

THE HANDMADE ARTISTS' BOOK: SPACE, MATERIALITY, AND  
THE DYNAMICS OF COMMUNICATION IN BOOK ARTS

by

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## ABSTRACT

This study considers the contemporary handmade artists' book – books that are art – as dynamic vessels of cultural communication and social transcripts worthy of collection in libraries and archives. Artists' books are reviewed in terms of their physicality and power as material objects, with special attention given to the one-of-a-kind artists' book type. While the history and definition of the term "artists' book" is discussed briefly, debates over definitions of terminology and rigid categorizations are largely avoided. Historiography regarding extant scholarship within the field of artists' books also is covered. Following a humanities approach that combines the fields of art history – which employs a decidedly visual approach to analysis – and library studies, these works of book art are examined in three manifestations: as art, as contained within the library or archive, and as container of knowledge. The tripartite division of this work likewise reflects a progression from historical consideration to practical application regarding institutional acquisition, cataloging, and collection development, and lastly theoretical analysis. Also explored is the relationship between viewer and object particularly in terms of intimacy, narrative or story, and the placement of the artists' book within space and time. This work argues for the importance of the physical book, and emphasizes viewer interaction with handmade artists' books as an intimate experience bound by time and space, an experience laden with cultural information and social knowledge. As a humanizing art medium and vessel of communication

particularly well suited to library collections, the significant role of the librarian is summarized with respect to access to these records of the human experience. This dissertation urges librarians and scholars to value artists' books as source material for significant research, and assesses important pragmatic concerns faced by librarians who collect and promote them. Included in this study is an Appendix listing more than 200 artists' books handled and considered by the author, from selected college and university collections in the Pacific Northwest of the United States.

## DEDICATION

Remembering the words of  
Dr. Shiyali Ramamrita Ranganathan,  
which, written in 1931, still hold true:  
Every reader his book  
Every book its reader.

And for Cassandra,  
may you never stop reading great books  
and writing great literature.

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## CHAPTER ONE: INTRODUCTION

*Artists' books: "books that are produced by artists and intended as visual art."*<sup>1</sup>

This dissertation began with a conversation I had with librarian Cara List at the Architecture & Allied Arts Library at the University of Oregon in Eugene. After admiring the healthy artists' books collection she had nurtured, which exhibited an extensive breadth and depth of materials, I asked her if she was nervous about the future, about the day that would certainly come when another librarian was suddenly in charge of this unique and valuable collection. What if they did not appreciate or value it in the way she had; what if all those years of work, and expense, and pouring of her heart into the collection, were suddenly no longer appreciated?

"Yes," she answered, this concerned her. My response was immediate: "You need a book you could hand over. You need a book titled, 'Why You Should Care About This Collection'." And it struck me at that moment that this was exactly what was needed in the domain of Library Studies regarding the field of artists' books: a book that helps both librarians and archivists understand what artists' books are and, equally important, why they should actively collect them. The result of that conversation is, to some degree, what you now hold in your hands. This dissertation considers the contemporary handmade artists' book, understood as books that are a

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<sup>1</sup> LC subject heading "Artists' books," *Library of Congress Online Catalog*, accessed 2 October 2012, <http://catalog.loc.gov>.

form of visual art. I suggest that artists' books are vessels of dynamic cultural communication and significant social records, or transcripts, essential for collection in libraries and archives. I argue that these books exhibit a power due to their materiality as physical objects and that this generates an intimate relationship with the viewer.<sup>2</sup> I assert that these qualities which I ascribe to artists' books affirm that libraries should both include them in their collection development policies and actively acquire them based on these policies.

In the following chapters the history and definition of the term "artists' book" is discussed briefly; while avoiding polemical rehashing of ongoing debates, historiographical divergences are considered regarding extant scholarship within the field of artists' books. Combining academic art history and the theory of library studies, I argue and assess that these works of book art are valuable visual art forms, vital for inclusion within libraries and archives, and are containers of knowledge. The three-part division of this study progresses from an historical consideration to a theoretical analysis, with a middle section devoted to practical application regarding institutional acquisition, cataloging, and collection development, considering pragmatic concerns faced by the librarians who collect and promote the book arts. I also argue for and

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<sup>2</sup> The reader should note that when the term materiality is used I do so in regard to the physical material of the object. I do not employ the term theoretically or philosophically, but rather in regard to the tangible. "Materiality," used interchangeably with "physicality," is conceived as a dynamic process of engaging these texts. This involves viewing tactile understanding as an engaged experience and seeing materiality as process.

explore the significant relationship between viewer and object particularly in terms of intimacy, narrative or story, and the understood conceptual and physical placement of the artists' book within place, space, and time.<sup>3</sup>

In this work I maintain the importance of the physical book and emphasize the significance of viewer interaction with handmade artists' books as a uniquely intimate experience bound within space and time, an experience rich in cultural information and social knowledge dynamically communicated. I further suggest that artists' books are a humanizing art medium and vessel of stored knowledge particularly well suited to library collections. Librarians are considered in terms of their role as ambassadors for the records of human experience, as Jesse Shera wrote, to act "as a mediator between man and his graphic records . . . to maximize the social utility of graphic records for the benefit of mankind."<sup>4</sup> This dissertation urges academics to regard and employ artists' books as source material for scholarly research. Chapters One and Two establish historical context, scholarly apparatus, and a discussion of terminology; Chapter Three turns to the artists' book within its repository and the state of the field today; and Chapter Four considers intimacy, materiality, and the artists' book as social record. Particular attention is rendered to the one-of-a-kind artists' book type. The Appendix

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<sup>3</sup> Books are discussed as found, placed, and used within space and time; this may be understood to refer both to the environment surrounding the book and to the process of making or viewing the book. What might initially appear as inconsistent can be acknowledged as enigmatic and allow us to discuss both environment and process.

<sup>4</sup> Jesse H. Shera, "What is a Book, That a Man May Know It?" in *Knowing Books and Men: Knowing Computers, Too* (Littleton, CO: Libraries Unlimited, 1973), 66.

lists more than 200 artists' books handled and analyzed by the author, found in select college and university collections in the Pacific Northwest of the United States.

With any luck, this study will inspire a greater interest in and sympathy for artists' books as they are collected, appreciated, and shared within the library setting. The purpose of my research is to add to the scholarly understanding of artists' books as insightful objects worthy of citation as documents of lived experience and viewed as sources of historical record. Housed in archives and special collections these objects are too seldom treated as source material at the hands of scholars. Not only can these works be considered as art following methods of art historical analysis, they may likewise, as books, be source material, such as when artists record their personal histories or when the books function as modes of activism, for example. This study follows a humanities approach, one that is, moreover, theoretical, and proposes we "read" artists' books just as literary scholars read text and art historians read works of art. To read artists' books is to experience them physically. These works of (book) art contain and communicate a particular power – that of finding the extraordinary in the ordinary. This power is relayed in terms of both time and space; thus recent trends in the study of critical geography, which also deal with issues of time, space, and place, are particularly relevant when viewed in light of artists' books.

In the present work I explore how handmade, physical artists' books occupy – interact with and are interacted within – space and time. I consider physicality in terms of how it is expressed by the creator and experienced by the viewer. And my own

interactions with these objects functions as a basis for this physical experience within place. One might ask why this concern with physicality, space, and time matters. As Marshall McLuhan explored (and current spatial theorists continue to untangle),<sup>5</sup> that which exists materially – such as the artists’ book – does so within space and time,<sup>6</sup> yet rarely is this considered in terms of how it affects the human story and lives as they are lived. Consideration will be given to how the human experience of artists is represented in the artists’ books and then assimilated into the lived experience of the viewer. The element of story, or narrative, also will be considered in terms of artists’ books as it may refer to more traditionally understood linear textual narrative and more broadly as story told in sequence as presented in book form regardless of text. Story, as will be demonstrated, acts as an essential feature of the artists’ book type.

While N. Katherine Hayles in her 2002 publication *Writing Machines* suggests that artists’ books are a bridge between the digital book and the traditional codex,<sup>7</sup> I diverge. The following will serve as a working description of the artists’ book as type. I

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<sup>5</sup> For recent titles in spatial theory, see, for example, Nikolaus Fogle, *The Spatial Logic of Social Struggle: A Bourdieuan Topology* (New York: Lexington Books and Rowman & Littlefield, 2011); Russell West-Pavlov, *Space in Theory: Kristeva, Foucault, Deleuze* (Amsterdam: Rodopi, 2009); and, wwAndrzej Zieleniec, *Space and Social Theory* (New York: Sage Publications, 2007), to name a few.

<sup>6</sup> See Marshall McLuhan and Quentin Fiore, *The Medium is the Massage* (Corte Madera, CA: Gingko Press, [reprint] 2005).

<sup>7</sup> N. Katherine Hayles, *Writing Machines* (Cambridge, MA: MIT Press, 2002), 29-39. Moreover, it may be more accurate to speak of the “digitized book” rather than the “digital book.”

propose that contemporary artists' books are an art form, or genre, within the current postmodern art movements – they may be art in book form (i.e. evocative of the idea of book), the book as a type of visual art, or acting in response to “bookness,” which refers generally to Platonic theory wherein abstract concepts take on the formal – that of form – real existence as a book. An artists' book may be, for example, a codex, scroll, or tablet, a book in a jar, an a-textual book, or text on a non-book-like object. This definition is broadly inclusive. They are inherently bound to the concept of story. Artists' books certainly can be seen as “a book that happens also to be art,” but it should not be limited to functioning only as a segue between physical and digital realms of “book.”

In the digital age, with ebooks, blogs, and words that shimmer on a screen, artists' books challenge accepted notions of progress. As Giorgio Maffei writes, “Nowadays, the book – its death forewarned – has found unexpected new energies with the new generations, and has become a receptacle for real experience and multiplied its expressiveness with new techniques and different productive capacities.”<sup>8</sup> If we consider the artist as the mirror of society, we must further remember that the makers of artists' books are creating books that are simultaneously art. Ulises Carrión states, an artist's book is a book “conceived as an expressive unity, that is to say, where the

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<sup>8</sup> Giorgio Maffei, “The artist's book. Instructions for use,” in Giorgio Maffei e Maura Picciau, *Il Libro Come Opera d'Arte: Avanguardie Italiane del Novecento nel Panorama Internazionale. The Book as a Work of Art: The Italian Avant-Gardes in the Twentieth Century as Part of the International Panorama* (Mantova, Italy: 2008), 17.

message is the sum of all materials and formal elements.”<sup>9</sup> Artists’ books, as a type of message or communication offer commentary regarding the human experience; art accomplishes this by being “personal, private, connecting to its audience by authenticity and commonality of experience.”<sup>10</sup> As reflections of our society, these books are “social transcripts.”

Charles Osburn in his *The Social Transcript: Uncovering Library Philosophy* has discussed libraries and archives as institutions that serve as guardians and conservators of the social transcript and cultural record.<sup>11</sup> Osburn, while not directly considering book arts, writes of the importance of the library as a repository for the preservation of the human record, a task achieved historically through the collection and preservation of the physical book and other material objects. I am extrapolating from Osburn’s work to consider the artists’ book within this oeuvre of the human record. We would do well to consider Osburn’s text in terms of advocating the cultural value of books in general and then apply that to the field of book arts. Artists’ books as a social transcript are a micro-society within the greater macro-society, that of the “society” of art, book arts, and that

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<sup>9</sup> Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists’ Books* (New York: Granary Books, 1999), 7.

<sup>10</sup> *Women’s Autobiographical Artists’ Books*, Conference proceedings, Pamala Zwehl-Burke, Curator and Leslie Fedorchuk, Curator, October 18 - November 22, 1987, University of Wisconsin, Milwaukee, Art Museum Fine Arts Galleries and the Conference Center of the Golda Meir Library, 10.

<sup>11</sup> See Charles B. Osburn, *The Social Transcript: Uncovering Library Philosophy* (Westport, CT: Libraries Unlimited, 2008).

of the artists who make them – the lessons found therein apply widely, as artists can be considered to channel our social pulse. As Washington state artist Elsi Vassdal Ellis writes regarding the politically charged and socially conscious content in her works, “My books are my street corner, my soapbox.”<sup>12</sup>

Artists’ books, understood as books that are art, do not escape their own book nature, and thus they challenge us to consider them as books, and then to question our own role as viewers, to question what a book is and why it is important. The debate regarding “bookness,” while already well considered among contemporary scholars and artists cannot, to some degree, be avoided.<sup>13</sup> “Bookness,” as a term, presents the reader with a particularly elusive concept – one related to Plato’s dialogues in reference to essential forms (though it is not the purpose of this dissertation to further wade into the pool of theoretical rhetoric). Johanna Drucker’s more frequently used term is “self-reflexivity,” likewise referring to the artists’ book’s dialectic of essential form/identity. While the understanding of bookness is not necessarily a tautology – it does evoke questions of essential nature – it is perhaps less exact than an understanding of self-

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<sup>12</sup> Eileen Wallace, ed., *Masters: Book Arts – Major Works by Leading Artists* (New York: Lark Crafts, An Imprint of Sterling Publishing, 2011), 282. See Elsi Vassdal Ellis’ works, Items 4.2, 4.19, 4.26, 4.33, and 7.36 in the Appendix.

<sup>13</sup> Voices in the debate include: Johanna Drucker, Edward Hutchins, Joan Lyons, Philip Smith, Peter D. Verheyen, and Kathleen Walkup, to name a few.

reflexivity, or “the idea of the book as idea . . . [or] art idea.”<sup>14</sup> The book may be idea, but it must also be object. This dissertation will consider what the nature of the book is as art.

I suggest we consider artists’ books as powerful, dynamic, communication tools. Jesse Shera provides this definition: “By ‘communication,’ the information scientist means any kind of knowledge through any medium or environment.”<sup>15</sup> Where the artists’ book is distinctive as a form of dynamic communication is in its very materiality, an element closely bound to the physically intimate interchange between object and viewer. It is a mode of communication both ancient and contemporary, hence the use of the term “dynamic,” which highlights its role as changing and changeable. The book as visual art form is an historically rich mode of communication, flexible in its adaptability and intrinsically physical in its application and reception. This physicality, as will be explored, is an indispensable aspect of the handmade artists’ book genre.

To build on McLuhan’s general assertions: as physical beings we experience the world physically. We are in constant material contact with our surrounding environment, and part of this material experience has been informed by the book-as-object. Contemporary art as a practice serves as a vehicle for criticism. It functions as a

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<sup>14</sup> Johanna Drucker, *The Century of Artists’ Books* (New York: Granary Books, [1995] 2004), 161. Such judgments may be best left to the individual observer and the well-informed reader.

<sup>15</sup> Jesse H. Shera, “Toward a Theory of Librarianship and Information Science,” in *Knowing Books and Men: Knowing Computers, Too* (Littleton, CO: Libraries Unlimited, 1973), 98.

signifier of our social pulse. In this light artists' books might be considered, as Johanna Drucker suggests in her work, *The Century of Artists' Books*, "the quintessential 20th-century artform," because they are free from rules, are "art as idea," and are a hybrid art form, like cinema but with a considerably longer history.<sup>16</sup> Betty Bright parries that it is a "quintessential twentieth-century art form" only for those rare souls who happen to encounter it.<sup>17</sup>

Additionally, I will propose viewers further examine artists' books with conscious attention to place, space, and time, in a furthering of the discussion of book "as a space, infinitely imaginable and expandable."<sup>18</sup> Certainly, this supposition could, and should, be applied broadly to better appreciate the physical world and the human (and humanizing) interaction with it, but it may also be more specifically considered in terms of artists' books. The artists' book, being a three-dimensional art form requires a level of spatial and interactive engagement not required of painting, for example. While sculpture, likewise being three-dimensional engages the viewer spatially, the artists' book is remarkable in its interactive capacities, best engaged when handled, and handled at the leisure and discretion of the viewer.

Artists, for a myriad of reasons, are creating artists' books. The audience may experience this art in a significantly different way than they might with either a

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<sup>16</sup> Drucker, *The Century of Artists' Books* (1995 edition), 1, 75, 364.

<sup>17</sup> Betty Bright, *No Longer Innocent: Book Arts in America, 1960-1980* (New York: Granary Books, 2005), 263.

<sup>18</sup> Drucker, *The Century of Artists' Books*, 195.

common retail book or a painting or sculpture in a museum or gallery. As Sandra

Kroupa notes:

Books are things you pick up and handle. Now think about any art experience, museum or gallery experience you've ever had. No one has ever encouraged you, unless it's in a kids' museum, to go up to a Burne-Jones and feel the paint. You can't do that. Books keep us in touch with the tactile parts of our lives. In the United States we have turned away from being a culture that allows physical contact.<sup>19</sup>

Similarly John Charles, Head of the Bruce Peel Special Collections Library, writes of the importance of progression through each individual work "which is part and parcel of the codex structure. None would have been displayed on a gallery wall."<sup>20</sup> Through this need for contact, the interaction with artists' books is profoundly intimate, a term one finds frequently in the literature, for example: the "journey through an artist's book is a strikingly potent experience and, usually, an intimate one."<sup>21</sup> The researcher is then prompted to ask how such an intimate experience is different from encounters with other art forms and why it matters for the larger enterprise of better understanding the human experience - one that is recorded and stored.

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<sup>19</sup> Alison Mandaville, "Not Simply a Gathering: A Conversation with Sandra Kroupa, University of Washington Book Arts and Rare Books Curator," *Invisible Culture: An Electronic Journal for Visual Culture* 11 (2007): n.p.

<sup>20</sup> Bruce Peel Special Collections Library, University of Alberta, Department of Art and Design, *Marginal Notes: An Exhibition of Bookworks Concerning Social Issues* (Edmonton: Bruce Peel Special Collections Library, University of Alberta, 2004), n.p.

<sup>21</sup> Cathy Courtney, *Speaking of Book Art: Interviews with British and American Book Artists* (Los Altos Hills, CA: Anderson-Lovelace Publishers, 1999), 1.

How does someone interact with a physical object, experience it, and what is the effect and the relationship that is then developed in a physical world? Regarding this relationship, which he calls an interface metamorphosis, McLuhan elaborates on his “medium is the message” perspective: “The user of the electric light – or a hammer, or a language, or a book – is the content. As such, there is a total metamorphosis of the user by the interface. It is the metamorphosis that I consider the message.”<sup>22</sup> If the user is the content, and the interface metamorphosis is the message, then artists’ books must be sought out and experienced firsthand in order to achieve a McLuhanian metamorphosis by the interface of this uniquely personal interaction with artists’ book. If handmade artists’ books are, as I suggest, significant for (and a reflection of) the human experience, then they are worthy of primary research access and systematic collection by libraries and archives. The material involvement of interacting with a physical book is of timely importance in the increasingly digital world of both the library and the gallery.

This area of research bears relevance to a variety of academic disciplines, including art history, book arts, communication, contemporary art, cultural studies, library studies, and literature. My research accentuates many previously under-considered works of art in a discussion already quietly underway within the margins of the academic community. My discussion of these artists’ books as living relics of cultural importance, as significant physical objects, broadens present dialogue and

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<sup>22</sup> Marshall McLuhan, letter to Edward T. Hall, 1971, in Paul Benedetti and Nancy DeHart, eds., *On McLuhan: Forward Through the Rearview Mirror* (Cambridge, MA: MIT Press, 1997), 109.

places it within larger debates regarding printed books and the future of the book as a critical, cultural object. I also wish to provide a rationale for librarians and archivists to include these objects in their collection development policies, partially as a means of making their collections uniquely significant to scholars in an era of increasing homogeneity among libraries.<sup>23</sup>

At the heart of this dissertation is an understanding that, as Osburn has persuasively suggested, the library functions as a repository of the historical and contemporary social transcript;<sup>24</sup> what I seek to add is that artists' books are a significant form of that cultural record. Whereas Shera in his writings of the 1970s shies away from the "frills" of library purchases, I argue regarding collection development and acquisition policies that artists' books are not merely "a lot of 'old books'," but essential works of the human record, they are dynamic forms of communication.<sup>25</sup> Jesse Shera pioneered many avenues of librarianship, seeking answers to questions of how

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<sup>23</sup> Thanks must be rendered here to Cara List at the University of Oregon Architecture and Allied Arts Library for shaping my thinking on this point. Moreover, the majority of academic libraries in the Pacific Northwest, and likely elsewhere, do not include (or exclude) artists' books in their collection development policies. Of the fifty-six accredited academic institutions in Oregon and Washington, only four of those affiliated libraries held significant, digitally well-promoted artists' book collections at the time of this research.

<sup>24</sup> Osburn, *The Social Transcript*, see especially Chapter 7: Stewardship of the Social Transcript.

<sup>25</sup> Jesse H. Shera, "For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible," in *Knowing Books and Men: Knowing Computers, Too* (Littleton, CO: Libraries Unlimited, 1973), 90.

best to approach the profession of librarianism. I have sought to further develop these pursuits, asking a question similar to those posed by him, and earlier, Warren S. McCulloch. In my rendering: What is an artists' book, that a man may know it, and a man, that he may know an artists' book?<sup>26</sup> As similarly expressed by McCulloch, this pursuit could likely engage one for a lifetime.

These issues are explored in the following chapters, and nebulous terms such as "read" and "artists' book" – which are unavoidable – are discussed. For example, the reader may notice varying placements of the apostrophe in certain quoted texts. This is itself a point of contention in this field of study, and this, too, shall be considered. The history and development of artists' books has been recounted in several scholarly volumes mentioned in the literature review.<sup>27</sup> This dissertation asks questions germane to library studies: What are artists' books? Why should libraries collect them? What challenges exist? What are the potential and realized rewards?

What follows is a literature review and methods component to complete the introduction of Chapter One. Chapter Two examines the book as art, including a consideration of book arts, artists' books, the various categories often applied within

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<sup>26</sup> Shera, "What is a Book, That a Man May Know It?" 65. I have retained the so-called gendered language of the original two authors. Shera concludes, however, that while the goal is to learn, "what man is or how he learns is still, in large measure, an unsolved mystery," 69.

<sup>27</sup> Just as a detailed history of the development of painting would not be included in a dissertation on a topic of the canvases of Picasso, so too, the artists' book as a genre is moving toward no longer requiring exhaustive definition or historical narrative.

this genre, and a concise history of artists' books. Considerations include defining books in general and artists' books in particular. Chapter Three looks at the book as contained,<sup>28</sup> specifically within library and archive, the role of librarian and archivist, and issues pertaining to collection development. Library practices and collection development policies in general are considered as they relate to artists' books. Chapter Four considers the book as container and delves more deeply into several germane theoretical topics, namely: the power of the physical book; the intimate nature, materiality, and narrative elements of artists' books; place, space, and time in terms of the artists' book; and, a discussion of artists' books as a unique form of the social transcript. This section includes further discussion and analysis of artists' books examined. The concluding summary offers some closing thoughts regarding the greater significance for libraries in relation to artists' books. The Conclusion and Reference List are followed by the Appendix, a comprehensive list of the specific artists' books accessed. The following section will consider the literature of the field and the nascent pursuits of these very questions.

#### Literature Review: A Difference of Historical Views

The curator of artists' books should have a knowledge of the writings of the field, as Jesse Shera implores, "the librarian, to fulfill his destiny, must know the subject field

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<sup>28</sup> In this dissertation the book and library will be considered as container, contained, and containing; these terms are not used with latent meaning, nor are they meant to evoke issues regarding objectification by containment as understood in literary theory.

over which he presides, the literature of that field.”<sup>29</sup> While several essential works related to artists’ books have emerged over the past few decades, this dissertation is distinctive in its hybrid library studies/art historical approach. It is particularly relevant to the “future of the book” dialogue.<sup>30</sup> Scholar and librarian Tony White is not alone in his decrying the “lack of critical writings” about artists’ books.<sup>31</sup> Regarding the level of critical discourse on the subject of artists’ books in America, Johanna Drucker states, “There’s so little – one could put together a list in about five minutes that would cover the field.”<sup>32</sup> If there is a concern that artists’ books are marginalized within the art world, then in a cyclical return, until scholars promote the field as a serious art movement, it may remain in the margins. In part, one of the broader goals of this dissertation is to contribute to the growing scholarly dialogue and scholarly literature on the topic of artists’ books.

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<sup>29</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 103.

<sup>30</sup> See also Ainsley Robyn Brown, “In Praise of the Book: Literary Expressions of Bibliophilia,” (PhD diss., Princeton University, 2011).

<sup>31</sup> Tony White, “Artists’ Books as Catalyst,” *Afterimage* 33, no. 1 (2005): 12.

<sup>32</sup> Drucker continues, “There’s no other art field in the twentieth century where this is so.” Courtney, *Speaking of Book Art*, 154. While this may appear to be a hyperbole, a simple keyword search on worldcat.org: “artists’ book” returns a result of some 11,124 hits; when compared to “sculpture” at 293,974 or “painting” at 560,648, Drucker’s point is well made. Accessed 2 October 2012, www.worldcat.org.

The Library of Congress Online Catalog has records for 383 works under the LC subject heading of “Artists’ books,” which includes both the art objects themselves *and* “general works about such books” (the majority being the art objects themselves), as compared to the LC subject heading “Painting,” which retrieves 1,443 hits, *not* including actual paintings themselves. Accessed 2 October 2012, catalog.loc.gov.

Recent literature in the field often considers the historical evolution of artists' books.<sup>33</sup> Fine book dealer Edward Ripley-Duggan limits his definition of modern book arts as initially including only the domains of printing and binding, but acknowledges that since the late 1970s this definition has been shifting to include more innovative and unusual elements.<sup>34</sup> The book arts field is now understood to include papermaking, illustration, book and binding design, type design and type-founding, and decorated paper, among other elements.<sup>35</sup> Artists' books as a particular genre within the broader scope of book arts further expand this definition through, for example, those termed bookworks and book sculpture – both of which may be understood to be sculptural objects that are evocative of a book, and like other forms of sculpture are primarily observed and seldom handled.

Awareness of this wealth in variety is essential to understanding the genre as a whole; as historical vessels of knowledge the artists' book varies widely in terms of content and format. Ripley-Duggan writes regarding the evolution of the book arts:

An active book arts collection establishes today's crafts in relationship to those of yesterday, making it possible to see current work as an extension along a logical

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<sup>33</sup> See, for example, Bright, *No Longer Innocent*, Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York: Granary Books, 1998), and Stephen Bury, *Artists' Books: The Book as a Work of Art, 1963-1995* (Aldershot, UK: Scholar Press, 1995), as just a few of many such examples.

<sup>34</sup> Edward Ripley-Duggan, *Book Arts Collections: A Representative Selection* (New York: Routledge, 1989), 83 and 85.

<sup>35</sup> Ripley-Duggan, *Book Arts Collections*, 82-83.

progression from . . . clay tablet to modern sculpture. The modern book arts are a means to make the past a more valued and accessible part of today.<sup>36</sup>

Artists' books offer us a means to value and access that which transcends the present and ourselves; they offer an alternative access to the past. The artists' book unlike the word-focused codex transcends text. Roger Caillois ponders in his "Ultimate Bibliophilia" of 1963, "the pleasures of texts that seem to have been written not so much to be read as to be printed – to end up existing, as Mallarmé would have said, in the guise of a book."<sup>37</sup> One might argue that the artists' book transcends the "guise of a book" in order to present us to ourselves (the human story returned). George Hagman describes this in reference to architecture as, "the empathy which artist and audience experience . . . is a special, transcendent form of union, a bond of beauty."<sup>38</sup> The artists' book by "existing" as a book, meshes past knowledge with present thought and action affected through the bond of empathy created between artist and viewer. A bond not bound by chronological time, region, or culture.

This is the primary function of the library as a retainer of the social transcript, to, as quoted above, "make the past a more valued . . . part of today." Book arts collections (whether defined narrowly as high-end collections or more generally as works deemed book art by either curator or artist) bridge a gap between past and present. And while

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<sup>36</sup> Ripley-Duggan, *Book Arts Collections*, 84.

<sup>37</sup> Denis Hollier and Jeffrey Mehlman, eds., *Literary Debate: Texts and Contexts, Postwar French Thought Volume II* (New York: New Press, 1999), 60.

<sup>38</sup> George Hagman, *The Artist's Mind: A Psychoanalytic Perspective on Creativity, Modern Art, and Modern Artists* (New York: Routledge, 2010), 115.

library collections as a type do broadly bridge the past/present gap, collections of artists' books emphasize a particular aspect of book history, which Mallarmé promoted: that "the book is not simply an exquisitely rendered container or precious relic but a catalyst for redefining the relationship between the book and its reader."<sup>39</sup> It is this book/human renegotiation prompted by the artists' book that lends a unique facet to these collections and sets them apart from more diurnal collection development. The 1990s witnessed rising scholarly interest in artists' books within the larger book arts genre, a sub-genre that is unique in that it is, as Ripley-Duggan suggests, "whimsical, visionary, absurd, clever, and sometimes brilliant."<sup>40</sup> A number of the creators of artists' books are trained in varying areas of the arts, writes Ripley-Duggan, but have turned to book-making as a form of personal artistic expression often revealing and exploring sensitive topics.

The expressional variation of the book form is as diverse as the potential content of such books, factors that may challenge traditional linear modes of art historical attention. This wealth of variety, seen, for instance in *Snakes are not nice* by Lois Morrison and laser-cut by Julie Chen, 2005 (Item 4.22) (Illustrations 1 and 2), which is playful, articulated, book-like and yet toy-like, as an example, may needlessly startle, stall, or paralyze scholarly consideration of the subject. Drucker has lamented that

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<sup>39</sup> Anna Sigrídur Arnar, *The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture* (Chicago: University of Chicago Press, 2011), 2.

<sup>40</sup> Ripley-Duggan, *Book Arts Collections*, 89.

“because the field of artists’ books suffers from being under-theorized, under-historicized, under-studied and under-discussed, it isn’t taken very seriously.”<sup>41</sup> It is important for the reader to consider this in terms of why many libraries and archives – whose categorical systems of classification, not unlike those of scholars as well – may be reluctant to collect artists’ books.

In his 1989 work, *Book Arts Collections: A Representative Selection*, Edward Ripley-Duggan considers the many aspects of artists and their books.<sup>42</sup> Artists’ books tend to operate somewhat antagonistically with, as Benedict Anderson terms it, “print capitalism.”<sup>43</sup> Artists’ books function in reaction to the results of print capitalism whether implicitly or explicitly. “We have taken print culture for granted for over two thousand years,” states McLuhan, “and then suddenly it all ended with our abrupt

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<sup>41</sup> Drucker continues: “We don’t have a canon of artists, we don’t have a critical terminology for book arts aesthetics with a historical perspective, and we don’t have a good, specific, descriptive vocabulary on which to form our assessment of book works. These three things are needed.” Johanna Drucker, “Critical Issues / Exemplary Works,” *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 1, no. 2 (2005), 3. See also Mary Tasillo, “Shaping a New Critical Discourse for the Field,” *The Journal of Artists’ Books*, 22 (Fall 2007): 12-13.

