

Frantisek Lesák: Ein visueller Rhetoriker. Stefan Fuhrer als Typograph, in: Ingrid Karl & Bernhard Kraller (eds.): Atypical Jazz - 25 Jahre Wiener Musik Galerie, Wien 2007 [book: Wiener Musik Galerie], p. 241-243 (F)

Jens Müller & Karen Weiland (eds.): Film Kunst Grafik. Ein Buch zur neuen deutschen Filmgrafik der sechziger Jahre, Frankfurt/Main 2007 [book: Deutsches Filmmuseum], passim (F: contains poster art by Günther Kieser and other jazz-relevant graphic designers)

Nils Ascheberg: Aspekte der Selbstperformance von Miles Davis. Am Beispiel von Coverbetrachtungen der Jahre 1964-1975, Hamburg 2007 [diploma thesis: Hochschule für Musik und Theater Hamburg], passim (F) [digi.copy]

NN: Schilderend jazzbeest. Henk Mommas, in: Jazz Nu, 30/1 (Winter 2007), p. 50-53 (F/paintings by Henk Mommas)

Chris Sharp: Cross Platform. Sound in other media. Shinro Ohtake's scrapbook aesthetic means that the multimedia artist finds his ideas everywhere, old bus tickets included, in: The Wire, #276 (Feb.2007), p. 16-17 (F/I)

Gary Giddins: Cadenza. Swinging the Funnies. Deitch works in minstrelsy, jazz, corruption, murder and racism, among much more, in: Jazz Times, 37/2 (Mar.2007), p. 14 (F: comics and jazz)

Julian Cowley: Cross Platform. Sound in other media. The whirling blades of Ray Lee's forest-like sound installations evoke the mysteries of music from the aether, in: The Wire, #277 (Mar.2007), p. 18 (F/I)

Sara Pearce: Exhibit pays homage to roots of quilts, jazz, in: The Enquirer (Cincinnati), 25.Mar.2007 (F: quilts by Carolyn L. Mazloomi) [digi.copy]

Herman Openeer: Historie. Piet Mondriaan. 'Al war leelijk is wordt door de Jazz opgeheven', in: NJA Jazz Bulletin, #63 (Apr.2007), p. 30-34 (F)

David Stubbs: Cross Platform. Sound in other media. Brian Duffy's activities, including the circuit bending Modified Toy Orchestra, present profound ideas of creation and lightweight avant pop in equal measure, in: The Wire, #280 (Jun.2007), p. 18 (F/I)

Elmer González: Dennis Mario. La música del color y el color de la música, in: Latin Beat, 17/5 (Jun/Jul.2007), p. 24-26 (F)

Stuart Nicholson: The way it is. Putting the world to rights. Disappearing act. Norman Granz was one of the first to emphasize graphic design on the sleeves of his record releases. Others were to follow his lead, an alliance of music and art that, says Stuart Nicholson, is a vital connection that is under threat, in: Jazzwise, #109 (Jun.2007), p. 14 (F: cover art)

Lauren LaRocca: Jeanne McDermott paints the history and spontaneity that is jazz, in: The Frederick News-Post, 5.Jul.2007 (F/I) [digi.copy]

Lesley Mitchell-Clarke: Linda Towart. Profile of an Artist. Award-winning Canadian visual artist imbues her unique work with her life-long passion for jazz and the musicians that create it, in: Coda, #334 (Jul/Aug.2007), p. 18-19 (F/I)

Thomas Wagner: Bebop trifft Farbe. Der Maler Alex Katz wird achtzig, in: Frankfurter Allgemeine Zeitung, 24.Jul.2007, p. 34 (F) [digi.copy]

Alessandro Sciortino: Jazz & Arts. Liget Lambert. Armonici movimenti, in: jazzColo(u)rs, #9 (Oct.2007), p. 19-21 (F/I) [digi.copy]

Kevin Whitehead: Optic Nerve Beats, in: NJA Jazz Bulletin, #65 (Oct.2007), p. 31 (F: record cover art)

