

object focus: *The Book*

Texts for *Object Focus The Book* guidebook contributed by **Sarah Fagan, A. R. De Filippi, Ella Gold, Gelsey Kurrasch Sharon Mizota, Geraldine Ondrizek, Claire Siepser, Barbara Tetenbaum, and Namita Gupta Wiggers.**

Designed by **David Roos.**

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*Object Focus: The Book* (November 18, 2010 – February 26, 2011) organized by Museum of Contemporary Craft in partnership with Pacific Northwest College of Art, Portland, OR. Curated by **Geraldine Ondrizek,** Reed College and **Namita Gupta Wiggers,** MoCC in collaboration with **Barbara Tetenbaum,** Oregon College of Art and Craft.

The guidebook and all graphic collateral for *Object Focus: The Book* was designed and set on a variety of Apple computers using Adobe Indesign CS5.

Trade Gothic (Condensed No. 18), designed in 1948 by **Jackson Burke,** is used for artist's names, the table of contents, and the "Object Focus:" portion of the logotype.

The red italics throughout are Adobe Caslon Pro, a variant of **William Caslon's** 18th century faces redesigned by **Carol Twombly** from Caslon's specimen sheets.

The body of the guidebooks, object labels, wall labels and introductory text is set in Scala Sans, designed by **Martin Majoor** in 1993.

This guidebook was printed on Wausau Color Copy 98, a 32# bright-white, extra-smooth digital paper. The cover is Strathmore cold-press 140# watercolor paper. Printing was done on a Konica Minolta BizHub C280 laser printer.

The guidebooks were bound at **Publication Studios,** Portland, Oregon.

## *Table of Contents*

Acknowledgements . . . . .	5
Introduction . . . . .	9
<i>Fluxus</i>	
Introduction . . . . .	13
Objects and Essays . . . . .	14
<i>Avant-Garde &amp; Russian Artists' Books</i>	
Introduction . . . . .	39
Objects and Essays . . . . .	40
<i>Contemporary Chinese Artists' Books</i>	
Introduction . . . . .	53
Objects and Essays . . . . .	54
<i>Contemporary Livres d'Artistes</i>	
Introduction . . . . .	63
Objects and Essays . . . . .	64
<i>Contemporary German Artists' Books</i>	
Introduction . . . . .	83
Objects and Essays . . . . .	84
<i>Politics and Place</i>	
Introduction . . . . .	93
Objects and Essays . . . . .	194
<i>Contemporary Conceptual Artists Books</i>	
Introduction . . . . .	115
Objects and Essays . . . . .	117

Index of Artists . . . . .	135
<i>Appendix</i>	
Study Table and Programs . . . . .	139



## *Acknowledgements*

As always, exhibitions are collective projects that require extensive dialogue, research, sorting, sifting, rethinking, refining, editing, and logistical coordination. *Object Focus: The Book* is no exception.

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– Namita Gupta Wiggers, Curator,

Museum of Contemporary Craft  
in partnership with Pacific Northwest College of Art

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## Introduction

In its most common form, a book is understood to be an object made of printed or written papers gathered together, glued or sewn along one side, and bound between two covers. Today, such electronic devices as the Kindle™ or nook™ are expanding public ideas of what a book can be while making information and ideas readily available in digital formats. While text-based works easily make this technological transition, the book as a vital cultural object continues to be the focus of artists, craftspeople and designers from around the world.

*Object Focus: The Book* explores how the book developed during the 20th century into a unique form that defies expectations of how a book should behave. “The book is a unique medium in that it only performs its function if the viewer interacts with it, and turns its pages,” explains scholar Barbara Cinelli. “The artist’s book is above all a physical object with which we interact with the physical world.”<sup>1</sup> *Object Focus* offers a broad survey of what is often categorized as the “artist’s book,” introducing makers of books in addition to publishers, teachers, residencies and places where artists’ books continue to flourish as examples of contemporary culture.

Through selections from Reed College’s Special Collections, *Object Focus* includes examples of fine craft letterpress works to one-of-a-kind or limited-edition art objects and politically-based zines to commercially printed publications. Individually, each object serves as an example of how a book delivers a material and conceptual experience. Collectively, the exhibition

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<sup>1</sup> Barbara Cinelli. “Artists’ Books and Futurist Theatre: Notes for a Possible Interpretation.” *Il Libro Come Opera d’Arte/The Book as a Work of Art*. (Rome: Galleria Nazionale D’arte Moderna, 2006), 27.

as a whole employs a teaching collection as a tool for public exploration of the book as a form, a site, and an interactive object at precisely the moment when emergent technology challenges the materiality of the book in popular culture.

Organized geographically and thematically, the exhibition is accompanied by this guidebook (available for download from the MoCC website) with essays by the co-curators and student interns from various institutions. Pages of selected works will be turned during the exhibition to offer greater access to the contents of each book. A study table offers hands-on exploration of additional artists’ books, access to a website produced by Reed College, and information on places in Portland where visitors can learn to make, study or experience artists’ books for themselves.

Please visit the Museum’s website to learn more about upcoming programs, including a CraftConversation with the exhibition’s co-curators and a CraftPerspectives lecture by Hannah Higgins. [www.MuseumofContemporaryCraft.org](http://www.MuseumofContemporaryCraft.org)

*Object Focus: The Book* was curated by Geraldine Ondrizek, Professor of Art, Reed College and Namita Gupta Wiggers, Curator, Museum of Contemporary Craft in collaboration with Barbara Tetenbaum, Head of Book Arts, Oregon College of Art and Craft. Reed College’s Artists’ Books Collection has been made possible by a generous grant from John and Betty Gray and Sue and Ed Cooley to support the Art Department, Reed College.



*Fluxus*



During the period of time in the 1960s when Pop Art was shining its neon lights in New York City, the Fluxus art movement was also developing its “happenings” both in the city and in Europe. Fluxus literally translates to “in flux,” which, for the participating artists, seemed to be definition enough of their endeavors. When asked to describe the movement, pioneering artist George Brecht notes, “In Fluxus there has never been any attempt to agree on aims or methods, individuals with something unnamable in common have simply naturally coalesced to publish and perform their work. Perhaps this common something is a feeling that the bounds of art are much wider than they have conventionally seemed, or that art and certain long established bounds are no longer very useful.”<sup>1</sup>

Not dissimilar to the aims of the artists of the Dada movement, Fluxus artists were proponents of the anti-art mentality, which is to say, these artists were interested in the ways that art could be brought into their other realms of existence. Many early members of the movement connected through music classes taught by John Cage at the New School for Social Research in New York City, where they were able to form relationships which seemed to be based on ideas of creating art outside of traditional practices. While Pop Art was taking the pop culture of sixties Americana into the gallery, Fluxus was doing the opposite by adding their art to the everyday.

Fluxus artworks were manifested in many different arenas usually referred to as “happenings.” Nam June Paik and John Cage

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<sup>1</sup> Higgins, Hannah, *Fluxus Experience*. San Francisco: University of California Press, 2002. 70.

performed their infamous *Etude for a Piano* (1960), Allan Kaprow watched ice melt in *Fluids* (1967), and many different artists contributed to the various iterations of the *Fluxkit*. Often compared to Marcel Duchamp’s *Boite-en-Valise*, or box in a suitcase (1935-1944),<sup>2</sup> the *Fluxkit* was a total sensory experience encapsulated into a travel sized consumable good. The *Fluxkit* transferred a happening into a commodified object, where the “event” was no longer a temporal moment, but instead it could be appreciated by a far greater audience. Reed College’s Special Collections has a number of *Fluxkits* and various other Fluxus or Fluxus-inspired ephemera. Many of the titles featured in this collection are famous Fluxus works in their own right, while the more contemporary works are heavily reliant on the developments in the art world of the time.

(Text by Ella Gold, Reed College '10)

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<sup>2</sup> For information on Marcel Duchamp’s *Boîte-en-valise*, see [http://www.moma.org/interactives/exhibitions/1999/muse/artist\\_pages/duchamp\\_boite.html](http://www.moma.org/interactives/exhibitions/1999/muse/artist_pages/duchamp_boite.html)

John Cage and Russell Ferguson

*Rolywholyover: A Circus*

**Publication:** Rizzoli International Publications, NY & Museum of Contemporary Art, Los Angeles, 1993

**Description:** 1 box : ill. (some col.); 26 x 30 cm

**Contents:**

*Paying attention* / **Anne d'Harnoncourt**

*nothingtoseeness* / **Julie Lazar**

*John Cage and the social realm* / **Laura Kuhn**

*UNCAGEDWORDS* / **Joan Retallack**

*Cage and counting* / **Mark Swed**

*Anarchy* / **John Cage**

*An autobiographical statement* / **John Cage**

*Macrobiotic cooking* / **John Cage**

*The agenbite of outwit* / **Marshall McLuhan**

*What should I eat ?* / **Andrew Weil, M.D.**

*Chronological table of John Cage's life* / **Ellesworth Snyder**

*Zen and dhyana* / **Daisetz T. Suzuki**

**Website:**

<http://www.moca.org/library/archive/exhibition/detail/2830>

This work was created in a very large edition for John Cage's retrospective and functions much like the exhibition of the same name; *Rolywholyover: A Circus* (Museum of Contemporary Art, Los Angeles, September 12 through November 28, 1993). The publication consists of a variety of texts and materials stacked loosely in a metal box designed by Cage himself. Cage chose texts he found most useful in his own creative process as well as new essays relating to the show. Also included are letters, recipes, photographs, musical compositions, and advice. Most of the documents are printed on translucent paper and are meant to be read in any order. Cage notes that the publication is meant to accompany the exhibition at the Museum of Contemporary Art in Los Angeles as a "composition for museum."

(Text by Ella Gold, Reed College, '10)

Libby Clarke

*Monstress Activities*

**Publication:** Rosendale, NY: Women's Studio Workshop, 2000

**Description:** Number 121 of one thousand

*Monstress Activities* was written, produced and assembled by Libby Clarke through an artist-in-residence grant sponsored by the Women's Studio Workshop. The project was funded in part by the National Endowment of the Arts, the New York State Council of the Arts, and by the Andy Warhol Foundation for the Visual Arts. It was printed using serigraphy, offset lithography, and xerography. Several fonts were used: Meta, Quick Type, Schadow Black, and others I cannot recall, try though I might. Copyright 2000 by Libby Clarke All Rights Reserved.

**Website:**

<http://monstress.com/work/>

Norma Cole; Emily McVarish; Coriander Reisbord;  
Philip Gallo

*Collective Memory*

**Publication:** San Francisco, New York: San Francisco State University Poetry Center, Granary Books, 2006

**Description:** [45] p. : ill. (some col.); 28 cm

*Collective Memory* originated in the context of the installation work by that name, created by Norma Cole, in collaboration with the Poetry Center. Norma Cole was in residency, working on-site at the California Historical Society, 678 Mission Street in San Francisco, from December 11, 2004 to April 16, 2005, as part of the exhibition *Poetry and its Arts: Bay Area Interactions 1954-2004*, curated by Steve Dickison. A grant from the Creative Work Fund, in support of *Collective Memory*, is gratefully acknowledged.

*Collective Memory* is co-published by Granary Books, New York City and Poetry Center, San Francisco State University. The book is designed by Emily McVarish and bound by Coriander Reisbord. The letterpress portion is set in Bulmer and printed on Somerset Book by Philip Gallo at the Hermetic Press. Offset portions are set in Univers and printed in Mohawk Superfine and French Paper Company Construction. The edition comprises 48 copies of which 12 are hors commerce and 36 are for sale.

**Website:**

<http://www.granarybooks.com>

John Held, Jr.; Mike Dickau

*First International  
Post-Futurist Exhibition*

**Publication:** Portland, Ore.: John Held, Jr., 2003

**Description:** 1 box with assorted items ; 23 x 32 x 7 cm

*First International Post-Futurist Exhibition*, 2003, Box, exhibition catalog, travel diary, notebook, rubber stamps, stamp pad. Assemblage created on the occasion of *Bibliocosmos*; a gift of the artist.

Dick Higgins; Alison Knowles; George Brecht;  
Claes Oldenburg; Jerome Rothenberg; Al Hansen;  
Allan Kaprow; Wolf Vostell; John Cage; Jackson Mac Low;  
Bengt af Klintberg; David Antin; Philip Corner; Robert Filliou;  
Dieter Roth; Luigi Russolo; Emmett Williams

### *The Great Bear Pamphlet Series*

**Publication:** New York: Primary Information, 2007

**Description:** 20 pamphlets : ill.; in wood box 24 x 17 x 7 cm.

*A Books About Love & War & Death* by Alison Knowles, *Canto One* by Dick Higgins, *Change Imagery* by George Brecht, *Injun & Other Histories (1960)* by Claes Oldenburg, *Incomplete Requiem for W.C. Fields* by Al Hansen, *Ritual: A Book of Primitive Rites and Events* by Jerome Rothenberg, *Some Recent Happenings* by Allan Kaprow, *Manifestos, Berlin and Phenomena* by Wolf Vostell, *The Twin Plays: Port-au-Prince & Adams County Illinois* by Jackson Mac Low, *Diary: Change the World (You Will Only Make Matters Worse) Part Three (1967)* by John Cage, *The Cursive Scandinavian Salve* by Bengt Af Klintberg, *Autobiography* by David Antin, *Popular Entertainments* by Philip Corner, *A Filliou Sampler* by Robert Filliou, *Untitled Essay and Other Works* by Allan Kaprow, *a LOOK into the blue tide, part 2* by Dieter Roth, *The Art of Noise (futurist manifesto, 1913)* by Luigi Russolo, *the last french-fried potato and other poems* by Emmett Williams, *A Zaj Sampler*, Primary Information 2007, Facsimile Edition, 125/200.

**Website:**

<http://primaryinformation.org/index.php?/projects/great-bear-pamphlets-series/>

Originally published between the years of 1965-1967, the *Great Bear Pamphlet Series* existed of a sort of digest of the art world from that time. The edition contains seminal work from acclaimed artists and writers alike, each a representative of the avante garde from the time. With the exception of Dick Higgins' manifesto, each pamphlet consisted of sixteen pages, each staple bound and with a different colored construction paper cover. Reprinted in 2007, the edition stays true to form, with much care to replicate the original series.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

Alison Knowles; Katherine Kuehn; Judith Ivry

### *Time Samples*

**Publication:** New York: Granary Books, 2006

**Description:** 1 v. : ill., samples ; 17 x 17 x 4 cm. in box 20 x 20 x 6 cm

*Time Samples* was produced between Summer 2005 and Summer 2006. Designed and produced by Katherine Kuehn. Typography by Anne Noonan & Steve Clay. Printed at Soho Letterpress. Bound by Judith Ivry. Boxes by Portfoliobox, Inc. Many thanks to Taketo Shimada. The edition is strictly limited to 45 copies, each numbered & signed by the artist.

**Website:**

<http://www.granarybooks.com> [http://www.granarybooks.com/pages.php?which\\_page=product\\_view&which\\_product=84](http://www.granarybooks.com/pages.php?which_page=product_view&which_product=84)

Alison Knowles, a pioneering figure in the Fluxus movement, was one of the first artists to work with books as art objects. *Time Samples* is meant to exist as a record of Knowles' existence, with both text and imagery taken from the detritus of art and life.

Jackson Mac Low and Ian Tyson

### *Doings: Assorted Performance Pieces, 1955-2002*

**Publication:** New York: Granary Books, 2005

**Description:** 266 p. : ill. (some folded), music ; 28 cm. + 1 compact disc in card stock jacket (13 x 14 cm.) and 1 original silkscreen print (24 cm.)

Book Design by Julie Harrison, Cover Design by Ian Tyson, Author photograph by Anne Tardos, First Edition, Printed and bound in Canada.

**Website:**

<http://www.granarybooks.com/books/doings/doings.html>

Jackson Mac Low, who is often regarded as one of the world's most experimental poets, transforms ideas of performance and the written document with *Doings*. The hardcover hand sewn edition of 38 features a sixty-minute recording as well as a hand printed and numbered silkscreen by Ian Tyson, who designed the cover.

George Maciunas

*George Maciunas und Fluxus Editionen*

**Publication:** Köln: Galerie und Edition Hundertmark, 1992

**Description:** 1 box ; 18 x 17 x 3 cm

*George Maciunas und Fluxus Editionen* Ausstellungsdauer 7.2.-28.3.92. Inhalt: Reprints von frühen Fluxusdrucken und unveröffentlichte Dokumente von G. Maciunas Aufl. 700 Expl. Galerie und Edition Hundertmark, Brüsseler Str. 29. D-5000 Köln 1.

Published for an exhibition at the Galerie und Edition Hundertmark in Köln, this work is more like a Fluxkit than a traditional exhibition catalog. Consisting of a small plastic box brimming with a variety of Fluxus ephemera, this kit was produced in an edition of 700, which far exceeds the small edition numbers of earlier Fluxus artifacts.

Rory Angus Macrae-Gibson

*Lamphouse*

**Publication:** Reed College Press, 2009

Published in conjunction with the exhibition at the Felidenhiemer Gallery at Reed College, October 2009.

Letterpress printed in Helvetica Narrow Bold title case, text blocks in Arial 12 point. Printed on architectural drawing vellum and Arches cover. Photographs and drawing printed with Epson 3800 with archival ink and paper. The Book is Japanese bound and covered in black cotton book cloth. The Clamshell box is covered in black cotton book cloth.

Boxed set Copy 1/1

Text Image editions Copy 7/8

Courtesy of the artist.

Sylvia Plimack Mangold

*Inches and Field*

**Publication:** New York City: Lapp Princess Press, 1978

**Description:** [24] p.: chiefly ill.; 16 cm

Lapp Princess Press, LTD in association with PRINTED MATTER, INC. Amy Baker, editor.

Tom Marioni

*Vision #5: artists' photographs*

**Publication:** Oakland, Cal.: Point Publications, 1981

**Description:** [59] leaves (5 folded) : ill.; 26 cm

This journal is Number 5 in a series begun in 1975, edited by Tom Marioni of the Museum of Conceptual Art (MOCA), San Francisco and published by Kathan Brown of Crown Point Press, Oakland, California. The text is copyrighted, 1981, by Tom Marioni. The copyrights of the photographs remain with their respective artists. The exhibition was coordinated by Thomas Way and Kerry O'Shea, Crown Point Gallery; the catalog was coordinated by Wendy Diamond, Point Publications, designed by Tom Marioni and printed in an edition of 1000 copies by PS Press, Oakland, California, 1981.

**Website:**

<http://www.tommarioni.com/>

## *S. M. S. (Shit Must Stop)*

**Publication:** New York: A Letter Edged in Black Press, 1968

**Description:** 6 volume Journal/Magazine

“*S. M. S.* was conceived and created by the New York-based Surrealist artist William Copley, with the assistance of Dimitri Petrov. The artists were each paid \$100 for their contributions (the same as the price of the magazine), and their work (which included smashed tubes of paint, drawings, letters, pill casings) was faithfully and beautifully reproduced. Each issue was sent directly to subscribers in order to bypass the gallery system, Copley’s idealistic intention being to allow the subscribers to interact directly with important contemporary artists such as Duchamp, Man Ray, Yoko Ono, Lichtenstein, Hamilton, and Oldenburg.”

<http://www.beatbooks.com/cgi-bin/beatbooks/25785>

## *S. M. S. #1:*

**Irving Petlin:** *Little Box of Earthquake and Cotton*, Cover Design, Colored Ink on Heavy Paper, 11 x 14 inches

**Su Braden:** *Project for a Bridge*, Ink on folded vellum, 6¼ x 6¼ inches

**James Lee Byars:** *Black Dress*, Printed photograph on tissue envelope, containing Black Tissue Dress, 10 x 10 inches

**Christo:** *Store Front*, Mylar and Board construction, 10¾ x 6¾ inches

**Walter de Maria:** *Chicago Project*, Sketches, photograph, and correspondence, 12 x 9 inches

**Richard Hamilton:** *A Postal Card for Mother*, Accordion folded photographs, 5 x 8 inches (variable)

**Kaspar Koenig:** *My Country 'Tis of Thee: West Germany, 1968* (four views), Four photographs with hand drawn accents, paper envelope, 6 x 6 inches

**Julien Levy:** *Pharmaceuticals*, Prescription pad and empty pill casings, 5¼ x 5¼ inches

**Sol Mednick:** *Hottentot Apron*, printed photograph on paper, 20 x 27½ inches

**Nancy Reitkopf:** *Luggage Labels*, six stickers, 8 x 5¼ inches Variable

**La Monte Young & Marian Zazeela:** *Two Propositions in Black*, calligraphic notes on folded paper, 10 x 24 inches

This first edition of *S. M. S.* contains eleven different projects from Conceptual artists and theorists working at the time. The packet's small size determined the scale of the work, and allowed for the contributing artists to work both within and out of their comfort zone. Christo, who is most famous for his large environmental collaborations with his wife Jean-Claude, scaled down his practice in order to create a small sized two-dimensional diorama. Similarly, art critic Julian Levy contributed a list of prescriptions for faux medications, capsules included, for artists he determined in need of treatment. Both of these submissions allow for the artist's voice to shine through, while still maintaining the integrity of William Copley's project. Unlike the subsequent volumes of *S. M. S.*, this first edition reads more like a journal or publication due to the mostly flat nature of the submissions. The following issues seem even more interactive, including games and toys, instead of purely visual stimuli.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

## *S. M. S. #2:*

**Marcel Duchamp:** *Cover*, Record, remove to play, 11 x 7 inches closed

**Nicolas Calas:** *Cynocephalus & Co.*, Silkscreen on Mylar, 18¾ x 6½ inches

**Bruce Conner:** *Legal Tender*, green and black ink on paper, 6½ x 2½ inches

**Marcia Herscovitz:** *Ten Collages*, ten photo collages printed front and back, 6 x 4½ inches (variable)

**Alain Jacquet:** *Three Color Separations*, silkscreen on Mylar, 9¼ x 6¾ inches

**Ray Johnson:** *A Two-Year-Old Girl Choked to Death Today on an Easter Egg*, three photographs printed on a single sheet of paper, 10¾ x 6½ inches

**Lee Lozano:** *Thesis (All Men are Hardly Created Equal)*, illustrated bound notebook with ribbon, 3 x 4¾ inches

**Meret Oppenheim:** *The Mirror of Genoveva*, debossed print, 10 x 6¾ inches

**Bernard Pfreim:** *A Proposed Comic Section for the New York Times*, full sized comic spread, 24 x 32 inches (six pages)

**George Reavey:** *Farewell to Faust*, poem printed on tissue encased in silkscreened cardstock, 6¾ x 37 inches

**Clovis Trouille:** *Album*, photo album containing 16 paintings, 11 x 6½ inches

This second issue of *S. M. S.* seems more experimental than the first. The cover, designed by chairman of DADA, Marcel Duchamp, is a white folder with a playable record album attached to the front. Printed on the record itself is *ESQUIVONS LES ECCHYMOSES DES ESQUIMAUX AUX MOTS EXQUIS*, which roughly translates to “dodge the Eskimo bruises with exquisite words,” but functions as a sort of French tongue twister. Duchamp seems to be playfully addressing the restrictions inherent in more traditional portfolio design in order to redefine this practice. The record has aesthetic appeal, but it similarly has far greater use value than the first issue’s front cover, which was a reproduction of a painting. Another particularly provocative work in *S. M. S. #2* is Bruce Connor’s *Legal Tender*. Connor mimics the design of American currency with his stack of eighteen “dollar bills,” which seem more reminiscent of Monopoly money than American legal tender. This element allows for the whole issue to feel like a game, as if you could trade Connor’s money for something *more* valuable.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

### S. M. S. #3:

**John Battan:** Cover Design, six panel painting, 11 x 14 inches

**Aftograf:** *Poems*, two bound albums, 5½ x 8 inches

**Enrico Baj:** *Glove*, latex glove in pink tissue and plastic sleeve, 10½ x 6¾ inches

**William Bryant:** *Clouds*, 18 pieces of sheet music, 9 x 12 inches

**Dick Higgins:** *Ode to London*, silkscreen on Mylar, 11 x 6¾ inches

**Joseph Kosuth:** *Four Titled Abstracts*, four folded black sheets encased in black envelope, 10¼ x 10½ inches

**Ronnie Landfield:** *Two Drawings*, colored ink on paper, 11 x 6¾ inches

**Roland Penrose:** *Bush in Hand*, die-cut heavy paper construction, 10¾ x 7 inches

**Man Ray:** *The Father of Mona Lisa*, readymade, 10¾ x 6¾ inches

**H.C. Westermann:** *Correspondence*, four letters tied with pink ribbon, 4¼ x 9½ inches

**Hannah Weiner:** *Signal Flag Poems*, two folded brochures. Also included: *Long Poem for Roy Lichtenstein*, and *Pinwheel for Chance Poetry*, 7¾ x 6¾ inches

**Terry Riley:** *Poppy No-goods All Night Flight (The First Ascent)*, two cassette tapes in black boxes, cover design by Riley's daughter Colleen at age 9.