<sup>42</sup> Ripley-Duggan, *Book Arts Collections*, *passim*.

<sup>43</sup> Print capitalism includes overtones to capital-driven control, blind nationalism, and imagined communities as understood as both widespread and as an object of socio-political construction. See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991).

entry into an electronic world."<sup>44</sup> The artists' book may be seen as the artist's and viewer's refusal to take book culture for granted, embracing it, rather, as something near sacred. It can be an art that retains book culture without succumbing to Anderson's described controlled capital. "The book," writes Giorgio Maffei, "in this post-industrial age, has gone back to before Gutenberg. . . . It has re-found the singularity of being a work of art."<sup>45</sup>

Several texts consider the parent category of book arts, such as Jerome Rothenberg and Steven Clay's 2000 text, *A Book of the Book: Some Works & Projections about the Book & Writing*,<sup>46</sup> where, among broader topics, the definition of artists' books arises, and Steve Miller's *500 Handmade Books*, which considers exceptional examples of handmade book arts and bookbinding.<sup>47</sup> Even larger in scope are seminal works addressing the book as a social and cultural object, such as Elizabeth Eisenstein's, *The Printing Press as an Agent of Change*,<sup>48</sup> wherein Eisenstein encourages the reader to address the development of typography in conjunction with sacred associations and

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<sup>44</sup> Marshal McLuhan, *Take Thirty*, CBC Television, 1965, quoted in Paul Benedetti and Nancy DeHart, eds., *On McLuhan: Forward Through the Rearview Mirror* (Cambridge, MA: MIT Press, 1997), 60.

<sup>45</sup> Maffei, "The Artist's Book. Instructions for Use," 17.

<sup>46</sup> Jerome Rothenberg and Steven Clay, eds. *A Book of the Book: Some Works & Projections about the Book and Writing* (New York: Granary Books, 2000).

<sup>47</sup> Steve Miller, *500 Handmade Books* (Asheville, NC: Lark Crafts, 2008).

<sup>48</sup> Elizabeth L. Eisenstein, *The Printing Press as an Agent of Change*, complete in one volume, reprint (Cambridge: Cambridge University Press, 1980).

relationships between person and codex. Marshall McLuhan, who was “drawn to the book as art form . . . [and] focused on the book as object, as medium of communication,” likewise explores the perceived power of the physical book as both communication tool and material expression.<sup>49</sup>

Scholars have variously defined artists’ books as art, literature, and craft – each staking territory in the field – but few scholars have considered artists’ books within the context of libraries, or as critical, cultural objects, functioning as a unique social transcript and dynamic communication vessel. Recent dissertations, such as those by Mary Alden Schwartzburg (2004) and Michelle H. Strizever (2010),<sup>50</sup> demonstrate increasing interest in artists’ books held in collections within the United States, as well as a growing interest in the topic of books as material craft. The latter study largely follows Drucker in style and substance; Strizever focuses on several samples with a particular attention to text. Several master’s theses on the topic were completed in 2011, one notable example being Camden M. Richards, “Landscape & Memory: The Untapped Power of Artists’ Books to Effect Social Change,” and the unfortunately cursory look at a

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<sup>49</sup> Richard Cavell, *McLuhan in Space: A Cultural Geography* (Toronto: University of Toronto Press, 2003), 127.

<sup>50</sup> See Mary Alden Schwartzburg, “Reading in Four Dimensions: The Poetics of the Contemporary Experimental Book” (PhD diss., Stanford University, 2004); Michelle H. Strizever, “Visible Texture: Artists’ Books, 1960-2010” (PhD diss., University of Pennsylvania, 2010).

large and important subject, “Discovering Cultural Identity: A Journey Interpreted Through Artist’s Books and Prints,” by Alessandra Marie Echeverri.<sup>51</sup>

Drucker’s 1995 publication *The Century of Artists’ Books* remains a foundational survey of the genre,<sup>52</sup> while other scholars have added to the overall corpus of knowledge on artists’ books. These include the similarly titled though substantively different, *A Century of Artists Books*, 1994, by Riva Castleman, which was, as Richard E. Oldenburg in the Forward states, published to commemorate the MoMA’s first extensive exhibition of books “illustrated or wholly created by modern artists.”<sup>53</sup> *Artists’ Books: A Critical Anthology and Sourcebook*, 1985, edited by Joan Lyons,<sup>54</sup> and Stefan Klima’s 1998 book, *Artists Books: A Critical Survey of the Literature* – which offers a straightforward appraisal of the field in the late twentieth century – considers origins,

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<sup>51</sup> Camden M. Richards, “Landscape & Memory: The Untapped Power of Artists’ Books to Effect Social Change” (master’s thesis, Corcoran College of Art & Design, 2011); Alessandra Marie Echeverri, “Discovering Cultural Identity: A Journey Interpreted Through Artist’s Books and Prints” (master’s thesis, Corcoran College of Art & Design, 2011). The shortcoming of manuscripts such as these is their often overly close study of only five or six examples of artists’ books rather than a consideration of a larger body of work.

<sup>52</sup> See also Drucker, “Critical Issues / Exemplary Works:” 3-15.

<sup>53</sup> Riva Castleman, *A Century of Artists Books* (New York: Harry N. Abrams, 1994), 6.

<sup>54</sup> Joan Lyons, *Artists’ Books: A Critical Anthology and Sourcebook* (Rochester: Visual Studies Workshop Press, 1985).

interpretations, and his prediction of the future of artists' books, concluding with a hearty list of sources on the subject.<sup>55</sup>

Other texts, though more specialized, include the 2007 exhibition catalog, *The Book as Art: Artists' Books from the National Museum of Women in the Arts*, which includes chapters by specialists Judy L. Larson, Krystyna Wasserman, Audrey Niffenegger, and Johanna Drucker, and offers a much-needed exclusive consideration of women in the field.<sup>56</sup> Betty Bright's 2005 book, *No Longer Innocent: Book Art in America, 1960-1980*, considers and defines artists' book types sequentially, which, as an historical and chronological survey of the book arts movement, rivals Drucker's *Century* in scope. *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* and the *Journal of Artists' Books* provide more fluid venues for artists' expression and debate on the subject. As will be seen in the following pages, the above authors do not employ the use of terms or definitions in uniform ways; agreements seem limited to the historical development of artists' books, which is generally agreed upon.

Drucker has argued for an increasingly limited definition of artists' books and applauds that "artists who focus on the elements of book structure are frequently making similarly self-conscious gestures from within the conventions of bookmaking"

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<sup>55</sup> Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York: Granary Books, 1998).

<sup>56</sup> Krystyna Wasserman, ed., *The Book as Art: Artists' Books from the National Museum of Women in the Arts* (New York: Princeton Architectural Press, 2007).

and likewise “disturb reading conventions by drawing attention to these ‘structures’.”<sup>57</sup> The book’s artist, therefore, is self-reflective, representing this in the work of art itself. This “self-reflexive” interrogation is in turn realized in a “disturbing” of the structures and conventions of bookbinding. It is the artist who self-consciously experiments with the elements of book structure; as the book as inanimate object is incapable of achieving such feats of consciousness it is the artist or viewer who brings such interpretations to the book arts. This post-modern reading appears to place intent over that of a more historical or aesthetic evaluation.

Emerging in the literature is a recognition that artists’ books as a field of art has, ironically, progressed concurrently with the physical book’s perceived decline. Understood as “books or booklets produced by the artist . . . in which the artist documents or realizes art ideas or artworks,”<sup>58</sup> few art mediums render a more significant arena for understanding the physical book as a material object. It is at the intersection of McLuhan’s psycho-social theory, Osburn’s physical library as preserver of social capital, and the Drucker/Bright glorification of artists’ books as an ultimate form of book art, that this dissertation finds its locus. It is at this juncture that we can analyze the power of the physical, handmade artists’ book as an intimate, dynamic communication art medium. The artists’ book is a physical, tangible, material object

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<sup>57</sup> Drucker, *The Century of Artists’ Books*, 161-162.

<sup>58</sup> Clive Phillpot, “Artists Books and Book Art,” *Art Library Manual: A Guide to Resources and Practice* (New York: Bowker, 1977): 355.

collected within library archives and special collections because of its very identity as “cultural capital as book” (Bourdieu and Osburn); and, just as humans live physically (McLuhan), so too should art media exist physically.

As a contemporary art form handmade artists’ books are tightly bound to issues of identity. These include identity of the book, identity of the artist,<sup>59</sup> and identity of the viewer. “The book’s characteristics of tactility and intimacy create an opportunity for viewers to be altered emotionally and intellectually.” Bright finds this alteration manifest in the book’s “three-dimensional, sequential format [that] offers a time/space container which unfolds” by means of the human senses.<sup>60</sup> In other words, the artists’ book allows the viewer to engage these larger issues within a tangible environment. Unlike many art forms, the senses are employed through the intimate, self-directed, handling of the object. Following the cues of the artist, it is the viewer who determines pacing and narrative unfolding.

The repository of social capital, whether library, archive, or museum, retains a unique relationship with the book-as-object, offering a place for artists’ books – as a social critique, artistic expression, and manifestation of distilled book identity. It provides a venue to foster the relationship between person and book. Artists’ books that

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<sup>59</sup> Several works address issues of identity as associated with artists’ books, such as, for example, the earlier-mentioned thesis by Echeverri, “Discovering Cultural Identity: A Journey Interpreted Through Artist’s Books and Prints.”

<sup>60</sup> Betty Bright, *Completing the Circle: Artists’ Books on the Environment* (Minneapolis: Minnesota Center for Book Arts, 1992), 1.

have been consciously designed to focus on the inner nature or structure of a book offer singular insight into the importance of the physical book. I hope this dissertation broadens dialogue and encourages conversation regarding what constitutes book identity, further defines the field of book arts and its theory, and contributes to a new discursive vocabulary regarding the physical book in how it is used, handled, and perceived – as an analogy we are adept at considering the paint, less so the canvas. As an application to appreciating better the physical book in general, we would do well to consider the experienced structure of the artists’ book in addition to its image or text. The “encounter,” as Bright terms it, of my own research is outlined in the following methods section.

### Methods and Perspectives

I employ here an inclusive definition for the genre of “artists’ books,” considering both what it may be and what it may not be, as visual art in book form or evocative of the book. I approach the role of artists’ books as both an art form and as a vessel and conveyor of cultural capital, and I consider the function of archivists, curators, and librarians in collecting, preserving, and making artists’ books available to the public. I have confined my study to collections held by colleges and universities in the Pacific Northwest, specifically Oregon and Washington.<sup>61</sup> Of the twenty-nine

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<sup>61</sup> See University of Texas at Austin: UT Home: World: U.S. Higher Education, accessed 11 October 2011, <http://www.utexas.edu/world/univ/>, for the database used in part

Oregon schools and twenty-seven Washington colleges and universities listed in a database monitored by the University of Texas at Austin, I searched each affiliated library, archives, special collections, and museum webpages for information regarding artists' books or book arts collections. I contacted those institutions that held digitally promoted book arts collections, of which there were eight.

Persons from each of the eight institutions responded to schedule visits to consult their holdings: Mount Angel Abbey Library, Pacific Northwest College of Art, Reed College, the Schnitzer Museum at the University of Oregon, the University of Oregon AAA Secure Collection, the University of Washington, Washington State University, and Whitman College.<sup>62</sup> Each institution contacted was responsive, facilitating preliminary dialogue regarding their collections. This dialogue transpired

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to determine which repositories to visit. The University of Texas at Austin database is updated regularly regarding regionally accredited institutions of higher learning within the United States. In this database colleges and universities are listed by state; I considered specifically the states of Oregon and Washington – those states that are considered as comprising the Pacific Northwest region of the United States. (For a definition of “Pacific Northwest” as consisting only of these two states, see Ken S. Coates, “Border Crossings,” in John M. Findlay and Ken S. Coates, eds., *Parallel Destinies: Canadian-American Relations West of the Rockies*. (Seattle: University of Washington Press, 2002), 3-5). As a convenience sampling this region was the chosen delimiter for this project as a consideration of the entire nation would be prohibitive in scope; future researchers might consider various other regions. The range of this project was thus kept focused.

<sup>62</sup> While the website looked promising, the director of library services at the Fine Art Library at the Pacific Northwest College of Art in Portland, Oregon, informed me that their collection did not justify a visit, thus this repository was not consulted. Email correspondence with Dan McClure, dated 5 July 2011.

with various archivists, curators, directors, and librarians. An effort was made to see materials held even where collections were small. I requested to view one-of-a-kind books, altered books, or small-run limited editions. This method helped limit the number of editioned works and allowed for a closer focus on uniques.

In total I viewed and handled roughly two hundred artists' books, a generous increase over the more common consideration of a half-dozen artists' books studied in other dissertations. In general when assessing a work of book art I considered first the structure of the design, and second, the time-based experience of progression through the book and the choices I had to make as I proceeded (greater issues of place, space, and time will be further considered in Chapter Four). Only tertiary was my return to consider the text (if there was any), and then largely to see if it had a direct interplay with the structure; certainly when text is present it becomes a part of the whole work of art and therefore must be taken into consideration. While I am not able within the confines of this study to discuss each book, I do underscore those that lend themselves to issues of physicality, intimacy, space and time, and objects as historical material artifacts, for a total of more than seventy works. The Appendix consists of a list of archives visited and a detailed catalog of objects viewed. I also have made generous use of University of Alabama professor and book artist Steve Miller's podcast series "Book Artists and Poets," wherein Miller interviews hundreds of notable book artists.<sup>63</sup>

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<sup>63</sup> Over the course of my research I have considered more than 412 minutes of interviews with important figures in the artists' book community, including Bob Blesse,

Having intentionally confined the scope of my research to a limited geographical area, I further allotted conscious attention to handmade, one-of-a-kind artists' books, also known as "uniques." While I did not restrict myself only to the consideration of one-of-a-kinds, and do reference works that are editions, I centered mostly on uniques particularly in order to train my eye with a sympathy for them specifically as they, more than other types, have been overlooked in previous scholarship. In the front matter of *The Century*, Drucker asserts that she wished to write "a survey of artists' books . . . [but because] availability and familiarity were determining criteria many unique books were eliminated."<sup>64</sup> Uniques are thus underrepresented in *The Century*. Similarly, Riva Castleman, in *A Century of Artists Books*, suggests that, "Books published in editions are included, but unique printed or handmade books and all types of periodicals are excluded."<sup>65</sup> My study is intended as an initial remedy to this lacuna.

In exhibition catalogs artists' books are necessarily represented as static works of art, viewed two-dimensionally and unavailable for intimate handling, as seen, for example, in *Artists' Books in the Modern Era 1870-2000: The Reva and David Logan*

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Janice Braun, Johnny Carrera, Julie Chen, Laurie Whitehill Chong, Beatrice Coron, Melissa Jay Craig, Mindell Dubansky, Barbara Johnston, Dorothy Simpson Krause, Julie Leonard, Janice Peters, Colin Rafferty, Harry Reese, Sandra Liddell Reese, Felicia Rice, John Risseeuw, Ruth Rogers, Sibyl Rubottom, Judy Harvey Sahak, and Rena Whistance-Smith.

<sup>64</sup> Drucker, *The Century of Artists' Books*, xvii-xviii.

<sup>65</sup> Castleman, *A Century of Artists Books*, 13.

*Collection of Illustrated Books*.<sup>66</sup> As seen in this case it may be seductive to focus exclusively on what is contained between the covers of the represented works, rather than viewing each handmade book as a holistic object-experience.<sup>67</sup> The book structures in such cases might not be considered as part of the art, but perceived merely as a vehicle for the art. In the works I have viewed over the course of this research there were incidences where editions prioritized content over book structure. In the cases of high-end fine press editions a balance is largely achieved in the form/content interplay (such as Item 3.1, Kumi and Mario Korf, *Hunter-gatherer: family business*, 2002), but in less accomplished works, occasionally student work, these often suffered from becoming mere “carriers” of the art within (such as Item 2.45, *A Whitman alphabet*, by anonymous students, 1978). For my research purposes, and to fill a gap in the literature, one-of-a-kind artists’ books embodied well the archetype of the unique, handmade, book art object that embraces the synergy of form and content.<sup>68</sup>

While it is imprudent to over-generalize with regard to the interior life of the viewer, the audience of a rare or unique object may have a different reaction to that

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<sup>66</sup> See for example the following exhibit catalog: Robert Flynn Johnson, *Artists’ Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books* (San Francisco: Fine Arts Museums of San Francisco, 2001).

<sup>67</sup> For another example of this, see Bruce Nixon, *Manuel Neri: Artists’ Books. The Collaborative Process* (New York: Hudson Hills Press/Fine Arts Museum of San Francisco, 2005).

<sup>68</sup> For use of the term, see David Jury, Peter Rutledge Koch, and the Codex Foundation, *Book Art Object* (Berkeley: Codex Foundation, 2008).

object compared to that which exists as a widely reproduced multiple of an “original.” Consider, for example, the difference in how you might physically handle (given the opportunity) the original Van Gogh *Starry Night* versus a poster version picked up in a museum gift shop. Questions of “heritage” and “authenticity” could become overly prolix. The art of printmaking raises intriguing avenues for further consideration.<sup>69</sup> The essential understanding of printmaking, as considered within the confines of this study, is the involvement of human interplay. Just as the handmade artists’ book – even when considering one iteration of an edition – includes the criteria of “handmade,” so too does printmaking involve the handmade distinction. As will be further considered in Chapter Four, this human-to-human relationship, even when spanning historical time and regional space, offers a powerful, material intimacy between artist and viewer, viewer and object.

I grounded my approach in the iconological art historical method formulated by Erwin Panofsky, which entails a tripartite system of analysis involving the consideration of pure form, iconography, and iconology. I therefore approach artists’ books as art objects, which informs my evaluation of them. Additionally, I considered artists’ books within the theoretical framework of critical geography being developed

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<sup>69</sup> For further reading on the topic of printmaking, see: Antony Griffiths, *Prints and Printmaking: An Introduction to the History and Techniques* (Berkeley: University of California Press, 1996); T. Victoria Hansen et al., *Printmaking in America: Collaborative Prints and Presses, 1960-1990* (New York: H.N. Abrams, 1995); Thelma R. Newman, *Innovative Printmaking: The Making of Two- and Three-Dimensional Prints and Multiples* (New York: Crown Publishers, 1977).

by scholars such as Edward Casey and Doreen Massey, which conceives physicality within paradigms of space (the space of the physical book, the place occupied by the viewer) and time (the time in which the work was created and later viewed).<sup>70</sup> Through these lenses the conceptual framework of this study involves both immersion in the relevant literature of the field and archival research. I follow the advice of Robert Darnton, who suggests that, "by its very nature, therefore, the history of books must be international in scale and interdisciplinary in method."<sup>71</sup> I have attempted to do both.

Throughout the process of critical engagement with artists' books a particular theme emerged and will function as a unifying thread throughout the following chapters: How is the book, specifically the artists' book, bound within and experienced in space and time? The issue of space and time, being rather elusive, has required a devoted section. The artists' books considered here are thus viewed in light of recent publications and theories in the field of critical geography, with its particular interest in place. This space/time component blends well with art historical considerations, which traditionally presume the visible and tangible as starting points for analysis. In keeping with a moderate postmodern approach, *a priori* assumptions such as these are reconsidered. I have employed art historical methods as my principle lens to analyze and assess the works, as outlined in Erwin Panofsky's foundational work, *Studies in*

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<sup>70</sup> See, for example, Georges Benko and Ulf Strohmayer, eds., *Space and Social Theory: Interpreting Modernity and Postmodernity* (New York: Wiley-Blackwell, 1997).

<sup>71</sup> Robert Darnton, "What is the History of Books," *Daedalus* 111, no. 3 (Summer 1982): 81.

*Iconology*.<sup>72</sup> Panofsky's analysis of art in three interlocking facets include: a formal consideration of an art work responding to form devoid of cultural insights; the iconography of a work, i.e., considering the meaning of a work in terms of culture and/or symbol; and, as a combined final step, the iconological implications of a work, i.e., seeing the art as part of a larger context, including that of artist and/or viewer.<sup>73</sup>

Following Michel Foucault, I have not removed myself as viewer and researcher from the consideration of these works; I remain an active participant in this narrative. "What is an Author?" Foucault says, "We can easily imagine a culture where discourse would circulate without any need for an author. Discourses, whatever their status, form, or value, and regardless of our manner of handling them, would unfold in a pervasive anonymity."<sup>74</sup> The "author" – or in this case the artists' book's artist – therefore, is of somewhat secondary concern to the art work itself, whose "discourse" circulates and unfolds before the viewer, both myself as researcher and you as reader.<sup>75</sup> Discussions of specific works will be of particular attention in Chapters Two and Four.

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<sup>72</sup> Erwin Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper & Row, 1972).

<sup>73</sup> Panofsky, *Studies in Iconology*, 5-9.

<sup>74</sup> Michel Foucault, "What is an Author?" in Preziosi, *The Art of Art History*, 314. It should be acknowledged, however, that this circular discourse and "unfolding" may be to some extent "directed" since the reader is obliged to view the document through the eyes of the discussant.

<sup>75</sup> A preference for "famous" artists might risk our becoming overly concerned with the status of the artist rather than that of the book as object. Secondary works on such books

The researcher is considered as a significant part of the research undertaken and acts as the measure of experience; the book itself is seen “as a ‘place for research’.”<sup>76</sup> I have found the writings of visual anthropologist Sarah Pink to be useful in framing my study of artists’ books. Pink suggests that the researcher neither can, nor should, attempt to believe that he or she can be entirely removed from the process of research. She states:

This means that all the senses need to be accounted for. . . . Indeed, one of the tasks of the emplaced active participant ethnographer is to learn how to interpret her or his embodied sensory experiences through other people’s cultural categories and discourses, and as such to participate not only in their emplaced practices but in their wider ways of knowing.<sup>77</sup>

I have employed Pink’s “wider ways of knowing” assertions in how I envision my active role as researcher within a sensory experience.

At its center my approach is an exchange between researcher and researched – the artists’ book itself.<sup>78</sup> This study does not include human subjects but considers only the byproducts of their creative energy. The focus here is on the book, not the artist. As Martin Heidegger asserts: “In order to discover the nature of the art that really prevails

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thus become “books about artists” (or an art book) on the topic of “books by ‘great’ artists.”

<sup>76</sup> Maffei, “The Artist’s Book. Instructions for Use,” 14.

<sup>77</sup> Sarah Pink, *Doing Sensory Ethnography* (Los Angeles: SAGE, 2009), 79-80.

<sup>78</sup> By avoiding an imperative to test or prove narrow hypotheses I have navigated instead within a theoretical framework which invokes new insights, prodding the reader to make his or her own critical analysis.

in the work, let us go to the actual work and ask the work what and how it is.”<sup>79</sup> The result of this “asking” is a critical examination of the significance that these objects render to our understanding of ourselves. My work is therefore the result of primary and secondary research; indeed there is a wealth of original, unique artistic materials in this subject area.<sup>80</sup> The focus is on those items that most clearly realize the artists’ book as material object, specifically in its role as a social-material manifestation, or, social transcript. Thus I consider the book iconologically, materially, socially, and in terms of researcher/user-experience, within the confines of institutional collection development – considerations that will serve as the basis for my suggestive proposals.

I make use of postmodern and poststructuralist methods in this study;<sup>81</sup> the model of critical theory is related both to traditional art historical methods and to

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<sup>79</sup> Martin Heidegger, “The Origin of the Work of Art,” in *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, Oxford History of Art Series (Oxford: Oxford University Press, 1998), 414.

<sup>80</sup> Challenges posed for the researcher of artists’ books are different from those faced by the scholar of painting, for example, who historically is often confronted with a somewhat more limited number of substrates and materials applied to two-dimensional surfaces. The artists’ book genre is varied to an extreme.

<sup>81</sup> Eric Fernie, ed., *Art History and Its Methods: A Critical Anthology* (New York: Phaidon, reprinted 2011), 343-344. I differ from the poststructuralists in their rejection of the possibility of communicating meaning. At an extreme, each term used in defining another term likewise warrants definition in an endless recession of definitions – it is “turtles all the way down.” Communication, however, I suggest, is dynamic and in flux, and may be sought and to some degree achieved via many channels including book, book art, and artists’ book, to name a few. Artistic communication despite its apparent evasiveness may effectively convey meaning.

contemporary inroads being made in critical geography as an inclusive mode of intellectual inquiry. Within the arena of creative exchange in cultural history and its theory, Pierre Bourdieu, Jacques Derrida, Michel Foucault, and Marshall McLuhan, among others, have informed my research. In the nebulous arena of artists' books I have favored the humanities perspective in both the consideration of the subject and during the process of research, favoring questions of "why" over those of "how" (though these are perhaps quite difficult to answer). Moreover it would not be accurate to describe this process as either qualitative or quantitative as the data are neither in word nor numerical form. That which was considered in this study was visual art and art object, and thus required a method that offered an alternative approach.<sup>82</sup> Art historical methods employ hermeneutical analysis, which seeks to find rich meaning within given contexts, encourages dialogue regarding the nature of understanding and knowledge, and openly acknowledges the often-overlooked relationship between researcher and subject matter, specifically, artists' books. These issues of dialogue, meaning, and relationship will be addressed in subsequent chapters.

Panofsky's system assesses both the *what* and the *why* of an artwork and is significant in that it seeks meaning even where meaning seems lacking or unexpected.<sup>83</sup>

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<sup>82</sup> In this regard iconological analysis and description are more relevant than testing and sampling. Thus concepts of reliability, validity, and generalizability are not applicable to this method of inquiry.

<sup>83</sup> Irving Lavin, "Panofsky's History of Art" in *Meaning in the Visual Arts: Views from the Outside* (Princeton: Institute for Advanced Study, 1995), 6.

This approach is amiable to the analysis of artists' books, a largely overlooked genre of contemporary art, appearing at times to blur the line between art and book, potentially leaving some viewers in an uncomfortable liminal ambiguity. The Panofskian method lends itself particularly well to an investigation of artists' books as an art form where meaning and visual consistency often are elusive. His tripartite strategy also supports a consideration of the artwork by its formal characteristics, both in terms of iconography and social context. In this way works of art may be analyzed art-historically: the art as object can be "read" even when a decipherable text is absent. Further consideration will be made regarding the function and understanding of interchange between book and viewer.<sup>84</sup> This exchange is overlaid with a consideration of the object in terms of its placement within an institution. As artists' books as a genre span multiple disciplines, my approach merges two fields, both of which are related to book arts: art history and library studies.

My narrative avoids compiling works into forced categories or creating an elaborate catalog of objects viewed; I have relegated the item-specific list to the Appendix. As a genre arguably defined by its dissimilarities, sample size is moot. It is intriguing to consider and discuss a genre of art that resists generalities and definition.

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<sup>84</sup> A mention should be made here that I have deliberately selected the term "viewer" instead of "reader;" while I concur that art can, and should be, "read," meaning a critical visual analysis of an art form or object, I avoid using the term "read" in order to avoid confusion with reading as it may be understood in the context of reading text or words only, and not the more general art historical understanding of critical reading. Thus in this study I will refer to the viewer rather than the reader.

Of the approximately two hundred objects I viewed over the course of this research, few can be described with a standardized, uniform definition.<sup>85</sup> Similar to discussing new-media arts, the strength and vitality of this type of book art is found in its wide diversity. This dissertation explores a broad understanding of the genre without becoming a catalog of diverse forms. Regarding artists' books Rob Perrée warns against constructing a "delirious journey through scores and scores of categories. Aside from their often-arbitrary nature, they serve no purpose. The artist is not interested in this. The art lover has nothing to gain from it. Worse, we run the risk of losing our love for the artist's book in the process."<sup>86</sup> It is perhaps best to avoid imposing contrived taxonomies. There are no universal, standard classifications to speak of; each library, archive, and institution generally adopts its own, as will be further considered in Chapters Two and Three.

Researchers may be exposed to works in exhibit, gallery, and archival settings, and there are pertinent questions regarding these artists' book collections, further addressed in Chapter Three. How were they started? How do objects continue to be

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<sup>85</sup> It is common for many dissertations in this and related fields to analyze far fewer objects. See, Lourdes Bates, "Immortal Matter: Word and Image in Artists' Books of Mexico" (PhD diss., University of California Irvine, 2008), in which four artists' books are principally considered.

<sup>86</sup> Rob Perrée, *Cover to Cover: The Artist's Book in Perspective*, translated by Mari Shields (Rotterdam: NAI Publishers, 2002), 131. Here he is referring to Drucker's *The Century of Artists' Books*.

selected and acquired? What should the future direction be?<sup>87</sup> Institutional collections often begin as part of a university library's rare book collection. One example of this is the artists' book collection at the University of Washington; artists' books initially fit the library's collection development policy definition of being rare or valuable, and were gathered under this category.<sup>88</sup> Following this example, fine press books and broadside collections began at the University of Washington in the 1970s.<sup>89</sup> The collection has since expanded to more than 14,000 pieces.<sup>90</sup> This growth necessitated that it be

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<sup>87</sup> Ripley-Duggan, *Book Arts Collections*, 81.

<sup>88</sup> Criteria for rare books found in special collections may include one or more of the following: that they have an early imprint date; an important association or author affiliation; were printed in a limited number, such as fewer than 250 copies; have "fine binding, distinguished illustrations," or are first editions. Ripley-Duggan, *Book Arts Collections*, 82. Certainly many artists' books fall into this category.

<sup>89</sup> At the outset the materials at UW were acquired through fine book dealers – who have varying levels of knowledge and/or interest in artists' books – and then later directly from the book artists themselves. Ripley-Duggan, *Book Arts Collections*, 83. This move toward collecting directly from the artist, or dealers who specialize in the book arts, may be preferable both in terms of the artist/buyer relationship and also because features specific to artists' books, such as creative use of materials or artist intent may exist outside the usual arena of rare books dealers.

<sup>90</sup> This numerical information was gathered from the University of Washington Special Collections – Book Arts Collection webpage, accessed 13 August 2012, <http://www.lib.washington.edu/SpecialColl/collections/bookarts.html>. The Victoria and Albert Museum claims to house in their National Art Library "the largest collection of artists' books in the UK," though no definitive numbers are given. Accessed 5 October 2012, <http://www.vam.ac.uk/content/articles/a/books-artists>.