Alessandro Sciortino: Catherine Corfield. Note fra le linee di Mirò, in: JazzColo(u)rs, #10 (Nov.2007), p. 19-21 (F/I) [digi.copy]

Alessandra Sciortino: Michael Symonds. Istantanee pittoriche dal jazz, in: *JazzColo(u)rs*, #11 (Dec.2007), p. 19-21 (F) [digi.copy]

Jan Kraak: Otto Dix schilderde indiaan op jazsband, in: *Doctor Jazz Magazine*, #199 (Dec.2007), p. 45-46 (F)

Ben van Melick: Han Bennink. Cover art for ICP and other labels, Rimborg/NL 2008 [book: Uitgeverij Huis Clos], passim (F: Bennink as graphic artist)

Catherine de Smet: Design grafico in 30 x 30 cm, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 268-279 (F: record cover art); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 268-279 (F); Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 208-217 (F)

Catherine de Smet: Vestire il jazz. La nascita della copertina, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 170-175 (F: record cover art); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 170-175 (F: record cover art); Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 122-128 (F)

Dan Morgenstern: Die Schallplatte als ästhetischer Gegenstand / The Phonograph Record as an Esthetic Object, in: Rainer Haarmann: *Longplay. Die Geschichte der Schallplatte und des modernen Jazz. Eine JazzBaltica Ausstellung in Salzau / The History of Records and Modern Jazz. A JazzBaltica exhibition in Salzau*, Bad Oeynhausen 2008 [book: jazzprezzo], p. 15-23 (F: cover art)

Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira]; French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly]; Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], passim (F)

Daniel Soutif: Harlem-Parigi e ritorno. The Jazz Age dall'America all'Europa, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 53-75 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 53-75 (F); Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 36-53 (F)

Daniel Soutif: "Dance with you my sweet brown Harlem Girl." A proposito di Bob Thompson, Jean-Michel Basquiat, Robert Colescott e Romare Bearden, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 334-341 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 334-341 (F); Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 256-263 (F)

Daniel Soutif: Da 'Strange Fruit' a 'Easy to Remember'. Billie Holiday tra Christian Marclay, Anri Sala, Lorna Simpson e Adrian Piper, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 380-387 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 380-387 (F); Spanish translation as: Daniel Soutif (ed.): *El segle del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 286-291 (F)

Daniel Soutif: Epilogo. What Did I Do to Be so Black and Blue? Dall'uomo invisibile al treno blu, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008

[book: Skira], p. 420-425 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 420-425 (F); Spanish translation as: Daniel Soutif (ed.): *El siglo del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 318-323 (F)

Daniel Soutif: *Musica per la truppa e pittura da guerra*, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 196-201 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 196-201 (F); Spanish translation as: Daniel Soutif (ed.): *El siglo del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 138-145 (F)

Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], passim (F: record cover art)

Enzo Gentile & Francesco Martinelli: *Testimonianze*, in: Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], p. 66-71 (F/short I with Caludio Fasoli, Franco D'Andrea, Stefano Bollani, Bruno Tommaso, Arrigo Pollilo, John Berg, Gianni Sassi, Francesco Tullio Altan, burt Goldblatt, Jim Flora)

Enzo Gentile: *my Favourite Things. L'occhio del jazz*, in: Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], p. 9-15 (F: jazz record cover art)

Francesco Martinelli: *la grafica delle copertine dei dischi di jazz dagli esordi all'avvento del cd*, in: Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], p. 17-41 (F: jazz record cover art)

Francis Hofstein: *Dintorni*, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 87-91 (F: stereotypical depiction of jazz in art); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 87-91 (F: stereotypical depiction of jazz in art); Spanish translation as: Daniel Soutif (ed.): *El siglo del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 62-97 (F)

Fulvia Serra: *Guard oil jazz*, in: Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], p. 57-59 (F: jazz record cover art)

Günter Holthoff & Mojo Mendiola (eds.): *50 Jahre Jazzkeller Krefeld*, Krefeld 2008 [book: Leporello Verlag], p. 196-197 (short F: Markus Lüpertz)