This third edition contains the widest variety of objects, which makes it feel most like finding hidden treasure. It features two Terry Riley cassettes, four pieces of mail from H.C. Westermann seemingly addressed to the reader, and even an original Man Ray readymade. Terry Riley, who is famously known for his innovative avant-garde musical compositions, contributed two beautifully packaged cassettes, which feel like gifts in their own right. H.C. Westermann, who is known for his playful line drawings, mailed four drawings to William Copley, who reproduced them to an exact degree in this issue. In the sealed envelopes are four proposals, with Westermann's own notes included. Opening these letters feels as though we are receiving mail from Westermann ourselves, which seems to have been Copley's intention by including in the issue exactly what he received from Westermann.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

## *S. M. S. #4:*

**Robert Stanley:** Cover Design, black and white abstract painting, 11 x 14½ inches

**Arman:** *Tortured Color*, paint tube in plexiglass vice

**Paul Bergtold:** *Concept Bergtold*, pink tissue folio containing two Xerox compositions, 11 x 8½ inches

**John Cage:** *Diary: How to Improve the World (You Will Only Make Matters Worse) continued 1968*, 20 page booklet with silkscreen on Mylar cover, 7½ x 5½ inches

**Hollis Frampton:** *Phenakistiscope*, paper disc with photographs, 7 inches in diameter

**On Kawara:** *100 Year Calendar*, calendar printed on single sheet of oil cloth

**Roy Lichtenstein:** *Folded Hat*, vinyl hat construction, 7¼ x 14 inches

**Lil Picard:** *Burned Bow Tie*, burned bow tie, 7 x 3½ inches

**Domenico Rotella:** *6 Prison Poems*, collection of poems written on cigarette packs and a postcard, 9½ x 6½ inches (variable)

**Robert Watts:** *Permanent Parking Decal*, sticker, 6¾ x 6¾ inches

**Princess Winifred:** *Asylum Manuscripts*, compositions on five brown paper towels, 9¼ x 9½ inches

**La Monte Young:** *Drift Study 4:37:40-5:09:50 5 VIII 68*, cassette tape, 5 x 5 inches

**Marian Zazeela:** Cover design and packaging for Young's cassette, 5 x 5 inches

*S. M. S. #4* seems slightly more esoteric than the previous three issues. Each piece is laden with a conceptual mythology that can be thoroughly investigated or just taken at face value, which seems a great leap from the playful nature of the first few issues. A particularly interesting work from *S. M. S. #4* is Lil Picard's burned bowtie. Each bowtie was hand burned, thus each number in the edition is slightly varied. The maroon and white polka dotted tie first appears as a joyful addition, but the burned edges seem a quite poignant dissenting argument. Other interesting works are Rotella's prison poems, which were clandestinely written on scraps of paper during a five-month prison sentence in Rome, Italy. The tactile nature of the poems as works of art in their own right seems important for the overall impact of the piece, which elegantly replicates a minute part of Rotella's prison experience.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

## S. M. S. #5:

**Congo:** Cover Design, painted by Congo the Chimpanzee, 11 x 14 inches

**William Anthony:** *Custer's Last Stand*, inside cover design, 11 x 14 inches

**Wall Batterson:** *Splendid Person*, photograph and text on cardstock, 9 $\frac{7}{8}$  x 6 $\frac{5}{8}$  inches

**William Copley:** *The Barber's Shop*, dossier, correspondences and newspaper clippings, 10 x 6 $\frac{3}{4}$  inches (closed)

**Edward Fitzgerald:** *24 Still Lives*, 24 color stamps, 10 $\frac{3}{8}$  x 7 $\frac{3}{8}$  inches

**Neil Jenney:** *Bucks American*, four drawings stapled together, 8 $\frac{3}{4}$  x 6 $\frac{1}{2}$  inches

**Angus MacLise:** *The Inner Pages*, 20-page booklet, 6 $\frac{3}{4}$  x 8 $\frac{3}{4}$  inches

**Bruce Nauman:** *Footsteps*, recorded magnetic tape wound around instructions for use, 2 $\frac{1}{2}$  x 10 $\frac{3}{4}$  inches (folded)

**Yoko Ono:** *Mend Piece for John*, box containing materials and instructions for mending a broken cup, 6 $\frac{1}{8}$  x 6 $\frac{1}{4}$  inches (contained)

**Mel Ramos:** *Candy*, ink on heavy paper, 10 $\frac{7}{8}$  x 13 $\frac{7}{8}$  (Unfolded)

**Robert Rohm:** *Cut Corners*, ink on heavy paper and three foldable structures, 6 $\frac{3}{4}$  x 10 $\frac{3}{4}$  inches (variable)

**William Schwedler:** *Against The Grain*, three-dimensional assemblage, 10 $\frac{5}{8}$  x 6 $\frac{3}{4}$  inches (folded)

**Diane Wakoski:** *The Magellanic Clouds*, photographic print impressed with grooves to be played as a record, 6 $\frac{7}{8}$  x 7 inches

**Lawrence Weiner:** *Turf, Stake and String*, clear vinyl sticker sheet, 6 $\frac{1}{4}$  x 8 $\frac{5}{8}$  inches.

Unlike the previous issues, *S. M. S. #5* doesn't appear to be projecting a specific sensibility upon the reader, thus making it seem more disparate than the others. This seems to be best exemplified by Yoko Ono's contribution, entitled *Mend Piece for John*, which instructs, "Take your favorite cup. Break it in many pieces with a hammer. Repair it with this glue and this poem." Included is a cardboard box containing a ribbon, plastic bag, instructions, a poem, and a tube of glue. Although Ono created this piece years before the Beatles disbanded, it seems almost a premonition of the years to come. Another similarly disparate piece from this issue is the front cover, which was painted by Congo, the chimpanzee, for a study of the creative potential of apes. It has been noted that Congo was the only chimpanzee who appeared to make aesthetic decisions about his painting, and thus could be featured alongside these other artists for the issue. Like Ono's piece, Congo's painting seems eerily foreboding with its large red and black smears of paint.

## S. M. S. #6

**Richard Artschwager:** Cover design, ink and coffee stains on heavy paper, 11 x 14 inches

**Ed Boreal:** *Self-Portrait*, altered photograph on paper, 16 x 13½ inches

**Diter Roth:** *Chocolate Bar*, four prints, blue paper wrapper, 4¾ x 3¾ inches

**Betty Dodson:** *Friends*, etching in hot pink cellophane, 5½ x 8 inches

**Ronoldo Ferri:** *Neon Construction*, die-cut metallic rings, 6¾ x 6¾ inches (variable)

**John Giorno:** *Chinese Fortune Game*, game set, 10 x 6 inches

**Toby Mussman:** *Ten Xerox Sheets*, ten Xerox collages

**Adrian Nutbeem:** *Twenty Down*, colored card, 5¾ x 9¼ inches

**Claes Oldenburg:** *Unattended Lunches*, pamphlet, 8½ x 5½ inches (folded)

**Mischa Petrov:** *Junior Historical Theatre Playroom Kit*, die-cut cardboard toy, 14 x 11 inches

**Jean Reavey:** *Adora*, silkscreen document with aluminum envelope, 8½ x 6¼ inches

**Bernar Venet:** *Astrophysics*, record album with document notes, 7 x 16¾ inches (open)

*S. M. S. #6*, which is the last issue produced, makes a valorous attempt at preserving the initial integrity of the project. Richard Artschwager's cover design is a simple image of a black shape reproduced on each surface of the cover, both inside and out, with reproductions of the exact coffee stains he accidentally made when producing the original. By approving of this accident, and reproducing it for the cover, Artschwager, and Copley seem to be making an argument about the place of beauty and mistake in the contemporary art world. The rest of the pieces in this final issue seem to be playful and mischievous manifestations of this same idea, with Adrian Nutbeem's unsolvable crossword as well as Claes Oldenburg's *Unattended Lunches*. The issue also comes with an apology, which reads, "The publishers of the Letter Edged in Black Press, Inc. regretfully announce that this is the last issue of *S. M. S.* that will appear. We have appreciated your support and hope you will remember our effort with appreciation." The vague nature of the card supports the mischievous nature of this issue's contents, while still maintaining the sincerity of the project.

## “Shit Must Stop”

### The under-known precedent of William Copley’s experimental periodical

Sharon Mizota. Reprinted with author’s permission.

Opening one of the *S. M. S.* portfolios is like unsealing a time capsule from the art world, circa 1968. Published bimonthly for that one pivotal year, each issue of this experimental periodical is a small, custom-designed folder filled with a dozen or so works by the likes of Marcel Duchamp, Christo, John Cage, and Claes Oldenburg. By turns whimsical, provocative, and sly, *S. M. S.* often reveals a more relaxed side of these luminaries or introduces work by little-known figures: the fragmented language of the underground Russian poet Aftograf, the paper towel scribbles of asylum inmate Princess Winifred, or a painting by Congo, a chimpanzee whose efforts were often confused for Abstract Expressionist works.

The brainchild of artist William Copley, *S. M. S.* (short for *Shit Must Stop*) was a lavish, idealistic effort to circumvent the gallery system by sending art directly to subscribers through the mail. Although it only appeared between February and December of 1968, its utopian, do-it-yourself ethos perfectly reflected the countercultural spirit of its time. Copley, who died in 1996 at the age of 77, was connected to most of the avant-garde artistic currents of the mid-twentieth century: He hung out with the Surrealists in Paris in the ‘50s and later became a familiar presence in New York’s Pop, Fluxus, and conceptual art scenes.

Accordingly, *S. M. S.* was not the product of a single movement, but an eclectic mix of Copley’s wide-ranging influences and interests. Surrealist *grande dame* Meret Oppenheim contributed an exquisite drawing (published as a debossed print) of a furry hand mirror with a handle that ends in a cloven hoof. Roy Lichtenstein made a folded paper hat adorned with his trademark Ben-day patterns. Yoko Ono submitted a broken teacup tethered to a tube of glue, and On Kawara created a version of his *100 Year Calendar* that accounts for an entire century on a single, poster-size piece of paper. “There were a lot of collaborative political activities going on,” says Copley’s daughter Claire Copley, owner of the famed 1970s Los Angeles gallery, “which I think must’ve made my dad feel more connected, because he wasn’t a person who felt all that connected with other people all the time.”

Indeed, the office of The Letter Edged in Black Press, where *S. M. S.* was produced, had a decidedly communal vibe. Describing the office atmosphere in a 1988 catalog essay, critic Carter Ratcliff wrote, “With his long flowing hair and red velvet bell-bottom suit, [Copley] greeted visitors and presided over a buffet replenished by nearby Zabar’s Delicatessen, an open bar, and a pay phone with a cigar box filled with dimes.” With such

free-flowing largesse, it's no wonder that the press's Upper West Side loft became a gathering place for artists, writers and musicians. In addition to painter Dimitri Petrov, with whom Copley founded the press, Duchamp, Richard Artschwager, and French pop artist Alain Jacquet were known to drop in, while Roy Lichtenstein often visited the office bookkeeper, Dorothy, whom he later married. *S. M. S.* was clearly a product of its time, but it was also part of a lineage of works that sought to make art more accessible and questioned the relationship between original works and reproductions. Its most immediate predecessor is probably *Aspen*, a multimedia magazine that began publication in 1965. Developed by former *Women's Wear Daily* editor Phyllis Johnson, it appeared quarterly until 1971 and included works by Andy Warhol, Merce Cunningham, and Robert Smithson. Other likely influences include George Maciunas' "Fluxus Yearboxes," annual compilations of recent work by Fluxus artists that he began assembling in 1964, and Duchamp's *Boîte-en-valise* (1935-40), a series of boxes each containing 69 reproductions of the artist's own works.

Like its predecessors, *S. M. S.* sought to close the gap between everyday life and art—to create a direct aesthetic experience unmediated by institutional agendas and the imperatives of

the market. Susan Reinhold, who organized an *S. M. S.* exhibition and catalog at Reinhold-Brown gallery in 1988, thinks Copley and his collaborators were ahead of their time. "They didn't like...the art market becoming so commercialized," she says. "They didn't like what art galleries were doing. So they were going to do it direct," she says, "*Shit Must Stop* was their protest against what they perceived was too much power in the hands of gallery owners and museums and not enough power for the artists."

Even in 1968, Copley may have seen *S. M. S.* as part of a movement that was changing the very definition of art. In an interview that year for the Smithsonian's Archives of American Art, he observed that younger artists like his son Billy were making works that were increasingly difficult to commodify. "They're going to dig trenches in the desert and photograph them from the air," he said of a project Billy had planned with a friend, "What they're accomplishing of course, is a work of art that cannot be sold."

Of course, photographs of land art turned out to be just as salable as paintings and sculptures, and by today's standards *S. M. S.* might be considered a kind of relational art,

transforming the relationship between artist and collector. But in 1968, the art market had yet to become the global, all-consuming force it is today. “The two of them [Copley and Petrov] were very, very interested in putting together something of real quality that was affordable, that was real art and that people could buy,” says Claire Copley. An annual subscription to *S. M. S.* cost \$125 (roughly \$750 in today’s dollars), a bargain by art world standards given the fact that a one-year subscription delivered more than seventy artworks, if one includes the artist-designed covers.

Copley could afford to have such noble intentions because The Letter Edged in Black was financed with his sizeable inheritance. As the adopted son of an Illinois congressman who made his fortune in the newspaper business, Copley was independently wealthy by the time he was a teenager. In 1947, after serving overseas in World War II, he developed an interest in art and opened a gallery in Los Angeles, despite the fact that the art market there was almost non-existent. Even more surprising, he was determined to show Surrealist art, which was still relatively unknown on the West Coast, mounting exhibitions of artists like Man Ray, Max Ernst, and Joseph Cornell. The gallery was open for only six months, and Copley sold only two paintings, but he ensured his artists an income by purchasing ten percent of every show himself. After the gallery collapsed, he decamped to Paris, where he devoted himself to painting for several years. At this time, he also established the William and Noma Copley Foundation, which gave grants directly to artists

and published monographs of their work. “He’s always been a painter, always been a collector, and always was somebody who thought that the money that he had could be put to good use to help art and artists,” says Claire Copley.

*S. M. S.* was yet another way Copley used his fortune to support artists—each contributor was paid a flat \$100 (the equivalent of \$600 today), regardless of stature—but like his gallery, it was a financial disaster. Reinhold estimates that Copley spent around a million dollars on the project. Although the publication was marketed through a handful of ads and brochures, it was only able to attract a small number of subscribers. “He didn’t know how to build a subscription list, and he didn’t know how to market it,” says Claire Copley, “I think they weren’t really interested in that part. I think they just wanted to get the things made.” She says her father decided to stop publishing *S. M. S.* due in part to the advice of his financial advisors. There were also rumors that Petrov was embezzling money from the press’s coffers. (Petrov died in 1986.) Even without such subterfuge, it’s easy to see where all the money went: The quality and detail of the reproductions in *S. M. S.* are astonishingly high, and the Letter Edged in Black paid all of the fabrication costs; in most cases, the artists had only to submit a single original work. For issue #4, Italian poet Domenico Rotella contributed six poems he had written in prison, each on a different type of scrap paper. Copley and Petrov reproduced every detail, down to the torn edges of a sheet of yellow legal paper and the singed corner of a postcard. It’s unclear exactly how many portfolios

were produced for each issue—estimates range from 1,500 to 2,500—but it's safe to say that hundreds of sheets of paper were torn by hand, and hundreds of cards—printed to resemble the original postcard—were individually burned. Similarly, Princess Winifred's pencil drawings were reproduced, not on paper towels (which would have disintegrated over time), but on brown paper creped to look like paper towels. And, when Richard Artschwager spilled coffee on his cover design for issue #6, the press faithfully reproduced every drip and splash. Almost all of this painstaking fabrication was done by contractors, but Copley and Petrov did recruit interns to assemble the portfolios and to re-create more unusual pieces such as Ono's smashed teacup, or Lil Picard's burnt bowtie.

Unconventional multiples like these often blurred the line between original and reproduction. Since Ono's works from the period often consisted of sets of instructions to be followed by the viewer or recipient, each subsequent enactment could ostensibly be seen as a new work. Other artists created "kits" that required viewer participation to complete (and customize) them. Hannah Wiener's booklet of "Signal Flag Poems" from issue #3 includes a disc viewers can spin to create their own poetic combinations of nautical signals. In a similar vein, for issue #6 John Giorno created "The Chinese Fortune Game," a card game based on the format of a Chinese restaurant menu where diners chose one dish from Column A and one dish from Column B, etc. Selecting cards instead of dishes, players arrived at something like a readymade, literary version of exquisite

corpse. While such contributions are physical objects, the actual work of art is in fact something much more fleeting and intangible.

*S. M. S.* subscribers thus paradoxically experienced "original" works of art that were elicited by reproductions, resulting in a breakdown of both institutional and economic barriers to experiencing art, and the distancing effects of reproduction. As Carter Ratcliff observed, "Each portfolio is a dossier on the subject of personal singularity and the way to establish a favorable relationship between an artist's impulse and the impersonal means of mechanical reproduction." This rapprochement between the artist's intent and the technologies of reproduction could be seen as a cheeky rebuttal to Walter Benjamin's seminal 1936 essay, "Art in the Age of Mechanical Reproduction." For Benjamin, the proliferation of reproductions can only diminish the power of the original, but *S. M. S.* operates according to a different logic. Through excessively detailed reproduction, it actually attempts to imbue copies with what Benjamin dubbed the "aura" of the original, in order to disseminate an authentic experience to a wider audience. Of course, no amount of detail could ever completely erase the difference between original and copy, but *S. M. S.*'s lavish production values certainly pushed the issue toward the vanishing point.

While it's doubtful that any subsequent publication has achieved the same level of verisimilitude, *S. M. S.*'s egalitarian, art-by-subscription model has consistently appealed to artists looking

for an alternative to the mainstream art market. In the 1970s, “assembling magazines” such as *Notebook* and *Assembling* (precursors to the zines of the 1980s) took a similar approach, except that instead of creating the editions themselves, they asked the participating artists to submit an agreed upon number of multiples that were then collated into a publication. In recent years, several contemporary art presses have adopted the subscription form. *Visionaire* has been publishing glossy collections of commissioned art and fashion projects three times a year since the early 1990s; *North Drive Press* just concluded five years of its annual collection of art multiples and text; and *The Thing Quarterly* sends its subscribers four three-dimensional objects a year, each one conceived by a different artist.

Still, it’s difficult to assess the legacy of *S. M. S.* It has not been widely shown or written about and collectors often don’t know what to do with it. “Collectors most often like to display their art. *S. M. S.* is closed up and sits on your bookshelf,” says Susan Reinhold, “It’s for collectors who don’t need to impress anyone; it’s like wearing a monogram just above the cuff so only you know it’s there.” In this sense, the *S. M. S.* portfolios—with their unconventional format and diverse, eccentric contents—echo the unruliness of the 1960s, stubbornly refusing to be fully absorbed into the marketplace. “Once you opened them up, it was sort of like a Pandora’s box,” says Claire Copley, “You could never get them back together.”

This feature originally appeared in the May/June 2009 issue of *art on paper*. Reprinted with author’s permission.

Takako Saito

*Buchschachspiel No. 1 /Book Chess No. 1*

**Publication:** Düsseldorf : Buchgalerie Mergemeier, 1999

**Description:** v. in container ; 34 x 34 cm

30 copies printed; multiple miniature books in the form of a chessboard; issued in covered wooden box

**Websites:**

Takako's Gallery in Dusseldorf (site in German):  
<http://www.mergemeier.net>

Thoughts on Game Theory:  
<http://gamestudies.org/1001/articles/tronstad>

Born in 1929 in Sabae-Shi, Fukui, Japan, Takako Saito worked closely with the Fluxus movement in the 1960s and 70s. She is most famous for her disrupted chess sets, where she transforms the game into different interactive sensory experiences, some examples of which are her Smell Chess, where they player must smell various vials to differentiate the pieces, as well as Liquor Chess, where the player must taste the alcohol to play the game. Living in Dusseldorf, Germany, Saito continues to make and work today, continuously pushing the boundaries between art and life.

Saito's *Book Chess No. 1* incorporates her trajectory of disrupted chess sets with the practice of traditional art book production in order to engage the viewer in a game that far surpasses traditional chess sets. The board is made up of tiny square black and white books, where each book represents a piece of the board as well as a piece of the game. Each book is intricately letter pressed and constructed, and the text comes from proverbs and poems related to the pieces they represent, from nursery rhymes for the kings and great literature for the pawns. The players must read the books in full in order to discern the function of each chess piece in order to successfully play the game.