Recent claims have been made promoting the Museum of Modern Art (including the acquired Franklin Furnace collection) Artist Book Collection as containing the "world's largest collection of artist's books. . . . Over 7,700 artist's books are included in

divided into sub-collections including, among others, paper decoration, bookbinding, and papermaking.<sup>91</sup> Artists' books such as those held in the repositories of Pacific Northwest academic institutions demonstrate a professional appreciation on the part of librarians charged with collection development in this area for the physical book as an art form. It should be stressed that my approach to artists' books was to view them not in terms of their subject matter, but as source material itself. It was my intention to render them an academic consideration not as inspiration for my own creative work, nor as a document for an auxiliary topic (such as perceptions of women in art), but as a holistic genre type.

Drucker's concern that this branch of American art history lacks widespread academic representation encouraged my own pursuit in understanding how artists'

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MOMA Library's searchable database, DADATABASE,"  
[http://www.library.vcu.edu/jbc/speccoll/bookart\\_resources.html](http://www.library.vcu.edu/jbc/speccoll/bookart_resources.html),  
[http://www.franklinfurnace.org/research/moma-FF-artist\\_book\\_collection.php](http://www.franklinfurnace.org/research/moma-FF-artist_book_collection.php);  
MoMA's question and answer webpage offers the following: "Q. How do I find artists' books? A. To view the entire collection (there are over 10,000!), do an advanced search by subject (artists books) and limit the search further by material type (artists books)." (Exclamation mark original to the quoted text). Accessed 5 October 2012,  
[http://www.moma.org/learn/resources/library/faq\\_library\\_collection#ab](http://www.moma.org/learn/resources/library/faq_library_collection#ab).  
Thus it is at this present time difficult determining which collections are largest.

<sup>91</sup> Ripley-Duggan, *Book Arts Collections*, 83. See also Megan Pum, "On Being a Book; A Brief Visit to UW's Book Arts Collection." *The Stranger* 13, no. 16 (January 2004): 19, and Mandaville, "Not Simply a Gathering," n.p. These are just two examples of the numerous occasions Sandra Kroupa has been featured or interviewed regarding her collection of artists' books.

books function as physical art objects.<sup>92</sup> Moreover, my investigation intends to offer insight into the future of the physical book – a subject relevant both within the academy and outside of it – as exemplified by the handmade artists’ book. These objects are deserving of greater respect among specialists and non-specialists, institutional and donor-based funding, and public exposure by means of private viewing and public exhibition.<sup>93</sup> They need not be considered only as a sphere of luxury items to be collected by a visual elite. Artists’ books as a type extend the full spectrum from those of lavish, luxurious character to the avant-garde, seeking a “need to produce . . . ideas by the most available and/or cheapest means.”<sup>94</sup>

My research on this topic reveals contradictions in definition and understanding. I provide suggestions for future research in this area that will contribute to the fields of art history, library studies, and the humanities in general, and raise awareness in regard to both the value of the physical book and the artists’ book within society. In the following chapter, I will more thoroughly consider artists’ books, regarding both categories and definition, within the broader field of book arts.

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<sup>92</sup> Interview with Johanna Drucker in Courtney, *Speaking of Book Art*, 154.

<sup>93</sup> Over the course of the research and writing of this dissertation two repositories that I had originally hoped to visit were unavailable: the Seattle Center for Book Arts was closed until further notice in February 2012, and the John Wilson Special Collections at the Multnomah County Library in Portland was, in April 2012, still closed for renovation that was originally set to span from October 2010 to October 2011.

<sup>94</sup> Castleman, *A Century of Artists Books*, 12.

## CHAPTER TWO: BOOK (AS) ART(S)

Beneath the overarching theme of the book arts, or, in other words, the book *as* art, this chapter is divided into several sections: the evolving definition of artists' books as objects, including book arts and artists' books; a concise overview of the history of the artists' book genre; and a look at specific types of artists' books with special attention given to one-of-a-kind books. It may serve well at the outset of this chapter to briefly recount how each of the seven institutions where I viewed materials defined and/or classified their artists' book collections. The reader will notice the loose exchange of terms "book arts" and "artists' books," as well as a variety of non-standard definitions.

Of the seven collections consulted, the Whitman College Archives provides scant explanation on their website, which claims holdings of more than "300 artists' books and small press imprints," without further definition.<sup>95</sup> The University of Oregon, Architecture & Allied Arts Library, Artists' Books collection "spans the history of these

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<sup>95</sup> This collection includes "works produced by the Dogwood Press and books created by college faculty, students, and the Whitman Book Arts program;" accessed 5 October 2012, <http://www.whitman.edu/content/penrose/archives/about-collections>. It should be noted however that the art department has a separate page devoted to book arts, to "preserve and regenerate the book art form through collaborative works, combining literature, visual art, typography, and printmaking in unique limited editions of fine art quality books, in a context that encourages and stimulates both student learning and public appreciation of the book arts and the preservation of book crafts." Accessed 5 October 2012, <http://www.whitman.edu/art/bookartspress.html>.

works of **art in book form** from 1957 to books by artists today with special emphasis on artists working in the Pacific Northwest.”<sup>96</sup> Reed College’s Special Collections “supports and highlights the major historical categories taught in the course [“Image Text, The Book as a Sculptural Object”], 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.”<sup>97</sup> I suggest, however, that these four categories are not used exclusively as such by the majority of historians on the subject; I have seen this breakdown only at Reed.

The University of Washington’s Book Arts Collection includes more than “14,000 pieces, both historical and modern, encompassing all aspects of the physical book: bookbinding, typography, papermaking, letterpress and offset printing, illustration, book design, paper decoration, calligraphy and artist’s books,” and which are “selected for either content or structure or both.” Regarding the nebulous term artists’ books, they hope to “assist people in defining terms, not to formulate ‘authoritative’ definitions. The Collection provides all possible definitions of the word ‘book’ . . . Hopefully whatever

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<sup>96</sup> The Architecture & Allied Arts Library “collection is represented here with images and data describing binding style, structure type, technique, literary style and materials;” accessed 5 October 2012, <http://oregondigital.org/digcol/bookarts/index.php>. Emphasis added.

<sup>97</sup> Their website “subsequently lists the majority of books in the collection;” accessed 5 October 2012, <http://cdm.reed.edu/cdm4/artbooks/>.

definitions each person comes in with are expanded by the time they leave.”<sup>98</sup> While this goal may indeed appear a lofty (if even possible) aspiration, the variety of the UW collection is staggeringly large and diverse. Even if “all possible definitions” of book examples have yet to be collected, the aspiration is present.

Washington State University, the Jordan Schnitzer Museum, Mount Angel Abbey, and St. Martin’s University do not promote distinctive book arts or artists’ book collections bearing those titles. Further discussion concerning collection development policy will be addressed in Chapter Three.

#### Toward a Definition of Artists’ Books

What is an artists’ book? What are book arts? And, at the root of these two questions: What is a book?<sup>99</sup> A slippery term even in the most orthodox of settings, the *New Oxford American Dictionary* defines a book as:

(1) a written or printed work consisting of pages glued or sewn together along one side and bound in covers; (2) a bound set of blank sheets for writing or keeping records in; or (3) a set of tickets, stamps, matches, checks, samples of cloth, etc., bound together.

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<sup>98</sup> Of the above discussed webpages, UW’s offers the most comprehensive discussion of the topic; accessed 5 October 2012, <http://www.lib.washington.edu/SpecialColl/collections/bookarts.html>.

<sup>99</sup> Jesse H. Shera has added significantly to this conversation within library studies – especially in terms of emerging technologies – with various works including, “What is a Book, That a Man May Know It?”

For the purposes of this discussion, these definitions are restrictive (i.e., bound in covers) and somewhat inadequate. Frederick Kilgore describes the book more flexibly as “a storehouse of human knowledge intended for dissemination in the form of an artifact that is portable – or at least transportable – and that contains arrangements of signs that convey information.”<sup>100</sup> More concise than Kilgore’s useful definition, Lynn Lester Hershman in her essay “Slices of Silence, Parcels of Time: The Book as a Portable Sculpture,” suggests in an overly broad reading that the book form is “an instrument of communication that uses symbols to convey meaning and circulates to an audience.”<sup>101</sup> Each indicates the necessity of both structure and content but does not limit the form to that of “book.” Even more recently Sarah Bodman and Tom Sowden in their *A Manifesto for the Book* have defined the book as any holder of information, including rooms, boxes, or mobile phones;<sup>102</sup> such deconstructionism only serves to undermine our understanding of the material book and destabilize our footing in the real – with such unraveling, anything could be argued to be “a book.” Conversely, the argument may be

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<sup>100</sup> Frederick G. Kilgore, *The Evolution of the Book* (New York: Oxford, 1998), 3.

<sup>101</sup> Lynn Lester Hershman, “Slices of Silence, Parcels of Time: The Book as a Portable Sculpture,” in Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York: Granary Books, 1998), 12-13.

<sup>102</sup> Sarah Bodman and Tom Sowden, *A Manifesto for the Book* (Bristol: Impact Press, 2010), 5. As an anecdote, in 2008 when my husband and I attempted to mail his “book” manuscript to his publisher via USPS Media mail, we were informed by the postal employee that only when the book was sent back from the publisher as a codex would it be considered a “book” deemed fit for reduced Media mail pricing; until then, it was merely a “document.”

made that books are not merely containers of information received in a Pavlovian response, but generators of learning, and that “when we speak of learning we speak in terms of the higher cerebral functions confronting the unknown.”<sup>103</sup>

But need a book contain symbols to be considered a “book?” This would exclude blank journals waiting to be filled. There is more to a book than its signs and symbols, as the whole object may be perceived as symbol; there is likewise its physicality.

Hershman takes book physicality into consideration while contrasting the book with competing electronic media. She suggests:

. . . the book presents and symbolizes an intimacy, a peace and a tranquility; that a book represents a permanent reality in an impermanent world whereby access to its contents is controlled by the individual. In contrast, the sensations offered by the electronic media, are simply never-ending occurrences and moments, representing a transient world filled with dissonance. . . .<sup>104</sup>

Hershman reminds the reader that a book represents perceived stability as an intimately engaged object of personal interaction.<sup>105</sup> Frank Lloyd Wright, following Friedrich von Schelling, referred to architecture as “frozen music.” The physical book, it

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<sup>103</sup> Shera, “What is a Book, That a Man May Know It?” 70.

<sup>104</sup> Hershman, “Slices of Silence, Parcels of Time,” 13-14.

<sup>105</sup> The book is a “permanent reality” inasmuch as it occupies physical space as long as it does indeed continue physically existing. You may close a book in a cabinet or put it out of sight, but the physical object continues occupying measurable space – certainly digital files may be stored on a server, which itself occupies physical space, but our conception and perception of this is arguably quite different in terms of retrieval, even in terms of its molecular structure (to say nothing of experience). Regarding retrieval, a physical book requires your senses and access, whereas the digital text requires your senses, access, and an intermediary reproducing device (reliant additionally on electricity and functioning equipment).

seems, is a similarly distilled, or frozen, experience, a physical symbol, one not identically replaceable by an electronic format “representing a transient world.” While there have been advances in the “digital book arts,” the focus of this dissertation is not on the digital arts, but on the physical arts.<sup>106</sup> As will be explored further in the coming pages, art in digital form may be understood categorically as digital art – there is a differentiation, for example, between digital 3D modeling and sculpture as distinct fields.

Regarding the digital arts Lars Qvortrup, in a pro-digital essay, poses question and answer: “What is the raw material of digital design? It is not physical matter, but digits.”<sup>107</sup> He continues: “traditionally, artworks have been conceptualized as matter with a form: oil painted on the canvas, letters combined into texts in a book, persons acting on the stage. Within this tradition one can talk about the artwork in ‘being’ categories” – in other words, it “is.”<sup>108</sup> This does not occur, he states, with the digital arts; “in front of the digital and interactive artwork, no such auratic transmission occurs. It simply does not work to present a spiritual and receptive attitude; the spirit stays away.”<sup>109</sup> Qvortrup inadvertently supports my assertion. In my consideration of the

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<sup>106</sup> For related reading, see Margot Lovejoy, “Artists’ Books in the Digital Age,” *SubStance* 26, no. 1, issue 82 (Special Issue: Metamorphoses of the Book) (1997): 113-134.

<sup>107</sup> Lars Qvortrup, “Digital Poetics: The Poetical Potentials of Projection and Interaction,” in *Digital Media Revisited: Theoretical and Conceptual Innovation in Digital Domains*, edited by Gunnar Liestøl, Andrew Morrison, and Terje Rasmussen (Cambridge, MA: MIT Press, 2003), 248.

<sup>108</sup> Qvortrup, “Digital Poetics,” 250.

<sup>109</sup> Qvortrup, “Digital Poetics,” 257.

physical, handmade artists' book it is precisely this powerful auratic transmission of intimate empathy and a spirit of sacrality that may be found in the viewer/object experience of the material artists' book.

Hershman's thinking in the earlier passage, moreover, is indebted to Marshall McLuhan's theories on electronic media, that people as receivers are "shaped more by the nature of the media . . . than by the content of the communication,"<sup>110</sup> evoking the famous quip, "the medium is the message." In this case the book form shapes the information and affects the viewer's receptivity of knowledge – as McLuhan might assert, it shapes the receiver himself; the content is altered, shaped, and realized through the form of the media.

Book artist Johnny Carrera remarks in response to new technologies, "There is just something so magical about the old-school book."<sup>111</sup> Similarly parallel Leo Rosten

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<sup>110</sup> McLuhan and Fiore, *The Medium is the Massage*, 1. Ironically, however, in this work McLuhan takes an opposite view when compared to that of Hershman, stating that increased electronic technology would foster viewer unification and involvement (as opposed to the effects of detachment brought by print) – something arguably that has not been achieved, despite the promised potential of social media, and is manifested in current desperate levels of isolation among technology users/abusers. As McLuhan famously stated, "Everybody at the speed of light tend to become a nobody." Quoting McLuhan, in Benedetti and DeHart, eds., *On McLuhan*, 100-101. A proliferation of literature has appeared in recent years on the topic of isolation and technology, see, for example, Richard Stivers, *Shades of Loneliness: Pathologies of a Technological Society* (Lanham, MD: Rowman & Littlefield, 2004).

<sup>111</sup> Steve Miller and Johnny Carrera, *Book Artists and Poets*, podcast audio, interview at OxBow near Lake Michigan, May 2012, 43:36, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

writes that through the “sorcery of words, we try to express the measureless reach of our emotions. . . . ;” and Sir Charles Sherrington considers, “The magic loom” of the brain, which “weaves patterns of association and relationship.”<sup>112</sup> Robert Darnton defines the book, being greater than words, as attenuated “circuits of communication that operate in consistent patterns, however complex they may be.”<sup>113</sup> Darnton’s more liberal definition – with its nod to electronic circuitry – has an emphasis on pattern. His definition, however, risks being extended to far more than books. Jesse Shera alternately, influenced by the 18<sup>th</sup>-century physicist Georg Christoph Lichtenberg, prefers the assessment of the book as a mirror, a reflection of the reader and all he has (or has not) brought to the reading.<sup>114</sup> Shera suggests that many seldom consider what it is a book really is – a versatile medium it can “ventilate thought; or it may be, like the great Rose Window of Chartres, for aesthetic purposes only.”<sup>115</sup> At best it offers of view both of the interior self and the greater world.

I will not herein anthropomorphize the book (spine, headband, foot(er), etcetera), or compare the parts of the book to a form of symbolic punctuation, as if the entire art

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<sup>112</sup> Quoted in Shera, “What is a Book, That a Man May Know It?” 68, 70, Leo Rosten, “Irony and Insult: The Matchless Ploys of Yiddish,” *University of Chicago Magazine* 65 (November/December 1972), 8.

<sup>113</sup> Darnton, “What is the History of Books?” 81.

<sup>114</sup> Lichtenberg’s statement regarding the book’s mirror-like function was: “When a jackass looks into it he cannot expect to see St. Paul looking back.” Shera, “What is a Book, That a Man May Know It?” 66.

<sup>115</sup> Shera, “What is a Book, That a Man May Know It?” 66.

object is analogous to a textual experience – certainly text alone is not needed for communication or for meaningful experience to occur. I leave these considerations – as well as larger discussions of the digital – to future analysis. It has been argued that if a book object is re-constructible, then it is still a book; thus, a digital text is a “book” while a book pulverized and in a jar is not a book. I suggest otherwise.<sup>116</sup> Since my discussion lies exclusively with the material, handmade artists’ book, we must leave a more exhaustive debate over “what is a book” to other works. This survey of definitions serves to demonstrate both the broad current understandings within the field as well as to show how, like the artists’ books themselves, boundaries and unchallenged assumptions are upturned in this genre. For the purposes of the following discussion let us consider “the book” broadly as substrates held together which can be read either in terms of content or read visually and, generally, handled. My own generous assessment allows us to consider a wide range of objects, essential at this early stage in the field, as flux grants scholars the opportunity to consider works liberally. In future years, when a canon is established, terms settled upon, and historical perspective is gained, I expect definitions may narrow.

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<sup>116</sup> Those who have lost digital computer files understand the adage that “if it isn’t printed it doesn’t exist.”

## Book Arts

In this sequence, the next question is, What are book arts? For some, book art “implies a broader meaning that encompasses related arts such as hand papermaking and bookbinding,”<sup>117</sup> as well as fine press, “design binding, sculptural books, and box making.”<sup>118</sup> The term “book arts” appears to be a less contentious term than that of “artists’ books,” partially perhaps because of its broader inclusion. Artist and teacher Sibyl Rubottom defines it as “text, structure, and image; so the artist can be pushing any one of those vehicles, or all three, or none.”<sup>119</sup> Bright also writes that book arts are a

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<sup>117</sup> Bright, *No Longer Innocent*, 4.

<sup>118</sup> Wallace, *Masters*, 6.

<sup>119</sup> Steve Miller and Sibyl Rubottom, *Book Artists and Poets*, podcast audio, interview at Bay Park Press, San Diego, 4 January 2010, 40:15, accessed 16 July 2012, <http://www.bookarts.ua.edu/index.html>.

In terms of book arts education within my regional focus (while individual classes and workshops abound) only several colleges offer programs focused on book arts, all of which emphasize a mastery of the skills of making books – contemporary art, it should be noted has had an antagonistic relationship with the concept of teaching or promoting “skill,” favoring instead expression. At Evergreen State College, for example, the “Book Arts” Program is textually focused with “particular emphasis on the intersection of the literary and poetic form of language with the visual and physical form of the book.” As a part of this program students “read literary and poetic works,” while attending “workshops in bookbinding, fine printing, artists’ books, and design.” <http://archives.evergreen.edu/catalogs/2008-09/programs/bookartsorganismthatliteraturedemands>.

The Oregon College of Art and Craft offers degrees in “Book Arts,” and “explores the scope of the book with conceptual development in its design, its reproduction techniques and its binding.” Courses include: printshop, bookbinding,

“marginalized art form,”<sup>120</sup> as are artists’ books, both of which remain on the edges of the field of art in both comprehension and promotion.<sup>121</sup> Anne Moëglin-Delcroix considers book arts from the “conceptual rather than the historical and technical” point of view.<sup>122</sup> Bright considers them in an historical/material context, not as isolated works of art.<sup>123</sup>

The *Dictionary of Modern and Contemporary Art* provides a lengthy definition:

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and papermaking, and are realized in a Bachelor of Fine Arts in Craft, certificate, or master’s degree. <https://ocac.edu/programs-study/book-arts>.

Pacific Lutheran University offers a Publishing & Printing Arts Program, and Pacific University offers a “Focus” in Book Arts: Image, Text, and Structure. The Oregon College of Art and Craft likely leads the way as the Pacific Northwest’s most comprehensive program. By comparison The University of Alabama MFA in Book Arts is comprised of courses including: Bookbinding, Boxmaking, History of the Book, Letterpress Printing, and Papermaking. For further information on book arts studies, see Book Arts Centers, Programs, and Educational Organizations on *The Books Arts Web*, <http://www.philobiblon.com/programs.shtml>.

Ironically, it seems that the more prominent library collections of artists’ books do not necessarily always occur at those institutions that offer degree programs. For further reading see Shawn K. Simmons, “Book Arts Education in Transition: A Conversation between Steve Miller and Shawn K. Simmons,” *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 6, no. 1 (Fall 2009): 41-43.

<sup>120</sup> Bright, *No Longer Innocent*, 259.

<sup>121</sup> Artists’ books could be, in this sense, considered a type of outsider art, both in that they are somewhat outside the conventions of the artistic establishment and likewise that the artists’ book artist need not be considered a “fine artist” as one would expect within the *livre d’artiste* genre, for example.

<sup>122</sup> Hubert and Hubert, “Forward,” in Bright, *No Longer Innocent*, xv.

<sup>123</sup> Hubert and Hubert, “Forward,” in Bright, *No Longer Innocent*, xvi.

book art: A term applied to books produced as a kind of Conceptual art, valued for the ideas they embody rather than for their appearance or literary content. . . . The first exhibition devoted to books of the type defined above was probably 'Book as Art-work' at the Nigel Greenwood Gallery, London, in 1972, and the term 'book art' began to be used soon afterwards.<sup>124</sup>

This definition is, however, overly narrow, as not all book art need be understood as Conceptual art and should extend far earlier than the 1970s (the above description might be more suitable to artists' books). A better understanding might be the art of the book extending back to the book form's origination. The *Oxford Companion to the Book* offers a more generous definition:

book art: The idea of the book as a work of visual or tactile art, beyond its textual value, has a long history that can be traced through the many illuminated or handsomely illustrated books made down the centuries. . . .<sup>125</sup>

This partial definition seems more suitable, but the reader will notice how vague these definitions are, and, moreover, how they overlap with the sub-genre of artists' books within that of book arts. Noting something as having "a long history" still fails to define the term in question.

Artists' books might be best understood as a boundary-pushing sub-genre within book arts, evolving primarily since the 1960s. Again from *The Oxford Companion to the Book*, regarding artists' books: a "medium of expression that creatively engages with the

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<sup>124</sup> Ian Chilvers and John Glaves-Smith, "book art," *A Dictionary of Modern and Contemporary Art*, 2 ed. (New York: Oxford University Press, 2009).

<sup>125</sup> David Pearson, "book art," *The Oxford Companion to the Book*, Michael F. Suarez and H. R. Woudhuysen, eds. (New York: Oxford University Press, 2010).

book, as both object and concept.”<sup>126</sup> The latter emphasizes the artist’s element of personal expression and the conceptual nature of the work. Though rather slippery, this understanding of the larger domain of book arts might be seen as the “art of the book” extending back even to ancient times, whereas the artists’ book as “book as visual art” (including sculptural works or only vaguely referential works) are of a more conceptual, contemporary nature. In many cases works termed artists’ books additionally fit within the category of conceptual art, wherein the artist’s presented idea takes precedence over the finished product.<sup>127</sup> Certainly there is overlap, and overly narrow restrictions do not serve to better promote the greater genre.

Both terms – “artists’ books” and “book arts” – convey radically divergent meanings to people within the field. Today the term “artists’ book” is often used as a catch-all term in place of “book arts,” even when misconstrued: it is an ambiguous term well-suited to the drama of this particular medium. As Klima states with sly accuracy, “Somewhere, in a remote corner of the book arts, lay artists books.”<sup>128</sup> It is to this remote corner that we now turn.

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<sup>126</sup> Michael F. Suarez and H. R. Woudhuysen, eds., “artist’s book,” *The Oxford Companion to the Book* (New York: Oxford University Press, 2010).

<sup>127</sup> “Conceptual art,” *New Oxford American Dictionary*.

<sup>128</sup> Klima, *Artists Books*, 7.

## Artists' Books

Debate over terminology has remained animated since the 1990s, sparked largely by Johanna Drucker, who infuses her discussions with a rhetorical veil of critical theory while self-proclaiming her favored use of “deliberately dense, obscure, and jargoned” language.<sup>129</sup> In the ongoing shape shifting of terms there have been multifarious variations, including the first use of the term “artists books” in 1973, sans apostrophe.<sup>130</sup> Despite ongoing dialogue, there has been a lack of definitive conclusions; Klima states “As the debate progressed, the language became more and more confused, and overly verbose.”<sup>131</sup> In addition to Klima, scholars such as Renée Riese Hubert and Nancy Tousley stress the probable unattainability of a solid definition and challenge even the perceived need for such resolution: these objects remain, by their essential qualities, decisively, and perhaps intentionally, elusive. Tousley suggests that this “mercurial condition” itself represents the very nature of the artists’ book.<sup>132</sup>

Klima adds that we might rightly call the entire field “book art,” just as we refer to performance art, digital art, and so on.<sup>133</sup> The rebuttal of this, however, might be that we do not refer to “painting art,” or “sculpture art,” so that while this suggestion is well

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<sup>129</sup> Johanna Drucker, “Auto-Écriture and the Polymorphous Text” in *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (New York: Granary Books, 1998), 254.

<sup>130</sup> Klima, *Artists Books*, 10.

<sup>131</sup> Klima, *Artists Books*, 21.

<sup>132</sup> Klima, *Artists Books*, 21.

<sup>133</sup> Klima, *Artists Books*, 26.

intended, it is not a universal answer. Moreover, to refer to the artists' book simply as a book created by an artist fails to define it – and using this phrase “created by an artist” insinuates only “artists” (whatever that might be) are able to make them. As Hubert and Hubert have noted, it is “partly because they defy easy classification [that they] feel quite at home among postmodern art works.”<sup>134</sup> This may also help explain why those who discuss the medium likewise default toward using postmodern rhetoric. Using veiled language, however, does not inherently imply that there is indeed clarity of meaning behind the veil. Renée Riese Hubert and Judd D. Hubert in their *The Cutting Edge of Reading: Artists' Books* have charged that “the artist book discourages even the most painstaking attempts at precise definition.”<sup>135</sup>

The term “artists' book” uses language that presupposes an artist, whether inside or outside the academy, and indeed there is debate regarding whether artists' books must be produced by an artist (versus craftsman) to be considered an artists' book, or if the making of an artists' book thus christens one an artist.<sup>136</sup> Regarding the arts overall

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<sup>134</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 7.

<sup>135</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 7.

<sup>136</sup> For example, the statement, “Someone that [*sic*] makes a book that is perceived as art must be an artist as well as [be] an excellent bookbinder,” aroused debate on the ongoing “Definition of the Artist's Book” page on *The Book Arts Web* <http://www.philobiblon.com/whatisabook.shtml>. In another thread on the same page the following assertion may be found: “I think there are many craftspeople who produce fine work that gives them great pleasure and they put all of themselves into the task. Add a touch of inventiveness and creativity to those same labors and the work becomes a piece of art and the maker, an artist. John G. Henry – Craftsman.” Ibid.

Bright states that “artists have long served as seers and interpreters of contemporary life, their messages heightened by a visual fluency.”<sup>137</sup> Following Bright’s supposition, the creator of artists’ books likewise serves as a seer of our contemporary culture, and, ultimately, its future. As Wyndham Lewis has suggested, “The artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present;” thus it is “the ability of the artist to sidestep the bully blow of new technology of any age, and to parry such violence with full awareness.”<sup>138</sup> This describes the role of the creator of artists’ books in the twentieth and twenty-first centuries. Ideally, artists “have always tried to show us life in a much stronger way and a much more powerful way or in a different way than we have seen before. . . . It’s just natural that book artists would do the same.”<sup>139</sup>

Some book artists have designed only a single book while others are more prolific, making book art their primary art form. In the field of art history artists often rise in prominence within a particular genre – and certainly this does happen within the artists’ book type – but frequently with the artists’ book genre artists work in a variety of mediums with the book form not necessarily being the medium they are exclusively identified with (such as “pop artist” printmaker/painter Ed Ruscha). It is not

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<sup>137</sup> Bright, *Completing the Circle*, 1.

<sup>138</sup> Benedetti and DeHart, *On McLuhan*, 140.

<sup>139</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

uncommon to find works by an artist predominantly of artists' books (such as book artist Julie Chen) alongside works of artists known for work in other fields (such as architect J. Meejin Yoon). Beyond this diversity of artist personalities the books themselves span a great breadth; books can range from editions numbering in the hundreds to one-of-a-kinds or, "uniques," some of which are based on the codex with others generated in a variety of diverse forms.<sup>140</sup> Examples of those more unorthodox one-of-a-kind pieces include: Mare Blocker's *Fish stories*, 1999 (Item 4.3), wherein fish-shaped pages are housed within a clamshell box, which is playfully shaped as a biological clamshell; Mare Blocker's *Modello italiano, piccolo studente*, 2000 (Item 7.7), punning, includes accordion-folded pages in combination with an actual accordion instrument; and Lisa Hasegawa's *Can't smile*, 2002 (Item 7.54), a book in the form of chain-link plastic tubing, to name only a few.

Scholars have constructed parameters for artists' books that have held considerable currency within the academy; attempts at definition have approached scholarly obsession, and have become today the definitive mark of how artists' books are understood. Clive Phillpot noted in a 1982 article that the term artists' book "seems to be applied to anything in an art context that resembles a book."<sup>141</sup> Drucker, in her 1995 work, *The Century of Artists' Books*, quibbles that some scholars define the genre too

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<sup>140</sup> Ripley-Duggan, *Book Arts Collections*, 89.

<sup>141</sup> Clive Phillpot, "Books, Bookworks, Book Objects, Artists' Books," *Art Forum* 20, no. 9 (May 1982): 77.

generally, stating that an artists' book is any book made by an artist, while others define it too narrowly, suggesting that it cannot be, for example, part of a limited edition series; people nail it "too precisely to the wall."<sup>142</sup>

Drucker herself problematizes her own definition while outlining several key factors in establishing whether an object under consideration is indeed an artists' book. The overall theory put forth in Drucker's *The Century* is that artists' books should have, among other qualities: intrinsic "bookness;" be conscious of and/or challenge its own book identity; be politically charged and/or socially critical;<sup>143</sup> be artistically avant-garde; and should represent the artist.<sup>144</sup> Most if not all of these criteria can be challenged in the case of many artists' books. In this set of criteria we can see the philosophical influence on scholars of Theodor Adorno, whose works on musicology and artistic expression sought to define contemporary art as communicative of the pain of the modern lived experience. Adorno, critiquing established definitions of beauty, sought to find evidence of latent angst in the works of contemporary artists.<sup>145</sup> This expectation for tortured, and thus "authentic," expression may influence Drucker's own

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<sup>142</sup> Courtney, "Preface," *Speaking of Book Art*, 5.

<sup>143</sup> Betty Bright makes a similar suggestion in *No Longer Innocent* (p. 262) proposing that an art librarian might collect works that are focused specifically on social or political concerns.

<sup>144</sup> Drucker, *The Century of Artists' Books*, 161.

<sup>145</sup> See Theodor W. Adorno, *Negative Dialectics* (New York: Routledge, [reprint] 1990).

definition of artists' books. Angst, I would suggest, does not in all instances overtly inform the creation of a work of art.