Harry Cooper: *Linee che si incrociano. La pittura e il jazz tra il 1925 e il 1943*, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 156-169 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 156-169 (F); Spanish translation as: Daniel Soutif (ed.): *El siglo del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 106-121 (F)

Ira Gitler: *Il fascino supreme del vinile*, in: Enzo Gentile & Francesco Martinelli: *Siena Jazz Eye*, Milano 2008 [book: Mazzotta], p. 43-47 (F: jazz record cover art)

Jean-Pierre Criqui: *Nota (blu) su Pollock. La pittura e il jazz intorno al 1950*, in: Daniel Soutif (ed.): *Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat*, Milano 2008 [book: Skira], p. 232-237 (F); French translation as: Daniel Soutif (ed.): *Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat*, Paris 2009 [book: Musée du Quai Branly], p. 232-237 (F); Spanish translation as: Daniel Soutif (ed.): *El siglo del jazz*, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 166-171 (F)

Philippe Baudoin: Immagini per le note. L'iconografia degli spartiti di jazz e di musica popolare (1830-1945), in: Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira], p. 77-85 (F: sheet music covers); French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinéma, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly], p. 77-85 (F); Spanish translation as: Daniel Soutif (ed.): El siglo del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 54-61 (F)

Rainer Haarmann: Longplay. Die Geschichte der Schallplatte und des modernen Jazz. Eine JazzBaltica Ausstellung in Salza / The History of Records and Modern Jazz. A JazzBaltica exhibition in Salza, Bad Oeynhausen 2008 [book: jazzprezzo], passim (F: cover art)

Roberto Masotti: Note di catalogo, ovvero un catalogo di note..., in: Enzo Gentile & Francesco Martinelli: Siena Jazz Eye, Milano 2008 [book: Mazzotta], p. 61-62 (F: jazz record cover art)

Selwyn Harris: Le copertine nel jazz. Ovvero l'arte della seduzione, in: Enzo Gentile & Francesco Martinelli: Siena Jazz Eye, Milano 2008 [book: Mazzotta], p. 49-51 (F: jazz record cover art)

Steve Lake: L'involucro di ciò è dato, in: Enzo Gentile & Francesco Martinelli: Siena Jazz Eye, Milano 2008 [book: Mazzotta], p. 53-55 (F: jazz record cover art)

Alessandro Sciortino: Bruni Sablan. Suoni a tinte multietniche, in: JazzColo(u)rs, #12 (Jan.2008), p. 19-21 (F/I)

Martin Schouten: Close-up. Marte Røling. Een middag in Uith uizen, in: NJA Jazz Bulletin, #66 (Jan.2008), p. 30-35 (F: cover art for Fontana Records by Marte Røling)

Nick Malewski: Jazz dynamics run through textile exhibit in lines and colors, in: The Kansas City Star, 2.Jan.2008 (F: exhibition of textile collages by Jacquelyn Hughes Mooney) [digi.copy]

Alessandra Sciortino: Jazz & Arts. Ann de Lorge. I toni irriverenti del jazz, in: jazzColo(u)rs, (Feb.2008), p. 19-21 (F/I) [digi.copy]

Alex Dutilh: Blutch, l'homme contre ses dons, in: Jazzman, #143 (Feb.2008), p. 30-31 (F/I: cartoons)

Alex Dutilh: José Munoz. L'orchestre intérieur, in: Jazzman, #143 (Feb.2008), p. 32-33 (F/I: cartoons)

Jacques Bisceglia & Alex Dutilh: Du Jazz dans les bulles, in: Jazzman, #143 (Feb.2008), p. 26-29 (F: jazz in cartoons / bandes dessinées)

Alessandra Sciortino: Jazz & Arts. Le note sfumate di Kazuo "Kaz" Oooka, in: jazzColo(u)rs, (Apr.2008), p. 19-21 (F/I) [digi.copy]

Jorge García: Tipografía en el disco del jazz. La musica y la letra, in: Cuadernos de Jazz, #105 (Mar/Apr.2008), p. 58-63 (F: lettering in cover art)