(Text by Ella Gold, Reed College '10)

Meg Webster

*Matter*

**Publication:** Houston, Tex.: Contemporary Arts Museum, 1992

**Description:** 1 bag of white clover seed, 7 marbles, 1 mirror,  
1 sheet of copper ; in box 21 x 16 x 3 cm

Title from box cover

Lawrence Weiner

*8 Arbeiten von Lawrence Weiner*

**Publication:** Mönchengladbach: Städtisches Museum, 2007

**Description:** [4] p. : 21 cm. & primer ([84] p.; 15 cm.) &  
broadside

Dieser Kassettenkatalog erscheint in einer Auflage von 330  
numerierten Exemplaren. Dies ist Exemplar 327.

Issued in box. Limited ed. of 330 copies, this is no. 15. Text  
of broadside and primer also in English.





*Avant-Garde & Russian Artists' Books*



The artist's book served as a common medium for early 20th century avant-garde artists, including such artists and art movements as: Filippo Tommaso Marinetti, founder of the Futurist movement; Alexander Rodchenko, Russian Constructivist; El Lissitzky, Russian Suprematist; and André Breton, French Surrealist. In different ways, each artist and group took apart the conventions of the book through experiments with typography, materials and illustration.<sup>1</sup> Some chose to break down conventional syntax and text layout; others delved into the book object as a machine that must be turned, altered, or disassembled by the reader in order to access its contents.<sup>2</sup>

During the 1960s through the 1980s, a range of conceptual and performance-based groups continued to develop innovative ways to present, circulate, distribute and validate artists' books outside of the established art system.<sup>3</sup> For example, poets of an older generation (*Liazonovo Group*) pushed for manual production of books using carbon copies, writing machines and collage techniques.<sup>4</sup>

Rimma Gerlovina and Valeriy Gerlovin emerged during the early 1970s as part of an underground arts movement called

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1 Betty Bright. *No Longer Innocent: Book Art in America 1960-1980*. New York: Granary Books, 2005. 38.

2 Maura Picciau. "Between the Rooms and the Shelves, Disturbing Objects" in *Il Libro Come Opera d'Arte: The Book as a Work of Art*. Galleria Nazionale d'Arte Moderna, 2006, 21.

3 What, How & for Whom/WHW, "ARTISTS' BOOKS IN (what was formerly known as) EASTERN EUROPE," *Printed Matter*, 2006. <http://printedmatter.org/research-room/essays/whw.cfm>

4 Ibid.

*Samizdat* (meaning the work was self—as opposed to state—authorized) that flowered in Moscow after the late 1950s and early 1960s.<sup>5</sup> Participants in this tight circle of intellectuals and conceptual artists secretly gathered to translate articles in American and European art publications on contemporary abstraction and conceptualism. Many performances and visual art installations by the Gerlovins and the collective were raided and closed down by the Soviet Secret Service.<sup>6</sup>

The Gerlovins, who immigrated to the United States in 1980, collaboratively provided the six editions of *Collective Farm* (1981–87) with the Moscow *Samizdat* group from 1981 through 1984. What distinguishes the Gerlovins' work from others was their "development of *Samizdat* into a cultural aesthetic strategy extending beyond the book form."<sup>7</sup>

(Text adapted from *Samizdat* exhibition, Douglas F. Cooley Memorial Art Gallery, Reed College, February 6–March 16, 1997 and Reed College Library Website by Geraldine Ondrizek, Professor of Art, Reed College)

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5 Florence Rubinfeld, "Rimma Gerlovina/Valery Gerlovin," *ARTS* (January 1991), 86.

6 See A. Szgalov, N. Abalakova, and VPolishchuk Solntzevorot (Sun Rotation), (Moscow, 1980). Documentation of performances.

7 John P. Jacob, *Photoglyphs*, exh. cat. (New Orleans Museum of Art, 1993), 4.

Sonia Delaunay

*Sonia Delaunay: Ses Peintures, Ses Objets,  
Ses Tissus Simultanés, Ses Modes*

**Publication:** Paris: Librairie des Arts Décoratifs, 1925

**Description:** 20 leaves of plates: col., pochoir; 57 cm

In paper folder, printed on p. [1] and [3]. Four pages of text on a folded sheet. The plates bear dates from 1915-1925 centered below the image. Delaunay's signature in facsimile and the plate number appear at lower right.

Contains poems by Joseph Delteil, Blaise Cendrars, Tristan Tzara and Philippe Soupalt. Preface by the painter and writer André Lhote.

Sonia Delaunay and Blaise Cendrars

*La prose du Transsibérien et la petite  
Jehanne de France*

**Publication:** New Haven, CT.: Beinecke Rare Book and Manuscript Library, Yale University Press, 2008.

**Description:** 1 sheet : col. ill.; 200 x 37 cm., folded to 19 x 10 cm

The facsimile of *La Prose* was reproduced from scanned images of the original and printed using four-color offset lithography on Mohawk Superfine Ultrawhite Eggshell 100 text. The facsimile was letterpress scored, then hand folded and assembled. The envelope for the facsimile is based on the original vellum cover, which was hand painted by Sonia Delaunay and glued to the text block.

1,000 copies of the facsimile were printed of which 800 are for sale.

Sonia Delaunay was an influential artist and designer in 1920s Paris. The book *Ses Peintures, Ses Objets, Ses Tissus Simultanés, Ses Modes* (1925) is a collection of prints that showcases the crossover between her painting and textile design that epitomized the work produced at the apex of her career.

Sonia Delaunay was born as Sarah Ilinitchna Stern in the small Ukrainian town of Gradizhsk in 1885. In 1890 she left her parents and was adopted by her Jewish uncle and his wife, who renamed her Sonia Terk.<sup>1</sup> In 1903 Sonia began studies at the Karlsruhe Academy of Fine Arts, and after graduating in 1905 left to live in Paris. Her non-objective style is considered similar to cubism, but defies categorization; it influenced and was influenced very much by her second husband's (Robert Delaunay) artwork.

After marrying Robert in 1910 they collaborated and shared ideas, though Sonia developed a style that was uniquely her own in its use of pattern, rhythm and, especially, color.<sup>2</sup> She no longer made the figurative paintings of her youth, "that is not to say that recognizable objects and persons do not occur again in her work...but these objects are clearly underpinnings of color, the skeletal scaffold supporting the whirling disks, the arabesques, the triangulations that make up a world suffused with light and pigment."<sup>3</sup>

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1 Viet-Nu Nguyen: Brown University. "Sonia Delaunay." *Brain-Juice: Biographies*. 7, Oct. 2008. View website.

2 Ibid.

3 Arthur Allen Cohen. *Sonia Delaunay*. (New York: H.N. Abrams, 1975), 16.

The Delaunays' close friend, the poet Guillaume Apollinaire, first coined the term "Orphism" to describe the interpretation of Cubism that characterized their work. The term referred to the mythological Greek poet and musician Orpheus and though based on Cubism, Orphism brings to the movement more vibrant and contrasting colors and a use of rhythmic patterns that seem almost musical.<sup>4</sup> In 1967 Sonia wrote of her exploration of color and pattern, "Rhythm is based upon numbers, for color can be measured by the number of vibrations."<sup>5</sup>

During the 1920s Sonia, who had always dabbled in textile design, began to focus on making fashion and fabric patterns. Her first fifty designs were commissioned by a silk manufacturer in 1923 and printed in Lyons. There, and in Holland, several thousand of her fabric creations were eventually produced.<sup>6</sup> She designed and produced costumes and sets for many theater performances, fashioned and sold home furnishings, and invented a myriad of garments, mostly for women, "all characterized by considerations identical with those of [her] painting."<sup>7</sup>

Over the course of her career, Delaunay created artists' books in collaboration with many writers, among them Blaise Cendrars, Arthur Rimbaud, Walde, Guillaume Apollinaire, Tzara and Stéphane Mallarmé.<sup>8</sup> The book *Ses Peintures, Ses*

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4 Nguyen.

5 Stanley Baron. *Sonia Delaunay: The Life of an Artist*. (New York: H.N. Abrams, 1995) 98.

6 Cohen, 81.

7 Ibid.

8 David Seidner. "Sonia Delaunay." *Bomb: A Quarterly Arts & Culture Magazine Since 1981*. Issue 2, Winter 1982.

*Objets, Ses Tissus Simultanés, Ses Modes* in the Reed Special Collections is less of a book created as a single art piece but, rather, more of a collection of Delaunay's art prints accompanied by poems, written by friends in tribute to her work. The poetry, text, and preface are on four sides of a large paper folder at the opening of the portfolio, which is then followed by the color prints. The poems are as follows:

“La Mode Qui Vient” by Joseph Delteil, 1924

“Robe Simultanée” by Blaise Cendrars, 1914

“Poem pûr une Robe de Mme Sonia Delaunay” by Tristan Tzara, 1923

“Manteau du Soir de Mme Sonia Delaunay” by Philippe Soupault, 1922

This was not Delaunay's first artist's book. In 1913 she collaborated with her close friend and poet Blaise Cendrars on a book titled *Transsibérien* (1913) in which Delaunay's typical colorful abstract illustration accompanies a poem by Cendrars. An accordion style binding, the book stretches out to a long vertical column wherein the original intention was for the entire edition to equal the height of the Eiffel Tower; though not enough copies ended up being printed to reach that goal.<sup>9</sup> Delaunay said of her work with Cendrars and other poets, “Painting is a form of poetry, colors are words, their relations rhythms, the completed painting a completed poem.”<sup>10</sup>

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<sup>9</sup> Chris Michaelides. “Cendrars/Delaunay's Prose du Transsibérien.” *Breaking the Rules: The Printed Face of the European Avant Garde 1900 – 1937*. Transcript of lecture. The British Library.

<sup>10</sup> Seidner.

(Text by Geraldine Ondrizek, Professor of Art, Reed College and Gelsey Kurrasch, Reed College '08)

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El Lissitzky and Patricia Railing

*About 2 Squares : In 6 Constructions :  
A Suprematist Tale*

**Publication:** [Cambridge, Mass.]: MIT Press, 1991

**Description:** 1 v. (unpaged) : ill. (some col.); 26 cm

El Lissitzky, *About 2 Squares*, a facsimile reprint of the original edition of Spring 1922, published in Berlin by Scythian Press, with English language translation by Christiana Van Manen. Copyright Artists Bookworks 1990, Forest Row, Sussex England.

This facsimile reprint is the exact size (280 x 223mm) of the original. The paper on which *About 2 Squares* was printed in 1922 was a machine finished newsprint of approximately 85–90 gsm. The paper chosen for this edition is the same color as that of the 1922 edition, but of library standard. The original was printed in letterpress. For reasons of modern reproduction, only the red has been printed letterpress, while the black and the grays are printed by offset litho. The colours are true to the original. The facsimile has been wirestitched, after the manner of the original.

First MIT Press edition, 1991.

This book was printed and bound in Great Britain by the Hand Press, Westerham Heights Farm, Westerham Hill, Kent, England.

El Lissitzky was an important member of avant-garde movements that flourished in Soviet Russia and in Germany until the 1930s such as Suprematism and Proun. In his children's book *About 2 Squares: In 6 Constructions: A Suprematist Tale* (1922) he uses Suprematist geometric forms to tell a story of revolution. The copy of *About 2 Squares* in Reed's Special Collections is a facsimile of the original 1922 printing, with an addition of tissue paper over-leaves printed with English translations by Cristiana Van Manen, published in 1991 by MIT press. It is accompanied by a critical commentary titled "More About 2 Squares" by Patricia Railing.<sup>1</sup>

Born Lazar Markovich Lissitzky in 1890 to an educated middle-class Jewish family in the Smolensk province of western Russia, El Lissitzky, from an early age, was deeply involved in Russian nationalism. As a student he studied Futurism but eventually became deeply involved in the Communist-connected Suprematist movement, which was associated with Constructivism.

In 1919, at the invitation of Marc Chagall, Lissitzky moved to Vitebsk to begin teaching at the Vitebsk Popular Art Institute. After the arrival of his colleague, Kazimir Malevich, Lissitzky's

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<sup>1</sup> "Suprematicheskii Skaz (About 2 Squares)." Ibiblio at The University of North Carolina. Web. 25 June 2003.

work “underwent a swift and fundamental shift from figuration to geometric abstraction.”<sup>2</sup> Malevich introduced Lissitzky to Suprematism, a Russian non-objective art movement focused on fundamental geometric forms, which highly influenced his own invented style that he named “Proun” (Project for the Affirmation of the New).<sup>3</sup> Along with its suprematist aesthetics, the foundations of Proun were its interest in typography as form and its connection with Soviet propaganda. Proun “exemplified the modernist utopian vision of art as a means of social transformation that was emerging in a number of similar iterations throughout Europe.”<sup>4</sup>

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

Lissitzky created many propagandist works during the civil war while he worked in the Suprematist collective UNOVIS (Affirmers of the New Art) founded by Malevich. He designed agitational posters with causes ranging from inciting workers to return to factories to encouraging Jews to rally around the communist principles of Bolshevism.<sup>5</sup> He continued to advocate a utilitarian and socialist platform after the disbandment of the Vitebsk Popular Art Institute in 1921 when he left Russia for Berlin and collaborated with “others on printmaking, book and periodical designs, and manifestos promoting Proun theory and a new international constructivism.”<sup>6</sup>

Produced as a part of his activity with UNOVIS, ***About 2 Squares*** is Lissitzky’s first children’s book to use abstract Proun forms to create an allegory of the recent revolution. “The book tells the story of two squares, one red and the other black, who join forces to shatter chaos and establish a new order.”<sup>7</sup> Lissitzky encourages child readers of the book to act out the story on their own using “paper...fold; rods...color; blocks of wood...build.”<sup>8</sup>

Highly influenced by the “typographical and display advertising innovations of the Bauhaus and ‘de Stijl’” Lissitzky

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2 Margarita Tupitsyn. *El Lissitzky: Beyond the Abstract Cabinet*. (New Haven; London: Yale University Press, 1999), 9.

3 “Proun.” “Monuments of the Future.” *Designs by El Lissitzky*. Getty Research Institute. 31, July. 2007. View website.

4 Tupitsyn. 9.

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5 Nancy Lynn Perloff and Brian Reed. *Situating El Lissitzky: Vitebsk, Berlin, Moscow*. (Los Angeles, CA : Getty Research Institute, 2003), 7.

6 Ibid.

7 “‘Monuments of the Future’: Designs by El Lissitzky.” Getty Research Institute. Web. 31 July 2007.

8 El Lissitzky. *About 2 Squares: In 6 Constructions: A Suprematist Tale*. (Cambridge, Mass.: MIT Press, 1991).

uses modern typographical effects in a sans serif type to tell the story.<sup>9</sup> The original book was printed by letterpress, including the slanted text and illustrations.<sup>10</sup> *About 2 Squares* was first produced (“constructed”) in 1920 in Russia for UNOVIS, and was later printed in 1922 by Sycthian Press, Berlin, by Haberland. Printed in paperback and an edition of 50 hardbound copies autographed and numbered.<sup>11</sup>

(Text by Geraldine Ondrizek, Professor of Art, Reed College and Gelsey Kurrasch, Reed College '08)

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<sup>9</sup> “Suprematicheskii Skaz (About 2 Squares).” Ibiblio at The University of North Carolina. Web. 25 June 2003.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

Kazimir Severinovich Malevich and Patricia Railing

*On Suprematism, 34 Drawings*

**Publication:** Forest Row, East Sussex, England: Artists Bookworks, 1990

**Description:** 2 v. : ill. (1 folded); 22 cm

Reprint of *On Suprematism: 34 Drawings*, Unovis, Vitebsk. 1920. Copyright© 1990 by Artists Bookworks. All rights reserved. This book may not be reproduced in any form in whole or in part, without written permission from the publishers. Published by Artists Bookworks, 28 Freshfield Bank, Forest Row, East Sussex. England. Printed by Jet Offset Limited, Unit 30 Cranwell Close, Violet Road, London E3 3QY.

Vol.[2] contains facsimile reprint of the original edition of *Suprematizm, 34 Risunka*, by K. Malevich (Vitebsk : Unovis, 1920), with English translation.

*Collective Farm*

The Collective Farm (assembling) Edited, designed and produced by Vagrigh Bakhchanyan, Rimma Gerlovina and Valeriy Gerlovin

6 issues. From #2 to #6 consists of bound envelopes with inserts.

**No. 1**

*Kolkhoz*, 1981, 12" x 9¼" edition of 150, 34 pages  
Cover by the Rimma Gerlovina and Valeriy Gerlovin.

Editorial Board:

Moscow Team: Collective Action Group, Makarevich + Yelagina & Co., The Toadstools

New York Team: Bakhchanyan, the Gerlovins, the Tupitsyns

**No. 2**

*Letters to the USSR*, 1982, 9¼" x 4½", edition of 100,  
22 bound envelopes  
302 Spring Street, NYC 10013 USA

**No. 3**

*Post Office Dinner*, 1982, 8" x 6", edition of 100,  
25 bound envelopes  
302 Spring Street, NYC 10013 USA

"Collective Farm is formed by collecting individuals on a tract of land devoted to agri-Cultural purposes"

Carlo Pittore\*\*, Lon Spiegelman\*\*, Tomasz Schulz, E.F. Higgins III\*, Bernd Olbrich, Steven Durland\*, Martin Raul Eckmeyer, Buster Cleveland\*, Richard Kostelanetz, Andrey Abramov, Lev Nussberg\*, Brian Buczak, Piotr Rypson, The Gerlovins\*, Geoffrey Hendricks, Roger Miller, John Chiaromonte, Holly Anderson, Madame X, Tehching Hsieh\*, Edward M. Plunkett, No-Grupo, Vagrish Bakhchanyan\*, Ewa Kuryluk\*, Anatol Ur\*

\* Artists designed envelopes themselves

\*\* Author's rubber stamps used

**No. 4**

*Wonderkids*, 1983, 11" x 7½", edition of 80,  
11 bound envelopes  
302 Spring Street, NYC 10013 USA

"Famous artworks influenced by children's art, are completed by children of contemporary artists."

Gregoire Halbert, Augustin Dupuy, Damian Kostiuk, Timofey Krasnaovsky, Ben Truck, Jeremy Gibson, Eleonore Hendricks, Nora Zelevansky, Anna Fader, The Calhoun School NYC

**No. 5**

*5 Year Plan*, 1987, 15" x 10", edition of 50, 12 bound envelopes

Edited, designed and produced by Rimma Gerlovina and Valeriy Gerlovin

302 Spring Street, New York. N.Y. 10013 USA

Each silk-screened envelope addresses a specific theme and contains 3-5 works created in response to it. Themes: Biosynthesis, Social Engineering, Industry, Politics/Military, Money/Law, Sound Theater, Forbidden Fruits, Miscellaneous.

In this issue: Robert Atkins, Vagrigh Bakhchanyan, Beck Balken, Debra Balken, Mark Berghash, Renate Bertlmann, Mike Bidlo, Mark Blane, Szymon Bojko, Leslie Bohnenkamp, Elizabeth Cook, Ray Dobbins, Charles Doria, Jean Dupuy, Peter Frank, Ken Friedman, John Furnival, Valeriy Gerlovin, Rimma Gerlovina, Richard Hambleton, R.I.P. Hayman, Tehching Hsieh, John Jacob, P. Michael Kean, Michael Kostiuik, Henry Khudyakov, Donald Lipski, Igor Makarevich, Robert C. Morgan, Charlie Morrow, Jack Ox, Ralph Henry Reese, Diane Samuels, Carolee Schneemann, Fred Truck, Carol Tuynman, Paul Zelevansky

Pages featuring Vagrigh Bakhchanyan, Elizabeth Cook, John Jacob, Henry Khudyakov, John Furnival, Donald Lipski and Paul Zelevansky are designed by the artists themselves; all other pages and envelopes are designed by the Gerlovins.

This publication was supported in part by a production grant from the New York State Council on the Arts. Special thanks to Vagrigh and Irine Bakhchanyan for assistance with veloxing.

**No. 6**

*Stalin Test*, 1986, 5½ x 4½", edition of 50, 16 bound envelopes  
Russian people of different professions were asked to take a visual Stalin test. The issue is based on the project by Vagrigh Bakhchanyan.

This publication was supported in part by a production grant from the Women's Studio Workshop with funds from the New York State Council on the Arts.

In this issue: George Costakis, Leonid Komogor, Yury Radzievsky, Michail Bogin, Joseph Brodsky, Michail Aksyonov-Meyerson, Arkady Shevchenko, Alexander Glezer, Komar & Melamid, Maxim Shostakovich, Victor Krasin, Vasily Aksyonov, Ernst Neizvestny, Solomon Volkov.





*Contemporary Chinese Artists' Books*



The history of the book in China is intertwined with the history of arts and learning. Most often taking the form of scrolls, a centuries-old tradition of making books was established by artist-scholars who were deeply familiar with philosophy and literature as well as trained and practiced in the visual arts of calligraphy and painting.

Traditionally, calligraphy is considered one of China's highest forms of visual arts. More than a vehicle for conveying information, calligraphy is a form that requires mastery to execute by hand. Printing presents unique challenges, as Chinese calligraphic forms demand thousands of individual and distinct characters in order to produce printed books. Although the invention of moveable type is attributed to Bi Sheng (990-1051), the Chinese did not actively use it until it became practical and cost-effective for large scale printing. Until the introduction of modern printing techniques, such as lithography, most Chinese books were printed from carved woodblocks.

The book in the hands of contemporary Chinese artists serves as a vehicle to connect and explore the relationship between this ancient past, with newer book traditions such as Chairman Mao Tse-tung's *Little Red Book* of quotes and teachings, and, most recently, the emerging Chinese art market grounded in capitalism. For artists born in the 1950s and 1960s raised during the Cultural Revolution who make art today, the book serves

multiple and seemingly contradictory roles. It can be a tool for ideological indoctrination and cultural commentary, as well as a vehicle to both relish and satirize the ability of a book to communicate knowledge and power.

(Text by Namita Gupta Wiggers, Curator, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Xu Bing

*An Introduction to Square Word Calligraphy*

**Publication:** New York: [s.n.], 1994

**Description:** 2 pts. in portfolio (24 p.; 14, [6] leaves); 42 cm

Text in English, printed in letters designed to resemble Chinese characters. Pt. 1 is offset halftones printed in black. Pt. 2 is relief printed in red

Edition of 250 copies, signed in pencil by the artist on p. 1 (1st pt.), numbered and dated 1994. This is number 70 of 250

Colophon written in square word calligraphy:

The edition, translation, and publishing of *An Introduction to Square Word Calligraphy* was made possible with the help of Kris Toreeson, Cai Jin, Karen Smith, Jan Hwi Min, and Yi Zhu Li

Translating: Kris Toreeson

Editing: Xu Bing

Printed: Beijing Studio

Distribution: 25 East 7th Street, New York, USA. © Xu Bing

*An Introduction to Square Word Calligraphy* (1994) mimics instructional copybooks used to teach calligraphic writing to Chinese students. Though the calligraphy here looks like Chinese characters, each character is actually in English and instead teaches viewers a kind of writing created by Xu.