Willard Bohn, Johanna Drucker, Stefan Klima, Renée Riese Hubert and Judd D. Hubert, among others, encourage a distinction in the use of the term artists' book from *livre d'artiste*. Drucker further asserts that the artists' book must not be an overly fine or "precious object." It should ideally, in her designation, place minimal obstacles between artist and viewer, being both accessible and inexpensive. Moreover, some books included in *The Century* could be classified as "zines," or small press books, rather than more strictly as artists' books, but such arguments of definition can be prolonged *ad absurdum*.<sup>146</sup> Attempting to put forth an absolute definition of artists' books may be an impossible task. The essence of the problem lies in the hackneyed polemical question, "What is art?" Or, in the case of more outmoded scholarly interrogations, "What is high art?" Those of that school suggest that book art is "craft" (i.e., low art) while artists' books, laden with angst and issues of identity, are "art" (i.e., high art).

While there is certainly no precise method for deciphering "high" from "low" art, the discipline of art history has, until recent years, considered such distinctions unequivocal. It should also be noted that several art historians, critics, and graduate

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<sup>146</sup> Discussions regarding the consideration of zines within the artists' book distinction has also increased recently with concerns ranging from the aesthetic "cheapness" of the medium as well as fears that thin books might be "lost" in the stacks. For further reading see: Susan E. Thomas, "Too Cool for School: Art Zines in Academic Libraries," paper presented at ARLIS/NA 2012 Conference, Toronto, Canada, 31 March 2012; and, Janet Zweig, "Artists, Books, Zines," *Afterimage* 26, no.1 (1998): 4-5.

students who have written on the subject are likewise, as is Drucker, book artists themselves. The following are two such works, wherein the thesis writer examines her own creative artists' book work alongside those such as William Blake and Marcel Duchamp (the risk in such cases is that – in colloquial terms – all roads lead to oneself): Amy Renée Ronhovde, "Artists' Books: Creation Through Destruction" (2010) and Heléne van Aswegen, "Artists' Books in the Age of Digital Reproduction: An Enquiry into the Problematic Nature and (In)Accessibility of Book Production as Contemporary Art" (2012).<sup>147</sup> While the ongoing debate of art versus craft continues unabated and cannot be dealt with here extensively it is a topic worth further study, particularly in the field of printmaking, as this art form, like many artists' books, is produced in multiples and beckons many similar questions.<sup>148</sup>

Even without a concern for characteristic qualities, "artists' books are difficult to label and difficult to define. They raise questions such as: Are they art or literature? Are they found in galleries or bookstores,"<sup>149</sup> or, I might add, libraries and archives? The

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<sup>147</sup> Amy Renée Ronhovde, "Artists' Books: Creation Through Destruction" (master's thesis, California State University Dominguez Hills, 2010); Heléne van Aswegen, "Artists' Books in the Age of Digital Reproduction: An Enquiry into the Problematic Nature and (In)Accessibility of Book Production as Contemporary Art," (master's thesis, Stellenbosch University, 2012).

<sup>148</sup> For reading on the art versus craft debate, see, Noris Ioannou, "After the Art/Craft Debate: Critical Writing into the 1990s," *Artlink* 12, no. 2 (1992); and Stephen Davies, *Philosophy of Art* (Malden, MA: Blackwell, 2006), esp. p. 5.

<sup>149</sup> Bruce Peel Special Collections Library, *Marginal Notes*, n.p.

viewer is encouraged also to consider the “what” of the object as well as the “why” and the “how:”

What is their function? . . . Our culture is accustomed to reading a book from left to right, front cover to back cover. With artists’ books, the traditional format of the book is often challenged to force the reader to consider not just ‘what’ is said but ‘how’ it is said.<sup>150</sup>

This “challenge” is not merely a desire to create neologisms, but demonstrates an interest in understanding that which is being named. Practical lexicography, albeit demanding, facilitates more productive discourse.

Additionally the disagreement over where to place the apostrophe in the term “artists’ books” – and how to define both the term and field – has ensued for several decades. I shall not further protract this polemic. There seems to be little or no emerging agreement on the choice of terms, with the example of the recent dissertation by Mary Alden Schwartzburg encouraging instead the use of the term “experimental books,” even though three of her chosen five studied examples are more commonly understood as “altered books.”<sup>151</sup>

Many have wrestled with the imprecise nature of the term “artists’ book,” since the very act of designating a work in this way skews our view. Our concern should be for the “artwork and not on the pedigree of its maker.”<sup>152</sup> Clive Phillpot encourages the

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<sup>150</sup> Bruce Peel Special Collections Library, *Marginal Notes*, n.p.

<sup>151</sup> Schwartzburg, *Reading in Four Dimensions*, 15.

<sup>152</sup> Clive Phillpot, “Recent Art and the Book Form,” *Artists’ Books: From the Traditional to the Avant Garde* (New Brunswick, New Jersey: Rutgers University Press, 1982), 2.

use of the term bookwork instead of artists' book, as does Ulises Carrión, who also favors the term bookworks.<sup>153</sup> This term, however, while appealing in that it is reminiscent of "artwork," only distances our understanding away from art and closer to book; while the artists' book *is* book, it is likewise art, and it would be prudent not to lose the dual association. Even more confounding, perhaps, is the recent book entitled *Bookwork: Medium to Object to Concept to Art*, which is largely concerned with what might be more clearly understood as book sculpture.<sup>154</sup> Artists' books are thus undergoing constant redefinition and narrowing, like an eye that cannot focus near or far, the pupil endlessly contracting and dilating.

In analyzing artists' books we are concerned with objects, not non-corporeal concepts such as "history." When architectural historians talk about a column they can generally agree on what a column is. If some people said column but meant pier or pilaster, confusion would ensue. Yet this is precisely the problem we face when discussing artists' books. What one writer means is often entirely different in definition from another author using the same terminology. Frequently, only after lengthy

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<sup>153</sup> Klima, *Artists Books*, 24 and 36, respectively. Nola Farman, in her article, "Artists' Books: Managing the Unmanageable," attempting to define her terms quotes Clive Phillpot who stated that he "would like to make a distinction between 'artists' books' meaning books and bookworks authored by artists, and 'bookworks,' meaning artworks in book form." One will notice that Phillpot employs the term bookworks in its own definition, clarifying nothing. Nola Farman, "Artists' Books: Managing the Unmanageable," *Library Management* 29, no. 4/5 (2008): 320.

<sup>154</sup> Garrett Stewart, *Bookwork: Medium to Object to Concept to Art* (Chicago: University of Chicago, 2011).

investment by the reader does the author's meaning at last emerge from the realm of nebulous obscurity.<sup>155</sup> Examples of such late-emerging foci include: discussions of books published only in editions while disregarding unique and handmade books;<sup>156</sup> only fine press or illustrated books; or only the *livre d'artiste* or art books.<sup>157</sup> The multiplicity of definitions further diminishes a field of art already marginalized outside the discipline and disagreed upon from within.

In a brief statement by Megan Pum in her short editorial "On Being a Book" in *The Stranger*, artists' books are defined as "books that are not necessarily about art, but are art."<sup>158</sup> This is an open but tidy understanding, and it is advisable, perhaps, that we err on the side of generosity and inclusivity so as not to limit a field of art prior to it reaching its own maturity. Sandra Kroupa stated in an interview, "I don't define the word *book*. I might have known what that was years and years ago, but I have no idea now. . . . The whole idea is the book as symbolic object."<sup>159</sup> Here Kroupa sees the book

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<sup>155</sup> Drucker, *The Century of Artists' Books*, xvii-xviii.

<sup>156</sup> Quoted previously: "Books published in editions are included, but unique printed or handmade books and all types of periodicals are excluded." Castleman, *A Century of Artists Books*, 13.

<sup>157</sup> Johnson's *Artists' Books in the Modern Era* might be alternatively titled *Artists' Illustrated Books in the Modern Era* to emphasize the singular attention given in this volume.

<sup>158</sup> Pum, "On Being a Book," 19.

<sup>159</sup> Ann Wheeler, "Discovering Today's van Goghs: Sandra Kroupa and the Book Arts Collection at the University of Washington," *College & Research Library News* 68, no. 10 (November 2007): 640. Emphasis original.

as a whole as symbol, rather than as “employing symbol,” i.e., text, as Hershman has suggested. It might therefore be tempting to despair, as hinted at in such statements as, “There are at least as many definitions for artists’ books as there are letters in the alphabet.”<sup>160</sup> In a 2012 podcast interview by Steve Miller, artist Johnny Carrera stated that he agrees with Kroupa’s broad definition, “If you say it’s an artists’ book, it’s an artists’ book.”<sup>161</sup> In his pivotal essay regarding “bookness,” Philip Smith stated, “The notion that an artist may call anything he likes a ‘work of art’ or a ‘book,’ because he says so, is the extreme of sloppy thinking;”<sup>162</sup> while Smith’s assertion may not be sloppy it is tyrannical. Artists may indeed call their work what they like – art, craft, hobby, or monument – but it is left to others to weigh the credence of their assertions.

For a working definition within this dissertation I align myself more with Jerome Rothenberg and Steven Clay in their edited volume, *A Book of the Book*. They suggest that if an object is deemed a book by *either* viewer or artist then it should be, at a minimum, taken into consideration as a book.<sup>163</sup> Under this definition words and

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<sup>160</sup> Bruce Peel Special Collections Library, *Marginal Notes*, n.p.

<sup>161</sup> Steve Miller and Johnny Carrera, *Book Artists and Poets*, podcast audio, interview at OxBow near Lake Michigan, May 2012, 43:36, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>162</sup> Philip Smith, “The Whatness of Bookness, or What is a Book (1996),” *The Book Arts Web* <http://www.philobiblon.com/bookness.shtml>. Overall, however, I agree with many of Smith’s assertions, such as his definition of a book as a “hinged multi-planar vehicle.” Ibid.

<sup>163</sup> Rothenberg and Clay, xii-xiii. See especially, Jerome Rothenberg’s chapter, “The Poetics & Ethnopoetics of the Book & Writing,” 7-16 *passim*; see also page 388.

meanings could be stretched beyond reason or usefulness, but I maintain that within the arena of art – especially an emerging art trend – it is prudent to allow inclusivity rather than impose excessive limitation. Panofsky explores the understanding of art in these terms:

Where the sphere of practical objects ends, and that of ‘art’ begins, depends, then, on the ‘intention’ of the creators. This ‘intention’ cannot be absolutely determined. In the first place, ‘intentions’ are, *per se*, incapable of being defined with scientific precision. . . . Finally, our estimate of those ‘intentions’ is inevitably influenced by our own attitude, which in turn depends on our individual experiences as well as on our historical situation.<sup>164</sup>

Thus Panofsky aligns with Rothenberg and Clay in that definition rests with the artist and (or) the viewer.

As becomes apparent, there are “conflicting perceptions of the artists’ book: Is it a book, or is it art?” In Bright’s definition, “an artists’ book is a book made by an artist.”<sup>165</sup> Prior to creating artists’ books does one have to first be an artist in an alternate genre; does the creating of one of these books then make the creator an artist; or does this definition preclude all non-artists from making artists’ books? For Bright, moreover, mere artistic involvement is not enough; the book “must respond to the intent of the artist and cohere into a work that is set in motion with a reader’s touch.”<sup>166</sup>

As I will address further, artist intent, while perhaps informative, is not necessarily

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<sup>164</sup> Erwin Panofsky, “The History of Art as a Humanistic Discipline,” *Art History and Its Methods: A Critical Anthology*, Eric Fernie, ed. (New York: Phaidon, reprinted 2011), 191.

<sup>165</sup> Bright, *No Longer Innocent*, 3. As will be recalled, this was the precise definition with which Drucker takes umbrage.

<sup>166</sup> Bright, *No Longer Innocent*, 3.

requisite for the viewer's perception and/or appreciation of the work. That the book is "set in motion" by the reader's touch is an intriguing statement. The artists' book as a physical object, unlike many art genres, is generally meant to be handled by the viewer in what could be seen as a reciprocal, intimate, and dynamic communication between book and person.

The book artist, as Bright asserts, is "a sophisticated manipulator of an artifact that requires touch and an investment of time in order for a reader to fully experience it."<sup>167</sup> In this sense the artists' book does not yet fully exist without a reader to complete the organic experience. While this may be true to some degree with any book form, the digital reading device, as a converse example, does not necessarily require touch (only tap), nor any great deal of time and/or space for appreciation or for the extrication of "information" – a subject I shall return to in later sections. As Keith Smith states in *Structure of the Visual Book*, "The hand-held book demands touching."<sup>168</sup> Thus these books often show poorly in the traditional museum or exhibit setting wherein works of art are not handled, and perhaps even worse for the artists' book, page spreads are pre-selected and remain static; the book cannot then be navigated in the individualistic manner that it requires. "The book form cries out to be handled," Harry Reese reminds

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<sup>167</sup> Bright, *No Longer Innocent*, 259-260.

<sup>168</sup> Keith A. Smith, *Structure of the Visual Book*, 4th edition (Rochester: Keith Smith Books, 2003), 66.

us: “the act of touching that book is so important.”<sup>169</sup> This Ariadnean thread – that an intimate touch and the space/time contingency for touch to take place are intrinsic to artists’ books – winds throughout this discussion and will be explored through the example of specific works of book art in following chapters.

Discussion of form versus content moreover raises questions of book versus art. In the case of Robert Flynn Johnson’s catalog *Artists’ Books in the Modern Era 1870-2000*, each of the dozens of books were photographed, laid open for display. The viewer sees only a two-dimensional image of the book’s interior; seldom is the structure of the book itself celebrated. Many of Johnson’s choices are traditionally conceived codices; the overall conception and relationship between (interior) content and (exterior) encasing structure is not often challenged. Furthermore, *Artists’ Books in the Modern Era 1870-2000* serves as a reminder of one of the limitations of the non-artists’ book: the artists’ book seeks a totality of expression that goes beyond reproduction. Artist Julie Chen speaks to this point: “I strive to present the reader with an object that challenges preconceived ideas of what a book is while providing a deeply engaging and meaningful experience of form and content.”<sup>170</sup>

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<sup>169</sup> Julie Chen, Harry Reese, Sandra Liddell Reese, and Felicia Rice, *Book as Medium: Holding / Withholding Text*, podcast audio, panel discussion, moderated by Shelby Graham, and recorded by Matt Cohen of C & C Press, 5 March 2010, 57:48, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>170</sup> Wallace, *Masters*, 15.

An example of this “challenge” may be seen in Chen’s work *True to life*, 2004 (Item 7.24). This book is composed of colored plates that form a “visual timeline that can never be viewed all at once.” Viewed through a Plexiglas panel the textual levers are “manipulated by the reader . . . moving seven panels on the page surface, overlaying one page upon the next, creating ‘a patchwork narrative of events’.”<sup>171</sup> This movement of sliding smooth panels triumphs in Chen’s desire to challenge preconceived notions of “what a book is,” while “deeply engaging” the viewer in the physical act of discovery. Akin to jazz, which must include syncopation, rhythm, and improvisation, so too must artists’ books, both materially and conceptually, excel in visual improvisation, pacing of components, and emphasize themes or parts that alternate in dominating and supporting roles.

Scholarly preference vacillates regarding supremacy between structure and form, as Panofsky suggests: “One thing, however, is certain: the more the proportion of emphasis on ‘idea’ and ‘form’ approaches a state of equilibrium, the more eloquently will the work reveal what is called ‘content’.”<sup>172</sup> Thus we should not judge artists’ books on idea, or angst, alone. They also should be considered in terms of form, or crafting, in a “state of equilibrium,” in an attempt for the viewer to decipher content based neither on sign nor symbol alone. My attempt here is not to assess the intent of the various artists but rather to consider the works as the viewer often does, i.e.,

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<sup>171</sup> Appendix, Catalog Note field, Item 7.24, Julie Chen, *True to life*, 2004.

<sup>172</sup> Panofsky, “The History of Art as a Humanistic Discipline,” 191.

without knowledge of the artist's intention, or, in many cases, even the name of the artist. This understanding arguably began with Mallarmé: "By stressing the act of reading and hence of interpretation, we have squarely placed the burden on the shoulders of the participant."<sup>173</sup> In the library setting, having only the book object, its housing, and a call number, and often without any information regarding the artist, artists' books frequently are viewed as isolated objects, with only a distant external relationship between viewer and creator.

The case of artist John Latham's performance of book mutilation, mentioned in Drucker's *The Century*, further serves to reinforce my position.<sup>174</sup> The artist, having borrowed a book from the St. Martin's School of Art library, destroyed the book and then returned it to the library in a bottle. The library employee apparently refused to accept the return of the object, considering it to no longer be a book (or in any case a destroyed book no longer eligible for return). Drucker, like the library employee, rejects the finished art project as a book, as it has lost essential "bookness;"<sup>175</sup> yet from another perspective this entire production, from check-out, to destruction, to attempted check-

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<sup>173</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 12. Both Johanna Drucker and Riva Castleman have insinuated that it was Mallarmé who initiated this shift in thinking, *ibid.* See also Stéphane Mallarmé, "The Book, Spiritual Instrument," *Selected Poetry and Prose* (New York: New Directions, 1982).

<sup>174</sup> Drucker, *The Century of Artists' Books*, 361-362.

<sup>175</sup> Drucker, *The Century of Artists' Books*, 361-362.

in, has everything to do with the exploration of the “book-as-object.”<sup>176</sup> Even by a considerably narrow definition, I would encourage that this artwork warrants the label of artists’ book, just as I consider that many objects often labeled “book art” also could be included under the label of artists’ book. As described by the Art Libraries Society of the United Kingdom and Ireland, artists’ books are

a book or book-like object in which an artist has had a major input beyond illustration or authorship; where the final appearance of the book owes much to an artist’s interference/participation: where the book is the manifestation of the artist’s creativity: where the book is a work of art in itself.<sup>177</sup>

It is a realization beyond the confines of authorship. The Library of Congress, a leader in defining the term, outlines artists’ books as, “books that are produced by artists and intended as visual art objects.”<sup>178</sup> In my distinguishing the artists’ book from the

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<sup>176</sup> In recent scholarship, including Mary Alden Schwartzburg’s 2004 dissertation, artists’ books also have been explored as a form of performance art even when no traditionally understood performance is undertaken. “An artist’s book comes very close to the idea of a performance, of an aesthetic experience – by the writer and the reader/audience – expanded across time and space.” Maffei and Picciau, “Between the Rooms and the Shelves, Disturbing Objects,” 20. See also Renée Riese Hubert and Judd Hubert, “Paging Self-Portraiture: The Artists’ Books of Susan King and Joan Lyons,” *Interfaces: Women, Autobiography, Image, Performance*, edited by Sidonie Smith and Julia Watson (Ann Arbor: University of Michigan Press, 2002).

<sup>177</sup> Dick Higgins, “Preface,” in *Artists’ Books: A Critical Anthology and Sourcebook*, edited by Joan Lyons (Rochester: Visual Studies Workshop Press, 1985), 11, and cited in *Marginal Notes*, n.p.

<sup>178</sup> The Library of Congress further demarcates the term, continuing with the following note: “Works on books illustrated with original prints by well known artists and published in limited editions are entered under Artists’ illustrated books. Works on existing books whose pages have been altered by paint, collage, or other media are

umbrella category of book art, the artists' book contains an element of "story" – whether textual or a-textual the artists' book is interpreted as revealing a narrative.

As a "manifestation of creativity," the artists' book challenges the viewer to question art, authorship, and the role of the viewer. The architecture of art composition has been re-envisioned. Perhaps our approach to book arts requires a Kuhnian shift of sorts.<sup>179</sup> "We must expect great innovations to transform the entire technique of the arts," asserts Paul Valéry in *Pièces sur l'art*, "perhaps even bringing about an amazing change in our very notion of art."<sup>180</sup> Today we face an undulating discipline of art types, from digital and virtual art to street art. Valéry's 1931 prophetic statement rings true, especially in terms of artists' books, which demand of us that we "change our very notion of art," or, in this case, to additionally analyze our notion of book.

#### A Précis of the History of Artists' Books

Recounting a thorough history of book arts could absorb an entire book-length manuscript. The following section, therefore, attempts to create a concise narrative of artists' book history only as it sheds light on the subject of this dissertation. Moreover,

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entered under Altered books. Works on custom bindings of books, irrespective of contents, are entered under Fine bindings." Library of Congress Online Catalog, LC subject heading "Artists' books," accessed 2 October 2012, <http://catalog.loc.gov>.

<sup>179</sup> See Thomas S. Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, [1962] 1996).

<sup>180</sup> Paul Valéry, *Pièces sur l'art*, "La Conquête de l'ubiquité," (Paris), in *Illuminations* (New York: Schocken Books, 1969), 217.

where artists' books are concerned, "no single-strand historical lineage will describe them from the top down."<sup>181</sup> Artists' books as a contemporary genre emerged out of and act in response to Western modernization, from illuminated manuscripts to printed text to a retail book industry. When found in the East with such works as those by artist Xu Bing, this development has likewise coincided with more recent modernization.<sup>182</sup>

It was in the Carolingian West, with the rise of the Franks and an increasing attention to fine craft and the physical object, that modern book arts as they may be conservatively understood began their ascent in pre-modernity. Individual artists often remain unknown, seen, for example in the ninth-century abbey-produced *Ebbo Gospels*, an early illuminated book that fused text and image on sympathetic substrates.<sup>183</sup> The *Book of Kells* provides a sumptuously rich early Irish example likewise dating to the ninth century.<sup>184</sup> Over the intervening centuries text and image were wedded in visual

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<sup>181</sup> *Women's Autobiographical Artists' Books*, 150.

<sup>182</sup> For more information on the rapid modernization, viz. westernization, of China and East Asian cultures, see June Grasso, Jay P. Corrin, and Michael Kort, *Modernization and Revolution in China: From the Opium Wars to the Olympics*, 4th revised edition (Armonk, NY: M.E. Sharpe, 2009). Most studies are by default West-focused as the artists' book genre, as it is generally thought of today, finds its fruition as a modern art form in the West.

<sup>183</sup> For further reading, see Robert G. Calkins, *Illuminated Books of the Middle Ages* (Ithaca: Cornell University Press, 1983).

<sup>184</sup> Françoise Henry, *The Book of Kells: Reproductions from the Manuscript in Trinity College, Dublin* (New York: Alfred A Knopf, 1974), 150-153.

fluency in the form of illuminated manuscripts that reached their peak, like the great cathedrals, in the high Middle Ages.<sup>185</sup>

The advent of the Western printing press caused a paradigm shift within the book arts. There emerged an output-focused production of books printed with movable type paired against a retention of the book as art. Through the eighteenth century, attention focused on binding, papermaking, clarity and spacing of print, yet many attribute to this time a breakthrough in the relationship between artist and book, with “book” now understood as a product of artist, author, printer, and binder. This attribution is associated with William Blake and his daring interplay of text and image.<sup>186</sup> As an antidote to the commercialization of books, Blake’s *Continental Prophecies* series, as illustrated books, accentuated the handmade element within nearly

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<sup>185</sup> In a recent advertisement for an exhibit, the terms “artists’ books” and “*livre d’artiste*” were used both incorrectly and interchangeably; additionally, the authors of the promotion incorrectly claimed that “the late 19th century . . . marked the first time artwork [had] been arranged within a book, allowing for the interaction of pictures and text.” “Bookmarks: The Artist’s Response to Text” *NOMA*, accessed June 2011, [http://artsneworleans.org/events\\_framed/detail/5912/When-the-Goblet-Becomes-the-Wine-Contemporary-Artists-Books](http://artsneworleans.org/events_framed/detail/5912/When-the-Goblet-Becomes-the-Wine-Contemporary-Artists-Books).

Within the illuminated manuscript, however, text and image had been combined for centuries. The twelfth-century works by St. Hildegard of Bingen are particularly revelatory. Other scholars likewise trace the source of modern-day artists’ books from the illuminated manuscript; see, Bruce Peel Special Collections Library, *Marginal Notes, passim*.

<sup>186</sup> *Women’s Autobiographical Artists’ Books*, 150-151.

all aspects of the book, from composition, engraving, printing, and the rendering of the images, and were visionary both in content and in production.<sup>187</sup>

It was in the nineteenth century that the library as it is understood today came of age as a social invention, as “repositories of the transcript of their culture.”<sup>188</sup> During this time a new kind of library developed, including in 1850s America the municipal library where the collection was to be used freely by the public. There was an increasing desire for self-improvement and knowledge, and along with library growth came academic growth and improved education. Throughout the 1870s Harvard – housing the largest college collection of books – added 5,926 volumes per year; from 1876-1900 it was 34,000 per year.<sup>189</sup> Growth in the appreciation of the book as a receptacle of information and accumulated knowledge, and the library as a container of those volumes, increased.

The nineteenth century, moreover, saw the rapid industrialization of the West, particularly in England, France, and the United States. In 1814, the London *Times* used machines to pull 250 sheets an hour, up from the former 100 sheets pulled manually.<sup>190</sup>

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<sup>187</sup> G. E. Bentley, *The Stranger From Paradise: A Biography of William Blake* (New Haven: Yale University Press, 2003), 122-124.

<sup>188</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 93.

<sup>189</sup> Kilgore, *Evolution of the Book*, 130.

<sup>190</sup> Warren Chappell and Robert Bringhurst, *A Short History of the Printed Word*, 2nd edition (Vancouver, BC: Hartley and Marks Publishers, 2000), 193-195; see also, William J. Sonn, *Paradigms Lost: The Life and Deaths of the Printed Word* (Lanham, MD: Scarecrow Press, 2006), 124-134.

There was both an embrace of the machine concurrent with a fear of human obsolescence. Machines now produced paper in rolls and the process of papermaking was itself mechanized.<sup>191</sup> Rising affluence, and a bourgeois social set, increased a taste both for recreational art and book buying. Readers consumed unprecedented amounts of leisure reading, such as Jane Austen's *Pride and Prejudice* and Harriet Beecher Stowe's *Uncle Tom's Cabin*, selling copies in the hundreds of thousands.<sup>192</sup> A larger audience in turn meant wider production; by 1895 more persons worked in machine-shops than were employed in hand composition printing shops.<sup>193</sup>

Nineteenth-century artists such as William Morris, who founded the Kelmscott Press in London,<sup>194</sup> resisted the shift from handcraft to machine-made product and sought to re-create the book in the spirit of medieval manuscripts.<sup>195</sup> Blake had reinforced the relationship of artist to book as an extension of medieval styles, and

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<sup>191</sup> Chappell and Bringhurst, *A Short History of the Printed Word*, 196.

<sup>192</sup> Michael Winship, "Uncle Tom's Cabin: History of the Book in the 19th-Century United States," paper presented at Uncle Tom's Cabin in the Web of Culture Conference, Hartford, CT, June 2007. For further reading, see Paul C. Gutjahr, ed., *Popular American Literature of the 19th Century* (New York: Oxford University Press, 2001), and James Raven, *The Business of Books: Booksellers and the English Book Trade* (New Haven: Yale University Press, 2007), 196–203.

<sup>193</sup> Sonn, *Paradigms Lost*, 162-172.

<sup>194</sup> Charlotte Fiell and Peter Fiell, *William Morris* (Cologne, Taschen, 1999), 160-165. See also William Morris, *The Ideal Book: Three Essays on Books and Printing*, edited by Richard Matthews (Tampa: University of Tampa Press, 2007).

<sup>195</sup> Donna Stein, "When a Book is More than a Book," in *Artists' Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books*, by Robert Flynn Johnson (San Francisco: Fine Arts Museum of San Francisco, 2001), 18.

Morris, with his passion for diverse crafts, established one model for the “book artist.” It is out of this antagonism between modern efficiency and handmade expression that the birth of artists’ books may be found. Some attribute this nascent emergence of a genre in part to nineteenth-century French poet Stéphane Mallarmé, who introduced innovative visual elements into poetry as it was viewed on the page.<sup>196</sup> Mallarmé viewed the book as “carefully crafted object,” and sought to empower “readers as independent creative agents.”<sup>197</sup> Viewing his poetry the observer may find cascading text, dramatically wide spacing, islands of italics, and bolded capital letters dominating the page. The visual element, no longer subservient or secondary to the text, plays an unmistakable role in the experience of viewing and reading. For Mallarmé, “the reader must adopt new modalities for processing visual and verbal information.”<sup>198</sup> This attention to the design of the printed page, or *mise en page*, played into the birth of what would come to be understood to be the twentieth-century artists’ book genre, a classification that challenges “the conventional notion of the book.” Mallarmé is often credited with re-orienting the notion of book as “a tool of engagement.”<sup>199</sup>

During the time of Mallarmé and his contemporaries the terms *livre de peintre* (painter’s book) also called *livre d’artiste* (artist’s book) and *livre d’avant-garde*

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<sup>196</sup> Maffei, “The Artist’s Book. Instructions for Use,” 15.

<sup>197</sup> Arnar, *The Book as Instrument*, 1.

<sup>198</sup> Arnar, *The Book as Instrument*, 2.

<sup>199</sup> Arnar, *The Book as Instrument*, 2 and 10 respectively.

(experimental book) were not yet commonly used.<sup>200</sup> In this early period the *livre d'artiste* – a term still often unclear in its usage – originated in France and is understood as a collaborative illustrated book composed of text and image, frequently in a large, deluxe format;<sup>201</sup> it became increasingly popular both in France and the United States.<sup>202</sup> Working with Mallarmé's text, Henri Matisse generated drawings, twenty-nine of which were engraved to accompany *Poésies*, which was published in an edition of 145 copies in 1932 and sold through the gallery market.<sup>203</sup> Illustrated books by Pablo Picasso, who provided original prints for his volumes, continue to be coveted.<sup>204</sup> Certainly the present-day artists' book is indebted to these early artistic developments found in the high-end *livres d'artistes*, but today these are considered two distinct book types. The experimental book, or artists' book, need not, like its *livre d'artiste*

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<sup>200</sup> Arnar, *The Book as Instrument*, 2. It must be noted that current French-language use of the term *livre d'artiste* signifies a more broad understanding of the term – as art that engages the “spirit of the book” – which is similar to the English-language term “artists' book.” See, for example Geneviève Capgras and Jacqueline Michelet, *Livres d'artistes, l'invention d'un genre: 1960-1980* (Paris: Bibliothèque nationale de France, 1997), and, Anne Moeglin-Delcroix, *Sur le Livre d'Artiste: Articles et écrits de circonstance (1981-2005)*, (Marseille: Mot et le reste, 2006).

<sup>201</sup> Drucker, *The Century of Artists' Books*, 94; and Bright, *No Longer Innocent*, 29.