Søren Friis: De kølige skandinaver. Danske jazzpladeomslag 1950-70, in: Jazz Special, #102 (Apr/May 2008), p. 38-39 (F: cover art)

Alessandra Sciortino: Jazz & Arts. Ernesto Akabá. Neo-action painting ... in jazz, in: jazzColo(u)rs, (May 2008), p. 19-21 (F/I) [digi.copy]

Barbara Steingießer: Im Rhythmus der Kreide. Ingrid Müller-Marx, in: Jazz Podium, 57/5 (May 2008), p. 44 (F/I) [digi.copy]

Enrique Turpin: Diseño y packaging en el CD de jazz. El nuevo traje del emeraldor, in: Cuadernos de Jazz, #107/108 (Jul/Oct.2008), p. 54-67 (F: cover art; changes in CD cover design)

Mike West: Art Makes the Music. Behind JVC'2 cutting-edge programs and posters, in: Jazz Times, 38/6 (Aug.2008), JVC Jazz Festival special, p. 24-25 (F)

Vicente Gutierrez: Cross Plattform. Sound in other media. Atsuhiko Ito's self-built optron harnesses the unpredictable energies of fluorescent light tubes in a cascade of audio-visual feedback, in: The Wire, #294 (Aug.2008), p. 18 (F/I)

Marinus de Ruiter: Cross Plattform. Sound in other media. In the same museum where Adolf Hitler denounced avant garde art, Allora & Calzadilla recontextualise the dictator's favourite piece of music with strategies borrowed from John Cage and Gordon Matta-Clark, in: The Wire, #295 (Sep.2008), p. 16 (F/I)

Deborah Nash: Rules of engagement. Stage-managed recreations of historical avant garde happenings are a contradiction in terms, in: The Wire, #296 (Oct.2008), p. 28 (F: fluxus, Nam June Paik, etc.)

Jason Hägel: The Inner Sleeve. John Coltrane – "Olé" (Atlantic 1962), in: The Wire, #296 (Oct.2008), p. 77 (F: cover art)

Marco Maimeri: Justin Bua. Un graffitario hip-hop dal cuore jazz, in: Jazz Colo(u)rs, 1/8 (Oct.2008), p. 19-21 (F/I with Justin Bua) [digi.copy]

Doris Schröder: Thomas Wunsch. Cover-Design für ECM, in: Jazz Podium, 57/11 (Nov.2008), p. 43 (F/I)

Marco Maimeri: Jazz & Arts. Daniele Nuvola. Ritratti in punta di spazzola e pennello, in: Jazz Colo(u)rs, 1/9 (Nov.2008), p. 19-21 (F/I) [digi.copy]

Marco Maimeri: Jürgen Born. Danza di un pennello su strati di jazz, in: Jazz Colo(u)rs, 1/10 (Dec.2008), p. 19-21 (F/I) [digi.copy]

Jean Rochard: Cover Guys. Entretien avec Christian Marmonnier, in: Les Allumés du Jazz, #25 (2009), p. 5 (F/I: cover art)

NN: Mr. Eric Prieditis, in: Uptown Strut, #4 (Fall/Winter 2009), p. 30-37 (F: art by mod influences artist Prieditis)

Stephen Brower: Satchmo. The Wonderful World and Art of Louis Armstrong, New York 2009 [book: Abrams], passim (F: record covers, manuscripts, collage art by Armstrong)

Marco Maimeri: Jazz & Arts. Lindsay Friedman. Nei colori la libertà del jazz, in: Jazz Colo(u)rs, 2/1 (Jan.2009), p. 19-21 (F/I) [digi.copy]

Doris Schröder: Regina Basaran. Malerische Töne, in: Jazz Podium, 58/2 (Feb.2009), p. 31 (F)

Marco Maimeri: Jazz & Arts. Matt Moor. Jazzisti in black and white, in: Jazz Colo(u)rs, 2/2 (Feb.2009), p. 19-21 (F/I) [digi.copy]

Sasha Johansson: Bilder. Petra Werner Kjellberg, in: Orkester Journalen, 77/1 (Feb/Mar.2009), p. 12-13 (F: paintings)