When the piece is installed in an exhibition setting, Xu typically transforms the space to appear like a traditional calligraphy classroom in China with desks, ink stones, brushes, and practice books. Xu came up with the idea for this work when "...he observed the attitude of awe and respect with which non-Asians regard Chinese calligraphy."<sup>1</sup> When "students" in his exhibitions start to practice from *An Introduction to Square Word Calligraphy*, they realize that they are writing English nursery rhymes.

Xu's texts include "Little Bo Peep," "Three Blind Mice," and "Rain, Rain Go Away." Here, he adds an additional layer of cultural critique as nursery rhymes and Chinese calligraphy copybooks are both used to teach language and moral codes.<sup>2</sup>

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

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<sup>1</sup> "Square Word Calligraphy" Xu Bing Official Website. May 29, 2010, <http://www.xubing.com>

<sup>2</sup> Xu Bing. *Square Word Calligraphy* (Beijing, Beijing Studio: 1994).

Xu Bing

*The Post Testament:  
Connoting Today's Standard Version*

**Publication:** Madison, Wis. : Publication Center for Culturally Handicapped, Inc., 1993

**Description:** 570 p.; 34 cm

Heavy metal type on rag paper, leather binding with gold emboss

Edition of 300; 570 pages

*Post Testament* (1993) consists of a hybrid text in which Xu Bing alternates every other word between text taken from the King James Version of the New Testament and a contemporary romance novel. Xu was invited to the University of Wisconsin in 1993, where he installed his acclaimed *Book from the Sky* (1987-1991). With the students at University of Wisconsin, Xu created *Post Testament* as a direct reference to the Bible located in his hotel room and the books in the porn shop on the same street. The final compilation is hand-printed on rag paper and presented as a large leather bound tome.

*Post Testament* calls attention to cultural stigmas by challenging the way in which a reader engages the text. If the reader tries to read just the romance novel or just the texts from the Bible, “the visual presence of the other narrative cannot be avoided, creating a visual imprint on the reader’s mind. The hybrid text thus generates a new and abnormal reading pattern. At the same time and on another level of cognition, it creates a kind of third narrative that limns the border between avant-garde literature and visual art.”<sup>1</sup>

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

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<sup>1</sup> “Post Testament” Xu Bing Official Website. May 29, 2010, <http://www.xubing.com>

Xu Bing

*Tobacco Project: Red Book*

**Publication:** North Carolina: Xu Bing, 2000

**Description:** 24 cigarettes in two metal cases; 9 x 10 cm  
Numbered and signed by author

Metal cases are red with Chinese characters on outside;  
inside: "Chunghwa, Shanghai Cigarette Factory, China"

Cigarettes have quotes typed on them in English.

**In first case:**

On wrapper:  
II/X 17-1  
2000

Typed on cigarettes:

*"Pay attention to uniting and working/  
with comrades who differ with you. This/  
should be borne in mind both in the local-/  
ities and in the army. It also applies to/  
have come together from every corner of/  
the country and should be good at uniting/  
in our work not only with comrades who/  
hold the same views as we but also with"*

**In second case:**

On wrapper:  
II/X 17-2  
2000

Typed on cigarettes:

*"those who hold different views./  
The people, and the people alone, are/  
the motive force in the making of world/  
history.  
'On Coalition Government'  
(April 24, 1945)"*

Xu Bing was born in Chongqing (Sichuan Province) in 1955 and grew up in Beijing surrounded by books at Beijing University where his parents worked.<sup>1</sup> He obtained a BA in printmaking at the Central Academy of Fine Arts (CAFA), Beijing in 1981 where he then stayed on as an instructor, earning his MFA in 1987. He moved to the United States in 1990 upon invitation of the University of Wisconsin-Madison. Xu currently serves as the Vice President of CAFA (Central Academy of Fine Arts) and lives in New York City.<sup>2</sup>

Xu Bing is a conceptual artist whose work often revolves around language, writing, and books. His book *Tobacco Project: Red Book* (2000) consists of two Chinese tin cigarette boxes each containing twelve cigarettes each with lines from the Communist Manifesto printed on their wrappers.

*Tobacco Project: Red Book* is one piece of many in a project commissioned by Duke University, Durham, North Carolina. This undertaking focused on the university's historical connection to tobacco production and marketing as tobacco products were central to Durham's and North Carolina's economies in the state's early days. The founders of Duke University, the Duke family, made their fortune in tobacco, partly from their successful marketing of the product overseas, especially to China.<sup>3</sup> The *Tobacco Project* was a broader

endeavor which included a number of site-specific installations on the Duke University campus and in the city of Durham in addition to a variety of artists' books such as "*Red Book*."

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

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1 Jerome Silbergeld. "Introduction." *Persistence-Transformation: Text as Image in the Art of Xu Bing*. Jerome Silbergeld, Dora C.Y. Ching, eds. (Princeton, NJ: Princeton University Press, 2006) 19.

2 "Bio." Xu Bing Official Website. Dec. 4, 2008, <http://www.xubing.com>

3 "Tobacco Art: Xu Bing's Tobacco Project." Xu Bing Official Website. Dec. 4, 2008, <http://www.xubing.com>

Wang Chao

*Yang Xiang Tu*

**Publication:** Hangzhou : [s.n.], 1998

**Description:** 21 folded leaves : col. ill.; 33 cm

No. 19 of 26, signed by the artist

Eighteen original multiblock color woodcut prints: 17 “images from elsewhere” and 1 frontispiece portrait of the “Zizhu Zhai.” Technique is in the style of traditional wood block printing ... referring to the tradition of “letter paper” collections such as those produced by the Rongbao Zhai, and, in particular, those of the Nanjing-based Shizhu Zhai (Ten Bamboo Studio). Description provided by Hanshan Tang Books.

**Website:**

<http://hanshanhost.demonweb.co.uk/>





*Contemporary Livres d'Artiste*



*Livres d'artiste* is a French term that translates simply as “artists’ book.” The tradition of the *livres d'artiste* comes primarily out of turn-of-the-century France, though it spread to most of Europe in the early 20th century. Publishers would invite a visual artist to interpret and illustrate a selected text such as a collection — or single piece — of poetry, or a work of literature. The text would be designed, set and printed using the highest quality type and printed on high quality paper, often made special for the project. The visual artist would work with a master printer (often a lithographer or etcher) to produce and print the images onto the page spreads. This limited edition book would then be sold unbound to collectors who would commission their own specialty binding.

Rainmaker Editions and Granary Books are two contemporary examples of publishing within the traditions of the *livres d'artiste* while bringing new missions and visions to the practice. Granary Books’ mission “to produce, promote, document, and theorize new works exploring the intersection of word, image, and page” has resulted in the creation of many of the most innovative and daring artist books of the past 20 years. Rainmaker Editions, residing within the Black Mountain Institute at the University of Nevada, Las Vegas, describes itself as “a fine press book series containing original works from some of the world’s most notable writers, designed and printed by the country’s leading book artists. The sale of these rare, collectible works support writers in the City of Asylum Las Vegas program.

The City of Asylum program provides safe haven for writers whose voices are muffled by censorship, or who are living with the threat of imprisonment or assassination.”

(Text by Barbara Tetenbaum, Head of Book Arts, Oregon College of Art and Craft)

Inge Bruggeman and Alan Loney

*Nowhere to go*

**Publication:** Portland, Ore.: INK-A! Press, 2009

**Description:** 1 v. (unpaged) : ill.; 47 cm

This book was made in an edition of 30 numbered copies plus 5 numbered artist proof copies. The poems are letterpress printed from hand-set type using 14-point Joanna, set and proofed with assistance from Mara Reynolds. The images are printed from hand-processed photopolymer plates and include painting with watercolor on Hahnemühle German Etching paper. Alan Loney holds all the rights to these poems.

**Website:**

<http://www.texturaprinting.com/>

**Interview between Inge Bruggeman and Sarah Fagan,  
October 5, 2010**

*I notice an importance given to text in the books you are involved with which are on view in **Object Focus: The Book**, some of which include collaboration with writers and poets. Do you consider **Nowhere to go**, and other books created under your imprint, INK-A! Press to be collaborative projects?*

*Nowhere to go* is an INK-A! Press publication that I do not really consider to be a collaboration in the truest sense of the word. I would describe it as more of a response to the text and perhaps an homage to the text, but there is no back and forth collaboration about how the book will look visually and structurally.

Generally, I ask them [writers] if they feel comfortable letting me respond to their writing in a visual and structural way. ... Some of the projects I might equate to someone making a movie based on a book—I would say that this is certainly a kind of an homage, but instead of making a movie, I'm making an fine press artist book based on the literary publication of the book.

*How about Textura, your fine press printing company?*

With Textura the work is highly collaborative; however, the level of collaboration is always changing and my role shifts depending on the project. I equate the work I do for Textura

to that of a master printer in the printmaking world, helping the work to be realized for someone (an organization, an artist, a writer, or a designer) who has a concept, but not the means to actualize that idea in book and letterpress printed form. For *Piggy Sneed* (2005), I functioned as producer and printer of the whole publication for Rainmaker Editions at the University of Nevada, Las Vegas—it was up to me to find an artist, bookbinder, and papermaker to collaborate with, and it was up to me to design and create the work in collaboration with the other participants.

*Did the curriculum you experienced in the Book Arts graduate program at the University of Alabama encourage an interest in printing poetry or working with published text and writers?*

I graduated from the University of Alabama in 1994 so I'm not totally current with their curriculum now, but I would say that they do focus on the literary aspect of artist books, or the fine press book, with their students publishing and interacting with writers of all sorts—poetry, fiction, etc. Some of their students do depart from the literary tradition and work more visually, but in general there is more of a literary emphasis than other grad programs.

*The way you use text seems to give existing writings a new visual life. Any last thoughts on your feelings for typography and text in the artists' book medium?*

There is a lot to investigate between the text and image dynamic and there are many ways of working with text that continue to interest me. Sometimes it may be about presenting someone's text in a thoughtful way while adding in imagery and structure to substantially alter the experience of reading the text. And other times it is about focusing on the abstract nature of letter forms and text. Text is one of those ubiquitous things that I like to slow down and spend some time exploring—sometimes just its abstract nature and other times playing with one's expectations of what text is expected to do. It's great when text contradicts itself or an image and forgets about its job as definer and explainer.

(Interview conducted by Sarah Fagan, Oregon College of Art and Craft, Post-baccalaureate '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Francesco Clemente and Robert Creeley

## *Life & Death*

**Publication:** New York: Grenfell Press, 1993

**Description:** [10] leaves, [7] leaves of plates: ill.; 22 cm

*Life & Death* has been published by The Grenfell Press in an edition of seventy in November of 1993. The type, Dante, as set by Michael & Winifred Bixler and the paper is Arches. The photogravures were made by Jon Goodman and printed by Peter Pettengill. The books were bound by Claudia Cohen. The cover is gilt-stamped Japanese tea chest paper, in black paper chemise

Poems © 1993 Robert Creeley; Images © 1993 Francesco Clemente

This is copy 43 of 70

## **Life & Death**

*Life & Death* by Robert Creeley, Francesco Clemente, and The Grenfell Press consists of an accordion book with a silver reflective color printed with a gilt title in a black slip-case. There are seven poems that accompany photogravures of “The Black Paintings” by Francesco Clemente. Clemente and Creeley met in the 1990s in New York and collaborated on several books. The work they created has a humanistic and expressionistic feeling. The paintings by Clemente are quite spiritual and similar to the text by Creeley. Anne Midgette wrote succinctly in a review of the work that:

“*Life & Death* is a bony, moving, exigent book bearing on the essential experiences of a particular life, on an endlessly interesting consciousness...

Welling with emotion while they eschew sentimentality, the poems are self-contained, but they admit themselves also a part of a company and a conversation.”<sup>1</sup>

Creeley said that juxtaposing poetry and painting “keeps shifting the emotional center... particularly working with someone like Clemente, with such affective particularizing imagery. Any person reading what I’ve written and seeing what he’s made is moving back and forth between two emotional fields.”<sup>2</sup> The work combines the beautifully minimalist poetry

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<sup>1</sup> Gander, Forrest, “Book Review: Life and Death by Robert Creeley” *Boston Review* October/November 1998 <http://bostonreview.net/BR23.5/Gander.html> (22 May 2010)

<sup>2</sup> Midgette, Anne “Words Worth a Thousand Pictures—Juxtaposing Poetry

of Creeley with the abstracted emotional work of Clemente to create an exquisite and haunting opus.

### **Robert Creeley**

(1926-2005)

Robert Creeley worked on collaborations his entire life, and wrote the poems for his collaboration with Clemente for *Life & Death* towards the end of his life. This work was created in 1993 a few years before his monumental work of the same name *Life & Death*, a large volume of poetry, was published in 1998. Robert Creeley wrote minimalist poetry full of subtle emotions and powerful elusiveness. A prolific writer and active in many literary circles, he made weighty contributions to the field and altered the trajectory of contemporary poetry. Although often associated with the Black Mountain poets,<sup>3</sup> his sparse poems were unusual for his time. While his peers were vehement in how they expressed their political views, Creeley distilled his complex emotions until only the essentials remained. As aptly described in his obituary in *The Washington Post*: “Mr. Creeley the poet sought to pare down

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and Painting, Robert Creeley’s Collaborations Give Art New Meaning” *Wall Street Journal* 22 September 22, 1999: A21

<sup>3</sup> Black Mountain College provided one of the most influential and experimental educational environments of the 20<sup>th</sup> century. Located in rural North Carolina, teachers and students at the school shaped the visual arts, dance, music, literature, theatre and architecture for many subsequent decades. For more information, please see <http://blackmountaincollegecelebration.com/>

and distill, while maintaining the power, potency and richness of the words and images that remained... his poems were impressionistic and improvisational.”<sup>4</sup>

Robert Creeley was born on May 21, 1926 in Massachusetts. He enrolled in Harvard in 1943, leaving for the American Field Service in India and Burma for 1944-45 but received his BA from Black Mountain College in 1955.<sup>5</sup> He then obtained an MA from the University of New Mexico in 1960. He taught at the Albuquerque Academy, Black Mountain College, University of New Mexico, San Francisco State University, the University of British Columbia, and the State University of New York at Buffalo. Creeley published more than 70 books of poetry and prose as well as receiving two Fulbright fellowships, a Guggenheim fellowship, Yale University’s biennial Bollingen Prize in Poetry and a National Book Award nomination.<sup>6</sup>

### **Francesco Clemente**

(1952-)

Francesco Clemente has explored painting, drawing, altered photography, book arts and conceptual works as well as

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<sup>4</sup> Holley, Joe “Robert Creeley, 78; Postmodern Poet, Professor” *The Washington Post* Friday, 1 April 2005; Page B06, Washington Post Database, Online (17 May 2010) <http://www.washingtonpost.com/wp-dyn/articles/A17388-2005Mar31.html>

<sup>5</sup> Hrebeniak, Michael “Robert Creeley: Black Mountain poet fired by an elemental energy” *The Guardian*, Tuesday 5 April 2005. The Guardian Online. Online (17 May 2010) <http://www.guardian.co.uk/news/2005/apr/05/guardianobituaries.booksobituaries>

<sup>6</sup> Holley, Joe B06.

collaborating with artists such as Andy Warhol, Jean Michel Basquiat and Allen Ginsberg.<sup>7</sup> His work shows both Surrealist and Expressionist references. Mostly self taught, Clemente studied architecture and mysticism in 1970 at the University of Rome La Sapienza. Both Clemente and Creeley are examples of artists who are able to express often-indescribable feeling and states of mind.

His work is collected by many museums, among them the Museum of Modern Art, the Guggenheim, and the Tate Collection in London. He has had major shows and retrospectives at the Philadelphia Museum of Art, the Guggenheim Museum and the Gagosian Gallery in New York.<sup>8</sup> Born in Naples, Italy in 1952, he currently splits his time between Rome, Madras, and New York City.

(Text by Claire Siepser, Reed College '08)

### Francesco Clemente Links and References:

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<sup>7</sup> Ammann, Jean-Christophe *Francesco Clemente: Works 1971-1979* (New York, NY: Deitch Projects, 2007)

<sup>8</sup> Francesco Clemente- Biography 2008, Crown Point Press, <http://www.crownpoint.com/artists/clemente> (21 May 2010)

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Hrebeniak, Michael “Robert Creeley: Black Mountain poet fired by an elemental energy” *The Guardian*, Tuesday 5 April 2005. The Guardian Online. Online (17 May 2010) <http://www.guardian.co.uk/news/2005/apr/05/guardianobituaries.booksobituaries>

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Midgette, Anne “Words Worth a Thousand Pictures—Juxtaposing Poetry and Painting, Robert Creeley’s Collaborations Give Art New Meaning” *Wall Street Journal* 22 September 22, 1999: A21

Walter Hamady

## *Hunkering*

**Publication:** [Mt. Horeb] Rural Dane County, Wis.: Perishable Press Limited, c2005

**Description:** 1 v. (unpaged) : ill. (some col.), ports.; 26 cm

Series: *Gabberjabb*; no. 8

Includes handprinting, marbled endpapers, collage, rubber stamping, special papers and humorous inclusions.

*Hunkering: the last gæbberjabb<sup>296</sup> number eight and ix/xviths or aleatory annexations or odd bondings or fortuitous encounters with incompatible realities or love, anguish, wonder: an engagement or a partial timeline of sorts or bait and switch or finally, a pedagogical remembrance<sup>27</sup> / largely by Walter Samuel Haatoum Hamady ; augmented by Henrik Drescher, Patrick Flynn, David McLimans, Peter Sis and William Stafford*

**Website:**

<http://www.centerforbookarts.org/exhibits/archive/bio.asp?artistID=19>

### **Walter Hamady and Buzz Spector: Some personal insight from their former student**

During the late 1960s through the 1990s the artist's book emerged as a vehicle for visual and text-based artists at a time when books were being usurped by the mediums of television, video and the computer. This cultural shift allowed for a new objectivity in our relationship with books and resulted in an explosion of experimentation with format, materials, content and user interface.

My own artist book direction emerged in the middle of this time period. My teachers/mentors, Walter Hamady (University of Wisconsin-Madison) and Buzz Spector (Art Institute of Chicago), shared strong deconstructivist tendencies as they explained the artist book to their students. For Walter, the book artist took advantage of every part of the book, physically and formally. Through Walter, we learned to see the conceptual aquifer that runs through all books, make paper, set and print type by hand, consider the gutter and foredges of the page, to make an experience that he likened to a perfect meal. His *Gabberjabbs* are evidence of this taken to the utmost extreme, in which the meat of the reader's experience is played out in the half-title and title page, dedication, introduction, table of contents, endnotes, afterwards and footnotes.

Buzz is more of a sculptor/theorist whose teaching meant looking at offset printed books and reading essays by Jorge Luis Borges. Buzz's work is more symbolic rather than sequential, addressing the role of the reader in single gestures such as in his book, *A Passage*.

I actually was ready to give up printing limited edition books after finishing my MFA at the Art Institute. It took traveling to Germany and seeing a perfect union of concept and form in the work of the young printers I met there to keep me in the discipline.

(Text by Barbara Tetenbaum, Head of Book Arts, Oregon College of Art and Craft)

Duncan Hannah and Simon Pettet with Inge Bruggeman

*Abundant Treasures*

**Publication:** New York: Granary Books, 2001

**Description:** [34] p.: col. ill.; 29 cm

Poems by Simon Pettet; drawings by Duncan Hannah; printed letterpress by Inge Bruggeman, then handcolored by Duncan Hannah

Bindings by Judith Ivry. Edition limited to forty copies. Signed by the author and artist. Copy 23 of 25 for sale

**Websites:**

<http://duncanhannah.blogspot.com/>

<http://www.texturaprinting.com/>

Gilbert Neri; Inge Bruggeman; John Irving

*Trying to Save Piggy Sneed*

**Author:** John Irving

**Publication:** Las Vegas: Rainmaker Editions, 2005

**Description:** 1 v.: ill.; 26 cm

Published in an edition of 26 lettered copies and 99 numbered copies ...written by John Irving ... designed and printed by Inge Bruggeman at Textura Letterpress ... Gilbert Neri created the imagery for the book by placing heated elements on fax paper. These digitized images were then made into photopolymer plates and printed by Inge ... Ann Marie Kennedy made the cover, endsheet, and 'scrap' papers by hand ... The binding, designed by Anna Embree and Inge, was executed by Anna ... Inge made the boxes with the production assistance of Rachel Wiecking

A piercing essay from lauded American author John Irving, *Trying to Save Piggy Sneed* was letterpress printed by Inge Bruggeman on Somerset Book paper from hand-set Joanna types cast by Winifred and Michael Bixler. The book features original fax transfer illustrations by Gilbert Neri, printed in gunpowder-infused ink. The cover, endsheet and scrap papers were handmade by Ann Marie Kennedy and bound by Anna Embree in a stiff vellum style with pebbled pig leather and paper over boards. The burlap-covered drop-spine

box closes with a concealed magnet. Parts of some pages intentionally torn away or burned. Housed in cloth covered folding box with spine label.

**Websites:**

<http://www.texturaprinting.com/>

<http://www.gilbertneri.org/>

Kiki Smith and Leslie Scalapino

*The Animal is in the World  
Like Water in Water*

**Publication:** New York: Granary Books, 2010.

**Description:** 1 v. (unpaged) : col. ill.; 40 cm

*The Animal is in the World Like Water in Water* was published by Granary Books in 2010. The title is a phrase by George Bataille from *The Theory of Religion*. Leslie Scalapino's text was written in response to a series of drawings by Kiki Smith entitled "Woman Being Eaten By Animals." The book was produced by Katherine Kuehn and Steve Clay.

Typography by Nina D' Amario. Printed by Justin Israels on Niyoda white paper (63 GSM) using an Epson 3800 printer. The accordion binding structure was designed by Daniel E. Kelrn and Katherine Kuehn and was executed by Daniel E. Kelrn, Kylin Lee, and Leah Purcell at the Wide Awake Garage in Easthampton, Mass.

There are 45 copies in the edition of which 30 are for sale.

**Leslie Scalapino**

(1944-2010)

Leslie Scalapino passed away on May 28, 2010 in Berkeley, California. Born in Santa Barbara in 1944 and raised in Berkeley, Scalapino received her BA from Reed College in 1966 and her MA from the University of California at Berkeley in 1969. Scalapino's honors include an American Book Award from the Before Columbus Foundation, two NEA Grants, the Lawrence Lipton Prize, a Zellerbach Grant, and the Poetry Center Award from San Francisco State University. She founded O Books and taught at Mills College, the San Francisco Art Institute, California College of the Arts in San Francisco, UC San Diego, the Naropa Institute, Bard College, and the Otis Art Institute.