<sup>202</sup> Stein, “When a Book is More than a Book,” 22. For further reading see Walter John Strachan, *The Artist and the Book in France: The 20th Century Livre d'Artiste* (New York: G. Wittenborn, 1969).

<sup>203</sup> Alfred H. Barr, *Matisse: His Art and His Public* (New York: Museum of Modern Art, 1951), 244-246.

<sup>204</sup> Stein, *Artists' Books in the Modern Era 1870-2000*, 15. See also, Sebastian Goeppert et al., *Pablo Picasso, The Illustrated Books: Catalogue Raisonné* (Geneva: Patrick Cramer, 1983).

counterpart, be completed as part of a collaboration, nor be large, deluxe, or even illustrated. Unlike the *livre d'artiste*, the handmade artists' book need not necessarily include the work of a reputable writer or prominent illustrator. The artists' book could, of course, have any one or all of those features; it thus does indeed share a history with *livres d'artistes* as the book intertwined with art.

Prevailing ideologies of the 1920s and 1930s provided book artists a subtext underlying their creations: Constructivists promoted graphic design as a fine art, Futurists praised the mass-production of printed artistic propaganda, and Dadaists challenged traditional notions of layout and page design. The Dada artists in particular, with their increasing disillusion with the post-war world, encouraged bolder and more frequent experimentation with typography and viewer expectation.<sup>205</sup> It is plausible that the books produced by the artists associated with these groups reflect the views of their creators,<sup>206</sup> a conceptual feature significant to the genre of artists' books as would develop later in the century. Elements of nonsensical play were likewise embraced by the counter-rationalist Surrealists. With their heavily charged political messages, Surrealists following Sigmund Freud also sought to express messages from the subconscious.<sup>207</sup>

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<sup>205</sup> *Women's Autobiographical Artists' Books*, 150-151.

<sup>206</sup> Stein, "When a Book is More than a Book," 25-26.

<sup>207</sup> See Robert Rainwater, ed., *Max Ernst Beyond Surrealism: A Retrospective of the Artist's Books and Prints* (New York: New York Public Library & Oxford University Press, 1986).

What these artworks became were largely experiments in graphic communication; whereas books had been seen *a priori* as a mode of communication, these art forms challenged that notion and took communication in new directions, visual, experimental, and, at times, radical. The Russian futurists, for example, “abandoned extravagant and costly editions in favor of technological and aesthetic experimentation.”<sup>208</sup> And while the concept of “art as communication” cannot be fully untangled here it remains a fascinating and viable subject for future research.<sup>209</sup>

Maffei suggests in the essay “The Artist’s Book. Instructions for Use,” that Marcel Duchamp set art free from conventional trappings and allowed for the transformation of books “into containers for bewilderment”<sup>210</sup> – in other words, the observer is freed from a need to restrict the book by a limiting definition and so too the artist is offered creative freedom. A state of bewilderment, understood as causing confusion, suits a postmodern art form as it probes the viewer to question that which

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<sup>208</sup> Donna Stein, “When a Book is More than a Book,” 17.

<sup>209</sup> For further reading on this topic, see: William M. Ivins, Jr., *Prints and Visual Communication* (Cambridge, MA: MIT Press, 1969); Lennox Grey, “The Arts as Modes of Communication,” in *The Communication of Ideas*, Lyman Bryson, ed. (New York: Cooper Square Publishers, 1964): 119-142; and, Eric Newton, “Art as Communication,” *British Journal of Aesthetics* 1, no. 2 (1961): 71-85. While art may function as communication in regard to exchanging information from one person to another and as a connection between humans, art is not universally accepted by all as a form of communication since the “message” is interpreted to some degree differently by each receiver. For detractors, see, for example, the writings of Anna M. Kindler, particularly, “Art as a Language for Communication and Critical Awareness (or not?).” Emphasis original.

<sup>210</sup> Maffei, “The Artist’s Book. Instructions for Use,” 15-16.

they see, to destabilize, and therefore require attention and critical thought in the viewer. There is, then, power in mystery. It was through Duchamp's conceptual art that idea countermanded product and thus the book was "liberated" from traditional strictures. While Duchamp and the Surrealists of the early twentieth century set the stage for the contemporary artists' book, the theatre of book arts would emerge primarily in the second half of the twentieth century.

The heart of the artists' book does not rest alone in the relative fame of the artist – nor the form of the book – but that the book itself is a unique combined form of art, communication, and idea. In this way, as Maffei states, "artists' books offer their pages as a place for free, non-systematic experimentation."<sup>211</sup> Innovative use of color and graphic design persisted during and after the Second World War; the West of the mid-twentieth century experienced a proliferation of artistic creativity.<sup>212</sup> In 1950s France, historiography on the book-as-object surfaced as a unique field of study<sup>213</sup> – one significant French publication being Febvre and Martin's *L'Apparition du Livre* – and French New Wave cinema explored black and white filming techniques while the United States exploded in the color of Pop Art. Starting in the 1950s the book

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<sup>211</sup> Maffei, "The Artist's Book. Instructions for Use," 16-17.

<sup>212</sup> Stein, "When a Book is More than a Book," 35-36.

<sup>213</sup> Cynthia J. Brokaw and Kai-Wing Chow, eds., *Printing and Book Culture in Late Imperial China* (Berkeley: University of California Press, 2005), 6.

underwent a phase of “absolute formal nudity,” with the Fluxus movement taking on “the guerrilla warfare of semiology.”<sup>214</sup>

Beginning at mid-century books “no longer represent reality, but are reality;”<sup>215</sup> no longer mere containers of information, they *are* information and knowledge in book form. The book arts deluge began in this era, coinciding with such emerging trends as the publishing of alternative artists’ magazines, literary small press journals, mass-publishing for fine arts prints, book objects, underground publishing along with concrete (or shape) poetry, modified popular graphics, happenings, and social activism within artists’ publications as a venue for political commentary. The mid-century eruption of art and technology in America was so wide-reaching that pinpointing the center of the symbiotic expansion of the arts remains a tenuous venture. The era of unbridled artistic revolution was born, as a new era of the book also emerged.

The self-published multiples of the 1960s circumvented established networks of gallery sales; Conceptualism viewed “the idea” as art-object and the book as a container of these ideas. Art (and book art) had become its own language, and the lexical structure of this language was seen as the art experience.<sup>216</sup> America ascended as a dominant force in the global art and book market, with Boston’s Museum of Fine Arts hosting a groundbreaking exhibition, “The Artist and the Book: 1860-1960,” in 1961. It

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<sup>214</sup> Maffei, “The Artist’s Book. Instructions for Use,” 16.

<sup>215</sup> Maffei, “The Artist’s Book. Instructions for Use,” 16.

<sup>216</sup> *Women’s Autobiographical Artists’ Books*, 150-151.

was in the wake of this exhibit that the “American artists’ book renaissance” began, aligning itself with the advent of Pop Art and – as with all contemporary art – artists’ books captured, as they still do, the essence of the age.<sup>217</sup> Lucy Lippard in “Conspicuous Consumption: New Artists’ Books” has likewise asserted that artists’ books were at their core a product of the 1960s;<sup>218</sup> while certainly the book arts existed prior to the 1960s, it was during this era of social angst and foment that the spirit of the artists’ book as we understand it today was formed. Clive Phillpot writes:

Artists’ books really took hold around 1969, inspired by Ruscha’s example, the rise of conceptualism, the activities of Siegelau, and the political and social events of the late sixties. This was an incredible moment in art when definitions were wide open.<sup>219</sup>

Artists in the United States of the 1960s embraced underground publishing as a venue for advancing political statements and social activism.<sup>220</sup> Artists’ books followed in the wake of 1970s feminist art and an interest in mainstreaming protest art.<sup>221</sup> The marginal had become mainstream.

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<sup>217</sup> Stein, “When a Book is More than a Book,” 37-39.

<sup>218</sup> Lucy R. Lippard, “Conspicuous Consumption: New Artists’ Books,” in *Artists’ Books: A Critical Anthology and Sourcebook*, edited by Joan Lyons (Rochester, NY: Visual Studies Workshop Press, 1985): 49-57.

<sup>219</sup> Lauf and Phillpot, *Artist/Author*, 36.

<sup>220</sup> *Women’s Autobiographical Artists’ Books*, 150. This is a trend that has continued to the present day, seen in works such as *Marginal Notes: An Exhibition of Bookworks Concerning Social Issues*.

<sup>221</sup> *Woman’s Autobiographical Artists’ Books*, 7.

In 1973 Philadelphia's Moore College of Art held the exhibition, "Artists Books." Regarding the criteria for the selected works, exhibit director Dianne Perry Vanderlip asserted in the exhibition catalog that "if the artist conceived his work as a book, I . . . generally accepted his position."<sup>222</sup> The exhibit travelled from east coast to west, and influenced attendees as it crossed the country; by 1980 the Library of Congress had included artists books in their list of subject headings.<sup>223</sup> The term "bookwork" was used at a 1975 exhibition,<sup>224</sup> and other terms associated with the field solidified during the decade of the 1970s.

The last quarter of the twentieth century saw a tremendous expansion in communication arts and expressive and experimental artists' books.<sup>225</sup> As Donna Stein has summarized regarding artists' books and their artists:

The great variety in their often personal, energetic, and interpretative uses of the book form has inevitably caused a reassessment of the relationship between craft

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<sup>222</sup> Diane Perry Vanderlip, "Foreword," *Catalogue to Exhibition Artists Books* (23 March - 20 April 1973), (Philadelphia: Moore College of Art, 1973), 5. This early exhibit, states Klima, included books that would now likely be more readily classified as *livres d'artistes*. Klima, *Artists Books*, 7, 12.

<sup>223</sup> Klima, *Artists Books*, 10, 12-13.

<sup>224</sup> Bright, *No Longer Innocent*, 4.

<sup>225</sup> While somewhat overstated the conference attendee in the following quote makes an intriguing observation from the field: in the 1970s "there were many museums and institutions that didn't recognize book arts, or hadn't heard of it, and by 1990 practically every museum had had an exhibition of book arts." John Risseuw and Colin Rafferty, *Book Artists and Poets*, podcast audio, interview at Book Arts Educators Conference, The University of Alabama, 13 January 2006, 16:43, accessed 21 July 2012, <http://www.bookarts.ua.edu/index.html>.

and art. . . . Contemporary volumes possess a mysterious power to summon images and feelings that transcend literary content. Reading and looking at artists' books is a private and unique experience. . . . Artists' books prove that tradition is a wellspring for innovation. These consistently evolving, multidimensional volumes go beyond the book as merely text and illustration. To be totally appreciated, their substance must be discovered and studied over time.<sup>226</sup>

Stein, in "When a Book is More than a Book," offers several cogent assertions regarding artists' books - which may be used as a baseline for understanding book arts - points upon which I will build in the coming pages. Stein suggests there is: (1) a close relationship between craft and art; (2) a "power" of the book that is at times, though not always, a transcendence of literary content; (3) an intimate experience involved in the viewing of artists' books; (4) a plasticity of tradition that encourages innovation through, but not in antagonism with, tradition; and (5) an experiencing of preserved artists' books within space and time. Ever an ameba-like art form, the synergy of artists' books embody these five features, among others. In an attempt to better understand how Stein's summation relates specifically to the artists' book genre, I will over the course of the following chapters consider more fully points (2) "mysterious power," (3) "private and unique experience," and (5) time. I leave for future consideration factors (1) "the relationship between craft and art," which might be better considered by the artists themselves, and (4) "that tradition is a wellspring for innovation," which is a rather subjective and nebulous assertion that awaits future honing. As Giorgio Maffei asserts, "The history of artists' books cannot retrace the functional formality of the

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<sup>226</sup> Stein, "When a Book is More than a Book," 44.

history of art; . . . [it] needs more complex, intriguing, and personal routes."<sup>227</sup> This is what I have sought to do. First, however, we must further clarify our categories, for as Ludwig Wittgenstein famously stated, "The limits of my language mean the limits of my world."<sup>228</sup>

### Types of Artists' Books

I turn here to the various manifestations artists' books can take. As Betty Bright suggests in *No Longer Innocent*, the artists' book "can assume different guises . . . radically at odds with its trade-book profile;"<sup>229</sup> of these many guises, each scholar seems to have his or her own view of artists' book categories. Bright has grouped artists' books into four types:

. . . the *letterpress-printed fine press book*, where text is ascendant; the *deluxe book*, often dominated by imagery, printed through a printmaking medium, and bound with costly materials; and the *bookwork*, which can be further divided into two distinct types (*multiple and sculptural*), whose content interacts with or comments upon the book as an object or as a symbol of culture.<sup>230</sup>

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<sup>227</sup> Maffei, "The Artist's Book. Instructions for Use," 17.

<sup>228</sup> David G. Stern, *Wittgenstein on Mind and Language* (Oxford: Oxford University Press, 1996), 70-71.

<sup>229</sup> Bright, *No Longer Innocent*, 258.

<sup>230</sup> Bright, *No Longer Innocent*, 258. (Emphasis added). Much has been made in recent literature regarding the artists' book as "democratic multiple," by Drucker and many others, such as Brian Wallis, who writes that, "Artists' books, then, must be seen as part of a broad-based cultural revolution that sought to encourage the free circulation of citizen-based information." Brian Wallis, "The Artist's Book and Postmodernism," in

This typology seems to leave quite a few types unaccounted for.<sup>231</sup> Moreover,

“bookwork” may by some definitions refer only to sculptural works. She continues:

Sculptural bookwork and installation bookwork remain the most malleable kind of artists’ book (literally); however, they are the artists’ book that face the greatest challenge to avoid easy solutions to seek, instead, content that generates sustained reflection. . . . When that potential of the sculptural bookwork is met, it can metaphorically reflect the shifting landscape of art, books, and language, and so reveal ourselves to ourselves.<sup>232</sup>

Since many sculptural bookworks cannot be opened, nor read, nor used as a traditional “book,” the viewer is left to contemplate the nature of the book as an object only previously thought to be understood. This may be what Bright means in stating it can “reveal ourselves to ourselves.” The bookwork, as it is more habitually understood as a

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Cornelia Lauf and Clive Phillpot, *Artist/Author: Contemporary Artists’ Books* (New York: Distributed Art Publishers, American Federation of Arts, 1998), 95.

Looking at Edward Ruscha, General Idea, and Matthew Barney, the following master’s thesis considered three case studies of artists’ books: Shane McCord, “Pushing Books: The Bookwork as Democratic Multiple in the Late Capitalist Era” (master’s thesis, Concordia University, 2008). This particular demarcation of “democratic multiple” is not of central concern in my present study.

<sup>231</sup> For further reading regarding book arts typologies, see Duncan Chappell, “Typologising the Artist’s Book,” *Art Libraries Journal* 28, no. 4 (2003): 12- 20. Chappell summarizes twenty-nine terms used in the literature, including: Adult picture book, Altered book, Anti-book, Artist’s magazine, Artist’s publication, Beau livre, Book art, Bookobject, Bookwork, Catalogue d’artiste, e-artist’s book, Édition de luxe, Fine book, Fine press artist’s book, Illustrated book, Livre condamné, Livre d’artiste, Livre de peintre, Livre détourné, Livre illustré, Livre-intervention, Livre somme, Magazine art, Metamorphosed book, Non-book, Painter’s book, Photobookwork, Publication arts, and Transformed book.

<sup>232</sup> Bright, *No Longer Innocent*, 263.

unique type of artists' book, has lost touch with its traditional role as a book; "this is what bookwork as a genre does: it studies the book by transposing it. . . . It's that book forms - denied, violated, or evacuated in content - operate as art only,"<sup>233</sup> states Garrett Stewart. The bookwork, then by more general definition, is understood succinctly as operating as "art only," and thus negating to some degree its function as "book."

Another attempt at categorization was featured on an early 1980s cover of *Art Documentation*:

Book: A collection of blank and/or image-bearing sheets usually fastened together along one edge and trimmed at the other edges to form a single series of uniform leaves.

Art book: book of which art or an artist is the subject.

Artist's book: book of which an artist is the author.

Book art: art which employs the book form.

Bookwork: artwork dependent upon the structure of a book.

Book object: art object which alludes to the form of a book.<sup>234</sup>

This schema does not define "bookwork" as sculptural and defines "book art" in some ways synonymous with today's definition for artists' book, which, on its own as a unique term, fails to make the list. Missing from both this list and Bright's breakdown are, for example, one-of-a-kinds/uniques and altered books, to name only two.

The University of Oregon libraries has a complex - and arguably more precise - system of division in tune with the methods of catalog searching for artists' books:

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<sup>233</sup> Stewart, *Bookwork*, 233.

<sup>234</sup> Text from the cover of *Art Documentation: Bulletin of the Art Libraries Society of North America* 1, no. 6 (December 1982), and referenced in Klima, *Artists Books*, 27. This breakdown further begs us to ask what an "author" is within this typology; does it require text?

Binding Method (48 types), Printing Method (40 types), Production Method (6 types), Structure/Object Type (56 types), and Literary Style (31 types).<sup>235</sup> It is a highly detailed system that accounts for a wide variety of artists' book manifestations, and it is a system of categorization that functions well within a digital searching environment and for patrons searching by type, such as "altered book."<sup>236</sup> Like Oregon, the University of Washington also employs a further level of detail – an excellent system; examples include: "body image in art," "clothing and dress in art," "death in art," "grief in art," "hair in art," "mathematics in art," "memory in art," "mothers in art," "race in art," and so forth. The searcher is always aware that "art" is somehow involved and would not, therefore, be surprised by the results of what is pulled from the shelves. Moreover, the University of Washington is active in adding authority control terms to the Library of Congress.<sup>237</sup> Thus in addition to the demarcation of "Genre/Form," which includes categories such as "Altered books," "Calligraphy," "Conceptual art," "Found objects (Art)," and "Visual literature," the researcher is offered a panoply of methods to cast his or her own direction. While wrinkles persist, these are admirable systems.<sup>238</sup>

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<sup>235</sup> Data gathered from, Artists' Books at the University of Oregon Libraries, accessed 1 March 2012, <http://oregondigital.org/digcol/bookarts/index.php>.

<sup>236</sup> See the Appendix, and UO Libraries: Digital Collections: Artists' Books at the University of Oregon Libraries <http://oregondigital.org/digcol/bookarts/index.php>.

<sup>237</sup> Derived in part from personal communication with Sandra Kroupa, July 2012.

<sup>238</sup> See the Appendix for further detail on the collection at the University of Washington.

The Reed College website provides four categories for artists' books: *livre d'artiste*, avant-garde, conceptualist, and contemporary.<sup>239</sup> One might question if *livres d'artistes* should be included within the artists' book grouping or if it should maintain its own, separate category. In separating the *livre d'artiste* from the artists' book type, artists' books could perhaps be better understood as seeking the freedom to break boundaries as distinctive from reaching new heights of creative quality.<sup>240</sup> Compared to artists' books, the *livre d'artiste* is defined elegantly by Bruce Nixon as "another creature altogether. It is a kind of aristocrat that originated in the intellectual and artistic circles of late nineteenth-century Paris as a deliberate effort to transform the conventional book into an art object."<sup>241</sup> Nixon shares my reservation in including the *livre d'artiste* within the confines of the artists' book definition or category. Moreover, he states that "they remain today as they were more than a century ago: a protest against declining public interest in literary work, the degradation of the book by late twentieth- and early twenty-first century standards of commercial production, and the disposability of the book itself."<sup>242</sup> Thus while the *livre d'artiste* rages against the machine of unbridled capitalism – as do many artists' books – they are, as an idea, frozen in time. Moreover

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<sup>239</sup> See the Reed Digital Collections: Artists' Books <http://cdm.reed.edu/cdm4/artbooks/>.

<sup>240</sup> Courtney, *Speaking of Book Art*, 153.

<sup>241</sup> Nixon, *Manuel Neri*, 3.

<sup>242</sup> Nixon, *Manuel Neri*, 4-5.

they embody and require, it seems, a collaborative process between “exceptional” writers and illustrators, among other stakeholders.

Bright reminds us that “there are many books . . . that do not respond to an art movement, but rather emerged from a curiosity about the book form, a fascination that has drawn artists to the book for over a century.”<sup>243</sup> To reassert the jazz metaphor, the *livre d’artiste* may lack the “improvisation” requisite to the artists’ book delimiter. For the artists’ book, ideally there should be a dialogue between book form, content, and viewer; the artists’ book should not be simply a vehicle for content received by an unengaged audience. The handmade artists’ book as it constitutes one aspect of a broad genre, is not simply a conduit for illustrations, impressions, or images – it is something more holistic.<sup>244</sup>

Regardless of this explanation of terms, the genre as a whole continues to defy any of the considered categorizations. Conceptualizations of the book have thus been – and continue to be – expanded. It was Mallarmé, followed by McLuhan, who “expanded the notion of the book into its own dissolution, theorizing, in a sense, the end of the book.”<sup>245</sup> But, as Mark Twain once parried, “The report of my death has been greatly

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<sup>243</sup> Bright, *No Longer Innocent*, 261.

<sup>244</sup> I dispute no one in particular here, but make a reflection based on my research; there have been many occasions when I have been disappointed to find artists’ books made in a manner that appears to disproportionately privilege content over form, structure, or “wholeness.”

<sup>245</sup> Cavell, *McLuhan in Space*, 128.

exaggerated.”<sup>246</sup> The physical book persists. It seems as though there are as many types of artists’ books as there are people who write about them, and I do not wish to further muddy the already murky waters; at present it is enough simply to consider them.

### One-of-a-kind Books

Over the course of my research on artists’ books, I gained particular sensitivity to one-of-a-kind works, or uniques. This was due in part because few scholars to date have considered these books, and what I believe is their essential representation of the genre. If artists’ books are a symbol of the power of the physical, handmade, material object with a unique aura, then what better to exemplify this than the one-of-a-kind work? While I alternate between these two designations to ease readability, I prefer the term “one-of-a-kind” rather than the overly vague word “unique.” Even within an editioned series of artists’ books, often each iteration of the edition will be in some way “unique,” with variations. For example, *Geek love*, 1989 (Item 7.2), by Katherine Dunn/Mare Blocker is an edition of thirty-two, though all include unique gouache paintings and

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<sup>246</sup> Brian Collins, *When in Doubt, Tell the Truth: And Other Quotations from Mark Twain* (New York: Columbia University Press, 1996), 135.

As already mentioned briefly, when the concept of the artists’ books enters the arena of the digital it leaves the realm of physical book arts and enters that of the digital arts. Just as digital graphic design is not classified as “painting” (which involves physical materials such as paint applied by hand), so too with the other digital arts including those with reference to the book. Rather than “art in book form,” these would be better understood as “art with book reference in digital form.” These issues pertain not to quality judgments but classification and nomenclature.

thus might be considered by some either an altered or a one-of-a-kind book, as each is in some regards, singular. Another example is Mary V. Marsh's *Everyday readers*, 2009 (Item 4.52). While being an "open edition," each item is unique based on variations of the found vintage dust jacket and "the discarded library cards used."<sup>247</sup>

Drucker notes that she did not include one-of-a-kind books, or uniques, in her *The Century of Artists' Books* due to their limited number and accessibility, since it was difficult to "form a sense of what the field was."<sup>248</sup> She touches on a significant point here: the one-of-a-kind-book often evades ready apprehension; it is in a sense a shape-shifter, implying both that one example may not serve to provide definition and that the genre is continually changing. Mare Blocker's *The pie girl cookbook*, 1993 (Item 7.5), for example, is a one-of-a-kind book that uses a found object, in this case a pie tin, for its "binding."<sup>249</sup> The one-of-a-kind accordion-bound works of Jim Koss, *A train* (1996) and *Before the harvest*, 1991 (Items 7.10 and 7.11), are more conservative in their presentation. Walter Benjamin states in his seminal "The Work of Art in the Age of Mechanical

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<sup>247</sup> Appendix, Catalog Notes field, Item 4.52, Mary V. Marsh, *Everyday readers*, 2009.

<sup>248</sup> Courtney, *Speaking of Book Art*, 147.

<sup>249</sup> *The pie girl cookbook* is a work that would benefit from further analysis and artist interview regarding that which influenced the artist, particularly food pantries, the need for those in need not only to be nourished but also to enjoy superfluous treats, and how suffering women, rather than openly showing their pain, share through the exchange of recipes (observations that were imparted to me by Sandra Kroupa, July 2012). These are topics neither readily apparent when glancing at the work, nor made explicit through the artist's statement. In the examples of artists' books such as this, which are particularly conceptual in nature, accompanying information regarding artist intent or idea would be particularly valuable.

Reproduction” that “by making many reproductions it substitutes a plurality of copies for a unique existence.”<sup>250</sup> By focusing my attention on uniques, and specifically requesting to see and handle one-of-a-kind works in the collections I visited, I was seeking to understand, as Walter Benjamin intimates, the powerful “unique existence” of handmade artists’ books. In this way I began to remedy the lacunae in the larger academic discourse vis-à-vis Drucker, giving needed attention to one-of-a-kind works.

Anne Hyde Greet in “Max Ernst and the Artist’s Book” states, “The artist’s book harkens back to the illuminated manuscripts of medieval Europe where modern painting began.”<sup>251</sup> Like the medieval illuminated manuscript – the arguable precursor of the contemporary artists’ book – uniques are favored by some not necessarily for their plasticity but for their authenticity. Artist Peter Madden reflects on his inspiration from books dating to the Middle Ages and his preference to make one-of-a-kind books, an extension, of sorts, of this tradition.<sup>252</sup> The one-of-a-kind works of master calligrapher Suzanne Moore exemplify this extension of medieval illumination; see especially *Concerning the book that is the body of the beloved*, 2011 (Item 7.16), and *Sunsets and genius*,

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<sup>250</sup> Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations* (New York: Schocken Books, 1969), Section II, 226.

<sup>251</sup> Anne Hyde Greet, “Max Ernst and the Artist’s Book: From Fiat Modes to Maximiliana” In *Max Ernst Beyond Surrealism: A Retrospective of the Artist’s Books and Prints*, Robert Rainwater, ed. (New York: New York Public Library & Oxford University Press, 1986), 94.

<sup>252</sup> Wallace, *Masters*, 107.

2006 (Item 7.15), which aims to be a “transcendentalist book of hours.”<sup>253</sup> In considering the intimate material relationship humans have with physical books, especially regarding the artists’ book within space and time, particularly intriguing is how contemporary artists’ books can be viewed as an extension of an illuminated manuscript or book of hours tradition – somewhat transcendent (to borrow this term) and yet luxurious, a push and pull between the temporal and the mystical.

Several works make reference to the book of hours, such as *The last dumpster dive of year nineteen-seventy: a book of hours*, by Casey Roberts, 2004 (Item 2.30), and the *Anti-lepus journal: travels with Howard*, by Elsi Vassdal Ellis, 2006 (Item 4.19) (Illustration 3), which includes medieval Gospel book references. The book of hours (a.k.a. Divine Office, breviary, or Liturgy of the Hours) is understood in its original usage to be a portable Western Christian book of prayers rendered throughout the course of a calendar day (Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline).<sup>254</sup> These codices were

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<sup>253</sup> Appendix, Catalog Note field, Item 7.15, Suzanne Moore, *Sunsets and genius*, 2006.

<sup>254</sup> Claudia Marchitello Mark, “A Fourteenth-Century Book of Hours From Metz,” *The Yale University Library Gazette* 69, no. 1/2 (October 1994): 12. See also, Judith Oliver, “An Early Parisian Book of Hours Remodeled in Italy,” *Journal of the Museum of Fine Arts, Boston* 2 (1990): 4-17; Robert F. Taft, SJ, *The Liturgy of the Hours in East and West* (Collegeville, MN: Liturgical Press, 1986), esp. 124-125; and, Carl Zigrosser, “The Philip S. Collins Collection of Mediaeval Illuminated Manuscripts,” *Philadelphia Museum of Art Bulletin* 58, no. 275 (Autumn 1962): 3-34. See also the artists’ book by Susan E. King, *Treading the Maze: An Artist’s Book of Daze* (Rochester: Montage 93, International Festival of the Image; Visual Studies Workshop Press, 1993).

lavishly illuminated in the Middle Ages; reference to them using this term often refers to these years in the height of their production.

In light of this repeated reference in contemporary artists' books, I viewed several original medieval versions by way of juxtaposition (see Items 6.1 - 6.5). In these medieval books of hours levels of artistic perfection and pristine preservation may evoke a sense of awe in the viewer, thus enhancing the perception of the book's latent sacrality. While the expression of the artist may be subtle, these books were often personalized for the patron with references to their profession, if male, or to the Blessed Virgin Mary as exemplar, if the patron was female.<sup>255</sup> With contemporary artists the common allusion to the book of hours is more often conceptual than precisely accurate, as none I have thus far encountered function as their namesake.

One book that may bridge this historical gap is *The Saint John's Bible* (Item 8.1), Volume 1 Heritage Edition, which I was able to view, measuring 61 x 92 cm when open, and containing illuminations that include the burnishing of gold leaf. Here Suzanne Moore's exquisite work may be viewed in large format – the scale of which (quite the opposite of the small, often compact scale of the book of hours type) is monumental.

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<sup>255</sup> I gratefully acknowledge Victoria Ertelt for her generous assistance and commentary, 28 July 2011. At Mount Angel Abbey Library there was notable variety between handmade works, some less-lavishly illuminated (for less wealthy buyers), others exquisite with sumptuous detail. Many were decorated with images of people reading – good promotion for secular illuminators seeking profit. One example included decorative references to military life, as done to reflect the employ of the patron. Works viewed were from France, with only one from Italy in a correspondingly disparate style.

Further delight may be taken in the various calligrapher's copy errors; when errors occur, such as textual lines being omitted, the artists took this opportunity to drop the line to the lower margin, and, for example insert a bird to direct the gaze to the omitted text. This modern rendering of sacred text embraces past traditions as well as making use of a symbol – the bird – that was popular during the medieval period.<sup>256</sup> Moore's calligraphic illustrations, in particular, while retaining the traditional skill of the Middle Ages, are evocative of the modern spirit in creativity and flourish.

Additional works of historic significance were viewed as markers in or informers of the lineage of contemporary book arts. *Polymetis*, 1747, by Joseph Spence (Item 1.2), while not unique, nor, strictly "book art," holds a position in the artistic development of the book as a potential art form. The binding has become extremely tight and the book is difficult to open. The resistance on the part of the book increases the sense of mystery regarding the physical object, as it is at once difficult to access, fragile, and cryptic. Through touch, awareness of the leather cover and the brittle paper between those covers may be observed. The viewer may be likewise conscious of the ripple of the old, warped paper – unique to this volume – like an internal tide undulating between the covers. In varying fonts the experience is shrouded in another kind of mystery, not without elements of heightened historicism, secrecy, and erudition. The margins are

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<sup>256</sup> Kenneth Clark attributes the frequent appearance of the bird in medieval art to both the symbolic soaring of the soul, as well as a desire among the common people for greater freedom. Kenneth Clark, *Civilisation: A Personal View* (New York: Harper & Row, 1969), Chapter Three: Romance and Reality, 71-72.

generous. All of these factors, and those found in similar historical works, are a part of the historic placement and inspiration of the unique artists' book.