Alex Dutilh: Le Siècle du Jazz. Le jazz épate la alerie. Des peintres qui sont des maîtres du XXe siècle, d'autres exposés pour la première fois en France, des cinéastes légendaires, des photographes majeurs... À Paris, le Musée du Quai Branly expose ceux que le jazz a explosé, in: Jazzman, #155 (Mar.2009), p. 26-27 (F)

Craig Winneker: An Inspired Riff on 'The Jazz Century', in: The Wall Street Journal, 27.Mar.2009 (F: exhibition in Paris) [digi.copy]

Hans-Jürgen Linke: Musée du Quai Branly Paris. Der Jazz ist blau und schwarzweiß, in: Frankfurter Rundschau, 31.Mar.2009 (F) [digi.copy]

Jean-Michel Basquiat: Le Kid qui voulait être "Bird". Vingt ans après son oversode fatale, Basquiat apparaît comme le dernier des grands peintres, au crépuscule du XXe siècle. Sa singularité résonne comme l'Àun des points d'orgue de l'explosion du Quai Branly. Le jazz est la clé de son oeuvre, énigmatique et météorique, in: Jazzman, #155 (Mar.2009), p. 28-31 ("I")

Lionel Shriver: My kind of blue. Sexy, daring and irresistible, jazz didn't just turn music on its head - it dragged visual art into the 20th century. Lionel Shriver on a show that captures its jangling madness, in: The Guardian, 19.Mar.2009 (F: Paris exhibition) [digi.copy]

Marco Maimeri: Jazz & Arts. Suzanne Cherny. L'arte gioiosa di dipingere jazz, in: Jazz Colo(u)rs, 2/3 (Mar.2009), p. 18-21 (F/I) [digi.copy]

Thierry Leipin: Jazzin'Pollock. 1912-1956. Les jalons de la vie de Jackson Pollock et de sa carrière fulgurante correspondent à un âge d'or du jazz. Mais ce sont les jazzmen des générations suivantes qui seront fascinés par sa peintures. Et s'en inspireront pour esquisser "The Shape of Jazz to Come", in: Jazzman, #155 (Mar.2009), p. 32-33 (F)

Hermann Wygoda: Inge Hagner zeigt prominente Köpfe im haus am Dom. Ausstellung der Frankfurter Künstlerin, in: Frankfurt-Live.com, 2.Apr.2009 (F) [digi.copy]

Marco Maimeri: Jazz & Arts. Franca Novelli. Il jaz, testimone del nostro tempo, in: Jazz Colo(u)rs, 2/4 (Apr.2009), p. 19-21 (F/I) [digi.copy]

Sebastian Rotella: Foreign Exchange. Paris' Quai Branly Museum celebrates 'Jazz Century', in: Los Angeles Times, 6.Apr.2009 (F) [digi.copy]

Leith O'Malley: Art by Leith O'Malley, in: Extempore, #2 (May 2009), p. 157-165 (F: photo of artwork)

Marco Maimeri: Jazz & Arts. Ian Johnson. Il jazz sulle alo di uno skateboard, in: Jazz Colo(u)rs, 2/5 (May 2009), p. 19-21 (F/I) [digi.copy]

Wolf Kampmann: Der Jazz und die Leute. Eine Ausstellung in Paris. Den Jazz aus dem Museum reißen. Im Museum?, in: Jazzthetik, 23/5 (May 2009), p. 28-29 (F)

Marco Maimeri: Jazz & Arts. Sergio Tringali. L'ineffabile semplicità del jazz, in: Jazz Colo(u)rs, 2/6 (Jun.2009), p. 19-21 (F/I) [digi.copy]

Peter H. Larsen: Jazzens bilder, in: Orkester Journalen, 77/3 (Jun/Aug.2009), p. 16-23 (F: art exhibition "Le Siècle du Jazz" in Paris)

Marci Maimeri: Johanna Goodman. Le tante face del mondo nel jazz, in: Jazz Colo(u)rs, 2/7 (Jul.2009), p. 19-21 (F/I)