Philip Whalen, a close friend of the poet, said of her work: "Scalapino makes everything take place in real time, in the light and air and night where all of us live, everything happening at once."<sup>1</sup> Associated with the experimental West Coast Language poets, Scalapino eschewed membership and adherence to a specific group or movement. She authored

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<sup>1</sup> Scalapino, Tom "In Memorium- Leslie Scalpino (1944-2010)" *Daily Archive* May 2010 Pennsound [http://writing.upenn.edu/pennsound/daily/201005.php#29\\_14:28](http://writing.upenn.edu/pennsound/daily/201005.php#29_14:28) (12 June 2010)

over thirty works working on many collaborations and blurring the lines between different art forms. Scalapino wrote of her writing, “The self is unraveled as an example in investigating particular historical events, which are potentially infinite. The self is a guinea pig...”<sup>2</sup> *The Animal is in the World Like Water in Water* was one of her last works before her death and was written while she worked on Floats Horse-Floats or Horse-Flows (2010), a work exploring the sounds of words.<sup>3</sup>

### **Kiki Smith**

(1954-)

Born in Germany in 1954 and known as one of the foremost artists of her generation, Kiki Smith is primarily known as a sculptor, but has devoted herself to a vast array of mediums such as printmaking, drawing, and bookmaking. She is primarily concerned with topics such as self-portraiture, spirituality, human anatomy, nature, and female iconography.

As succinctly stated on the Greg Kucera Gallery website: “Kiki Smith has dedicated her career to an unflinching, tireless, and obsessively demanding investigation of a singular yet vast territory of human experience: the body...at the core of her work is the feeling of looking here and there, experimenting, not to see what looks like great art, but to find what feels like

real life.”<sup>4</sup> Her work is aimed at exploring human existence and the meeting place of human nature, creations, and nature. She said about her work: “In making work that’s about the body, I’m playing with the indestructibility of human life, where life is this ferocious force that keeps propelling us. At the same time,...you can just pierce it and it dies. I’m always playing between these two extremes.”<sup>5</sup> Constantly examining our society through her unique lens, Kiki Smith has made important contributions to the field of contemporary art.

(Text by Claire Siepser, Reed College '08)

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2 Pohl, R.D. “Scalapino’s writing punched a hole in reality” *Buffalo News* (New York) Online, 9 June 2010, Online Edition; ArtsBeat.

3 Scalapino, Tom “In Memorium- Leslie Scalapino (1944-2010)” *Daily Archive* May 2010 Pennsound [http://writing.upenn.edu/pennsound/daily/201005.php#29\\_14:28](http://writing.upenn.edu/pennsound/daily/201005.php#29_14:28) (12 June 2010)

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4 Kiki Smith Greg Kucera Gallery <http://www.gregkucera.com/smith.htm> (8 June 2010)

5 Weitman, Wendy Kiki Smith: Prints, Books & Things (New York: The Museum of Modern Art, 2003), 54.

### **Kiki Smith Links and References:**

Kiki Smith Granary Books [http://www.granarybooks.com/pages.php?which\\_page=biography&which\\_bio=256](http://www.granarybooks.com/pages.php?which_page=biography&which_bio=256) (7 June 2010)

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Scalapino, Tom "In Memorium- Leslie Scalpino (1944-2010)" *Daily Archive* May 2010 Pennsound [http://writing.upenn.edu/pennsound/daily/201005.php#29\\_14:28](http://writing.upenn.edu/pennsound/daily/201005.php#29_14:28) (12 June 2010)

*Granary: The following commentary by Leslie Scalapino is excerpted, in part, from "The Division Between Fact and Experience":*

*The Animal is in the World like Water in Water* is a collaboration of drawings by Kiki Smith and poetry by Leslie Scalapino (myself), published by Granary Books in 2010. Kiki Smith sent me color Xeroxes of a completed sequence, forty-three drawings, which she'd titled, "Women Being Eaten by Animals." I wrote the poem using the sense of an unalterable past occurrence: One female, apparently the same girl, is repeatedly, in very similar images as variations, bitten and clawed by a leopard-like, lion-like animal. Both person and animal have abstracted features, giving the impression of innocence or opaqueness. As in a dream of similar actions or a dream of a single, timeless action, the girl flecked with blood while being unaltered by the animal's touch, there is no representation of motion except stillness of the figures floating in space of page. Neither the girl nor the animal articulate expression, as if phenomena of feeling(s) do not exist.

The words make in an outside/space a sense of the undoing of social tyranny as undoing of any hierarchy in individuals' feelings and perception as well as in people's values (public indistinguishable from private). Without hierarchy, past-reality-future is apparently free paradise of childhood and of birds. This outside space of the word/or that is my words abuts the other visible space of "Women being eaten by animals" (Kiki's original title). While reading as well as seeing the

images (but also if only seeing the visual images?), the viewer has the experience of body and mind being separated as if that is caused by the outside world. This experience of the viewer arises from their sense, in seeing, that one is separated from the scene of the girl and the animal alone together as if making love; and a sense of separation arises from the girl and animal not mimicking expressions of experiencing sensations. The disconnect that's itself the dreamlike dialogue between 'not being experienced (by the senses)'— and separation or union (both together?) of mind/eye and body/sight—has to be first enacted by Smith's visual images, in order for the language to broach this (subject) matter at all. Is dialogue possible without language?

Buzz Spector

*A Passage*

**Publication:** New York City: Granary Books, 1994

**Description:** 181 leaves; 22 cm

Written, designed and torn by Buzz Spector. Sabon Antiqua set by Philip Gallo at the Hermetic Press and printed by Brad Freeman at InterPlanetary Productions. Bindings by Jill Jevne ... There are 48 examples: 13 (lettered A-M) are hors commerce; 35 (numbered 1-35) are for sale. Identical copies of a single leaf are torn and bound, forming a composite image of the leaf. LC has copy lettered I, signed by the artist.

**Website:**

<http://www.wsworkshop.org/index.htm>

Since 1981, Buzz Spector has created unique and editioned volumes and installation pieces confronting the cultural significance and history of the book. As a writer, editor, and book designer, he employs the materials of his trade books and found texts, which he alters through tearing, cutting, painting, and other processes. Mr. Spector's intention is not to destroy, but to transform, books and language. *A Passage* develops a fully integrated relationship between book form and textual material, with writing, design, and hand-torn pages. Using the method of his unique altered bookworks, Spector has torn these pages in a sequence of lessening increments to make a cross section of his text.

Each and every volume in the edition has been altered in the same way, leaving a shredded field of typographic characters whose "miraculous" legibility gives further meaning to the poignant personal narrative Spector has written.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

Barbara Tetenbaum and Michael Donaghy

*Black Ice and Rain*

**Publication:** Portland, Ore.: Triangular Press, 2002

**Description:** [24] p.; 24 cm

Fifty copies of this book were designed, printed and bound in the summer of 2002 by Barbara Tetenbaum with assistance from Maki Yamashita and Clare Carpenter. Handset Meridien was letterpress printed onto Hahnemühle Ingres paper. The paper collages were created using an abaca paper handmade by Katie MacGregor of Whiting, Maine.

Copies numbered and signed by the artist; this is copy 8 of 50

**Website:**

<http://www.wlotus.com/BookArts/WLG/Tetenbaum.htm>

**Excerpt from *Black Ice and Rain*:**

*Can I come in? I saw you slip away. Hors d'oeuvres depress you, don't they? They do me. And cocktails, jokes...such dutiful abandon. Where the faithful observe immovable feasts—boat races, birthdays, marriages, martyrdoms—we're summoned to our lonely memories any time: B minor, the moldiness of an old encyclopedia, the tinny sun snapping of the playground swings, these are, though we can't know this, scheduled to arrive that minute of the hour, hour of the day, day of every year. Again, regular as brickwork, comes the time the nurse jots on your chart before she pulls the sheet across your face. Just so, the past falls open anywhere—even sitting here with you.*

Donaghy's poem is a reflection of the narrator's memory of a woman he once met at a cocktail party. Although he clearly lusts after her, no romantic feelings develop between them as she attends the party with her boyfriend. The narrator befriends both the woman and her boyfriend and spends the rest of his time at the party with the couple, while continuing to fantasize about the woman. The boyfriend is later killed in a car accident due to black ice and rain. The narrator is then presented with the opportunity to engage her affections, but he becomes emotionally impotent and unable to reach out to her. The poem is ultimately a reflection on the power of memory in that every time the narrator comes close to love, he remembers this woman and is paralyzed.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

Kara E. Walker and Toni Morrison

*Five poems / Toni Morrison*

**Publication:** Las Vegas: Rainmaker Editions, 2002

**Description:** 1 v. (unpaged) : ill.; 33 cm

Published in a signed edition of 399 numbered and 26 lettered copies. The book was designed by Peter Rutledge Koch, and printed letterpress from digital imaging and photopolymer plates at Peter Koch, Printers in Berkeley, California.

Contents:

Eve remembering—The perfect ease of grain—Someone leans near—It comes unadorned—I am not seaworthy

**Website:**

<http://learn.walkerart.org/karawalker>

*Five Poems* (2002), a rare collection of original verse by Nobel Prize-winning author Toni Morrison, was designed and printed letterpress from photopolymer plates at Peter Koch, Printers. The stunningly illustrated book — signed by the author, artists, and designer — features five original silhouettes by MacArthur Foundation Award-winning artist Kara Walker. Set in Rialto Piccolo, a typeface designed by Giovanni de Faccio and Lui Karner, the text is printed on tan Rives BFK paper. The deluxe edition, which is casebound with cloth boards and features a quarter-leather binding, comes enclosed in a dropspine box clad in rich red shantung cloth. The regular edition is casebound in Fabriano Ingres-covered boards printed with a Walker design and comes housed in a yellow silk shantung- and paper-covered slipcase.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)



*Contemporary German Artists' Books*



While the US artist-book movement of the past 30 years was focusing primarily on non-traditional book structures and materials, German book artists continued during these decades to stick with what they knew: literature, good typography, quality book design, and elegant bookbinding. The strong German guild system of the printing and binding crafts meant that experimental methods and formats were not employed in the training of young practitioners, and art schools pretty much ignored the book arts movement as part of their curriculum. Over time, as German artists became more aware of the trends in American book arts, a loosening of their training came about. A hybrid connection to the fine press artist book developed out of this, resulting in work by German book artists that is grounded in literature, but which continues to grow more experimental in design and purpose.

(Text by Barbara Tetenbaum, Head of Book Arts, Oregon College of Art and Craft)

Clemens-Tobias Lange

*OnniSanti*

**Publication:** [Hamburg, Germany]: Edizioni CTL, 2007-2008

**Description:** 1 v. (unpaged) in portfolio : ill.; 31 x 45 cm  
18 photoetchings on BFK Rives.

Each name of nine saints, printed in Georgian alphabet, is followed by a double page without margins showing the surface of a wall. The technique of the photogravure etching allows it to have a strong, tar-like black. The book was inspired by Clemens-Tobias Lange's visit to various churches in Georgia in 2007. Bound by Thomas Zwang and printed by Clemens-Tobias Lange. Edition of 15 numbered copies

Clemens-Tobias Lange, began CLT press in Hamburg in 1999. Prior to this, Lange was based first Venice and later in Munich from 1988-1999. Well-known in both the art book and contemporary livre d'artistes communities, Lange's primary body of work engages letterpress printed translations of poetry and prose through extraordinarily rich conceptual and visual strategies. He employs many techniques from digitization to etching, deliberately choosing what he determines to be the most appropriate medium for the work.

Lange visited the US and spoke at The University of California, Berkeley and Portland State University, Oregon in 2008, at which time Michael Knutson and I selected the several of Lange's works for the Reed College collection, including *OnniSanti* (All Saints), an extraordinary visual translation of a text and place.

*OnniSanti* contains 18 full-page photogravures and 20 vignettes.<sup>1</sup> The text lists the names of nine saints with corresponding churches, which are printed in a Georgian alphabet before each of the double-page images. Each church visited by Lange is represented by the floor plan embossed into a page.

The draft of *OnniSanti* was written during Lange's trip to Georgia to visit the churches. As a result of many invasions

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<sup>1</sup> A photogravure is a high quality image produced through an intaglio process. In this printmaking technique, a photographic image is etched into a copper plate, which is then inked and printed onto paper.

and occupations over the last millennium, the icon paintings of saints from numerous Georgian churches have been stolen or sold. However, people today continue to pray in front the white painted walls, burning candles in prayer which results in the black marks on the walls. The photogravures created by Lange are images taken directly from these soot-marked walls. The resulting book is visually stunning with its pure white pages embossed with the each church's floor plan juxtaposed with the black photogravure prints of the walls marked by smoke.

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

Peter Malutzki and Ines von Ketelhodt

## *Zweite Enzyklopädie von Tlön*

**Publication:** Flörsheim am Main, Germany: Ketelhodt, 2007

**Description:** 237, [16] p.: col. ill.; 31 cm

From BLAU: Dies ist ein Band der Zweiten Enzyklopädie von Tlön. Er erscheint in einer Auflage von 40 Exemplaren. Der Abdruck der Texte von Konrad Bayer erfolgte mit freundlicher Genehmigung von wolfgang Fietkau, in dessen Verlag Bayers der stein der weisen 1963 erstmals als Band 7 der Reihe schritte erschienen ist. © Wolfgang Fietkau Verlag Kleinmachnow. Die Bilder wurden von Holzstich-Illustrationen des 19. Jahrhunderts gescannt mit der Typografie im Computer montiert und dann von Polymer-Klischees im Buchdruck gedruckt. Gebunden hat die Auflage Ricarda Rau. Gestaltung, Satz und Druck: Peter Malutzki. Lahnstein 2002. 20/40.

Texts in German, English and Spanish; with German and English translations from German, English, Spanish and French.

Published as a catalog to accompany exhibitions of the *Zweite Enzyklopädie von Tlön* project.

“If our foresight is not mistaken, a hundred years from now someone will discover the hundred volumes of the Second Encyclopaedia of Tlön,” Jorge Luis Borges wrote [sic] 1941 in the epilogue to his tale “Tlön, Uqbar, Orbis Tertius”. More than 50 years later his text was animation and source of inspiration for a project that we understood as the attempt to reconstruct the *Second Encyclopaedia of Tlön*. Within ten years (1997– 2006) we have published fifty volumes. We saw the compilation of the right keywords (there is only one keyword per volume) and their interconnection as an important prerequisite for success. It should not be a patchwork of arbitrary keywords but a coherent work committed to the spirit of Tlön... They were constantly changing, new ones were added, old ones discarded. Sub-groups were formed: flora and fauna, the three primary colors, the four elements, the title of Borges’ story: Tlön, Uqbar, Orbis Tertius. The more the project progressed, the more difficult it became to decide on the right keyword.

Because our system of order was the alphabet, we of course wanted all letters to be represented in the end. We did realize that we could only do justice to our presumptuous ambition of packing the whole world into fifty volumes in details and fragments; but we hoped the found shards would give a notion of the whole structure. Borges’ story, which we owed the encyclopedia’s title to, played an important role as a

source of inspiration, but we could present the idealistic world of Tlön only mirrored on our own world. Already in the first volumes quotes from Borges' had sporadically flowed in. But only after some years did we realize that, in the meantime, a substantial part of the Tlön-text, distributed over the various volumes, had found its way into the encyclopedia, and we then decided to gradually incorporate the complete text in the encyclopedia; like a red thread, so to speak, that winds its way through the project in intricate paths. Because we had used, besides a German translation, also the Spanish original as well as an English and a French translation right from the beginning, the text in the encyclopedia is now multi-lingual, many-voiced, in part not recognizable at first sight (e.g. on the black endpaper of the ZEIT volume). Just like Borges' text had written itself into the project almost on its own, and at the beginning not even intended by us, so the project has also influenced and changed its makers."

Reprinted from the artists' website  
[http://www.tloen-enzyklopaedie.de/e\\_texts/index\\_texts.htm](http://www.tloen-enzyklopaedie.de/e_texts/index_texts.htm)

Veronika Schäpers

*26° 57.5' N, 142° Grad 16.8' E*

**Author:** Durs Grünbein

**Publication:** Tokyo: Schäpers, 2007

**Description:** Text dt. und japan. - Teilw. in japan. Schr.

3 poems by Durs Grünbein.

Translation into Japanese by Yuji Nawata.

Letterpress printed in German and Japanese by polymer plates and vinyl mats in blue, grey and black. Printed on 50-year-old Toshaban-Genshi-paper. Illustrated with nautical charts and data on the Architeuthis, provided by Tsunemi Kubodera at the National Museum of Science, Tokyo. Flexible cover made of clear vellum embossed in black. Box made of 8 mm thick clear acrylic glass.

Edition of 36, 46 pages. 24 cm x 45.3 cm., Tokyo, 2007

Veronika Schäpers

*Triumph eines Hosenverkäufers*

**Publication:** Tokyo: Schäpers, 2002

**Description:** 1 portfolio ; 22 cm

Idee, Gestaltung, Druck und Einband: Veronika Schäpers. Text: Heiko Michael Hartmann. Gedruckt mit einem hp Deskjet 1220C auf Polyäthylenterphthalat in der Schrifttype Geneva 14pt Einbandmaterial: Polykarbonat. Zweite, veränderte Auflage: 15 arabisch nummerierte Exemplare und 3 römisch nummerierte Exemplare. Dieses Exemplar trägt die Nummer 14/15. Tokyo, August 2002.

Contains one book consisting of 20 pages of clear foil with one line of text on each page, inflatable aircushion with stamped title in red and imprint in black, white fleece bag, pair of white gloves, two red plastic straws, one packet of desiccant. 15 Arabic numbered copies and three Roman numbered copies.

**Website:**

<http://www.veronikaschaepers.net/>

## Veronika Schäpers

Materials, colors, imagery, and text are essential components of an artists' book. Contemporary German book artist Veronika Schäpers adds additional abstract qualities to the list, like a sense of time.

The two Schäpers books in *Object Focus: The Book* are temporal in their see-through qualities. Both use translucent or transparent substrates as pages, a material motif the artist sometimes uses to play with narrative, legibility, space, and time. As the reader/viewer concentrates on the foremost page, the future, only just visible, beckons her onward, as the past builds up in visible layers behind. Movements and moments are frozen only in the quick act of turning the page.

*26°57,3'N, 142°16,8'E* (2007) was a book made to house three poems by Durs Grünbein, a poet moved to write about a discovery made by zoologist Tsunemi Kubodera. In 2004, Kubodera became the first person to photograph a living giant squid (genus *Architeuthis*) off the coast of Japan. The German poet's response to the event must have struck a chord with Schäpers, who had moved to Japan herself in 1998. Images of maps, grids, and charts are eaten up by rolls of ink that creep up some pages like a rising blue ocean, descend on others like a sea of black squid ink. Schäpers chose the substrate—thin, fifty-year-old Toshaban-Genshi paper—partially for its unique reaction when in contact with ink. Printing ink, normally somewhat translucent, became opaque when printed on the vintage gampi paper, creating a stark contrast on each

page between light and dark, revelation and obscuration. The poems, printed via polymer plates, appear in both in German and Japanese. Though few readers will comprehend every written character, it is almost enough to know that the characters are there, influencing the structure like a DNA code, visible in layers through the ephemeral creature affectionately known as “the squid book.”

*Triumph eines Hosenverkäufers* (Triumph of a Trouser Salesman) (2002) presents the work of another poet, Heiko Michael Hartmann. In the poem, a man's encounter with a pushy salesman is likened to a boxing match through an array of literary devices. Schäpers's iteration, compete with imagery of boxers mid-match in book shaped to resemble the square of a boxing ring, embraces the metaphor. Schäpers emphasizes the work as a quick series of fleeting moments by printing text and image on clear foil; even the book's case is a clear, inflatable, plastic bag, meant to resemble a sandbag.

(Text by Sarah Fagan, Oregon College of Art and Craft, Post-baccalaureate '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)



## *Politics and Place*



The physicality of a book offers ample opportunity to examine contemporary culture. Collectively, the works grouped in this section explore questions of politics, identity and place. Using a range of materials, processes and forms from narrative objects to documentary photography and painting to embroidery, the works on view provide individual and collective explorations of complex socio-political conditions.

Nostalgia figures heavily in the documentary works of Ed Ruscha and Ai Weiwei. Focusing on the urban experience, Ruscha's *Twenty-Six Gasoline Stations* and Ai Weiwei's *Beijing 10/2003* provide glimpses of everyday landscapes and landmarks that are rapidly disappearing. By contrast, Angela Lorenz' *Bologna Sample* calls attention to contemporary cultural attempts to perpetuate historic markers of identity through environmental control, i.e. prescribed paint palettes for buildings in direct opposition to modern shifts in the cityscape.

Group Material's *Constitution* and Kutluğ Ataman's *Küba* offer the book as a vehicle to explore the space between the ideals of government and the realities of daily life. Jim Lommasson's *I wouldn't wish war on my worst enemy* makes this more explicit through his exploration of American soldiers' war experiences in Afghanistan and Iraq.

Broader cultural issues relating the spaces of the human condition are represented through examination of race via Adrian Piper's *Colored People: A Collaborative Book Project*; literacy

through Diane Samuels' *Lettuce /letters ... she ate her words*; and our reliance on challenging energy sources in Vanessa Renwick's *Portrait #2: Trojan*. Through its myriad possibilities for form and communication, the book functions as a highly politicized space through which artists, craftspeople and designers are able to create works which move fluidly between the natural and urban environments.

(Text by Namita Gupta Wiggers, Curator, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Kutluğ Ataman

*Küba*

**Publication:** London: Artangel, 2004

**Description:** 1 v. (various pagings): col. ill.; 27 cm.

Book design: Mark Diaper, Eggers + Diaper, Berlin; Print by Druckzone, Cottbus; Cover produced by buks!

Berlin in a first edition of 2500 copies, October 2004.

Essay by Bill Horrigan. Published on the occasion of the exhibition at Artangel, London, 22 March-8 May 2005; Carnegie Museum of Art, Pittsburgh, 9 October 2004-20 March 2005; Lehmann Maupin Gallery, New York. Loose-leaf binder covered in purple velvet.

Interviews with inhabitants of Küba, “a pocket-sized neighborhood within the Istanbul urban megalopolis,” that prides itself on its independence and separateness from greater Istanbul.

Thorsten Baensch and Marcia Pally

*Eat and die = Friss oder stirb : infants in the field of war ...*

**Publication:** Brussels: Bartleby & Co., 2009

**Description:** 1 v.: ill.; 31 cm. + 1 box in box

Published in a limited edition of 10 signed and numbered copies. Idea and concept: Thorsten Baensch. *Eat and die* volume includes pockets with additional papers. MRE ingredients: tabasco, matches, iodized salt, applesauce, napkin, jelly, MRE heater + eggs scrambled, 2 ½ cup servings in box.