I turn now to examples from more than three-dozen one-of-a-kind works viewed and handled over the course of my research. While I did not limit myself exclusively to consideration of one-of-a-kinds (there are numerous praiseworthy editioned works), this discussion will address uniques in particular. Artist Robin Price elucidates one impulse for creating one-of-a-kind books, having "become increasingly attracted to the unique-book format as a place for working out ideas relatively quickly. The format gives me greater flexibility than I have with edition work."<sup>257</sup> Through this book type the artist is free to follow his or her inclination without the limiting concerns of replication, as each work is by definition singular. Within the one-of-a-kind artists' book type examples employing calligraphy – decorative, handwritten lettering as a visual art form – exist as a further subset. In the examined Eastern and Western-style works, calligraphers seeking uniformly heightened levels of hand-written perfection include, for example, calligrapher Suzanne Moore, as well as Jan Aiello, Xu Bing, Chang Ch'ung-Ho, and Keith Vinson. Calligraphy is a branch of visual art quite substantial in its own right

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<sup>257</sup> Wallace, ed. *Masters*, 274. See also Robin Price and Jae Jennifer Rossman, *By Chance: Serendipity and Randomness in Contemporary Artists' Books* (New Haven: The Jenny-Press, 2004).

and sadly cannot be fully explored here; it is another facet within book arts that warrants further consideration.<sup>258</sup>

One type of book that is arguably a close cousin of the one-of-a-kind is the altered book. For these items of book art the creator often takes a mass-produced book and alters it, creating a new, singular work of art. The altered book may be understood as a work of book art that alters the appearance or form of a pre-existing book morphing it into a new work by means of physical modification. It “thrives on massive editing . . . as distinguished from the deviant book, which makes reading impossible.”<sup>259</sup> Based on this definition, the altered books of Brian Dettmer might be considered “deviant.” I would, however, propose that even in cases where works become sculptural, if the base is that of a book that has been altered, then it may be considered part of the altered book type.

The already-mentioned *Geek love*, 1989 (Item 7.2) is a work that examines an emotional relationship; structurally the text-block is a trade book with the end-sheets and cover altered, and the book then individually fit to a handmade box. Some may criticize the altered book type for its occasional failure to demonstrate a relationship between the original book and artistic alterations. In some cases, such as Item 5.5 [*Dream book*], n.d. (the artist has pasted his own two-dimensional art indiscriminately over the text block),

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<sup>258</sup> An additional branch of research that would enhance the field would be a survey of what artists’ book types appeal to different artist demographics; for example, it would be interesting to note if calligraphers are dominantly women, or if printmakers and graphic novelists are predominantly men. See also James Bettley, ed., *The Art of the Book from Medieval Manuscript to Graphic Novel* (London: V & A Publications, 2001).

<sup>259</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 73.

works may appear similar to contemporary graffiti in which one uses another's substrate as a surface to both house and facilitate one's own work. While altered books are not the focus of this study, they are an intriguing facet of the book arts; it would be fruitful to consider if this type in particular engages the public at an introductory level.

The one-of-a-kind books of Jim Koss have the appearance of particularly fine editioned works, but each is uniquely singular. Koss' *Clearwater*, 1993 (Item 7.9), includes twenty-two original graphite drawings, each "inserted into a folded sheet sewn at the left edge, anchoring the drawing."<sup>260</sup> The content is dominantly that of landscapes and the resulting book is a delicate and aesthetic work, though not one that appears to assert apparent greater narratives. In the one-of-a-kind type, artists' books may seek to raise issues, or, be more aesthetically focused. Koss' one-of-a-kind works, such as *A train*, 1996 (Item 7.10) and *Before the harvest*, 1991 (Item 7.11), both accordion bindings, would display well, as an accordion fold grants the stability needed for a book to stand upright in a display case. As I discuss below, it is useful for promotion purposes if some artists' books lend themselves to display.

Another accordion-folded book that would display well and, through the exquisitely engaging images might entice a patron to pursue a return to view additional artists' books, is, *In forests: Volume VIII, Time to go*, 2007 (Item 7.20), by Andie Thrans (Illustration 4). This work channels the viewer into the forest setting where the pages were completed, with "traces of fieldwork [that] remain: rain spots, paint spatters,

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<sup>260</sup> Appendix, Catalog Note field, Item 7.9, Jim Koss, *Clearwater*, 1993.

stains, imperfect language and other forest marks.”<sup>261</sup> Thrams’ work evokes a theme that is worthy of further pursuit, that of aesthetics and the sublime, aesthetic sublimity being understood to be beauty that inspires greatness.<sup>262</sup> Furthermore the discussion of the importance of beauty in art and book arts is fertile ground for future study.

Artists’ books and one-of-a-kind books frequently include strong social commentary. One such work, with a message regarding the source and state of food production, is Lise Melhorn-Boe’s *What’s for dinner?* 2011 (Item 7.22) (Illustrations 5 and 6), which is a limited edition of seven unique copies. This fabric book unfolds to reveal placemats laden with represented foodstuffs rising from plates and saucers reminiscent of a pop-up book; the content scrutinizes food production methods, delivering a non-GMO message. The artist has inscribed information regarding food contamination and toxins onto the napkins at each place-setting on placemats that were themselves found objects, each of which is varied and thus unique to each work in the edition.<sup>263</sup> When the book is completely unfolded the viewer assimilates the position of being seated at a dinner table, and the question of “What’s for dinner?” bears an uncomfortable weight.

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<sup>261</sup> Appendix, Colophon, Item 7.20, Andie Thrams, *In forests. Volume VIII, Time to go*, 2007.

<sup>262</sup> Beauty, it seems, is a topic too seldom “approved of” in postmodernity; for further reading on sublime beauty, see Kenneth Clark, *What Is a Masterpiece?* Walter Neurath Memorial Lectures (London: Thames & Hudson, 1992); Philip Fisher, *Wonder, the Rainbow, and the Aesthetics of Rare Experiences* (Cambridge, MA: Harvard University Press, 2003); and, G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, translated by T. M. Knox (Oxford: Clarendon, 1975).

<sup>263</sup> Appendix, Catalog Note field, Item 7.22, Lise Melhorn-Boe’s *What’s for dinner?* 2011.

Placemat by placemat, Melhorn-Boe exhorts the viewer to learn more about issues surrounding current food production. It is a book with a summoning message, with a call to greater awareness and social action.

Mare Blocker's *The book of circles*, 2006 (Item 7.3), is a one-of-a-kind book that was originally presented as a portion of the artist's master's thesis. While the work initially appears playful, the content concerns the serious matters of rape, abortion and the inability to conceive again. The work includes the arrangement of thirty pairs of circles – to match the thirty years since the artist's own rape survival – circles that “represent the circular chaos narrative process many trauma survivors move through in their process to ‘repair the unrepairable’.”<sup>264</sup> The work underscores an important social issue, while lending to it immediacy or the personal “face” of the artist. This example may be seen as a form of women's autobiography, evolving coterminously with feminist art, which features “women representing themselves.”<sup>265</sup>

Another work engaged with women's self-representation is Lou Cabeen's *Credo*, 1998 (Item 7.32) (Illustrations 7 and 8), a one-of-a-kind artists' book that was originally part of her tenure exhibition, encompassing not only her own story but that of the affiliated institution as well. *Credo* “uses found paper, machine stitching, graphite and rubber stamps,” and incorporates “text from Linda Nochlin on the nature of ‘great art’ [“Why Have There Been No Great Women Artists?”] and includes the names of artists”

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<sup>264</sup> Appendix, Artist's statement, Item 7.3, Mare Blocker, *The book of circles*, 2006.

<sup>265</sup> *Woman's Autobiographical Artists' Books*, 7.

in addition to “envelopes of all of the sewing patterns I ever owned.”<sup>266</sup> Through the use of translucent paper the eye follows strings over dress patterns below; notable artists’ names appear brightly on verso pages. The library catalog includes the following description: “Each page is constructed with a stitched ‘crazy quilt’ of pieces from pattern envelopes, leaving the threads of the sewing uncut, sandwiched between translucent tissue on the recto side and dressmaking pattern tissue on the verso side.”<sup>267</sup> The work makes frequent use of translucent tissue with the names of formidable artists stamped atop dressmaking patterns.

The result is a powerful work that confronts the topic of women in the academy. *Credo* presents a critique of the “art establishment,” referenced by the names of notable artists emblazoned across the pages, and looming over what the viewer might read as a woman’s “secret” life, that of dressmaking, domesticity, crafting, and so forth. Here the artist engages the viewer in considering the larger questions of art (painting) versus craft (fibers), homemaking versus career-making, and the challenges of working within an academic field predominated by one sex or the other.

Works of women’s one-of-a-kind book art include storytelling of many varieties. Otherwise hidden secrets are often revealed, the woman concealed, revealed, and yet still hidden within the book form. Elsi Vassdal Ellis has made several such books of secrets and stories, including *Notions & fabrications; Remnants*, 2010 (Item 7.36)

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<sup>266</sup> Appendix, Catalog Note field, Item 7.32, Lou Cabeen, *Credo*, 1998.

<sup>267</sup> Appendix, Catalog Note field, Item 7.32, Lou Cabeen, *Credo*, 1998.

(Illustrations 9 and 10), a one-of-a-kind fabric book. Materials include, “garage sale finds, . . . quilt fabric remnants, doily, ribbons, buttons, handkerchiefs, antique children’s clothing,”<sup>268</sup> among others, in a set of two, twelve-page books. At first glance the appearance of this set of books is delicately feminine, but the contents gradually unveil a more complex narrative. Inside, one page includes the folded sleeve of a woman’s garment; here the viewer is presented with text, but the sleeve must be lifted to reveal the concealed narrative, telling of the loss of a deceased daughter. The viewer is granted access to a tragic moment in this woman’s life, and yet the sleeve is released, the book is closed, and the secret remains enclosed.

The artist elaborates on the process of forming this narrative: “As I began working with the materials, . . . I discovered . . . a darker collection of fabrics that seemed so contrary to the pinks. It became clear that this story had to be told in two separate volumes rather than one, that they should sit side by side, and it reflected the challenges of women of her generation.”<sup>269</sup> The artist has created an intimate venue for sharing a woman’s (or all women’s) story, covering pain, joy, the mundane, the moving. It is an exploration into the lives of women told visually, textually, intimately, and materially.

One-of-a-kind books range from those, like Jim Koss’, that excel in being (though are not limited to being) beautiful objects, to those that are more conceptual in nature.

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<sup>268</sup> Appendix, Catalog Note field, Item 7.36, Elsi Vassdal Ellis, *Notions & fabrications; Remnants*, 2010.

<sup>269</sup> Appendix, Catalog Note field, Item 7.36, Elsi Vassdal Ellis, *Notions & fabrications; Remnants*, 2010.

One such conceptual work is Lisa Hasegawa's *Can't smile*, 2002 (Item 7.54). The "book consists of sentences handwritten in pencil on frosted mylar and inserted into 1/4 inch plastic tubing cut into sections," the sections of which were then, "sewn together to create a chain-like object which is placed in a modified clamshell box."<sup>270</sup> Completed as a graduate student far from home, this work is an expression of the artist's homesickness. It is an example of another personal narrative told through the intimate communication of book and book-object.

The reader may note that it is not uncommon for artists of one-of-a-kinds to make generous use of found objects. In this section I have briefly considered the one-of-a-kind as a sub-genre of artists' book. I have also suggested that art functions as a hermeneutic, rich in contextual meaning and in dialogue with knowledge. Moreover, these works demonstrate the powerful relationship between art and viewer, viewer and artist, artist and art. To be experienced by a library patron these cultural records must first be collected, stored, and accessed; it is the consideration of repository to which I will now turn.

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<sup>270</sup> Appendix, Catalog Note field, Item 7.54, Lisa Hasegawa, *Can't smile*, 2002.

### CHAPTER THREE: BOOK AS CONTAINED

This chapter shall confront less abstract themes that are more directly related to the institutional collection of artists' books. I will consider why artists' books, which may be housed in library archives or special collections, have intrinsic qualities that are best appreciated when handled. From there I turn to the central role of the librarian and/or archivist in understanding the library's function as a container, or repository, of books, as well as the power held by librarians in realizing this goal. Finally, I consider the challenges of collection development and other questions related to cataloging and promotion. In the realm of retaining and relaying knowledge through the library, the question of collecting artists' books should be considered, for as Jesse Shera writes: "If we are to make the proper and wise choices, if we are to propound the correct alternatives, we must assemble and absorb a vast amount of knowledge, both old and new."<sup>271</sup> The artists' book, through intimacy, materiality, power, and story, is one form of such human knowledge communicated through the dynamic medium of book.

#### Archive or Museum: The Need for Handling

Book artists face a multitude of challenges in regard to the display and handling of their works. How should these multi-layered works be displayed and how should

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<sup>271</sup> Shera, "For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible," 90.

they be handled? Regarding the delicate question of ethics, many artists' books by their very design and construction could be readily reproduced and distributed on a large scale, published by corporate publishers and sold in corporate bookstores. Thus handmade artists' books could risk suffering from an Andy Warhol effect: depreciating the unique aural quality which makes such a work of art the handmade expression of an artist. This problem presents an irony, since it is often true that each artist depends to some degree on funding future work through the sale of present works. Thus the challenge lies in reconciling art in its requisite role as commodity without necessarily being relegated to a devalued, mass-produced object of capitalist commerce. Artists' books also should be available for viewing and, ideally, be storable.

The issue of storage is one of considerable importance. Another primary concern, regardless of the type of institution that houses the artists' book, is how to physically engage and handle the object. This is especially true even of sculptural works, such as *Edges*, by Alisa C. Banks, 2007 (Item 7.55) (Illustrations 11 and 12); while the book can be viewed and appreciated from behind glass, it has a movement when handled – a springy, almost wing-like motion in the hand, as if it wishes to take flight. As Annie Herlocker states in her article on library collections of artists' books, "If not for the uniquely integral handling part, such a collection would seem more appropriate for an art museum or

gallery.”<sup>272</sup> The element of touch should be foremost in our assessment of where to house works of book art.

Some books are better suited to the museum setting; the *livre d’artiste*, for example, may find a home in the museum context. The *livre d’artiste* has also often been termed “*livre de peintre* because virtually every well-known painter or sculptor has produced one or more books with original illustrations.”<sup>273</sup> These works by more famous artists will likely therefore also fetch a higher selling price relative to the fame of the artist – such works may find receptive buyers only in museum venues or elite private collections, and thus “appeal to the connoisseur of means.”<sup>274</sup> Ironically, some artists’ books range to the opposite end of the spectrum fetching prices lower than a common trade book. Thomas Padon, in his “Interview with Martha Wilson,” addresses

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<sup>272</sup> Annie Herlocker, “Shelving Methods and Questions of Storage and Access in Artists’ Book Collections,” *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (Spring 2012), 68. While the examples I viewed in the Schnitzer Museum setting were exquisitely housed, delicately handled, exceptionally honored and safeguarded, this may be particularly indicative of museum culture. Whereas an archive waits for its researcher, the museum, it seems, exists for the padding of feet behind rope or railing.

For an enticing example of a library-turned-museum, and an exploration of how research libraries might further broaden their audience, consider McKim, Mead, and White’s Pierpont Morgan Library, now the Morgan Library & Museum; see, Paul Spencer Byard, Cynthia Davidson, Charles E. Pierce, Jr., and Brian Regan, *The Making of the Morgan: From Charles McKim to Renzo Piano* (New York: W. W. Norton & Company, 2008).

<sup>273</sup> Stein, “When a Book is More than a Book,” 17.

<sup>274</sup> Stein, “When a Book is More than a Book,” 17.

this counter-intuitive situation. In his example Padon references a museum bookstore, stating that “it would cost us five dollars to do the bookkeeping for this book that sells for five dollars.”<sup>275</sup> Here again the reader will observe the complicated economic nature of the book arts field, with works whose prices range from thousands of dollars to those that sell at prices equivalent to a cup of coffee. Questions present themselves endlessly regarding whether such disparate works can be compared, or even if they occupy the same category of art.

Curators and librarians find themselves required to make these distinctions, with some deliberately seeking out only high-end, expensive works for a variety of reasons, some short-sighted, such as quickly absorbing their budget so as to reduce later cataloging work,<sup>276</sup> or in an avoidance of “cheap paper.”<sup>277</sup> Even when high-end books, such as Xu Bing’s *Post Testament* (Item 5.1) is sold at \$5,400, and might be sought by museum curators rather than university librarians with limited budgets, American museums, as David Logan states, very seldom “have space for books.”<sup>278</sup> Libraries may be more flexible, if perhaps only in self-perception, to purchase works of wide-ranging

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<sup>275</sup> Thomas Padon, “Interview with Martha Wilson,” in *Artist/Author: Contemporary Artists’ Books*, edited by Cornelia Lauf and Clive Phillpot (New York: The American Federation of Arts, 1998), 113.

<sup>276</sup> Derived in part from personal communication with Sandra Kroupa, 23-24 July 2012.

<sup>277</sup> Padon, “Interview with Martha Wilson,” 117.

<sup>278</sup> Johnson, *Artists’ Books in the Modern Era*, 14.

quality (works deemed less polished, student works, etcetera),<sup>279</sup> whereas museums may seek “fine” or “high” art examples.<sup>280</sup> The viewer in a museum is “at the mercy of the curator,” writes Richard R. Brettell, which he contrasts to the function of a library where “*all* books, no matter what their ‘quality,’ are catalogued and . . . rendered accessible,” even those in storage.<sup>281</sup> These important acquisition issues beg additional research and scrutiny. The library or librarian “is primarily concerned with the utilization of the social transcript by human beings both individually and collectively,”<sup>282</sup> writes Shera, and, ultimately, the librarian should be concerned with the access of those cultural records at the request of patrons.

Museums often highlight the exhibition value of works of art. Artists’ books of a non-sculptural variety therefore do not always innately align themselves to the museum venue. They are meant to be “read” – paged through slowly, experienced firsthand, according to the inclinations of the viewer, not the curator, directing and guiding

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<sup>279</sup> For further reading see the online publication, “Standards for Libraries in Higher Education,” by the Association of College & Research Libraries (ACRL), <http://www.ala.org/acrl/standards/standardslibraries#introduction> (updated October 2011), which encourages academic libraries to tailor policies to their greater mission while remaining broad in acquisition scope.

<sup>280</sup> While the following does not specifically address collecting artists’ books, for further reading in the area of museum collection standards, see: Bruce Altshuler, ed., *Collecting the New: Museums and Contemporary Art* (Princeton: Princeton University Press, 2007).

<sup>281</sup> Richard R. Brettell, “The Problematics Of Collecting And Display, Part 2,” *The Art Bulletin* 77, no. 2 (June 1995), 167. Emphasis original.

<sup>282</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 97.

the experience. In the museum context, unless it is a child-focused hands-on exhibit, books are generally displayed behind glass. Harry Reese asks rhetorically, “How many art forms do you know about where you show one part of it, only?”<sup>283</sup> Reese, in a panel discussion, reminds us of a paradox, since exhibitions are frequently where people learn about specific works of art, artists, and various art forms, including artists’ books. The hope then is that the viewer will follow newfound interests beyond the walls of the gallery space.

Maura Picciau also laments the gallery method of viewing artists’ books: “Closed in a showcase, the artist’s book misses the reader,”<sup>284</sup> returning again to the need for the artists’ book to be handled by the viewer, not simply observed. *Lament*, 2011 (Item 7.34), by Tekla McInerney, is one such example. While the fabric work displays beautifully (see Illustration 40), such display fails to express the power the viewer has in unfolding the work slowly, reading each line in an unfurled revelation so unlike viewing the piece holistically and then looking closer to catch snippets of text and deduce quickly the work as a whole – in such cases, the viewer also “misses” the work. When viewed by hand, the weight of the lament is accentuated by the pacing of the revealed text.

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<sup>283</sup> Julie Chen, Harry Reese, Sandra Liddell Reese, and Felicia Rice, *Book as Medium: Holding / Withholding Text*, podcast audio, panel discussion, moderated by Shelby Graham, and recorded by Matt Cohen of C & C Press, 5 March 2010, 57:48, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>284</sup> Maura Picciau, “Between the Rooms and the Shelves, Disturbing Objects,” 20.

Betty Bright notes that “the most effective displays were those that incorporated static with active means for display.”<sup>285</sup> In these cases we are discussing the objects themselves, not reproductions – the aura as Benjamin discussed is tied to the authentic, original object: “there can be no replica of it.”<sup>286</sup> The physical object may, perhaps ideally, be both seen in presentation and handled to be best understood. This evokes a host of questions currently under discussion in the library community, particularly that of the Functional Requirements for Bibliographic Records (FRBR), wherein that which is held in a library collection is considered in terms of realized development: work, expression, manifestation, and item.<sup>287</sup> Artists’ books, as it first appears, do not slip easily into such delineations. The altered book – one unique type of artists’ book – in particular challenges such understanding. For example, the altered book *Fun with figures* by Cynthia Lahti, 1994 (Item 5.8) (Illustration 13), is currently cataloged under the (original) author, Mae Blacker Freeman, and (original) publication date, 1946. The

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<sup>285</sup> Bright, *No Longer Innocent*, 261.

<sup>286</sup> “Presence,” in Hans Ulrich Gumbrecht and Michael Marrinan, eds., *Mapping Benjamin: The Work of Art in the Digital Age* (Stanford: Stanford University Press, 2003), 281.

<sup>287</sup> FRBR may be best understood through the example of music, such as, for example, J. S. Bach’s “work,” the *Magnificat* was “expressed” by Bach in the form of sheet music, then “manifested” when conducted in concert by Helmuth Rilling, several identical recordings of which may be found at the library, and one copy of that “item” might be available for check-out. For further reading on the topic of FRBR, see Arlene G. Taylor, *Understanding FRBR: What It Is and How It Will Affect Our Retrieval Tools* (Santa Barbara: Libraries Unlimited, 2007), especially Chapters 10 and 9: “FRBR and Works of Art, Architecture, and Material Culture” and “FRBR and Archival Materials.”

result is a confusion over who “created” the artwork, and when. Therefore, one may notice how the cataloging of artists’ books raises questions regarding FRBR especially as even within some editions each object may contain intentional variations, such as Mary V. Marsh’s *Everyday readers*, 2009 (Item 4.52), which is unique within a series, or Alisa C. Banks’ *Edges*, 2007 (Item 7.55), which is a unique copy in an edition of four copies. Further confounding are statements such as Phillipot’s, offered in the case of multiple unique copies, in which he states that “each copy . . . is the artwork.”<sup>288</sup>

The acquisition of artists’ books presents several challenges regarding storage, handling, presentation, and potential display. These works beg to be displayed and handled, to, among other reasons, heighten awareness among an increasingly digitally minded public of the continuing power and sacrality of the book as a physical object. Just as humans continue to live physically, so too should our art and text.<sup>289</sup> Artist Keith Smith states, “My books don’t lend themselves to art exhibitions. In order for viewers to discover the different layers of structure and levels of meaning in my work, they need to turn pages and take multiple looks.”<sup>290</sup> In other words, the books must be engaged physically and personally. Annalisa Rimmaudo, in her essay “Purchasing and Promoting Artist’s Books in a French Public Collection,” seeks to make this point even

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<sup>288</sup> Klima, *Artists Books*, 26.

<sup>289</sup> For the antithesis of my suggestion, see, Michael R. Curry, “Shelf Length Zero: The Disappearance of the Geographical Text,” in Benko and Strohmayr, *Space and Social Theory*; Curry makes the outrageous claim that “the written work no longer exists as a physical object,” 88.

<sup>290</sup> Wallace, *Masters*, 234.

more clear: “books need to be consulted for them to be real books. The book as a work of art which continues to live over time by being read cannot be enjoyed if nobody reads it.”<sup>291</sup> We return again to the concept of “the real,” and the engaging idea of the “life of the book.” Professor Chauncey Brewster Tinker, ruminating on his research with Photostats instead of tangible books and original objects, remarks that “they are dull things to work with. They have everything about them but the spark of life.”<sup>292</sup> While books are static, non-living objects, it is intriguing how frequently people refer to them as if they “live.” As Rimmaudo insinuates, book art must be both collected *and* consulted. It is only in the interchange and exchange through handling that they are enjoyed fully.<sup>293</sup>

Regarding the question of where to house artists’ books, Sandra Kroupa at the University of Washington speaks emphatically of the need for libraries to actively collect, catalog, store, and promote such works. In an interview with Alison Mandaville, Kroupa states: “If there’s a book in a museum exhibit, it’s already opened to a particular page. You haven’t picked what it’s in context with. The curator has made all the contextual

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<sup>291</sup> Annalisa Rimmaudo, “Purchasing and Promoting Artist’s Books in a French Public Collection: The Bibliothèque Kandinsky at the Centre Pompidou” in *The Book as a Work of Art*, by Maffei and Picciau, 39.

<sup>292</sup> Quoted in Shera, “For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible,” 84, Chancey Brewster Tinker, “The Significance to Yale of the Gutenberg Bible,” *Yale Library Gazette*, 1 (June 1926), 8-9.

<sup>293</sup> The discourse between “the real” and “handling” is evocative of the early 20<sup>th</sup>-century story *The Velveteen Rabbit*, by Margery Williams, an existential tale cast in a child’s domain where physical affection brings the inanimate to life.

decisions.”<sup>294</sup> In the library archive or special collection, Kroupa suggests, decisions such as these are not predetermined; the patron should, to some extent, self-direct, crafting his or her own experience. While I do not wish to discourage museums from purchasing artists’ books – quite the opposite, more institutions collecting within the book arts the better for the artists and the genre as a whole – but rather to encourage librarians not to avoid the genre thinking it rests under the auspices of another agency. The artists’ book is a particular art form well aligned with library acquisition. Protests might arise that librarians should not be required to act as curators, but this would follow a conception that librarians are not already “curating” their collections based on their vision and mission.

Hubert and Hubert address the multivalent nature of the artists’ book in their “Forward” to *No Longer Innocent*, asserting that “as art works [artists’ books] belong in museums and galleries; as books they belong in libraries and book stores; as collectibles, they require both the privacy of reading and the public display of exhibitions.”<sup>295</sup> Artists’ books, just as they are malleable in form and design are likewise malleable in display and handling needs – their requirements are both public and private. In this regard Bright elaborates: “The artists’ book also forces a rethinking of art world conventions of display, in the difficulties of showing books and of writing about looking through them, not just in looking at them. . . .” She concludes: “These questions

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<sup>294</sup> Mandaville, “Not Simply a Gathering,” n.p.

<sup>295</sup> Hubert and Hubert, “Forward,” in Bright, *No Longer Innocent*, xiv.

have yet to be resolved.”<sup>296</sup> Bright also raises a seldom-considered issue, that of writing about the experience of viewing the artists’ book, a task certainly different from discussing conventional forms of art. For example, the illuminated manuscript as a predecessor of artists’ books presents the scholar with more straightforward codified arrangements of structure, contents, purpose, and use.

Maura Picciau writes coyly that “even when placed on library shelves with regular books, artists’ books have ‘stolen the clothes’ of those around them;” in other words, they masquerade as books when they are in fact an “expression of contemporary art.”<sup>297</sup> This should not present a difficulty to the contemporary library, as audiobooks, digitized books, and cinema likewise “masquerade,” yet all retain an essence of social transcript. Handmade artists’ books are not simply “delivery tools,” but are informative historical vessels.<sup>298</sup> In an attempt to comprehensively collect such vessels, Clive Phillpot, speaking as library director at the Museum of Modern Art, expresses his pride

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<sup>296</sup> Bright, *No Longer Innocent*, 261.

<sup>297</sup> Picciau, “Between the Rooms and the Shelves, Disturbing Objects,” 20.

<sup>298</sup> There has been much debate regarding what a library should or should not collect and circulate; see, for example, Torri Minton, “Check Out This Library: In Berkeley, You Can Borrow Every Tool from Drill Bits to House Jacks – For Free,” *The San Francisco Chronicle*, 19 February 1992. A hammer, I would suggest, is not a vessel of wisdom-seeking knowledge though it may be informative, and a collection of hammers, in as much as they reveal information regarding historical and cultural data, might be of interest to an archeological or historical museum, not a library.

in MoMA's "policy of accepting any work that an artist claims is an artists' book."<sup>299</sup> It is a collection that continues to grow with an overall aim that aligns well with the concept of an archive, in reservation for the "audience of the future."<sup>300</sup> In order for this to occur, artists' books must be sought, collected, stored, and viewed.<sup>301</sup>

In her paper, "Cataloging Artists Books," Nina Schneider reminds us that artists' books can be "collected as museum pieces and some do find a home there. For the most part though, the multiplicity, replication, and 'bookness' of these works find a natural fit in library collections."<sup>302</sup> Thus, while the artists' book may find residence in a library archive as an appropriate addition to the overall collection, there are challenges:

"Ironically," states Martha Wilson, "[it can be] very expensive to maintain artworks that were originally designed to be inexpensive."<sup>303</sup> Large or intricate artists' books that need acid-neutral storage containers, extra shelf-space, and time-consuming cataloging that requires some degree of specialized knowledge (or simply a minimum of care), are

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<sup>299</sup> MoMA's holdings now include the Franklin Furnace collection, and they continue to collect largely artist-donated material. Padon, "Interview with Martha Wilson," 120. See also, Toni Sant, *Franklin Furnace and the Spirit of the Avant-Garde: A History of the Future* (Chicago: Intellect, 2011).

<sup>300</sup> Padon, "Interview with Martha Wilson," 121.

<sup>301</sup> It should be noted, too, that there is a distinction between the museum collection that includes artists' books in a museum library open for consultation, and those museums where viewers must wait for designated exhibits to view the books.

<sup>302</sup> Nina Schneider, "Cataloging Artists Books," paper presented at the 47th Annual RBMS PreConference, Austin, Texas (21 June 2006), 1.

<sup>303</sup> Padon, "Interview with Martha Wilson," 120.

just a few of the reasons for such expenditures. Tony White's work, *Steve*, 1993 (Item 7.58), which is quite large (70 x 45 cm), cannot support itself upright and must be stored flat, is one example with such storage challenges.