DJ Spooky: The Inner Sleeve. Artwork selected this month by DJ Spooky, in: The Wire, #306 (Aug.2009), p. 73 (F: cover art)

Ingeborg Drews: Le Siècle du Jazz im neuen Museum am Quai Branly in Paris, in: Jazz Podium, 58/9 (Sep.2009), p. 32-34 (F)

Sasha Johansson: Bilder. Leif Engström, in: Orkester Journalen, 77/5 (Oct/Nov.2009), p. 12-13 (F/pictures)

Christian Mayer: Erfinder des Plattencovers. Der Verhüllungskünstler. Vor 70 Jahren hatte der Designer Alex Steinweiss eine geniale Idee: Er erfand das Plattencover - bis heute prägt er die Musikindustrie, in: Süddeutsche Zeitung, 6.Nov.2009 (F: cover art) [digi.copy]

Sabine Krebber: Klingende Farben. Kann man Farben hören? Oder sieht man Bilder beim Hören von Musik? Wie musikalisch ist die bildende Kunst, und wie bildhaft ist Musik? Sabine Krebber hat sich sehend und hörend Gedanken gemacht und einige Werke gefunden, in denen Bildende Kunst und Musik synästhetisch verschmelzen, in: Fono Forum, Nov.2009, p. 18-21 (F)

Ib Skovgaard: Øjet der lytter. Jazzen som billed- og kulturkraft i det 20. århundredes kunst, film, musik og fotografi var ternaet for en overdådig udstilling, der er blevet vist på førende museer i Italien, Frankrig og Spanien, in: Jazz Special, #112 (Dec/Jan.2009/2010), p. 40-44 (F: exhibition)

Geoff Andrew: Leur musique. Eicher/Godard – Klang/Bild, in: Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], p. 179-185 (F: ECM cover art)

Katharina Epprecht: Transmediale Sinnbilder, in: Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], p. 126-131 (F: ECM cover art)

Ketil Bjørnstad: Klang-Landschaften, in: Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], p. 267-273 (F: ECM cover art)

Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], passim (F: ECM cover art)

Lars Müller: Polyfone Bilder, in: Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], p. 353-355 (F: ECM cover art)

Thomas Steinfeld: When Twilight Comes, in: Lars Müller (ed.): Der Wind, das Licht. ECM und das Bild, Baden 2010 [book: Lars Müller Publishers], p. 35-41 (F: ECM cover art)

Mark Peters: Close-up. Hoesontwerpen van Ger van Elk. Opstandige hoezen, in: (NJA) Jazz Bulletin, #74 (Jan.2010), p. 26-29 (B about record cover art by Ger van Elk: "Marente Bloemhevel, Zsa-Zsa Eyck. Ger van Elk")

Marco Maimeri: Jazz & Arts. Ton van Meesche. Al'essenze unica del jazz, in: Jazz Colo(u)rs, 3/2 (Feb.2010), p. 21-23 (F/I) [digi.copy]

Daniel Soutif: Jazz-thetics. "Visivi" perfino i giochi di parola, in: Musica Jazz, 66/3 (Mar.2010), p. 42-46 (F)

Kathrin Lins: Ein Jazz-Leben in Tusche nachgezeichnet. Zahlreiche Gäste erschienen zur Eröffnung der Ausstellung "Black & White" im Bergwinkel-Museum in Schlüchtern, in: Fludaer Zeitung, 9.Mar.2010 (F: Susanne Noll-Helget) [digi.copy]

Marco Maimeri: Jazz & Arts. Angela Rossi. Anime jazz su plexiglas, in: Jazz Colo(u)rs, 3/3 (Mar.2010), p. 21-23 (F/I) [digi.copy]

Doris Schröder: Das Wesentliche liegt jenseits des Bildes. Jazzimpressionen – Malerei von Mira und Alex Fleischer. Festivaldokumentation "Jazz an der Oder", in: Jazz Podium, 59/5 (May 2010), p. 34 (F)

Zachary Young: A Space Problem. When working on the Congo Square poster, artist Terrance Osborne had to be careful how he filled it, in: OffBeat, May 2010, p. 44-45 (F/I)