Ian Boyden and Sam Hamill

## *Habitations*

**Publication:** Walla Walla, Wash.: Crab Quill Press, 2008

**Description:** 1 v. (unpaged): ill.; 78 cm

All paper is Hahnemühle copperplate. The book was printed and bound in the spring of 2008 ... The drum-leaf binding features covers of silver maple, harvested from a giant tree that fell in the winter of 2002

*Habitations* appears in an edition of eleven unique copies. Each book contains the same text but its own unique set of eighteen paintings

Poem / by Sam Hamill, paintings by Ian Boyden

Signed by the author and the artist; issued in box

**Website:**

<http://ianboyden.com/>

## **Ian Boyden**

Working since the 1990s as a painter and sculptor, Ian Boyden creates books that contain a harmonious mixture of painterly hand and serial production. The book *Habitations* (2008), on view in *Object Focus: The Book*, boasts three Boyden trademarks: handmade wooden covers, original artwork, and a penchant for collaboration.

Boyden is no stranger to large, fine press editions, and has printed volumes of poetry that number over one hundred. At other times, Boyden's editions are small, each book special in some way. Towering nearly three feet tall when situated vertically, the commanding *Habitations* was made in a limited edition of just eleven books. Aside from the innate uniqueness in each large, hand-carved wooden cover (created by Boyden from a single fallen tree), every book is comprised of different individual paintings, on top of which Boyden has printed laser engraved a poem penned by friend and collaborator Sam Hamill. The abstract paintings appear on thick paper, their imagery and physical weight alike bear a heft that rivals that of the wooden covers. The paintings shimmer with the layered application of surprising mediums such as cuttlefish ink, crushed meteorite, and cinnabar. Boyden's images are often the result of an alchemy of materials, an uncommon palette

the artist owes to an interest in the production of ancient, East Asian inks and their raw—yet whimsical—list of ingredients.

Boyden exhibits extensively in the Northwest and prints under the imprint of Crab Quill Press in Walla Walla, Wash. Taking a break from the press, one of Boyden's current book projects involves slicing and mechanically "binding" found meteorites into book-like objects, whose pages contain a history billions of years old.

(Text by Sarah Fagan, Oregon College of Art and Craft, Post-baccalaureate '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Francine Fort and Michel Jacques (project directors) et al

## *Mutations*

**Publication:** Bordeaux: ACTAR, 2000

**Description:** 720, [80] p.: ill. (some col.); 21 cm.

Published on the occasion of Mutations, a cultural event on the contemporary city, presented by Arc en Rêve Centre d'Architecture in Bordeaux, November 24, 2000-March 25, 2001. Accompanied by 1 sound disc: *Mutations: Sonic city*

Initiated and directed by: Francine Fort, Michel Jacques.

Authors: Stefano Boeri and Multiplicity, Rem Koolhaas and Harvard Design School Project on the City, Sanford Kwinter and Daniela Fabricius, Hans Ulrich Obrist, Nadia Tazi.

Book Concept: Albert Ferré, Ramon Prat. Editorial Director: Armelle Lavalou.

Editorial Assistants: Annette Nève, Olivia Barbet-Massin, Jean-Bernard Maugiron, Anna Tetas, Brian Holmes for the English edition.

Translations: Brian Holmes, Brian Currid, Elaine Fradley.

Technical Production and Digital Reproductions: Font I Prat Ass. Dolors Soriano, Oriol Rigat, Carmen Galán, Leandre Linares.

Printer: Ingoprint SA, Barcelona. Printed and Bound in the European Union.

## Group Material

### *Constitution*

**Publication:** Philadelphia, Pa.: The Temple Gallery, 1987

**Description:** 36 p., [10] leaves of plates : col. ill.; 23 cm

*Constitution: Group Material* is published to accompany an exhibition organized by The Temple Gallery, Temple University, Philadelphia, PA. *Constitution* by Group Material was funded in part by generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts and the Hunt Manufacturing Co. Foundation. Editor: Avery Rome. Photography: Gregory Benson. Typesetting: The Kingswood Group, Inc. Printing: Consolidated-Drake Press, Garrison Printing.

### **Group Material (1979-1996): *Constitution* (1987)**

This work documents the 1987 exhibition *Constitution* at the Temple Gallery, Philadelphia put together by the New York City artists' collective Group Material.

It includes statements by both Temple Gallery director Julie Courtney and Group Material, critical essays by Donald Kuspit, Bruce McM. Wright, and Michael and Margaret Ratner, as well as extensive photographs of the exhibition printed on cardstock.

In *Constitution*, the artist collective acted as curator, exploring socio-political implications of The United States Constitution by culling a total of forty-one pieces that included fine artworks, everyday objects, folk art and furniture (such as a wooden bench made by Thomas Jefferson). As part of the installation, Group Material and volunteers hand painted the entire text of the Constitution on the gallery walls in cursive, visually and textually embedding the works within it. The painting of the Constitution's text transformed its status as an archival document into an enveloping, fluid site within which the disparate pieces interacted with one another and with visitors. Using The United States Constitution as a starting point, the show sought to reveal the highly politicized space between ideals and realities.

The spirit of *Constitution* is reflected in the origins of Group Material. This Lower East Side collective came together in 1979, in order to extend, according to Julie Ault, “that community feeling you sometimes get in school, or in a social circle”, as well as to “connect our individual interest in social issues with our aesthetic interests.”<sup>1</sup> Core members of Group Material included Julie Ault, Doug Ashford and Tim Rollins, and later artists Felix Gonzalez-Torres, Karen Ranspacher, Thomas Eggerer and Jochen Klein.

Influenced by models of socio-political engagement put forth by groups such as the Guerilla Art Action Group, Group Material decided to open a space on 244 East 13th Street on October 4th, 1980.<sup>2</sup> It was here that they launched forty-five exhibitions, such as *It's a Gender Show* (1981) and *The People's Choice (Arroz con Mango)* (1981), which offered a new curatorial perspective by arranging traditional artworks, items from their neighbors, documentary material and store bought objects alongside one another.<sup>3</sup> Their roots in this type of community art praxis extend into *Constitution's* creative process, questioning not only the space between ideals and realities, but also between art and politics.

Represented in *Constitution* were John Ahearn, Andreas Serrano, Nancy Spero, Sherrie Levine, Daniel Pressley, Luis Cruz Azaceta, Saul Ostrow, James Vanderzee, Tom Otterness,

Barbara Kruger, Howard Finster, Orlando Valentin, Doug Ashford, Vito Acconci, Philip Guston, Tim Rollin + K.O.S., Martin Wong, Robert Venturi, James Rivera, Jenny Holzer, Bernd and Hilla Becher, Mike Glier, Guerrilla Art Action Group, Curtis Brown, Edward S. Curtis, Dennis Adams, David Robbins, Thomas Jefferson, Faith Ringgold, Robert Rauschenberg, Claes Oldenburg, Sam Doyle, Peter Halley, Jack Savitsky, AFL-CIO Poster, Gretchen Bender, Leon Golub, Felix Gonzalez-Torres, Thomas Lawson and Walter Clemmons.

(Text by A. R. De Filippi, Reed College '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

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<sup>1</sup> “Group Material talks to Dan Cameron. ('80s Then).” *Artforum International* 41.8 (2003): 198+. Academic OneFile. Web. 4 Oct. 2010.

<sup>2</sup> Jonathan Griffin, “Arroz con Mango (What a Mess),” *Mousse Magazine* 23 (2010). Web. 4 Oct. 2010.

<sup>3</sup> Dan Cameron.

Roni Horn

*To Place: Doubt Box*

**Publication:** Göttingen: Steidl, 2006

**Description:** 1 case : all ill. (some col.); 27 cm

All photographs taken in Iceland between 1990 and 2002. *Doubt Box* is printed in an edition of 1,000 with a Special Edition of 100 signed copies with a signed two-faced image in cloth box. Set of 28 two-faced cards.

**Website:**

[www.steidville.com/ronihorn](http://www.steidville.com/ronihorn)

Allan Kaprow

*Echo-logy*

**Publication:** New York: D'Arc Press, 1975

**Description:** [10] p. : chiefly ill.; 31 cm

*Echo-logy* was carried out by a small group of persons moving in the water of a stream in Far Hills, N. J. on the weekend of May 3rd and 4th, 1975. It was commissioned by the Merriewold West Gallery. Cover title.

Allan Kaprow

*Pose — carrying [chairs] through the city,  
sitting down here and there, photographed  
pix left on spot, going on*

**Publication:** New York City: Multiples, Inc., 1970

**Description:** 7 leaves of plates in envelope : ill., ports ; 31 cm

Occurred in and around Berkeley, California, March 22, 23,  
1969.

Karen Kunc

*On This Land*

**Author:** Lenora Castillo

**Publication:** Lincoln, Neb.: Blue Heron Press, 1996

**Description:** 1 v. (unpaged) : col. ill.; 20 cm

This edition of 125 copies was created for and supported by  
the Library Fellows of the National Museum of Women in the  
Arts, Washington, D.C.

Printed on one side of a single sheet, folded to form pages

**Website:**

<http://www.karen-kunc.com/>

Jim Lommasson

*I wouldn't wish war on my worst enemy*

**Publication:** Portland, Ore.: J.E.B. Press, 2010

**Description:** [24] p. : col. photo.; 36 x 25 cm. + 1 tipped-in envelope with letter

A collection of photographs by American soldiers from the Iraq and Afghan wars. The book includes quotations and essays by the soldiers and their families. Edited and compiled by Jim Lommasson.

Limited edition.

Richard Long

*Dartmoor : An Eight Day Walk, 2005*

**Publication:** London: Koenig Books, 2006

**Description:** 78 leaves : all col. ill.; 24 cm

Design: Richard Long and Herman Lelie, Production: Plitt Printmanagement, Oberhausen. Printed in Germany.

All 78 color pages cut into three equal-sized horizontal sections. Co-produced by Haunch of Venison, London Metal spiral binding.

**Website:**

<http://www.richardlong.org/>

Angela Lorenz

### *Soap Story: An Artist's Book*

**Publication:** Bologna, Italy: A. Lorenz, 1999

**Description:** 1 picture album in case ; 12 x 16 cm. + 6 bars of soap

Title from case. Edition of 200 copies. Typeface for silkscreen and lithograph in Stone Sans and Stone Serif. Cover embossing and lithograph printing by Stamperia Valdonega of Verona. Linen from Gori Tessuti of Prato, soap from Saponificio A. Gori of Arezzo. Both case and soap are wrapped and tied as indicated in the summary note.

"This artist's book tells the story of a young woman in Calabria, Italy during the 1950's, whose real life reads like a fairy tale, or a soap opera, in six installments. In order to give lasting form to this oral history, the reader must release the text, silk-screened on linen pages, from six tiny bars of soap, with numbers imprinted with lead type. After hanging to dry, ironing optional, the rags slot into six acid-free pages with oval die-cuts, through which the text remains visible. The pages are bound with a linen rag into a handmade, cloth-covered album, with the title embossed into a raised oval on the front cover. The book is housed in a matching cloth-covered box, lined with rags and sealed with a color-lithographed soap label."--from the soap bars' wrapper.

**Website:**

<http://www.angelalorenzartistsbooks.com>

### **Angela Lorenz**

Angela Lorenz is a pioneer of the object book—the book that doesn't look very bookish at all. One quintessential Lorenz piece, *Chewing Tzu—The Ruminations Book* (1993), consists of text printed with food coloring on pieces of chewing gum. The pages of another, *Soap Story* (1999), on display in *Object Focus: The Book*, are encased within blocks of handmade soap. With notoriously ephemeral pieces such as these, Lorenz challenges the permanence of art and the book form. Dissemination of information comes via a personal, almost indulgent act: an act, though linked to the subject of the book, that can be experienced only once.

Even the artist's more steadfast creations tend toward a size and intimacy that lend them to only one pair of hands at a time. The hand—in theory or in actuality—works with the eye to explore Lorenz's works. When a piece cannot be read simply by flipping through, the readership experience is implied by real or imagined step-by-step processes. One muses: "If I owned *Soap Story*, how would I remove the pages? Would I use the soap to wash? Would I lose patience, and slice right to the center? Is the experience of the book in the act of using, or should the piece remain preserved, its text forever locked within?" While the content of Lorenz's books provides commentary on social, historical, and political issues unique

to each piece, the form questions the learned passivity of the modern reader—and perhaps the modern book.

Equipped with a BA from Brown University, Rhode Island and a keen interest in language and book arts, Lorenz migrated from New England to Bologna, Italy in the mid 1980s. She has been creating editioned books since 1989 when she permanently set up shop in the northern Italian city. The landscape, cities, and histories around her provide a great deal of inspiration for her books.

(Text by Sarah Fagan, Oregon College of Art and Craft, Post-baccalaureate '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Angela Lorenz

## *Bologna Sample*

**Publication:** Bologna, Italy: Angela Lorenz, 1992

**Description:** [4] folded leaves: 179 col. ill.; 26 cm

Printed on 4 folded leaves mounted in a folding portfolio.  
Illustrations are hand-painted color samples of buildings in Bologna

Limited ed. of 50 copies

LC has copy no. 42, signed by the artist. DLC

Copy 33 of 50; signed by the author

*“Bologna Sample* is the first of what will be a series on sample books. It contains a written history of the colors of Bologna and 179 color samples recorded and reproduced in watercolor by the artist based on personal observation in locus. The stucco buildings in Bologna range from ochre yellow to Bolognese red, but the infinite number of actual variations in between is astounding. Each street resembles a color strip in a paint store. Yet the similarity of one color to another calls for buildings to be defined by their street and number indicated on the blue and white ceramic tiles set into their facades. Present-day colors of Bologna’s buildings are an imitation of what their colors were in centuries past, as the paint is no longer made from ground bricks but from silica or lime and chemicals. Richer and poorer areas of the city are now defined not by the color of the ground bricks;

only the building structures themselves hint to their past.” – Artist’s website

Excerpt from *Bologna Sample*:

*Until the Second World War, the local parishes had the responsibility of painting the houses in Bologna. They often layered color over color without undertaking full restorations. Tones darkened as well with smoke and pollution. The advent of acrylic exterior paints in the 1960s also resulted in darker colors, and even in colors not native to Bologna. When applied directly to cement, the acrylics “burned” or mutated, causing reds to become dark purples and fuchsias (see VIA S. CARLO, 8), or ochres to intensify (see VIA S. CATERINA, 55). Now paints are required to have a lime or silica base to insure colors remain stable. This continuous progression towards darker colors, combined with dirt and pollution, has necessarily created a city of deep reds, oranges and ochres in the minds of those who have spent years in Bologna.*

**Website:**

<http://www.angelalorenzartistsbooks.com/>

Toby Millman

*Access & Closure*

**Publication:** Portland, Ore.: Oregon College of Art & Craft, 2008

**Description:** [64] p. : ill. (some col.); 17 cm

Letterpress printed during an artist residency at the Oregon College of Art & Craft in Portland between August and December of 2008. The title, *Access & Closure*, and the cover images have been drawn from maps produced by the UN Office for the Coordination of Humanitarian Affairs for the occupied Palestinian territories

Afterword by Anton Shammas

“... leporello bound and letterpress printed from polymer plates set in Gill Sans Light on Stonehenge paper. The cover, title page and colophon, however, were handset using Gill Sans. The cover is Magnani Pescia and Anton Shammas’ afterword is laser printed in Adobe Caslon Pro on Neenah Classic Laid. All the images were traced from original photographs or maps and the written vignettes are one hundred percent true (with a few names changed to protect the semi-innocent). *Access & Closure* was printed in an edition of 50, five of which are unbound and presented in a clamshell box with a hand-cut map of Palestine on the front”—Excerpt from the artist’s website

**Website:**

<http://www.tobymillman.com/>

Adrian Piper

*Colored People: A Collaborative Book Project*

**Publication:** London: Adrian Piper & Book Works, 1991

**Description:** 1 v. (unpaged) : chiefly col. ill.; 28 cm

*Colored People* is printed offset in an edition of 1,000 copies in b & w and color, 292 pages, soft cover. Designed by John Cole, 215 x 280 mm.

This project was compiled and produced as an artist’s book mock-up in 1987 for the traveling exhibition *Coast to Coast: Women of Color National Artists’ Book Project*, Radford Flossie Martin Gallery, 1990.

**Website:**

<http://www.leftmatrix.com/piperlist.html>

Vanessa Renwick

*Portrait #2 : Trojan*

**Publication:** Portland, Ore.: Textura Letterpress, 2006

**Description:** 1 v. : col. plates ; 38 x 56 cm. + 1 DVD (5 mins. : col.; 4 ¾ in.)

Title on DVD label: Good riddance to bad rubbish

Artists' books collection

No. 4 of 10, signed by the artist

Set in Scala Sans and printed on Arches Cover, bound in gray fabric. Color plates are from the original 35mm motion picture shot by Eric Edwards.

Archival Ultrachrome K3 prints scanned by Tom Robinson.

Cover block print by Montana Maurice. DVD score by Sam Coomes

**Website:**

<http://www.odoka.org/about/>

Ed Ruscha

*Every Building on the Sunset Strip*

**Publication:** [Los Angeles] 1966

**Description:** 1 v. of illus.; 19 cm

Photo-collage arranged in an accordion to reproduce the layout of the Sunset strip. Labels identify the housing blocks and businesses. Each side of the strip runs in upper and lower panels.

Cover: The Sunset Strip. Accordion- folded strip of continuous paper that extends to 27 feet showing both sides of the street, with buildings, intersections, and signs viewed as if driving down the street. Original white wrappers, original silver paper-covered slipcase.

Ed Ruscha

## *Twenty-six Gasoline Stations*

**Publication:** Alhambra, Cal.: Cunningham Press, 1962 [1969]

**Description:** 1v. (chiefly illus.) 18 cm

First edition, 1963, 400 numbered copies.

Second edition, 1967, 500 unnumbered copies.

Third edition, 1969, 3000 unnumbered copies.

## **Ed Ruscha**

(1937- ) American

Ed Ruscha, although first known as a painter, has also made drawings, prints, films, photographs, and books. He is generally associated with the early 1960s Los Angeles Pop movement as it often draws on and documents Western popular culture.<sup>1</sup>

Ed Ruscha was born in 1937 in Omaha Nebraska and raised in Oklahoma City, Oklahoma. He moved to Los Angeles in 1956 to attend the Chouinard Art Institute and soon after became connected with the Ferus Gallery group, which also included artists such as Robert Irwin, Edward Moses, Ken Price, and Edward Kienholz.<sup>2</sup> Ruscha's work often documents urban landscapes, which "leave us to question the definitions of the boundaries between 'documentary' and 'conceptual' art, and the relationship of Pop art to both of them."<sup>3</sup>

(Text by Geraldine Ondrizek, Professor of Art, Reed College)

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<sup>1</sup> Ed Ruscha. Alexandra Schwartz, Ed. *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages* (Cambridge, Mass.: MIT Press, 2002), xiii.

<sup>2</sup> "Biography." *Ed Ruscha Official Website*. Web. 3 December 2008.

<sup>3</sup> Neal Benezra and Kerry Brougher. "Sixteen (and Counting): Ed Ruscha's Books." *Ed Ruscha* (Washington, DC: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 2000), 185.

Diane Samuels

*[Lettuce /letters ... she ate her words]*

**Publication:** [New York: Kim Foster Gallery, 1999?]

**Description:** 1 v.: fabric (col.); 17 x 16 cm

Fabric book with embroidered lettering and patterns; 4 fabric leaves bound in fabric covers.

Book is encased in a brown cloth covered clamshell box within a brown slip case.

One print is mounted on the portfolio box cover, one on the back.

Edition limited to one

Rirkrit Tiravanija

*Supermarket*

**Publication:** Zürich: Migros Museum für Gegenwartskunst, 1998

**Description:** 303 p. : ill. (some col.); 24 cm

Concept: Rirkrit Tiravanija, Frank Hyde-Antwi. Graphic Design: Frank Hyde-Antwi. Editing: Jean-Noël Jetzer. Consultancy: Michael Stemmler, additive AG. Translations: Stacy Müller, Belinda Harris, Jean-Noël Jetzer, Martin Kägi. Corrected by: Belinda Harris, André Utzinger. Pre-press: Teamwork, Effretikon. Printing: Grafiche SIZ s.r.l., Verona. Binding: Buchbinderei BurkhardtAG, Mönchaltorf

Ai Weiwei

*Beijing 10/2003*

**Publication:** Hong Kong: Timezone 8, 2004

**Description:** 1 v. (unpaged) : col. ill.; 11 x 25 cm

**Ai Weiwei (b.1957) *Beijing 10/2003* (2003)**

Ai Weiwei returned his birthplace of Beijing in 1993, after living for twelve years in New York City. In an interview with Chin-Chin Yap in 2003, Ai remarks on the importance of paying attention to China's "daily experience" and "our own thought", rather than only looking to Western models to remedy political disillusionment.<sup>1</sup> Upon his return to China, Ai Weiwei began to dynamically engage Chinese culture through Beijing's urban space in works such as *June 1994* and *Study of Perspective: Tiananmen Square* (1995), photographs that present gestures of subversion enacted in the culturally and politically charged space of Tiananmen Square. About a decade later, Ai Weiwei returned to this exploration of Beijing's urban space in the video work *Beijing 10/2003* (2003), instead aiming to objectively record this "daily experience".

*Beijing 10/2003* visually documents Ai's daily experience from the perspective of the passenger seat in a car. It is an expansive sixteen-day filming project in which the car traveled approximately 2400 kilometers along every road within the Fourth Ring Road of Beijing, resulting in 150 hours of footage. This book is a documentation of the video work, consisting of 1719 stills captured every five minutes from the footage.

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<sup>1</sup> "Conversations: Ai Weiwei with Chin-Chin Yup," in *Ai Weiwei: Works: Beijing 1993-2003* (Beijing: Timezone 8, 2003), p. 48.

The scale of the project addresses the scale of Beijing itself. By visually mapping Beijing's streets, Ai Weiwei activates themes of change, perspective and corporal movement through urban space. While the project is expansive, it does not claim to fully capture Beijing. By its nature, the framing perspective of both the road and the video is always hinting at its own incapacity to contain the city, as people and buildings flit in and out of view. Rather, *Beijing 10/2003* creates an extensive map of intersecting perspectives and experience, including its own, which emphasizes fluidity rather than any totalizing effect.

(Text by A. R. De Filippi, Reed College '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)





*Contemporary Conceptual Artists' Books*



In the 1950s and 1960s, the beginnings of conceptual art, pop, feminist art, and minimalism served to stimulate the production of artists' books as they all eschewed traditional mediums in favor of the "intermediate," which combined materials to create hybrid forms of media. These movements all circulated around the concept that art was primarily about ideas and secondarily about aesthetics. Books served as a willing form for these conceptual artists as they were not only traditional conveyors of ideas, but also a well-established form of intermediate that combined text, images, and materials that could be used to express personal, political, or abstract ideas.<sup>1</sup>

The contemporary artists' book cannot be pinned down to any general subject, medium, or material. These books pull from the long history of the practice "developed along tracks that sometimes overlapped and often diverged, each reflecting different aspects and influences of the literary and art worlds."<sup>2</sup>

From the 1960s to 1980s, artists' books began to flourish in contemporary American culture. This was due in part to a general activist political climate that spurred the creation of a number of artist-controlled alternatives to the traditional gallery and museum structure of art display, including independent publishing of artists' books.