Aside from possible financial issues, "Artists' books . . . are naturals for libraries, because they stress the creative potential of the book medium," states Jonathan Held in his article, "On Track of the Marvelous."<sup>304</sup> Moreover, artists' books distinguish the uniqueness of an institution's holdings, setting it apart from ever increasing homogeneity due in part to the increasing proliferation of amalgamated e-book and e-journal databases.<sup>305</sup> In his paper, "Navigating The Bookscape: Artists' Books And The Digital Interface," David Paton promotes the idea that "a book should be grounded in replacing the identity of what a book is with what it does and that we should ask how a book performs its particular actions rather than what a book is."<sup>306</sup> I suggest, however, that the institution should remain concerned with what a book *is*, not merely, as Paton

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<sup>304</sup> Jonathan Held, "On Track of the Marvelous, Part Four: Artists' Books, Performance Art and Marcel Duchamp," *Public Library Quarterly* 9, no. 1 (1989): 44.

<sup>305</sup> See, for example, an article by librarian Ellen Gilbert, who writes: "The number of unique titles in many subject areas declined, while there was increased attention to core materials. The result, more and more homogeneous collections. . . ." Ellen D. Gilbert, "Diversity and Collection Development," *Library Philosophy and Practice (e-journal)* (Libraries at University of Nebraska-Lincoln) 13 July 2005, <http://digitalcommons.unl.edu/>.

<sup>306</sup> David Paton, "Navigating The Bookscape: Artists' Books And The Digital Interface," paper presented at the World Library and Information Congress: 73rd IFLA General Conference and Council, Durban, South Africa (August 2007), 3.

suggests, with how it performs; our humanity is not based on an economy of scale.<sup>307</sup> For example, the message of Elsi Vassdal Ellis' *Kosovo*, 1999 (Item 4.2), is a historically significant document, but it is no mere "doing" or "performing" of relayed information. The subject of the book is war and the "rape of Kosovo women by Serbian paramilitary forces, . . . the paper wrapper [resembles] blood-soaked fabric" (Illustrations 14 and 15).<sup>308</sup> The book is more than a communication of information; it is a conveyer too of lived experience, of a more transcendent knowledge.

In his article, "Artists' Books in UK & Eire Libraries," Simon Ford writes, "Artists' books can restate the long-standing relationship between the book and the library."<sup>309</sup> This relationship is likewise between a person and the pursuit of wisdom from knowledge, which finds its genesis in the bud of information. Information, as such, is not the ultimate goal, and the vehicle by which it is delivered is not inconsequential,

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<sup>307</sup> Responding to those who seek to define all "information delivery systems" as equal regardless of media type, I counter that physical books are not merely delivery systems, but are engaged experiential responses to media type (the medium *is* the message not simply a deliverer of message). The book does not simply perform a function, but is a dynamic communication experience; its role is active, not passive. For an example of "the fundamental library role of facilitating access to information" regarding (even in spite of) media format, see Douglas Jones, "On-Demand Information Delivery: Integration of Patron-Driven Acquisition into a Comprehensive Information Delivery System," *Journal of Library Administration* 51, no. 7-8 (October-December 2011): 764-776. See also Elizabeth Lenaghan, "Print Matters: Collecting Physical Books in a Digital Age" (PhD diss., Northwestern University, 2012).

<sup>308</sup> Appendix, Catalog note, Item 4.2, Elsi Vassdal Ellis, *Kosovo*, 1999.

<sup>309</sup> Simon Ford, "Artists' Books in UK & Eire Libraries," *Art Libraries Journal* 18, no. 1 (1993): 15.

returning again to Marshall McLuhan. Thus we arrive at the question: Why should libraries and archives collect artists' books? Because, as one response posits, both content and format are significant. Ripley-Duggan offers the following:

Today, when artists may choose the same medium but not find the technical documentation, the books themselves can convey key information. Sixteenth century volumes in original bindings may be used as models for new bindings, as Gary Frost has done. Paper used to print incunables may inspire a modern papermaker. An eighteenth century paste paper may challenge an artist to reproduce it. Knowing each progressive step of how a book is created allows the user to understand the value of the book in the period of its creation.<sup>310</sup>

Even if that period is today, the book itself reinforces the value of the book as a physical object.

The library and archive as collections of cultural capital, information, and knowledge in diverse forms, includes material in physical and tangible book form. Books that are about art and that *are* art are a component of this social record. While, as Bright states, "the history of the artists' book has unfolded in the art world,"<sup>311</sup> they are frequently housed and collected in libraries. While artists' books are indeed works created by artists, executed in an artistic manner, and certainly could be housed in museum collections, they are likewise well suited to inclusion in library collection development policies as expressions of knowledge in book form.<sup>312</sup> As physical forms

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<sup>310</sup> Ripley-Duggan, *Book Arts Collections*, 84.

<sup>311</sup> Bright, *No Longer Innocent*, 261.

<sup>312</sup> It should be noted that Items 3.1 – 3.5 viewed at the Jordan Schnitzer Museum of Art could also have been collected and housed by a library. Only Item 3.6, which involved a sizable multimedia display, exclusively warranted a museum, or gallery, context.

of cultural capital they are, as with any object housed within an archival setting, waiting to be “rediscovered” by potential future researchers.<sup>313</sup> Jesse Shera encourages this forward thinking, stating: “The librarian’s responsibility is the efficient and effective management of the transcript, the graphic record of all that society knows and has recorded about itself and its world . . . its imagery as well as its reality; it is at once historical, contemporary, and anticipatory.”<sup>314</sup> Thus the librarian must collect in the immediate moment with consideration both to what has passed and what, and who, is to come.

Artist Shanna Leino states: “The feeling of a treasure found, of something lost being rediscovered – this is the quality I chase in my work.”<sup>315</sup> The treasure sought – one so expertly found in the artists’ book – is the human experience. The artists’ book is symbolic of the “autobiographical turn” of the modern era, wherein the author/artist may have a desire to disclose the self, a movement from an arguably medieval anonymity to a modern selfhood.<sup>316</sup> Such autobiographical expression, seeking identity,

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<sup>313</sup> Some archivists may chafe at my use of the term “discover” as referring to the activity of researcher within archive, but certainly it represents the euphoria of the success of the hunt for many a researcher as well as a nod to the often cryptic or less than ideally catalogued archive – or archive slim on finding aids – that many researchers may encounter. For more information regarding the experience of archival digging from the perspective of the researcher, see Carolyn Steedman, *Dust: The Archive and Cultural History* (Piscataway Township, NJ: Rutgers University Press, 2002), *passim*.

<sup>314</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 97.

<sup>315</sup> Wallace, *Masters*, 44.

<sup>316</sup> Steedman, *Dust: The Archive and Cultural History*, 55.

can be viewed in several works, including Item 4.51, *The shower party book*, 2009, by Mary V. Marsh (Illustrations 16 and 17), who writes in the artist's statement, "It's about a journey that is a search for identity, trying on different female roles. . . . We are constantly reinventing ourselves to find our place in the world."<sup>317</sup>

In 1966 Elizabeth Eisenstein wrote regarding the printing press and the turn from a medieval mindset to a modern one, that "the invention of movable type represents also a decisive point of no return in human history . . . ;" the consequences of which "no historian can afford to ignore."<sup>318</sup> Nearly fifty years after Eisenstein wrote those words, historians face a new consequence they cannot afford to ignore, that of the rise of the digitized book, involving also digital reading and digital publishing. Just as the printing press "transformed the world,"<sup>319</sup> as Eisenstein suggests, so too it seems shall digital publishing. The printing press may have quelled the creation of the illuminated manuscript, but need digitization do the same to the physical book? Through the example of artists' books, this need not and should not be the case.<sup>320</sup>

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<sup>317</sup> Appendix, Catalog Summary field, Item 4.51, Mary V. Marsh, *The shower party book*, 2009.

<sup>318</sup> Elizabeth L. Eisenstein, "Clio and Chronos: Some Aspects of History-Book Time," *History and the Concept of Time – History and Theory: Studies in the Philosophy of History*, Beiheft 6 (Middletown, CT: Wesleyan University Press, 1966), 64.

<sup>319</sup> Eisenstein, "Clio and Chronos," 64.

<sup>320</sup> The unnecessary obsolescence of the physical book is wittily noted in Joe Queenan's *One for the Books* (New York: Viking, 2012): "People who need to possess the physical copy of a book, not merely an electronic version, believe that the objects themselves are sacred. Some people may find this attitude baffling, arguing that books are merely

Whereas librarians of the mid twentieth century may have feared that both libraries and cemeteries had an alarmingly rising inventory, the problem has largely reversed, with libraries rapidly digitizing, electronic journal databases and e-books dominating;<sup>321</sup> the artists' book offers a tangible book that will remain on the shelves, a physical object that speaks in the hands of the viewer. Through an examination of artists' books and their unique set of artistic explorations, we are better equipped to recognize the relationship between physical person and physical book – and the value of preserving this bond. The artists' book genre reminds us that the revolution need not be a self-consuming one. If “art demands concentration from the spectator,” artists' books demand a high order of concentration, each book insisting on intimate handling and engagement even when overtly delightful or intriguing (serious even when silly). This is no mere spectacle; with e-readers and a post-modern gadget-filled lifestyle, we

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objects that take up space. This is true, but so are Prague and your kids and the Sistine Chapel. . . . Certain things are perfect the way they are. . . . The sky, the Pacific Ocean, procreation and the Goldberg Variations all fit this bill, and so do books. Books are sublime, but books are also visceral . . . emotionally evocative objects that constitute a perfect delivery system.” Joe Queenan, “My 6,128 Favorite Books,” *The Wall Street Journal*, 22 October 2012.

<sup>321</sup> Shera, “For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible,” 91. See also, Jae Jennifer Rossman and Jennifer Weintraub, “Digitization of Book Arts Ephemera in the Arts of the Book Collection, Yale University Library,” *Art Documentation: Journal of the Art Libraries Society of North America* 22, no. 2 (Fall 2003): 16-19.

now exist “in a state of distraction.”<sup>322</sup> As a contemporary “point of no return” we are posed with preserving the physical human record; “the transcript of the culture must be preserved,” writes Jesse Shera, “We cannot ignore the lessons of history.”<sup>323</sup> For history, as Kenneth Clark has said, is ourselves.

Charles Osburn has persuasively written in his book, *The Social Transcript: Uncovering Library Philosophy*, that the role of the library in society functions to preserve the human record – with the ultimate goal of improving the human experience – by means of conserving and making available the social and cultural capital found in books, written works, and other documents of the social record. Artists’ books deal with, as Laurie Whitehill Chong states, “universal subjects . . . that people have always been thinking about and writing about and dealing with and now in artists’ books they are being dealt with in a visual way as well.”<sup>324</sup> Artists’ books are manifestations of the cultural capital of word, image, and/or object, and thus likewise warrant a privileged place in the library institution and archive. “The social transcript is a seemingly limitless natural resource for intellectual development, . . .” writes Osburn, “[and]

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<sup>322</sup> Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT Press, 2002), 80.

<sup>323</sup> Shera, “For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible,” 90.

<sup>324</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

passing along the transcript is . . . the essential function of the library.”<sup>325</sup> Shera remarks similarly that “preservation of the transcript of the human adventure is, admittedly, the function of the library.”<sup>326</sup> If, as Shera and Osburn propose, the goal of the library is to offer access to the cultural record so that others may build upon it, then artists’ books – as social critique, artistic expression, and distilled manifestation of the physical book (embodying “bookness”) – hold a unique and welcome place within the library institution as a physical expression of the intimate and ageless relationship between human and book.

#### Library Archive as Container

I have suggested that library archives or special collections are, in addition to other repositories, ideal institutional venues to collect, store, and promote artists’ books. Nola Farman, in her article, “Artists’ Books: Managing the Unmanageable,” laments that the artists’ book, as a “hybrid art form . . . has no home, no shelf upon which to comfortably reside.”<sup>327</sup> No group is more capable of correcting this than librarians. In the medium of contemporary artists’ books, the librarian has the opportunity to collect art that will shape the way history is remembered. As Sandra Kroupa extols, we must embrace “the importance of understanding how your own time period will someday be someone

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<sup>325</sup> Osburn, *The Social Transcript*, 166.

<sup>326</sup> Shera, “For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible,” 89.

<sup>327</sup> Farman, “Artists’ Books: Managing the Unmanageable,” 319.

else's history." Thus Kroupa is "focused on collecting work coming out now, rather than waiting for thirty-five or forty years until critics approve [it]."<sup>328</sup> One such work, held at the University of Oregon, is Jeannie Meejin Yoon's *Hybrid cartographies: Seoul's consuming spaces*, 1998 (Item 4.6), which explores the economic conditions of Seoul at the end of the 20<sup>th</sup> century, as these conditions were fleeting and transitory. It is a work, created in the present, of historical significance regarding the results of urban growth and could thus be consulted by those studying, for example, issues of urbanization in East Asia, or, as another example, the psychological impact of urban crowding.

The collection development librarian is summoned to cast his or her gaze on the contemporary work and think forward to the patron yet to come. For this reason the archive, or special collection, is especially well-suited to the task of collecting artists' books; whereas a circulating library collection adapts to user needs, the archive or special collections and its contents wait for the researcher to come.<sup>329</sup> There is a psychology particular to an archive, one evocatively considered by Gaston Bachelard.

Archives excel, he muses, "by allowing the imagination to wander through the crypts of

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<sup>328</sup> Mandaville, "Not Simply a Gathering," n.p.

<sup>329</sup> Related topics include discussions regarding "just-in-case" versus "just-in-time" library applications of the business model of delivering materials "just-in-time," or just before they are needed, to minimize the expense of keeping those materials in advance or after they are "needed" (which to a degree disregards serendipity). The archival mentality, however, anticipates unforeseen "in-case" needs, and may retain materials indefinitely. For further reading on the former see Steve Sharp and Sarah Thompson, "'Just in Case' vs. 'Just in Time': E-Book Purchasing Models," *Serials* 23, no. 3 (November 2010): 201-206.

memory, without realizing it, we recapture the bemused life of the tiniest burrow in the house, in the almost animal shelter of dreams.”<sup>330</sup> The viewer of the artists’ book inside an archive can wander the paths of the mind while journeying with the creator of the book; it is a discovery both of object and of self, set at once within time (my time, the time of the archive) and outside of time (the creation of the object or the life of the artist may have been centuries prior). The archive is thus sheltered from various degenerations: weeding, circulation, door counts, to name a few.

That which protects the artists’ book may also hinder access to it. In a “system of organization that was primarily established to cope with the printed word,” writes Michelle Stover in her thesis on the subject, “Categorizing the Unique: Analyzing Artists’ Books for a Framework of Description,” “the artists’ book stretches the concept of ‘a book’ within the library.”<sup>331</sup> If miscataloged or unremembered, the book might be accessed less than it should be.<sup>332</sup> Even when overseen by acculturated librarians, most artists’ books are housed in non-browsable stacks, generally in archive vaults or special

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<sup>330</sup> Gaston Bachelard, *Poetics of Space* (Boston: Beacon Press, 1969), 141.

<sup>331</sup> Michelle A. Stover, “Categorizing the Unique: Analyzing Artists’ Books for a Framework of Description” (master’s thesis, University of North Carolina at Chapel Hill, 2005), 14.

<sup>332</sup> Over the course of research, one institution informed me that they had not catalogued artists’ books with the intention of ever searching them as a group, thus there was no methodical way for me to assess the size of the collection, nor search it without knowing, for example, the name of the press for which I searched. Since artists’ books were not, in this case, considered a distinguished collection, but merely as individually added items, all were catalogued without a consistent method.

collections, due in part to their unique designation and fragile disposition.<sup>333</sup> In turn, “by using a rare books model for storage and access . . . artists’ books are most often kept in locations that can only be accessed by a librarian,” thus removing serendipity; a system that results in patrons who “must be facilitated and supervised by library staff.”<sup>334</sup> Without caution, patron browsing could be reduced to a point of hindrance.

Annie Herlocker, in her study, “Shelving Methods and Questions of Storage and Access in Artists’ Book Collections,” interviewed librarians regarding their handling of artists’ books and how they overcome this obstacle of non-browsable collections. She reports that “the majority of the librarians surveyed described their collections as teaching collections with moderate to heavy use, mostly through librarian- or teacher-led discussions.”<sup>335</sup> Janice Braun describes her collection as supporting “the curriculum of the college, . . . used by both graduate and undergraduate students who come with

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<sup>333</sup> Andrea Chemero, Caroline Seigel, and Terrie Wilson, “How Libraries Collect and Handle Artists’ Books,” *Art Documentation: Journal of the Art Libraries Society of North America* 19, no. 1 (2000), 22.

<sup>334</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 68. It should be noted that in several instances during my research, books were pulled in advance and waiting for my arrival in well-lit environments with large tables. I was provided with sand weights and foam support wedges; in several cases, I was granted viewing of uncataloged new arrivals. In several other unfortunate instances, however, rooms were dimly lit, books were unlocatable or jumbled together in boxes, and, in one case, I was dissuaded from touching them. In one archive, random storage boxes were pushed aside to make way for my work, resulting in a cramped viewing environment; in another archive physical books were shown hurriedly with entreaties to view the digitized version online. The librarian thus sets the tone for the patron experience.

<sup>335</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 69.

classes and individually,” as well as accessed by persons outside the college.<sup>336</sup> These appear to be education-focused, teaching-based collections, not yet, perhaps, targeting use by external researching scholars.

As is common, overseers of the artists’ books collections are likewise zealous in the promotion of those holdings, either through their own instruction or that of institutional faculty. “It is much more common for teachers to schedule a day with the librarian to introduce specific books from the collection. . . .” Herlocker continues, “This guided view of the collection – necessary for demonstrating appropriate handling of the items and explaining the nature of such books to newcomers – often spurs additional solo student visits to the collection.”<sup>337</sup> This encouragement to return to the collection is a vital element of the introduction. The librarian thus plays an essential role as a mediator between object and viewer.

Participating in the acquisition of artists’ books should be, then, an engaged process with willing and interested library staff.<sup>338</sup> Jane Kemp in her article, “Art in the Library: Should Academic Libraries Manage Art?” provides questions librarians should ask themselves before proceeding: (1) does the library, or do librarians, “have a genuine

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<sup>336</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 69-70. See also Suzy Taraba, “Now What Should We Do With Them?: Artists’ Books in the Curriculum,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 4 (2003): 109-120.

<sup>337</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 69.

<sup>338</sup> See Janet Dalberto, “Acquisition of Artists’ Books,” *Art Documentation: Journal of the Art Libraries Society of North America* 1 (1982): 169-170.

interest in the visual arts?;" (2) do they have ample resources "in terms of staff and space;" (3) does the institution and staff anticipate learning "about visual arts collection management procedures?"<sup>339</sup> If answered in the negative, Kemp encourages caution. Certainly, the second point, the need for space and resources, is paramount; the third question is certainly laudable, but question one, regarding "interest in the visual arts" need not dissuade the curious librarian. Of all professions, librarians know the value of collecting that which they need not have a personal vested interest.

Janis Ekdahl in referring to the MoMA Library in her article "Artists' Books and Beyond: The Library of the Museum of Modern Art as a Curatorial and Research Resource," offers sage advice. Discussing an artists' book's bibliographic record, Ekdahl remarks that physical characteristics are listed, the term "artists' books" is included in the cataloging record, the MARC 655 field makes frequent use of descriptive terms, and, significantly, all of these terms are keyword-searchable. MoMA cataloging also includes, when possible, a reference notation "indicating where a particular book was reviewed or discussed."<sup>340</sup> Ekdahl encourages promotion of the collection through routine exhibits with a display area in the library in addition to class visits where students are able to interact first-hand with the objects. The MoMA Library additionally

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<sup>339</sup> Jane Kemp, "Art in the Library: Should Academic Libraries Manage Art?" *The Journal of Academic Librarianship* 20 (July 1994), 165.

<sup>340</sup> Janis Ekdahl, "Artists' Books and Beyond: The Library of the Museum of Modern Art as a Curatorial and Research Resource," *INSPEL* 33, no. 4 (1999), 247-248.

lends artists' books for off-site exhibitions;<sup>341</sup> the critical element of these policies, both in the item record and exhibitions, is that the works are both accessible and viewable. Viewing frequency, it would be hoped, lends itself to increased awareness.

This issue of frequency plays a central role in the production of artists' books for some artists. Edward Ruscha may have wished his artists' books to be a "mass-produced product," such as one viewed item, *They Called Her Styrene*,<sup>342</sup> though many, even with this hope, do not reach a truly broad, democratic audience. "The low cover prices and the large editions perpetuated the idea that artists' books were democratic. This view accorded with the sixties' notion that the preciousness of the unique art object could be overturned by replicability, . . ." Lauf and Phillpot cogently write, "but cheapness and numbers do not necessarily guarantee public access or public interest."<sup>343</sup> What we are presented with, therefore, is the significant role of the librarian in promoting appreciation for artists' books. Exposure is elementary in this process.

#### Role of Librarian/ Archivist

Jesse Shera reminds us that "the librarian is a mediator between man and his graphic records. . . . Therefore, the librarian needs to know not only the books . . . but

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<sup>341</sup> Ekdahl, "Artists' Books and Beyond," 247-248.

<sup>342</sup> Lauf and Phillpot, *Artist/Author*, 37, and Edward Ruscha, *They Called Her Styrene* (London: Phaidon, 2000).

<sup>343</sup> Lauf and Phillpot, *Artist/Author*, 37.

also he must know people.”<sup>344</sup> The role of the librarian therefore is Janus, turned both to the patron and to the artist. By targeting library collections the artists’ book has “sidestepped being swallowed up by the market industry.”<sup>345</sup> Aiding accessibility, librarians such as Sandra Kroupa function as a “conduit between artist and viewer.”<sup>346</sup> Regarding this intimate interchange, Kroupa states: “The artist can’t talk to the person directly, but they can talk to them through me as I provide the book.”<sup>347</sup> The librarian thus acts as both conduit and mediator.

According to Shera, there are three facets of the bibliographic enterprise: acquisition, organization, and service – a tripod of action on the part of the librarian.<sup>348</sup> Clive Phillpot has suggested that librarians serve a unique role in participating in the establishment of an alternative venue for the propagation of inexpensive art: “librarians can . . . participate in the dissemination, rather than art documentation . . . purchasing and making available the artwork in its primary state.”<sup>349</sup> A form of art education, these purchases serve as historical records poised for a variety of viewings: as art, as autobiography, as cultural document, to name a few. “By collecting art objects we exercise our role as key cultural players in society while also reinforcing our

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<sup>344</sup> Shera, “What is a Book, That a Man May Know It?” 66.

<sup>345</sup> Klima, *Artists Books*, 55-56.

<sup>346</sup> Wheeler, “Discovering Today’s Van Goghs,” 640.

<sup>347</sup> Wheeler, “Discovering Today’s Van Goghs,” 640.

<sup>348</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 103.

<sup>349</sup> Phillpot, “Artists’ Books and Book Art,” 356.

institutional identities,"<sup>350</sup> states D. Vanessa Kam in her article, "On Collecting and Exhibiting Art Objects in Libraries, Archives, and Research Institutes."

Kam recognizes the role, not only of the librarian as cultural manipulator but likewise the role of the artists' book in shaping the individuality of the institutional identity - an essential consideration in a market-driven economy. Kam continues: "The creative, artistic, and intellectual work that goes into organizing exhibitions stimulates us while also opening doors to an active dialectic between the objects on display and the viewers, yielding new and dynamic interpretations of our collections."<sup>351</sup>

Acquisition and presentation of artists' books constructs a creative, research-focused exploration of the book/viewer dialectic - offering an additional dialogue between patron and librarian. In an interview with Kam, Roy Flukinger aptly states: "When the qualities of a librarian are combined with those of curator . . . the results can be singular and nearly magical."<sup>352</sup> The librarian, perhaps somewhat unlike the museum curator, may be particularly attuned to the needs and wants of the patron population.

The librarian's role in collecting these works, unlike that of the private collector, is education and public relations, for books in general, artists' books, and library as

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<sup>350</sup> D. Vanessa Kam, "On Collecting and Exhibiting Art Objects in Libraries, Archives, and Research Institutes," *Art Documentation: Journal of the Art Libraries Society of North America* 20, no. 2 (Fall 2001), 14.

<sup>351</sup> Kam, "On Collecting and Exhibiting Art Objects in Libraries," 14.

<sup>352</sup> Quoting Roy Flukinger, in Kam, "On Collecting and Exhibiting Art Objects in Libraries," 14.

institution. "At the intersection of our work in education," Mandaville states, is the "unacknowledged cultural power of choosing a collection of texts for others." Mandaville concludes that such a collection is "nothing less than a work of art."<sup>353</sup> Like a well-crafted back-of-the-book index, which could itself be read with a sense of eager anticipation of the work itself, a library or archive collection is a similarly crafted construction, one ideally with strengths particular to each institution. In this ongoing creation of a discrete compilation of cultural capital, Max Yela encourages collecting by thinking in terms of building a representative collection of contemporary work by "archiving a movement to preserve culture for future generations."<sup>354</sup>

It is the librarians/archivists (and the libraries/archives that employ them) that have emerged as significant "purchasers and supporters of the genre, in spite of the problems of categorization and presentation to a readership."<sup>355</sup> Even with potentially constricted budgets, these items, though they often remain behind locked doors, are such that "a host of wonderful curators are getting as many people to see and handle our books as possible," writes artist Johnny Carrera<sup>356</sup> A laudable goal, achieved in many cases. The challenge remains that there is still much within the book arts "which nobody has really evaluated in terms of their value or collectability, certainly not the

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<sup>353</sup> Mandaville, "Not Simply a Gathering," n.p.

<sup>354</sup> Johnny Carrera, "Diagramming the Book Arts," *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 2, no. 1 (Fall 2005), 8.

<sup>355</sup> Farman, "Introduction," in "Artists' Books: Managing the Unmanageable," 319.

<sup>356</sup> Carrera, "Diagramming the Book Arts," 8.

major institutions."<sup>357</sup> The genre is too disparately collected and too seldom consulted.<sup>358</sup>

Classification complications plague those librarians building their collections and could potentially thwart those who have yet to collect artists' books. Nancy Princenthal, however, suggests that, "for all their variety and the sometimes painfully strenuous efforts made to disguise their function and straddle categories, books are actually pretty easy to identify and classify – easier by far than any other art medium (a taxonomy of sculpture, anyone?)."<sup>359</sup> Compared to other art mediums the classification of artists' books, despite their challenges, should not intimidate. It is through classification, description, and cataloging that potential patrons may be assisted in locating that which they wish to view. Ekdahl elaborates: "Each artist book has something to reveal to the right reader. It is our challenge and mission to facilitate those connections so that these

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<sup>357</sup> Padon, "Interview with Martha Wilson," 109.

<sup>358</sup> For example, at one institution I was informed that while the previous head librarian had purchased artists' books somewhat regularly, new artists' books were currently purchased "infrequently," and those already held were "rarely consulted." Email correspondence with Trevor J. Bond, dated 14 February 2011. This may be, perhaps, because there was little corresponding archivist initiative.

<sup>359</sup> Nancy Princenthal, "Book Review," *No Longer Innocent: Book Art in America, 1960-1980*, by Betty Bright, *Artforum* (February/March 2006).

treasures are revealed.”<sup>360</sup> Here Ekdahl evokes one of Ranganathan’s famous Five Laws of Library Science: “Every book its reader.”<sup>361</sup>

Like Janis Ekdahl, D. Vanessa Kam too recognizes the essential role that “librarians and archivists have . . . as collectors of art objects.”<sup>362</sup> One challenge lays in how to proceed once the artists’ books have been received, at times without accompanying paperwork, and in determining what terminology to use in cataloging fields. Duncan Chappell addresses this struggle with terms, stating: “the terminology one uses to categorize the artist’s book is open to continual redefinition and re-evaluation,” which is further problematized since “the artist’s book often seeks to *remettre en question*, or to subvert, what has passed before.”<sup>363</sup> Despite the genre pushing back against formalized constraints, the future accessibility of the work is largely reliant on how well catalogued it is. This is strongly tied to the terminology used.

Regarding the definition of “artists’ book” as applied to issues of collection development, Ruth R. Rogers, in her article “Collecting Artists’ Books: One Librarian’s Path From Angst to Enlightenment,” laments the “tedious debate” regarding terminology and definitions. She proposes “adopting a common vocabulary of

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<sup>360</sup> Ekdahl, “Artists’ Books and Beyond,” 248.

<sup>361</sup> The five laws are: (1) Books are for use; (2) Every reader his book; (3) Every book its reader; (4) Save the time of the reader; and (5) The library is a growing organism. S. R. Ranganathan, *The Five Laws of Library Science* (Madras: The Madras Library Association, 1931).

<sup>362</sup> Kam, “On Collecting and Exhibiting Art Objects in Libraries,” 14.

<sup>363</sup> Chappell, “Typologising the Artist’s Book,” 19.

standards that will . . . establish the rightful place of artists' books as a separate and legitimate medium in the art world and in academia."<sup>364</sup> Until standards are fixed, the genre may remain marginalized. Johanna Drucker also advocates the standardization of terms. Supporting a need for critical language, an XML scheme, an established canon, and a reassessment of the librarian's role as gatekeeper, Drucker asserts:

Because the field of artists' books suffers from being under-theorized, under-historicized, under-studied and under-discussed, it isn't taken very seriously. In the realms of fine art or literature elaborate mechanisms exist for sorting and filtering work. But the community in which artists' books are made, bought, sold, collected, hasn't evolved these structures.<sup>365</sup>

Drucker's commentary and reasoning regarding not being "taken seriously" may refer to those within the art historical community of scholars; the genre is increasingly acknowledged in the profession of librarians. The task is such that librarians now collecting artists' books are in many cases navigating uncharted territory. They are seeking solutions for a "frontier object."<sup>366</sup> Within the field of art history an "evolution" may occur, but within library studies it is already taking place.

For multiple reasons, not the least of which is an overall lack of exposure and a failure to ascertain how collecting fits existing development policies, not all librarians

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<sup>364</sup> Ruth R. Rogers, "Collecting Artists' Books: One Librarian's Path From Angst to Enlightenment," *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 4, no. 1 (Fall 2007), 10.

<sup>365</sup> Johanna Drucker, "Critical Issues / Exemplary Works," *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 1, no. 2 (Spring 2005), 3.

<sup>366</sup> Maria Vittoria Marini Clarelli, in Maffei and Picciau, *The Book as a Work of Art*, 7.

have embraced the acquisition of artists' books. Betty Bright recalls that there is confusion regarding "to what extent we can define artists' books in terms of genre or classify them according to categories." She fears that some disinterested librarians "have considerable difficulty in finding a place for them, so much so that the Bibliothèque Nationale has arbitrarily relegated many of them, and particularly the offset multiples, to print collections!"<sup>367</sup> If handmade artists' books, however, are understood as an art form collected by libraries, then their placement is more appropriate in the archive or special collections rather than the open stacks.