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1 Johanna Drucker. *The Century of Artists' Books*. Granary Books. New York City: 1995. 70.

2 Betty Bright. *No Longer Innocent: Book Art in America 1960-1980*. Granary Books. New York City: 2005. 258.

During this period, many artists established small presses and independent magazines, as well as schools for teaching book arts that became hubs for emerging contemporary artists. "Nonprofit organizations played a crucial role for all book artists. Artists printed books at the Center for Book Arts (CBA), Nexus Press, Visual Studies Workshop, and Women's Studio Workshop. They exhibited at CBA and Franklin Furnace, and they distributed their books through Printed Matter or through the informal network for fine press and deluxe books."<sup>3</sup> Many of these institutions still exist and are used by book artists today, although some have altered their forms. These are joined by museums, colleges and libraries that actively collect artists' books.

(Text by Geraldine Ondrizek, Professor of Art, Reed College, excerpt adapted from Reed College Artists' Books website)

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3 Ibid. 259.

Carl Andre

*Carl Andre*

**Publication:** Mönchengladbach: Das Museum, 1968

**Description:** 1 case; 21 x 17 cm.

Städtisches Museum, Mönchengladbach, Bismarckstrasse 97

Carl Andre

Ausstellung Vom 18 Oktober Bis 15 Dezember 1968

“A man climbs a mountain because it is there. A man makes a work of art because it is not there” – Carl Andre

Contains 3 folded sheets with artist’s statement (in English) and acknowledgments (in German), reproduced from the artist’s handwriting; and a strip of white linen, designated “Tischläufer” (400 x 16 cm., folded accordion style to 20 x 16 cm.), with text by Johannes Cladders printed on first page. Issued in white cardboard box with clear plastic top. Title on box top: Andre

John Baldessari

*Throwing a ball once to get three melodies and fifteen chords*

**Publication:** Irvine, CA: The Art Gallery of the University of California, Irvine, 1973

**Description:** [1] p., [15] leaves of plates: ill.; 21 x 25 cm

Published 1975 by the Art Gallery, University of California, Irvine. 2500 Copies.

Printed in the United States by Sultana Press.

Louise Bourgeois

*Album*

**Publication:** New York: Peter Blum Editions, 1994

**Description:** 1 v.: chiefly ill.; 22 x 30 cm

*Album* by Louise Bourgeois was typeset in Nicolas Cohin by Hexxen grafisch werk and printed by Albini drukkers in The Hague, The Netherlands. This edition is limited to eight hundred and fifty copies. Klaus Baumgartner was responsible for the book design.

Spine: Louise Bourgeois

Julie Chen and Barbara Tetenbaum

*Ode to a Grand Staircase (For Four Hands)*

**Publication:** Berkeley, Cal.: Flying Fish Press; Portland, Ore: Triangular Press, 2001

**Description:** 1v. (29p.): col. ill.; 19x97cm. Folded to 19x17cm

Letterpress printed cut card panels attached to concertinas on both sides creating two spines. Pages are cut in layers to resemble a staircase and open from the center in the fashion of French doors. Issued in cloth-covered drop-spine box, with magnetic closure.

Julie Chen, Barbara Tetenbaum, artists; Erik Satie (1866-1925), author.

Limited edition, this is copy 16/100, signed by artists

The text of *Ode to a Grand Staircase* comes from Satie's "The March of the Grand Staircase", composed in 1914. It is one of the three *Enfantines* that Satie composed to suit the size of a child's hand. The text is derived from the musical directives and silent librettos which accompany his scores. Thanks to Anna Sacramento for production assistance and to Claudia Wober for the translation.

**Interview between Barbara Tetenbaum and Sarah Fagan,  
October 5, 2010**

*How did you meet Gerri Ondrizek and become involved with Reed's Artists' Book Collection?*

I met Gerri at a dinner after the opening of the show *Samizdat* (1997), one of the first shows she put together at Reed's Cooley Gallery. I invited her up to OCAC (Oregon College of Art and Craft) for some bookmaking workshops; I think that really got her into book arts. We connected because we were both beginning our teaching careers in Portland at the same time and getting to know our institutions... but mostly it was about books. Reed has the means for an extensive collection of artists' books, and ever since I have been sending book artists that I meet Gerri's way if I think Reed might be interested in collecting their work.

*I see you curated a show at the Museum of Contemporary Craft in 2006—using just your collection of books.<sup>1</sup>*

That was probably my favorite show to put up. There were maybe 75 books in it. I'd been putting up some shows of my own work that year, including my retrospective in the Collins Gallery at Multnomah County Library.<sup>2</sup> There was one case in that show of books from people who inspired me. I had such a good time putting up that... to have a whole room of cases to fill with what I wanted to show the world, even if it was a stapled book by a four year old, was just great.

<sup>1</sup> *An Artist Collects: Artist-Made Books from the Collection of Barbara Tetenbaum*, April 29 – September 10, 2006, Contemporary Crafts Museum & Gallery, now Museum of Contemporary Craft

<sup>2</sup> For additional information about *Barbara Tetenbaum: A Retrospective of 25 Years as a Book Artist*, see <http://www.multcolib.org/news/2005/tetenbaum.html>  
object focus: *The Book*

*How do you amass your own collection?*

I think it has to do with being a book artist. You have this commodity to trade with other artists. I've been given a lot of amazing books over the years. Sometimes I work for books... I've worked at the Frankfurt Book Fair in exchange for travel expenses and books.

*Do you bring in certain books from your collection for students to handle?*

Yes, original sources like artists' books are really potent sources for students to see and handle. Most of my collection is handleable. I bring in books based on what's going on in a particular class, like ways of rendering text or different binding styles. I'll bring in student work and professional pieces together. There are so many layers in books... one book might be good for five or six different lessons.

*Several of your books are included in the Reed College Special Collection, but the handmade quality of *Dědictví* = *Inheritance* (not on view) stands out to me. Any special experiences about this book you would like to share?*

*Inheritance* was a book I worked on in the Czech Republic when I had a Fulbright in Ústí. Ústí is a city with all the visible remnants of Communism still in place... the architecture, concrete, outdoor furniture... I wanted to record that ugliness in a beautiful way: on beautiful paper, with a beautiful printmaking technique. But a student [in Ústí]

told me what was missing was “the people who had to live there, who experience this every day.” She told me she knew a writer that could create text for the book. She came back later with two pieces of text. One wasn’t quite right, but the other fit the book perfectly. It turns out the student had written the text that fit perfectly. It’s hand-stamped into the book.

*You’ve studied with two of the artists in this show: Walter Hamady and Buzz Spector. Likewise, are any of the artists in the show your own past students?*

Not this time... but often students and teachers exhibit together; book arts is a more intimate community, unlike, say, painting. I would be proud to exhibit with many of my former students.

(Interview conducted by Sarah Fagan, Oregon College of Art and Craft, ‘10; Curatorial Intern, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

Chuck Close

### *Keith/six drawings/1979*

**Publication:** New York: Lapp Princess Press : Printed Matter, Inc., 1979

**Description:** [13] p. : chiefly ill.; 16 cm

Lapp Princess Press, LTD in association with PRINTED MATTER, INC. Amy Baker, editor. [No.] 12.

Contents:

*Keith/Square fingerprint; stamp pad ink on paper.*

*Keith/Watercolor; watercolor on paper.*

*Keith/Round fingerprint; stamp pad on paper.*

*Keith/White conte; white conte crayon on black gouache on paper.*

*Keith/Ink stick; Spring Street bar swizzle stick and ink on paper.*

*Keith/Random finger print; stamp pad ink on paper.*

Marcel Duchamp

*Manual of instructions for Marcel Duchamp  
Étant donnés : 1° la chute d'eau,  
2° le gaz d'éclairage*

**Publication:** [Philadelphia] : Philadelphia Museum of Art, 1987

**Description:** [56] p. : chiefly ill. (some col.); 31 cm

Printed and Bound in Great Britain by Balding & Mansell, Wisbech

Title sheet in English, manual in French. On spine: Étant donnés. Title sheet ([4] p.) laid in. Some of the pages are folded. Caption *Ordre des 15 opérations de montage général*. A reproduction of the pages of the original ring binder.

**Manual of instructions for Marcel Duchamp's Étant donnés:  
1° la chute d'eau, 2° le gaz d'éclairage (1987)**

In 1987, the Philadelphia Museum of Art published this facsimile of Marcel Duchamp's (1887-1968) instructions concerning the assembling and disassembling of his infamous last work, *Étant donnés*: 1. La chute d'eau, 2. Le gaz d'éclairage (Given: 1. The Waterfall, 2. The Illuminating Gas) (1946-1966). The work, which Duchamp created over a twenty-year period, is an enigmatic tableau of a life-sized model of a female nude holding a gas lamp in her hand and sprawled against a countryside backdrop. Upon Duchamp's death in 1968, the Philadelphia Museum of Art acquired *Étant donnés*, which added significantly to the largest collection of his work in the world.

The looseleaf binder of notes discovered alongside the tableau is dated 1966 and filled with photos, diagrams and handwritten notes. In her introduction to the 1987 publication of the manual, Anne d'Harnoncourt notes that the likely order Duchamp worked on the tableau – landscape, body and then technical aspects such as lighting – is not mirrored in his instructions.<sup>1</sup> Made upon the work's completion,

<sup>1</sup> Anne d'Harnoncourt, "Manual of instructions for Étant donnés," Philadelphia Museum of Art. Web. 3 Oct. 2010. <http://www.philamuseum.org/exhibitions>.

the notes inform the reader in fifteen “operations” on how to disassemble and assemble *Étant donnés*, acting as an instruction manual rather than a sketchbook of preliminary processes. A concern with the final operating structure of *Étant donnés* governs the notes, denying any concrete illumination of Duchamp’s twenty-year long working process.

The manual for *Étant donnés* has precedence in Duchamp’s 1934 *Green Box* publications. Duchamp produced *Green Box* in an edition of 300, with ninety-five facsimile reproductions of notes pertaining to the *Large Glass* as well as other readymade objects and works.<sup>2</sup> In conversation with Pierre Cabanne about *Green Box* and the *Large Glass*, Duchamp stated, “One must consult the book and see the two together. The conjunction of the two things entirely removes the retinal aspect that I don’t like.”<sup>3</sup> By emphasizing this consultation, Duchamp seeks to shift the aesthetically-based gaze to one that is engaged in reading the work.

Although *Green Box* served to shape the experience of *Large Glass* with his own words, Duchamp also placed faith in subjective readings of the spectator without text. To this end Duchamp remarked in 1957 that, “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.”<sup>4</sup> In this case Duchamp

privileges the role of the spectator’s gaze in reading the work, absent of any accompanying text.

In conjunction with this privileging of the gaze, the process of looking itself is emphasized in the form of *Étant donnés*. Peering through holes in a large Spanish wooden door at the tableau, the viewer purportedly becomes hyper-conscious of his or her own gaze through this voyeuristic act. Duchamp’s aversion to the retinal is maintained in *Étant donnés*, despite its emphasis on the act of looking, as its form activates an awareness of the gaze that works to deemphasize aesthetic judgment in favor of a conceptual reading.

By leaving out any information of intent or meaning within the manual, Duchamp is leaving the viewer to participate in the work by making his or her own connections to the exterior world. The manual functions as an extremely detailed and pragmatic account of the physical structure and mechanical working of *Étant donnés*, allowing for the piece to remain enigmatic and open for interpretation.

(Text by A. R. De Filippi, Reed College ‘11; Curatorial Intern Fall ‘10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

2 Martha Buskirk, “Thoroughly Modern Marcel,” in *The Duchamp Effect: Essays, Interviews, Round Table*, eds. Martha Buskirk and Mignon Nixon (Cambridge, Mass.: MIT Press, 1996), p. 192.

3 Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett (New York: Da Capo Press, 1979), pp. 87-88.

4 Robert Lebel, *Marcel Duchamp*. (New York: Grove Press, 1959), pp. 77-78.

Gilbert & George

*Lost Day: 1972*

**Publication:** Köln: Oktagon, 1996

**Description:** [34] leaves of plates: ill. ; 8 x 11 cm

The book edited by Hans Ulrich Obrist is published together with *Oh, the Grand old Duke of York* in an edition of 900 numbered and signed copies. This is copy no. 00015

Gilbert & George

*Oh, the Grand old Duke of York*

**Publication:** Köln: Oktagon, 1996

**Description:** [35] leaves of plates: all ill.; 12 x 9 cm

The book edited by Hans Ulrich Obrist is published together with *Lost Day* in an edition of 900 numbered and signed copies. This is copy no. 00591. This work was first published in 1972 as a catalogue of the Kunstmuseum Lucerne. Consists of 35 photographs of Gilbert & George descending a staircase.

Jenny Holzer

*[Black Book Posters]*

**Publication:** New York: Jenny Holzer, 1979-1981

**Description:** [10] leaves: ill.; 26 cm

Jenny Holzer

*Laments*

**Publication:** New York: Dia Art Foundation, 1989

**Description:** 1 v.; 20 cm

The texts printed here are reproductions of the original drawings for the inscriptions on thirteen stone sarcophagi installed at the Dia Art Foundation, 543 West 22nd Street, New York, March 1, 1989 through February 18, 1990. The exhibition also included the presentation of these texts on thirteen vertical LED (light emitting diode) signboards. The texts are the voices of ten adults, two children, and one infant. Design by Jean Foos and Jill Korostoff with Jenny Holzer. Printed by Abrams Gleber Warhover Lithographers, Inc. Third Printing. Binding by Craft Bindery.

## Jenny Holzer (b.1950) *Laments* (1989)

The text of Jenny Holzer's *Laments* (1989) was first made public in an installation at the Dia Art Foundation in New York City, 1989. Holzer installed thirteen vertical LED signboards on the faces of architectural columns that line the third floor of the Dia Chelsea location. The text moved in colored light across the signboards, edging in on the thirteen stone sarcophagi Holzer arrayed in a long line on the floor inscribed with the same text.<sup>1</sup> A single spotlight illuminated each stone sarcophagus, standing in contrast to the movement of the signboards. With all natural light blocked out, Holzer's installation created what one critic described as a "somber, yet visually dynamic" effect.<sup>2</sup>

Holzer's words from that installation, recreated in book format connect both the experiences of reading a book and their installation form. The book's format is reminiscent of a gravestone rubbing – the text is outlined, offset printed on translucent tissue paper and maintains the layout structure of an epitaph. The text is structured vertically, allowing the book to echo both the dimensions of the columns on which the LED signboards were placed in the exhibition, as well as the shape of a sarcophagus. The size of the text gets smaller towards the end of the book, suggesting a type of movement like that of the text flowing across the LED signboards.

1 "Jenny Holzer: *Laments*," Dia Art Foundation. Web. 2 Oct. 2010. <http://www.diaart.org/exhibitions>.

2 Roberta Smith, "Review/Art; Flashing Aphorisms By Jenny Holzer at Dia." *New York Times*, March 10, 1990. Web. 1 Oct. 2010. <http://www.nytimes.com>.

The transfer of text between mediums of stone, light and book format emphasizes the artistic potency of Holzer's chosen words regardless of media. While acknowledging her inheritance of a 1960s Conceptualist engagement with linguistics, Holzer simultaneously operates as a feminist, thereby inhabiting contradictory and conflicting ideological positions through a single body of work.<sup>3</sup>

Art historian Hal Foster links this linguistic shift of artistic practice to a shift in the artist's consciousness in shaping their work and its reception. Foster argues that "the artist becomes a manipulator of signs more than a producer of art objects, and the viewer an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacular".<sup>4</sup> Through text Holzer dematerializes both the art object and the singular authorial voice, inviting the viewer to directly interact with the work through reading.<sup>5</sup>

The voices in *Laments* are presented in the first person, marking a significant departure from Holzer's earlier work.<sup>6</sup> By presenting the words as unnamed voices of ten adults, two children and one infant who have died, Holzer's text moves fluidly between individual and collective consciousness.<sup>7</sup>

3 Gordon Hughes, "Power's Script: or, Jenny Holzer's Art after 'Art after Philosophy'," *Oxford Art Journal* 29.3 (2006): 421. Web. 1 Oct. 2010.

4 Hal Foster. "Subversive Signs," in *Recodings: Art, Spectacle, Cultural Politics* (Seattle: Bay Press, 1986), 108.

5 Hughes, 422.

6 Hughes, 422.

7 "Jenny Holzer: *Laments*," Dia Art Foundation. Web. 2 Oct. 2010. <http://www.diaart.org/exhibitions>.

This tensioned spectrum between collective and individual identities is evident in the first lament of the book, where the line “DEATH IS THE MODERN ISSUE” precedes “I THINK BECAUSE MY BRAIN DOES IT”.<sup>8</sup> In another lament the voice curtly states, “I AM WAITING FOR EVERYONE TO DIE BECAUSE THAT IS THE POINT”.<sup>9</sup> In these excerpts, a three-tiered negotiation is created between the biological working of the brain, the consciousness of the individual and death as both a shared preoccupation and an inevitable condition of existence. Holzer thus shapes death as a transcendent entity that can rest in and impact notions of the biological, individual and community. The impossible status of the laments themselves, as voices of the dead, further asks readers to reconsider death, language and subjectivity as stable notions. She pushes her viewers to read through and productively process the instabilities that riddle the human condition – ultimately warning against the danger of silencing these impossible voices.

(Text by A. R. De Filippi, Reed College '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

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<sup>8</sup> Jenny Holzer, *Laments*. (New York: Dia Art Foundation, 1989).

<sup>9</sup> *Ibid.*

Jenny Holzer

*[Inflammatory Essays]*

**Publication:** New York: Jenny Holzer, 1979-2002

**Description:** 10 posters; 43 cm

Jenny Holzer

*Truisms*

**Publication:** New York: Jenny Holzer, 1980

**Description:** 8 sheets; 92 x 60 cm

Title supplied by cataloger. Eight posters printed with black letters on white paper. Each poster contains 30 Truisms, arranged alphabetically according to the first word of each sentence, sequence continuing to next sheet.

Diane Jacobs

*Red Underwear*

**Publication:** Portland, Ore.: Scantron Press, 1999

**Description:** 1 pair woven paper underwear on wooden hanger + 1 wooden spool in box ; 18 in. x 20 in. x 8 in

Untitled. Title from artist's information

Woven paper threads with letterpress printed text of slang and derogatory terms for women and their anatomy. Wooden hand-turned spindle and hanger by Steve Jacobs. Hand-made box with cloth cover by Rachel Wiecking.

**Website:**

<http://www.dianejacobs.net/work/>

Jasper Johns

*Jasper Johns, das graphische Werk  
1960-1970*

**Publication:** [Mönchengladbach]: Das Museum, [1971]

**Description:** 1 case : ill.; 21 x 16 cm

Der Text, "A Rose is a Rose..." ist einem Gedicht von Gertrude Stein aus 1922 entnommen. In Emblem-Form verwandte sie ihn auf ihren Briedbogen. Dieser Katalog begleitet mit Verzeichnis und Abbildungen und als verbale und intermediale Interpretation seines Werks die Ausstellung: STADISCHES MUSEUM MONCHENGLADBACH. Jasper Johns, Das Graphische Werk 1960-1970. 22 Juni Bis 1. August 1971. Auflage des Katalogs: 550 Exemplare. Dies ist Exemplar no. 123.

Title from inside cover of rose compartment. Contains plastic red rose and 3 scrolls, in 2 covered compartments. On rose compartment: "A rose is a rose is a rose is a rose is." The scrolls, printed on one side only, contain respectively "Verzeichnis der ausgestellten Werke," essays by Johannes Cladders and Carlo Huber, and reproductions of drawings by Johns on the theme "Light bulb." Issued in gray cardboard box.

William Kentridge

## *Sheets of Evidence*

**Publication:** New York: Dieu Donn  Press, 2009.

**Description:** [18] leaves in case : ill.; 30 x 38 x 4 cm

*Sheets of Evidence* is a book consisting of 18 watermarked pages and texts created by William Kentridge. The 100 % cotton watermarks were developed and produced by Susan Gosin and Paul Wong at Dieu Donn  Papermill. Barbara Mauriello designed and bound the 20 edition copies and the 10 artist proofs. Dieu Donn  Press and Dieu Donn  Papermill co-published the edition in 2009. Part of an exhibition of William Kentridge works held at the Dieu Donn , New York, February 18 - March 27, 2009. Edition 7 of 20, signed by the artist.

## **William Kentridge**

(1955-)

The work *Sheets of Evidence* (2009) by William Kentridge, printed by Dieu Donn , is a work made entirely from sheets of handmade paper watermarked with Kentridge's drawings.<sup>1</sup>

Although best known for his drawings, William Kentridge has worked extensively in film, stage, and sculpture, working on many collaborations such as *Sheets of Evidence*. Similarly to Kentridge's animated film work, the images embedded in *Sheets of Evidence* appear after turning the pages and seeing the light move through the surface of the page.

Like much of his early work dealing with the ghost and erasure of Apartheid in South Africa, Kentridge is preoccupied with the process of revealing an image or a truth.

Born in Johannesburg in 1955, he attended the University of the Witwatersrand from 1973 to 1976 where he studied politics and African studies, then the Johannesburg Art Foundation from 1976 to 1978, and studied mime and theater at L' cole International de Theater Jacques Lecoq in Paris from 1981 to 1982. Kentridge continues to be very active in theater and opera; he opened his first full opera in the U.S. in 2009. Kentridge is influenced by satirists such as Daumier, Goya and Hogarth and explores European classical themes as framework for

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<sup>1</sup> "About Us-History" Dieu Donn  <http://www.dieudonne.org/main.cfm?chID=12&inc=aboutus>

contemporary African subjects, combining Expressionism with art and theater.<sup>2</sup> He lives and works in Johannesburg.

Upon first glance, *Sheets of Evidence* appears to be an book of empty white pages, but when the reader interacts with it, she discovers the subtle but striking images and text about love, sexuality, intimacy, human relations, and death. Kentridge has been moving further and further into the world of film, making animations of his drawings, and with this book in hand, the animated nature of these watermarks becomes clear. Turning the pages makes the images appear and disappear into the sheet giving them a life beyond the page.

(Text by Claire Siepser, Reed College '08)

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Micucci, Dana "Finely drawn lines tell powerful stories; Kentridge taps personal and political inspirations in 'Five Themes' exhibit" *The International Herald Tribune* 12 September 2009: 7.

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<sup>2</sup> Falconer, Morgan William Kentridge- About the artist 2009 MoMA PS1 [http://www.moma.org/collection/artist.php?artist\\_id=7919](http://www.moma.org/collection/artist.php?artist_id=7919) (21 May 2010)

Joseph Kosuth

*Notebook on Water, 1965-66*

**Publication:** New York: Multiples, Inc., 1970

**Description:** 1 envelope ([15] leaves: ill.; map (1 fold.)); 24 x 31 cm.

12 loose plates and a folded map inserted into a 9 ½ x 12 inch printed manila envelope. Artist Joseph Kosuth's contribution to the "Artists and Photographs" portfolio of 1970. Plates include glossary definitions of water, steam, snow, hydrogen, oxygen, etc. as well as linguistic diagram of the word water and photographs of water in varying forms.

Jim Lee

*Trouble Light*

**Publication:** Glastonbury, Conn.: Blue Moon Press, 1989

**Description:** 1 folded sheet (8 leaves): ill.; 39 cm

Cover title:

1 sheet with lino-cut illustrations and poems, printed on one side, accordian-folded between boards. Limited edition of 20 copies, signed and numbered by the artist

**Website:**

<http://artistbooks.ning.com/profile/JimLee>

Sol LeWitt

*Grids, Using Straight, Not-Straight  
and Broken Lines in All Their  
Possible Combinations*

**Publication:** New York City: Parasol Press, 1973

**Description:** 28 leaves of plates: ill.; 28 cm

Illustrations: 28 black and white etchings. Each initialed in pencil on the reverse by the artist.

Edition of 25 copies, with 10 artist's proofs.

Binding: Publisher's white linen, by the Schuberth Bookbindery, San Francisco.

**Sol LeWitt (1928-2007): *Grids, Using Straight, Not-Straight Lines and Broken Lines in All Their Possible Combinations* (1973)**

These twenty-eight black and white etchings emphasize the form, variation and visual potential of the line. They are characteristic of Sol LeWitt's interest in information oriented permutations and systems, which in part identifies him as a Conceptualist artist in the Reed College Artists' Book Collection. Working in New York City in the 1960s, LeWitt shared a desire with other young artists, such as Dan Flavin and Robert Mangold, to make art free of emotionalism and subjectivity as a departure from Abstract Expressionism of the prior decade.<sup>1</sup>

By the time this book was published, LeWitt had experimented with line drawings both on and off the printed page. In 1968 LeWitt participated in a project known as "The Xerox Book", alongside artists such as Carl Andre and Lawrence Weiner (whose works are also on view in *Object Focus: The Book*), in which each artist completed twenty-five pages of work

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<sup>1</sup> Dean Swanson, "Structure and Line," in *LeWitt X 2* (Madison: Madison Museum of Contemporary Art, 2006), p. 12.

that made use of the photocopy process.<sup>2</sup> In his submission, LeWitt made a series of ink drawings utilizing straight lines to form permutations of squares, part of which he would transfer onto a wall at the Paula Cooper Gallery that same year.<sup>3</sup> This transferal from page to wall also entailed a transferal of authorship from LeWitt to the person or persons executing the installation. By revealing his work process in sets of instructions, LeWitt allowed for the continued execution of his projects, such as a comparable recent installation at Portland Art Museum, Oregon.<sup>4</sup>

The twenty-eight etchings in *Grids, Using Straight, Not-Straight Lines and Broken Lines in All Their Possible Combinations* are in dialogue with LeWitt's experiments in medium and execution. Seminal art historian Rosalind Krauss argues that LeWitt's line drawings, whether represented on paper or wall, are always situated within Benjamin Buchloh's idea of the "matrix".<sup>5</sup> This matrix is distinguishable from the more corporal artist gesture as it is less emotive and emphasizes an intellecto-conceptual approach to the object rather than to the subject of the flat, linear field.<sup>6</sup> In this case the concept of the line is communicated within the relationship between book object and grid system, activating the line in a sculptural space.

(Text by A. R. De Filippi, Reed College '11; Curatorial Intern Fall '10, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art)

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2 Ibid, 14.

3 Ibid, 15.

4 See Lucy Lippard, *Six Years: The Dematerialization of the Art Object* (Berkeley: University of California Press, 1997).

5 Rosalind E. Krauss, *Perpetual Inventory* (Cambridge, Mass.: MIT Press, 2010), p. 29.

6 Ibid, 29.

## Anthony Roberto

### *Figurations of the Inexorable*

**Publication:** Original artwork, 2010

**Description:** 7 art prints: b&w; 60 cm

Title from artist's statement. Seven intaglio prints inside cloth-bound case; prints signed by the artist. Graduate, Pacific Northwest College Art '10.

**Website:**

<http://www.anthony-roberto.com>

Richard Tuttle

*I thought I was going on a trip*

**Publication:** Toronto: Art Gallery of York University, [1997]

**Description:** [4] leaves, 10 p. of plates: ill. (some col.); 21 cm

Catalogue of an exhibition held at the Art Gallery of York University, Oct. 2-Nov. 16, 1997. Includes bibliographical references. Printed in an edition of 500. Numbers one through one hundred signed and numbered by the artist. Richard Tuttle, 76/100.

Richard Tuttle

*Open Carefully*

**Publication:** New York: Sperone Westwater, 2000

**Description:** 1 case: col. ill.; 11 x 23 cm

Title from container. Consists of a small folder (10 x 6 cm. folded to 3.5 x 3 cm.) housed inside a large plastic container. The folder contains text "Richard Tuttle, Sperone Westwater Jan.5-Feb. 12, 2000" and images "Open Carefully" 1-10. Three strips of white paper, with designs in black, are taped to the outside of the container at one end, and at the other are attached to the folder, which rests in an inside pocket. The container also holds 5 small colored stones, which rattle.

**Website:**

<http://www.speronewestwater.com/cgi-bin/iowa/artists/record.html?record=3>



## *Index of Artists*

### *A*

Abramov, Andrey, 47  
Acconci, Vito, 97–98  
Adams, Dennis, 97–98  
Aftograf, 24, 28  
Ahearn, John, 97–98  
Ai Weiwei, 93, 109–10  
Aksyonov-Meyerson, Michail, 48  
Aksyonov, Vasily, 48  
Anderson, Holly, 47  
Andre, Carl, 116  
Anthony, William, 26  
Antin, David, 17  
Arman, 25  
Artschwager, Richard, 27, 29, 31  
Ashford, Doug, 97–98  
Ataman, Kutluğ, 93, 94  
Atkins, Robert, 48  
Azaceta, Luis Cruz, 97–98

### *B*

Baensch, Thorsten, 94  
Baj, Enrico, 24  
Bakhchanyan, Vagrigh, 46, 47, 48  
Baldessari, John, 116  
Balken, Beck, 48  
Balken, Debra, 48

Battan, John, 24  
Batterton, Wall, 26  
Becher, Bernd and Hilla, 97–98  
Bender, Gretchen, 97–98  
Bereal, Ed, 27  
Berghash, Mark, 48  
Bergtold, Paul, 25  
Bertlmann, Renate, 48  
Bidlo, Mike, 48  
Blane, Mark, 48  
Boeri, Stefano, 96  
Bogin, Michail, 48  
Bohnenkamp, Leslie, 48  
Bojko, Szymon, 48  
Bourgeois, Louise, 117  
Boyden, Ian, 95–96  
Braden, Su, 22  
Brecht, George, 17  
Brodsky, Joseph, 48  
Bruggeman, Inge, 64, 71, 72  
Bryant, William, 24  
Buczak, Brian, 47  
Byars, James Lee, 22

### *C*

Cage, John, 13, 14, 17, 25, 28  
Calas, Nicolas, 23

Calhoun School NYC, The, 47  
Cendrars, Blaise, 40, 41  
Chen, Julie, 117  
Chiaromonte, John, 47  
Christo, 22, 28  
Clarke, Libby, 15  
Clemente, Francesco, 66–69  
Clemmons, Walter, 97–98  
Cleveland, Buster, 47  
Close, Chuck, 119  
Cole, Norma, 15  
Collective Action Group, 46  
Collective Farm, 39, 46–49  
Congo, 26, 28  
Conner, Bruce, 23  
Cook, Elizabeth, 48  
Copley, William, 26, 28–32  
Corner, Philip, 17  
Costakis, George, 48  
Creeley, Robert, 66–69  
Crown, Curtis, 97–98  
Curtis, Edward S., 97–98

### *D*

Delaunay, Sonia, 40–41  
Dickau, Mike, 16

Dobbins, Ray, 48  
Dodson, Betty, 27  
Donaghy, Michael, 78  
Doria, Charles, 48  
Doyle, Sam, 97–98  
Duchamp, Marcel, 13, 21, 23, 28, 29, 120–21  
Dupuy, Augustin, 47  
Dupuy, Jean, 48  
Durland, Steven, 47

### *E*

Eckmeyer, Martin Raul, 47

### *F*

Fabricius, Danielle, 96  
Fader, Anna, 47  
Ferguson, Russell, 14  
Ferri, Ronoldo, 27  
Filliou, Robert, 17  
Finster, Howard, 97–98  
Fitzgerald, Edward, 26  
Fort, Francine, 96  
Frampton, Hollis, 25  
Frank, Peter, 48  
Friedman, Ken, 48  
Furnival, John, 48

## G

Gallo, Philip, 15  
Gerlovina, Rimma, 39, 46–48  
Gerlovin, Valeriy, 39, 46–48  
Gibson, Jeremy, 47  
Gilbert & George, 122  
Giorno, John, 27, 31  
Glezer, Alexander, 48  
Glier, Mike, 97–98  
Golub, Leon, 97–98  
Gonzalez-Torres, Felix, 97–98  
Group Material, 97–98  
Guerrilla Art Action Group, 97–98  
Gustin, Philip, 97–98

## H

Halbert, Gregoire, 47  
Hamady, Walter, 70  
Hambleton, Richard, 48  
Hamill, Sam, 95  
Hamilton, Richard, 27, 22  
Hannah, Duncan, 71  
Hansen, Al, 17  
Harvard Design School Project on  
the City, 96  
Hayman, R.I.P., 48  
Held Jr., John, 16  
Hendricks, Eleonore, 47  
Hendricks, Geoffrey, 47  
Herscovitz, Marcia, 23

Higgins, Dick, 17, 24  
Higgins III, E.F., 47  
Holzer, Jenny, 97–98, 123–26  
Horn, Roni, 99  
Hsieh Tehching, 47, 48

## I

Irving, John, 72  
Ivry, Judith, 18, 71

## J

Jacob, John, 48  
Jacobs, Diane, 127  
Jacques, Michel, 96  
Jacquet, Alain, 23, 29  
Jenney, Neil, 26  
Johns, Jasper, 127  
Johnson, Ray, 23

## K

Kaprow, Allan, 17, 99, 100  
Kawara, On, 25, 28  
Kean, P. Michael, 48  
Kentrige, William, 128–29  
Ketelhodt, Ines von, 86–87  
Khudyakov, Henry, 48  
Klintberg, Bengt af, 17  
Knowles, Alison, 17, 18  
Koenig, Kaspar, 22  
Komogor, Leonid, 48

Koolhaas, Rem, 96  
Kostelanetz, Richard, 47  
Kostiuk, Damian, 47  
Kostiuk, Michael, 48  
Kosuth, Joseph, 24, 130  
Krasin, Victor, 48  
Krasnaovsky, Timofey, 47  
Kruger, Barbara, 97–98  
Kuehn, Katherine, 18  
Kunc, Karen, 100  
Kuryluk, Ewa, 47  
Kwintarm, Sanford, 96

## L

La Monte Young, 22, 25  
Landfield, Ronnie, 24  
Lange, Clemens-Tobias, 84–85  
Lawon, Thomas, 97–98  
Lee, Jim, 130  
Levine, Sherri, 97–98  
Levy, Julien, 22  
LeWitt, Sol, 131–132  
Lichtenstein, Roy, 21, 24, 25, 28  
Lipski, Donald, 48  
Lissitzky, El, 43–45  
Lommasson, Jim, 93, 101  
Loney, Alan, 64  
Long, Richard, 101  
Lorenz, Angela, 93, 102–4  
Lozano, Lee, 23

## M

Maciunas, George, 19, 29  
MacLise, Angus, 26  
Mac Low, Jackson, 17, 18  
Macrae-Gibson, Rory Angus, 19  
Madame X, 47  
Makarevich, Igor, 48  
Makarevich + Yelagina & Co., 46  
Malevich, Kazimir Severinovich,  
44, 46  
Malutzki, Peter, 86–87  
Mangold, Sylvia Plimack, 20  
Maria, Walter de, 22  
Marioni, Tom, 20  
McVarish, Emily, 15  
Mednick, Sol, 22  
Melamid, Komar, 48  
Miller, Roger, 47  
Millman, Toby, 105  
Morgan, Robert C., 48  
Morrison, Toni, 79  
Morrow, Charlie, 48  
Multiplicity, 96  
Mussman, Toby, 27

## N

Nauman, Bruce, 26  
Neizvestny, Ernst, 48  
Neri, Gilbert, 72  
No-Grupo, 47

Nussberg, Lev, 47  
Nutbeem, Adrian, 27

## O

Obrist, Hans Ulrich, 96  
Olbrich, Bernd, 47  
Oldenburg, Claes, 17, 21, 27, 28,  
97–98  
Ono, Yoko, 21, 26, 28  
Oppenheim, Meret, 23  
Orlando, Valentin, 97–98  
Ostrow, Saul, 97–98  
Otterness, Tom, 97–98  
Ox, Jack, 48

## P

Pally, Marcia, 94  
Penrose, Roland, 24  
Petlin, Irving, 97–98  
Petrov, Mischa, 27  
Pettet, Simon, 71  
Pfreim, Bernard, 23  
Picard, Lil, 25, 31  
Piper, Adrian, 93, 105  
Pittore, Carlo, 47  
Plunkett, Edward M., 47  
Pressley, Daniel, 97–98

## R

Radzievsky, Yury, 48

Railing, Patricia, 43, 46  
Ramos, Mel, 26  
Rauschenberg, Robert, 97–98  
Ray, Man, 21, 24, 30  
Reavey, George, 23  
Reavey, Jean, 27  
Reese, Ralph Henry, 48  
Reisbord, Coriander, 15  
Reitkopf, Nancy, 22  
Renwick, Vanessa, 93, 106  
Riley, Terry, 24  
Ringold, Faith, 97–98  
Rivera, James, 97–98  
Robbins, Dave, 97–98  
Roberto, Anthony, 132  
Rohm, Robert, 26  
Rollins, Tim + K.O.S., 97–98  
Rotella, Domenico, 25  
Roth, Dieter, 17, 27  
Rothenberg, Jerome, 17  
Ruscha, Ed, 93, 106, 107  
Russolo, Luigi, 17  
Rypson, Piotr, 47

## S

Saito, Takako, 33  
Samuels, Diane, 48, 93, 108  
Savitsky, Jack, 97–98  
Scalapino, Leslie, 73–76  
Schäpers, Veronika, 88–89

Schneemann, Carolee, 48  
Schulz, Tomasz, 47  
Schwedler, William, 26  
Serrano, Andreas, 97–98  
Shevchenko, Arkady, 48  
Shostakovich, Maxim, 48  
Smith, Kiki, 73–76  
Spector, Buzz, 70, 71, 77  
Spero, Nancy, 97–98  
Spiegelman, Lon, 47  
Stanley, Robert, 25

## T

Tazi, Nadia, 96  
Tetenbaum, Barbara, 78, 116–19  
Tiravanija, Rirkrit, 108  
Toadstools, The, 46  
Trouille, Clovis, 23  
Truck, Ben, 47  
Truck, Fred, 48  
Tupitsyns, 46  
Tuttle, Richard, 133  
Tuyman, Carol, 48  
Tyson, Ian, 18

## U

Ur, Anatol, 47

## V

Vanderzee, James, 97–98

Venet, Bernar, 27  
Venturi, Robert, 97–98  
Volkov, Solomon, 48  
Vostell, Wolf, 17

## W

Wakoski, Diane, 26  
Walker, Kara E., 79  
Wang Chao, 58  
Watts, Robert, 25  
Webster, Meg, 34  
Weiner, Hannah, 24, 31  
Weiner, Lawrence, 26, 34  
Westermann, H.C., 24  
Williams, Emmett, 17  
Winifred, Princess, 25, 28, 31  
Wong, Martin, 97–98

## X

Xu Bing, 54–57

## Y

Young, La Monte, 22, 25

## Z

Zazeela, Marian, 22, 25  
Zelevansky, Nora, 47  
Zelevansky, Paul, 48



## Object Focus: *The Book Reading Table*

### Books

Bataille, Marion. *A B C & D*. New York: Roaring Brook Press, 2008.

Calle, Sophie. *SO PHIE CALLE*. New York: Prestel Publishing, 2008.

Hoffman, Heinrich. *Der Struwwelpeter: Merry Stories and Funny Pictures*. Portland, OR: Container Corps, 2010.

Koch, Aidan, *The Whale*. Portland, OR: Gaze Books, 2010.

Morison, Heather and Ivan. *Falling into Place*. London: Book Works, 2009.

Roth, Dieter. *Inserate/Advertisements 1971/72*. Consenza, Italy: Edizioni Periferia, 2009.

Rothman, Julia, Jenny Volvovski, and Matt Lamothe. *The Exquisite Book: 100 Artists Play a Collaborative Game*. San Francisco: Chronicle Books, 2010.

Russell, Laura ed., "Pop Up Now! A Juried Exhibition of Movable Books." Catalogue for *Pop Up Now!* exhibition. Portland, OR: 23 Sandy Gallery, 2010.

Sagmeister, Stefan. *Things I Have Learned in my Life so Far*. New York: Abrams, 2008.

Tourtillott, Suzanne J.E. ed. *500 Handmade Books*. New York: Lark Books, 2008.

Wye, Deborah and Wendy Weitman. *Eye on Europe: Prints, Books & Multiples / 1960 to Now*. New York: Museum of Modern Art, 2006.

### Course Curriculum:

Ondrizek, Gerri ed. 2010. "Image and Text: The Book as a Sculptural Object." Portland, OR: Reed College.

### Zines and Periodicals:

Gerard, Shannon, "Unpsent Love," 2010. [www.shannongerard.org](http://www.shannongerard.org).

Jameson, Flint, Ed., *Veneer Magazine*, Vol. 1-7. Portland, OR: Marriage Publishing House.

Little Read Writers, "The Legends of the Swifts," 2010. [www.littlereadwriters.com](http://www.littlereadwriters.com)

Mahaffy, Harlan, "Fucked Up Got Ambushed Zipped In: a poster in 32 parts."

*McSweeney's Thirty-Two*. San Francisco, CA: McSweeney's Quarterly Concern, 2009.

Psaltis, Reig "The Naturalist," 2009. [www.reidpsaltis.com](http://www.reidpsaltis.com)

van Giessen, William. Ed., "O.K. Failure." Vol. 2. Arnhem, The Netherlands: O.K. Periodicals, winter/spring 2009.

## CRAFT CONVERSATION

*Exhibition walkthrough with curators Geraldine Ondrizek (Reed College) and Barbara Tetenbaum (Oregon College of Art & Craft).*

**Saturday, December 4, 2 pm**

**Convenes in the first floor exhibition gallery**

**Free with Museum admission**

## BOOKS MARK PDX

*In conjunction with **Object Focus: The Book**, the Community Showcase will highlight places in the community where you can make, study and collect artists' books and books about art, craft, and design.*

**December 7, 2010 to January 29, 2011**

**The Lab at Museum of Contemporary Craft**

**Free with Museum admission**

## CRAFTPERSPECTIVES LECTURE

*Hannah Higgins,  
"The Multiple Intelligences of Fluxus"*

**Thursday, February 2, 6:30 pm**

**The Lab at Museum of Contemporary Craft**

**Free with Museum admission**

### **ABOUT REED SPECIAL COLLECTIONS**

Professor Lloyd Reynolds, who taught calligraphy, letterpress printing, graphic design, and art history during his tenure at Reed College from 1929 through 1969, was the first to foster interest in the fine press book. He collected some of the college's most significant fine press books. This effort has been furthered by subsequent art department faculty, who now teach courses in illuminated manuscripts, iconoclasm, 20th century German art and Chinese art history, and have purchased book works to support their courses. The exhibition *Bibliocosmos*, curated in 2004 by Stephanie Snyder, Director and Curator of Reed College's Douglas F. Cooley Memorial Art Gallery, featured several of these works, as well as items from Reed's modern and contemporary Artists' Books collection.

Geraldine Ondrizek began actively building the modern and contemporary Artists' Books collection by as a resource for the course "Image Text, The Book as a Sculptural Object," which covers the history and fabrication of the book as an alternative space for art documentation and exhibition. This website supports and highlights the major historical categories taught in the course, which include the *livre d'artiste*, the *avant-garde*, the conceptualist and the contemporary. These categories, although generally used by most historians, are not clear divisions, and many books are not limited to a single category. The website subsequently lists the majority of books in the collection; a selection of the most significant bookworks have individual web pages where one can navigate the entire work.

Reed College's Artists' Book Collection has been made possible by a generous grant from John and Betty Gray and Sue and Ed Cooley to support the Art Department, Reed College.

### **ABOUT MUSEUM OF CONTEMPORARY CRAFT**

Committed to the advancement of craft since 1937, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art is one of Oregon's oldest cultural institutions. Centrally located in Portland's Pearl District, the Museum is nationally acclaimed for its curatorial program and is a vibrant center for investigation and dialogue, expanding the definition of craft and the way audiences experience it.

### **ABOUT PACIFIC NORTHWEST COLLEGE OF ART**

Since its founding in 1909, Pacific Northwest College of Art (PNCA) has become a leader in innovative educational programs that connect students to a global perspective in the visual arts and design. In addition to its nine Bachelor of Fine Arts degrees, PNCA offers graduate education with an MFA in Visual Studies, as well as an MFA in Applied Craft and Design developed in collaboration with Oregon College of Art and Craft.

PNCA is actively involved in Portland's cultural life through exhibitions and a vibrant public program of lectures and internationally recognized visiting artists, designers and creative thinkers. With the support of PNCA+FIVE (Ford Institute for Visual Education), the College has a partnership with the nationally acclaimed Museum of Contemporary Craft. For more information, visit [www.pnca.edu](http://www.pnca.edu).

Museum of Contemporary Craft in partnership with Pacific Northwest College of Art invites you to read the exhibition guidebook during your museum visit, and to download your own copy from the Museum's website at [www.MuseumofContemporaryCraft.org](http://www.MuseumofContemporaryCraft.org).

To bind your downloaded guidebook, please consider visiting local independent resources such as **Publication Studio**, **Independent Resource Publishing Center**, **Container Corps** or **Em Space Book Arts Center** in Portland, OR