Once the book is ensconced behind vault doors however, the catalog record of the artists' book may be enhanced through the use of thumbnail (or larger) images of the work. While digital captures may be used successfully to serve identification purposes in online cataloging, they do not replace the material experience of the handmade artists' book. The artists' book should not be treated as a non-art form book, nor should it be viewed primarily, or only, digitally.<sup>368</sup> John W. Warren, using the

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<sup>367</sup> Hubert and Hubert, "Forward," in Bright, *No Longer Innocent*, xiii. One might make the argument that in a library all hand-made materials are best not housed in the browsable stacks.

<sup>368</sup> The topic of "the digital" repeatedly reemerges throughout this dissertation though the nexus of interest lays with the *handmade* artists' book, and therefore dilates on the physical object. It is worth noting, however, that the "e-artist's book" was coined by Duncan Chappell, see "The Artists' Book: Its History, Definition, and Typology: A Critical Deconstruction," (dissertation, University of Strathclyde, Glasgow, 2002), and in "Typologising the Artist's Book," page 15. The heart of the question, posits Drucker, is "whether or not the book is defined as a Concept or an Object." Johanna Drucker, "The

example of digitized medieval manuscripts, has praised the benefits of digitization, “remixed and mashed up with other digital media into works that may or may not be called a book and that could not, at any rate, have existed in print.”<sup>369</sup> While they may serve educational needs these are indeed not books (as he states); they are images of or likenesses of books, even when born digital. As Alison Mandaville has remarked referring to a video she uses in her courses on letterpress printing, the film host demonstrates an individual piece of type, saying, “It’s a thing, it’s not a picture of a thing. It’s a thing.”<sup>370</sup> It is imperative to make artists’ books physically available to the public and to encourage the tactile experience of handling; as Herlocker stresses: “While it is important to keep these precious, and often expensive, books in close-to-pristine condition, it is also critical that these books find the hands of readers.”<sup>371</sup> As noted, it is often through the hands of a librarian that these objects of cultural importance find their receiver.

The role of the librarian should not be underestimated. In her study, Herlocker surveyed twenty librarians. In sum she found that the majority of those surveyed held non-browsable artists’ book collections, wherein it was “the librarian or staff member

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Public Life of Artists’ Books: Questions of Identity,” *The Journal of Artists’ Books* 1, no. 2 (Fall 1994): 3; Chappell, *op. cit.* In my definition, it *may* be concept, but it *must* be object.

<sup>369</sup> John W. Warren, “Innovation and Future of e-Books,” *International Journal of the Book* 6, no. 1 (2009): 90.

<sup>370</sup> Mandaville, “Not Simply a Gathering, n.p.

<sup>371</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 75.

who acts as the conduit between patron and collection [and] has the responsibility of knowing the nuances of such a collection and fielding patron requests appropriately."<sup>372</sup> She found that while the online catalog might be the first point of contact for many patrons, most books had restricted access, requiring the assistance of a librarian and resulting in an often-isolated view of only a selection of the collection.<sup>373</sup> Rather than a retrenching to archaic strategies, these librarians honor the handmade artists' book as they might other rare or delicate materials.

Herlocker concludes that "artists' books, by nature, need to be seen, touched, and discovered by the reader. . . . It seems an impossible feat to both house artists' books in a manner that provides the greatest safety while also allowing them to be browsed by patrons."<sup>374</sup> This is a problematic issue, yet her statement serves to further underscore the need for the frequent exhibition and display of artists' books, as well as the importance of the librarian offering instruction sessions using the medium, as well as encouraging and assisting faculty-at-large in using the collection in their curricula. Moreover, certain artists' books may show beautifully in display cases while others handle better or are more engaging when viewed individually. The display of more sculptural or architectural works may serve to increase further interest in private

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<sup>372</sup> Herlocker, "Storage and Access in Artists' Book Collections," 68-69. Her article is an excellent source of information and includes a transcript of the survey questions asked.

<sup>373</sup> Herlocker, "Storage and Access in Artists' Book Collections," 70. Allowing artists' book collections to be at all times browsable would likely be imprudent due to the fragility and/or cost of the object.

<sup>374</sup> Herlocker, "Storage and Access in Artists' Book Collections," 72.

viewings, in which circumstance the knowledgeable librarian may suggest works suitable to those conditions.

Maura Picciau writes somewhat poetically of the central role of the librarian in the essay "Between the Rooms and the Shelves, Disturbing Objects." Picciau states:

For a librarian, a literary work is not to be found in the volume which houses it, nor can it be identified with the book jacket – even if it is elegant and well-designed. . . . The sounds of poets and of the words of story-tellers live in a space . . . made of memory and culture, where they start out by taking on a new form.<sup>375</sup>

This tangible space might be considered that of the library itself or that of the physical book as a material memory vessel and cultural container. The artists' book fits this description as well. Picciau offers a broad conception of a librarian but one useful in the consideration of the role of librarian in the collection and promotion of artists' books.

Shera further elaborates, stating that "data processing is only a *part*, and a relatively small part, of library service;" and quoting Philip Phenix, Shera agrees that "the distinctively human goal of learning is to expand meanings beyond particulars to the larger patterns of understanding."<sup>376</sup> The artists' book facilitates this enabling of learning by means of stored patterns of knowledge. "Finally," writes Louise Kulp, "it may be said that librarians are artists' books' 'best-kept secret'." For it is "not unusual for a collection to exist solely because a librarian recognized the richness of the medium

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<sup>375</sup> Maura Picciau, "Between the Rooms and the Shelves, Disturbing Objects," 20.

<sup>376</sup> Shera, "What is a Book, That a Man May Know It?" 73. Emphasis original.

and the power it has to cross disciplines and patron populations."<sup>377</sup> What Kulp accentuates is that book arts collections flourish or fail based on the interest and attention of librarians who hold the power to advocate for or against the artists' book and the physical handmade book. This power is actualized by their behaviors, both in purchasing power, cataloging and collection development, and promotion. These concerns are further addressed in the following section.

### Collection Development and Cataloging

In an intriguing reading of Derrida's "Archive Fever," Carolyn Steedman suggests that "nothing starts in the Archive, nothing, ever at all, though things certainly end up there. You find nothing in the Archive but stories caught half way through: the middle of things; discontinuities."<sup>378</sup> Artists' books are an artistic embodiment of such "stories," completed, or furthered, when the viewer interacts with them. Steedman's point is that these repositories are not simply for "official documents alone," they are webs of "discontinuity" from which the feverish researcher seeks and finds relics of the past, stories stored in physical vessels, each one laden with tendrils leading to further stories waiting to be unraveled by the historian. Artists' books are rich with such

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<sup>377</sup> Louise Kulp, "Artists' Books in Libraries: A Review of the Literature," *Art Documentation: Journal of the Art Libraries Society of North America* 24, no. 1 (2005), 9.

<sup>378</sup> Steedman, *Dust: The Archive and Cultural History*, 45. For the original text, see, Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996); see also Jacques Derrida, "The Book to Come," *Paper Machine*, translated by Rachel Bowlby (Stanford: Stanford University Press, 2005).

narrative strands, and archives and special collections are places in which scholars may hope to consult them. Though “few will dare explain what they are,” notes Klima, “libraries are collecting artists books with a keen interest.”<sup>379</sup> But in this tentative gesture toward an explanation, libraries face pragmatic cataloging challenges.

In the interview conducted by Megan Pum, Kroupa states, “It’s not up to me to determine what books are. It’s my job to get all of the things together that can be books, and you can decide.”<sup>380</sup> This is not a collection development policy or strategy, *per se*, rather, it is more a philosophy. In Kroupa’s case selection is determined through direct contact with the patrons and the artists themselves, through a nuanced system of relationships.<sup>381</sup> Artists’ books are worth collecting despite potential arguments to the contrary based on circulation or door-count statistics.<sup>382</sup> Rather, they must be advocated for as archival materials, and be better understood and valued by those with

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<sup>379</sup> Klima, *Artists Books*, 82.

<sup>380</sup> Pum, “On Being a Book,” 19.

<sup>381</sup> Pum, “On Being a Book,” 19. Moreover, by developing relationships directly with artists, librarians may thereby gain additional information regarding the material, including personal stories and other data not included in the artist’s statement (when provided), that otherwise might not be associated with the work. This then adds to the provenance of the work. Furthermore, by having direct exchanges between artists and librarians, knowledge gained on the part of the librarian regarding, for example, which materials are more durable after numerous showings, may be informative to the artist.

<sup>382</sup> As a sample of one the numerous publications regarding the perceived need for result-driven accountability and economic efficiency within libraries, see, for example, Edwin S. Clay III and Patricia Bangs, “Beyond Numbers” *Library Journal* (Winter 2006): 8-10.

the power to curate and promote them. “The idea of a collection of objects so starkly different in shape and content, made from often precious and fragile materials yet produced with the intent of being handled repeatedly, and stored within a facility with the capacity for organized retrieval and preservation, seems like a complex equation,” Herlocker states.<sup>383</sup> And indeed it is a complex equation.

Despite library interest in collecting artists’ books in U.S. institutions – and even more so in European collections – a definitive cataloging strategy remains to be agreed on.<sup>384</sup> Library collections include works that are “sculptural, fragile, down right ugly as well as the recognizably beautiful,” Nola Farman states. She notes that libraries exist “in a market driven world in which the famous is familiar and the familiar is collected. Books that are by well-known artists and therefore deemed to be eminently collectable may be far too expensive for a library budget.”<sup>385</sup> A librarian tasked with collection development responsibilities must, in seeking to form a collection policy, consider a range of works from the unknown artist to the highly esteemed. Both breadth and depth, among other factors, must be considered. In the University of Oregon and University of Washington collections, particular consideration is also given to artists within the Northwest.

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<sup>383</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 68.

<sup>384</sup> Johnson, *Artists’ Books in the Modern Era*, 15.

<sup>385</sup> Farman, “Artists’ Books: Managing the Unmanageable,” 322-323.

To create diverse collections, librarians and archivists may buy directly from the artists or may make use of specialized dealers;<sup>386</sup> regardless of collection methods, critical information regarding the art and the artist is often lacking as colophons are often absent or thinly written. While the relationship between collector and artist is significant, it should not replace the written information (artists' statements, documents of sale, printed pages from the pre-purchase website, artist biographical information, etcetera) that could stay with the item through the tenure of numerous librarians and throughout the life of the collection.

When a collection includes a large quantity of artists' books, there is a corresponding and noteworthy result; as Sandra Kroupa has mentioned: "a collection is not simply a gathering of single books; it is working as a whole, gaining from relationship between pieces."<sup>387</sup> Seeing several works in isolation may be considerably less powerful than viewing multiple works drawn together as a cohesive collection. As viewing exposure increases respect may likewise grow; there is something to said, moreover, for the impressive effect of a sizable collection on the viewing audience, who

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<sup>386</sup> Several specialists within the United States include, for example: Vicky and Bill Stewart of Vamp & Tramp Booksellers, Lucy Childs of Another Room Books, Joshua and Phyllis Heller of Joshua Heller Rare Books, Marshall Weber of Booklyn, and Priscilla Juvelis, Inc.

<sup>387</sup> Sandra Kroupa, "The Book Arts Collection of the University of Washington," in *Book Arts Collections: A Representative Selection* (New York: Haworth Press, 1988), 81-95, quoted in Mandaville, "Not Simply a Gathering," n.p.

may then sense that the importance of the collection is relative to its size.<sup>388</sup>

Transformation may occur in the perception of the viewer regarding the sheer number of books viewed, and when a collection is broad and encompassing, the experience may become richer regarding “how the book applies to the whole collection.”<sup>389</sup> Moreover, librarians and archivists themselves become valuable resources and stores of knowledge as they continue to collect and consider the purchase of artists’ books.

Laurie Whitehill Chong notes that even when a curator has selected to buy only one of fifty offered books, he or she is gaining experience through mental comparison.<sup>390</sup>

Ruth Rogers, in “Collecting Artists’ Books,” outlines (in the form of questions) five criteria for institutional acquisition. (1) Does the work have “meaningful and substantive content (not necessarily text)?” (2) Are the “materials and format appropriate” regarding the work as a whole and including “skill of execution [and] immediacy (can I feel the hand of the maker)?” (3) Is there transparency in intention? (4) can there be found a “relationship to the existing collection?” And, (5) will the object

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<sup>388</sup> See Maurice B. Line, ed., “The Concept of ‘Library Goodness’: User and Library Perception of Quality and Value,” *Academic Library Management* (Chicago: American Library Association, 1990): 185-195.

<sup>389</sup> Sandra Kroupa in Mandaville, “Not Simply a Gathering,” n.p.

<sup>390</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

retain “continued relevance over time?”<sup>391</sup> Yet Rogers also states her recommendation to:

. . . impose as few parameters as possible. It may be a codex, scroll, box, or other format. Its production may be calligraphy, letterpress, polymer plates, offset, or digital. It may use photography, intaglio, woodcut or other graphic techniques. The text may be original or not; it may have no text at all. The only important questions I ask are ‘does it work? Is the intent of the artist clear, and do the form, materials and craft add up to an object with meaningful content that draws me in and makes me want to come back?’ In other words, a well-made object that reveals itself slowly, needs time to process, has layers of meaning, and can be appreciated anew with each viewing.<sup>392</sup>

Others employ different criteria. Louise Kulp describes criteria that include: “cost, the artist (reputation/location/affiliation/gender/ethnicity), aesthetic value, craftsmanship, other libraries’ holdings, . . . the deliberate inclusion or exclusion of certain subspecialty formats such as one-of-a-kind pieces or virtual works.”<sup>393</sup> Broad parameters in collection development are advantageous, however, in order not to stifle collecting a medium that retains no limit for the “book artists’ imagination.”<sup>394</sup> In, “Collecting Book Art,” Betsy Pittman and John Whaley consider library acquisition “based on the principles of the original artists’ book movement,” which results in the “acquisition of

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<sup>391</sup> Rogers, “Collecting Artists’ Books,” 9.

<sup>392</sup> Rogers, “Collecting Artists’ Books,” 10.

<sup>393</sup> Kulp, “Artists’ Books in Libraries,” 6. Kulp beckons further reference; in “Artists’ Books in Libraries” she covers cataloging, collection development, and collection use.

<sup>394</sup> Willard Bohn, “Book Review,” *The Cutting Edge of Reading: Artists’ Books*, by Renée Riese Hubert and Judd D. Hubert, *SubStance* 28, no. 2 (1999), 162.

pieces of moderate cost, issued in editions of at least one hundred,"<sup>395</sup> referring perhaps to the ethos of the gallery-subverting, mass production of the 1960s. It is risky both to speak of the "original" movement, and it might also be unfortunately narrow to arbitrarily limit collecting to editions of greater than 100 (what of an edition of ninety-nine, for example?).

Such quibbles over what to include in collection policies and what not to include returns to a question asked earlier in this study: What is an artists' book? Similar to the formula for the Miller Analogies Test, one might present the following: "Authors write books : artists [what?] books." If authors *write* books, when a book is produced by an artist, what do we call this and how do we define it? Do artists shape, build, or create books? While authors may write texts that then later take, become, or are made into, book form, artists create book forms that may or may not contain text. These questions, and their sibling questions, should be weighed out carefully prior to finalizing a firm collection development policy.

Deirdre Lawrence, in her essay "Artists' Books at the Brooklyn Museum of Art," takes a generous approach: "We have developed a collection policy that does not define what an artists' book actually is but instead allows for the acquisition of all types of

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<sup>395</sup> Betsy P. Pittman and John Whaley, "Collecting Book Art," *College & Research Libraries News* 54, no. 4 (April 1993), 190-191.

books which could be defined as an artists' book."<sup>396</sup> The policy allows for yet-to-be-conceived of innovations within the art form, which is reminiscent of how current publishers often request the rights to publish a work in technologies not yet known. Lawrence continues: "This policy recognizes that artists' books constitute a highly varied contemporary art form," and thus allows for unseen future developments and transmutations of the book-art form. Her statement, however, does imply that some understanding of "artists' book" is *a priori* assumed. She suggests that these are understood as works that "reflect an artist's unique vision . . . [which] would include books produced in both traditional or experimental formats utilizing a wide-range of materials."<sup>397</sup> In building a collection it would arguably be a disservice to bind collection policies too tightly while the field is emerging and somewhat undefined.

Leaving the realm of the theoretical, Sandra Kroupa discusses practice, stating, "[it is] easy, to collect what you like. It is hard to collect good work that you don't like. And one of the things I would fault the profession for . . . is that people collect things they like, no matter whether or not they work for institutions."<sup>398</sup> Institutional identity, mission, and vision must likewise play a role in developing artists' book collection policies. With this focus she continues: "My job is to be an advocate for the collection

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<sup>396</sup> Deirdre E. Lawrence, "Artists' Books at the Brooklyn Museum of Art," in *Artists' Book Yearbook 2001-2002* (Bristol: Centre for Fine Print Research, 2001), 3-4.

<sup>397</sup> Lawrence, "Artists' Books at the Brooklyn Museum of Art," 3-4.

<sup>398</sup> Mandaville, "Not Simply a Gathering," n.p. The antidote to this may be a well-articulated and carefully considered collection development policy.

and for the artists in it.”<sup>399</sup> Once guidelines are set forth, the selection of the work must strive to be non-partial. For some institutions, supporting their own book arts program could be an instigation; the collection of their own student and faculty works could be enhanced with leading artists in the field, both of which could serve to inspire future student artists as well as support the related department.<sup>400</sup>

In recent years new insights and research into the library collection of artists’ books have been added to a growing discourse related to these issues. For example, in her 2009 thesis, “Approaches to the Collection and Management of Latin American Artists’ Books,” Leslie Smith looks expressly at collections of Latin American artists’ books, and the methods by which they are handled and housed at three universities.<sup>401</sup> For a

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<sup>399</sup> Mandaville, “Not Simply a Gathering,” n.p.

<sup>400</sup> Collecting student and faculty works is of a potentially delicate nature, with sensitive discernment given to those works equal to that of purchased works. Both the Reed College and Whitman collections contain a great many student works, some of which may lack polish, but the University of Washington collection holds similarly less-polished student works of those individuals who later became esteemed book artists, hence demonstrating one benefit of their inclusion – the evolution in the works of those artists. Additionally, student works viewed at Whitman were often limited editions, raising questions such as: Is this a requirement so the instructor can keep a copy, or so a copy can be included in the college archives (as they have been)? To increase the sense of professionalism or perceived marketability of the works? To cater to the prominence (as seen here) of the use of the printing press? Or some or all of the above?

<sup>401</sup> Smith considers Michigan State University, the University of California, Irvine, and the University of Wisconsin, Madison. Leslie A. Smith, “Approaches to the Collection and Management of Latin American Artists’ Books” (master’s thesis, University of North Carolina at Chapel Hill, 2009). See especially the chapter titled “Collection Development: Considerations and Acquisition,” 19-26.

detailed rendering of library “how to,” including discussions regarding artists’ book cataloging methods using MARC21,<sup>402</sup> for example, and related issues, see Michelle A. Stover’s 2005 thesis, specifically the sections, “A Sense of Place: Libraries, a Home for Artists’ Books,” and “Attempting a Solution.”<sup>403</sup> A thorough and recent consideration of cataloging, complete with OPAC item record screen shots and sample MARC records, is Mary Anne Dyer and Yuki Hibben’s, “Developing a Book Art Genre Headings Index.” The authors seek a genre-focused cataloging system that allows library patrons to locate artists’ books when titles and artists’ names are unknown, as is often the case.<sup>404</sup>

For those beginning or continuing artists’ book collections, there are several sources on the topic. In her interview-based article Herlocker includes avenues of research regarding the near-universal use of Library of Congress cataloging standards, and the use of descriptive terms and colophon information in the 655 field.<sup>405</sup> Andrea Chemero, Caroline Seigel, and Terrie Wilson in their oft-cited 2000 article, “How

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<sup>402</sup> For further reading regarding MARC (MACHine-Readable Cataloging) – an international Library of Congress standard for the bibliographic description of digital format cataloging – see Deborah A. Fritz, *Cataloging with AACR2 & MARC21: For Books, Electronic Resources, Sound Recordings, Videorecordings, and Serials* (Chicago: ALA Editions, 2007).

<sup>403</sup> Michelle A. Stover, “Categorizing the Unique: Analyzing Artists’ Books for a Framework of Description” (master’s thesis, University of North Carolina at Chapel Hill, 2005).

<sup>404</sup> Mary Anne Dyer and Yuki Hibben, “Developing a Book Art Genre Headings Index,” *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (Spring 2012): 57-66.

<sup>405</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 70.

Libraries Collect and Handle Artists' Books," consider that since the artists' book is "somewhere between an art object and a regular book," the objects pose certain acquisition and handling challenges. The authors consider, among other topics, educational uses for artists' books, the benefits of exhibition for promotion, and the use of visual elements in finding aids.<sup>406</sup>

Foundational to the cataloging of artists' books however, may be simply an empathy for the genre. Cataloger Kay Teel serves as an example in this regard. Her "Challenges to Cataloging Artists' Books," writes Louise Kulp, is "a refreshing antidote to the anxious, technical, and procedurally heavy approach that many authors take to the topic," encouraging an embrace of "notes" fields when cataloging and an enthusiasm for the process.<sup>407</sup> As Herlocker reminds us, "catalogers often rely on notes within the catalog record to make up for the lack of flexibility within standardized cataloging."<sup>408</sup> A vital issue to the future access of artists' books is how they are catalogued as this plays a central role in how they are later located. It is currently common to subdivide artists' books by the country of publication (along with other standard metadata, including

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<sup>406</sup> Andrea Chemero, Caroline Seigel, and Terrie Wilson, "How Libraries Collect and Handle Artists' Books," *Art Documentation: Journal of the Art Libraries Society of North America* 19, no. 1 (2000): 22-25.

<sup>407</sup> Kay Teel, "Challenges to Cataloging Artists' Books," paper presented at the Art Libraries Society of North America 30th/Visual Resources Association 20th joint conference, St. Louis, Missouri (March 20-26, 2002); and Kulp, "Artists' Books in Libraries," 7.

<sup>408</sup> Herlocker, "Storage and Access in Artists' Book Collections," 71.

title, publisher, date, etcetera, originally conceived for retail books).<sup>409</sup> Subject subdivisions based on style (albeit challenging) might be even more elucidating. While it may be perhaps more labor-intensive to evaluate books by style or type (altered book, book sculpture, fabric book, etcetera) versus location of origin, the results culled might be additionally useful to the database-searching patron. Understandably, any form of cataloging is better than none, as uncatalogued and unprocessed loose materials represent an unfortunate loss of information and may serve only to devalue the collection as a whole.<sup>410</sup>

Where to shelve or store artists' books also is of paramount importance, for, as Cornelia Lauf states in "Cracked Spines and Slipped Disks," "where they are shelved determines what they say."<sup>411</sup> The acquisition, curating, and handling of these materials communicates much to potential viewers. Regarding artists' book acquisition at the Brooklyn Museum of Art, Deirdre Lawrence writes that initially artists donated their own creations; "the curators would receive these very interesting looking books and after examining them would not really know what to do with them – the answer:

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<sup>409</sup> Herlocker, "Storage and Access in Artists' Book Collections," 73-74; and Richard P. Smiraglia, ed., *Metadata: A Cataloger's Primer* (New York: Routledge, 2005), 283. One might question if such country-based delineations are helpful or hindering. In the field of architecture one may find such distinctions less relevant to contemporary architecture and their architects, working cross-globally. So too perhaps with contemporary artists' books.

<sup>410</sup> In one particular archive visited the only source of data regarding uncatalogued artists' books was contained in the item-specific colophons, which varied considerably.

<sup>411</sup> Lauf, "Cracked Spines and Slipped Disks," 79.

'Book? Send it to the Library'." Cataloging problems persisted, she continues: "Upon arrival in the Library, these gems would either be cataloged into the main stacks or if fewer than fifty pages were relegated to the artists files, an extensive series of files on artists comprised of small publications, clippings, reviews, etc."<sup>412</sup> Therefore early artists' books were often consigned to the stacks or were "shelved" in lateral files with other miscellany. Thus many librarians believing their libraries to not contain an artists' book collection may inadvertently have one hovering under the pretense of something else, meaning, in short, that they may have the ingredients for a collection in the making.<sup>413</sup>

Regarding the naming and placing of artists' books Alison Mandaville considers how the single artists' book is granted a "different reading depending on . . . the collection in which it is found," and conterminously how all "books are dependent on" those found next to them on the shelf.<sup>414</sup> Consider, for example, my research wherein collections in which artists' books were housed were variously called "secure," "prints & drawings," "storage," or "rare." Such locational terminology may affect viewer expectation. The librarian (and cataloger) may alter the perception of viewing an artists'

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<sup>412</sup> Lawrence, "Artists' Books at the Brooklyn Museum of Art," 1.

<sup>413</sup> Over the course of my research I have found artists' books in browsable stacks, a practice I do not advocate as it fails to appreciate the unique "art" designation of these art objects. Discovering artists' books in browsable stacks alongside books on the genre is akin to browsing for books on the subject of painting and discovering an actual painting wedged between the books on the shelf.

<sup>414</sup> Mandaville, "Not Simply a Gathering," n.p.

book based on what else is shown in conjunction with that book, in what order, with what included materials, with what pacing and handling.<sup>415</sup>

At the Bibliothèque Nationale artists' books are classified in "strictly alphabetical order;" at the Pompidou artists' books are stored "alphabetically by the artist's name."<sup>416</sup> Many, if not most, artists' books can be considered rare, some cannot be stored vertically, some contain loose or fragile parts, and thus they dictate "new rules for library management." And if, because of these many minor obstacles, doubts still remain regarding their placement in library collections, Annalisa Rimmaudo responds, "Artists' books need to be consulted as books, as well as works of art, and their presence in libraries is completely justified."<sup>417</sup> This then is largely an issue of individual access and consultation, a realm seated within the library profession. The "library is a social invention," asserts Shera, "its objective is to maximize the utility of graphic records for the benefit of society;"<sup>418</sup> these records might be also called social transcripts, the transcriptions of society.

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<sup>415</sup> For example, Sandra Kroupa crafted the viewing experience for me at the University of Washington. She began by clustering related items together, such as fabric books and those related to women's issues, selecting a particular item for post-lunch viewing, and concluding with several especially climactic summary works.

<sup>416</sup> Rimmaudo, "Purchasing and Promoting Artist's Books in a French Public Collection," 38.

<sup>417</sup> Rimmaudo, "Purchasing and Promoting Artist's Books in a French Public Collection," 38.

<sup>418</sup> Shera, "What is a Book, That a Man May Know It?" 76.

Viewing circumstances vary among institutions; at the seven where I conducted my research, viewing appointments were made in advance, and depending on online catalogs or finding aid availability, objects were preselected either by myself or by the librarian/archivist. At the Centre Pompidou, however, works “can be consulted in reading rooms and no appointment is necessary.”<sup>419</sup> Again, the viewing circumstance will only improve if the cataloging renders the objects findable.<sup>420</sup> Laurie Whitehill Chong advocates for greater education among both patron and librarian communities,<sup>421</sup> stating that it is the promotion of artists’ books which is among the “first steps in books being seen.” Unaware of her undergraduate institution’s artists’ book collection, Chong “now actively promotes the collection via class instruction, exhibition, outreach as a library liaison, blogging, inter-campus contacts, newspaper coverage, participation in exhibition catalogs, and conference networking,” in addition to “finding aids that allow

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<sup>419</sup> Rimmaudo, “Purchasing and Promoting Artist’s Books in a French Public Collection,” 39.

<sup>420</sup> If there fail to be cataloging standards for artists’ books, there is a risk that with each subsequent cataloger artists’ books may be recorded with a different set of criteria. Such variations appeared in the cataloging of books at the Schnitzer Museum where Item 3.4, *Elegy for Jake*, though catalogued as a book, is a compilation of broadsides. Here, conducting a search three different ways, for example, reveals three quite different search results.

<sup>421</sup> The promotion of the artists’ book genre must be undertaken, as Chong encourages, among both patrons and staff. As an example, in email correspondence with one archivist I was cautioned that the collection might not “warrant the trip;” on inspection, however, I found several museum-worthy pieces, such as, for example, Item 2.11 *Evidence of Night*, poems by Jennifer Boyden, prints and drawings by Frank Boyden, 2003.

the patron to search by subject, structure, format, and technique.”<sup>422</sup> Her model is admirable, as education functions as a central and viable aspect of artists’ book acquisition and promotion.

Additionally, there is an overwhelming loss of information when items are not individually cataloged, such as, for example, with student works: what class were they produced in and what was the project objective? And while artists’ books are valuable even as anonymous works they are even more instructive when preserved with metadata.<sup>423</sup> The book as object may be considered as important as the history and context from which it came. Sandra Kroupa emphasizes context, stating that the same artists’ books can be viewed by one student in terms of history or politics, and by another who may consider the artist’s use of fibers, for example; she states, “I want context and I want that context to be contributing towards something else in the collection. For me,

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<sup>422</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

I must note here that I have encountered collections wherein finding aids were not available, and cases where neither the librarian nor the patron was able to search for artists’ books by structure, format, technique, nor the designations book arts or artists’ books. In such cases, largely due to choices made during the cataloging process, the artists’ books held within the given collection are captive, virtually unavailable for consultation by nature of their obscure classification.

<sup>423</sup> While emerging or student artists may feel safe behind the cloak of anonymity they may do a disservice to future viewers and scholars by not providing detailed colophons on their works including artist name, production date, press name, title of the work, among other metadata.

that's what the 'collection' part is."<sup>424</sup> Librarians retain a great authority in the field in their management of these objects. In this vein Schneider implores others not to fear cataloging artists' books, encouraging, rather, faithful consistency, the use of subdivisions, and to consider if "perhaps the lack of substantive scholarship is not because critics and academicians dismiss the genre. Perhaps it's because they cannot find what they need when searching a library's catalog."<sup>425</sup> Information access, therefore, seems an essential component to knowledge acquisition.

In considering issues of patron browsing, Herlocker's recent survey sheds light on the subject, though it cautions future scholars in the careful, or explained, use of terminology.<sup>426</sup> Studying the patterns of book arts-related patron browsing may be instructive for librarians and catalogers, while simultaneously patron browsers themselves may benefit from continuing education on how best to conduct successful searches. Nina Schneider notes, "an observant searcher might wonder why one work is described more fully than another, . . . and the searcher will assume that all relevant information is presented to them in the catalog record," the patron may believe this

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<sup>424</sup> Mandaville, "Not Simply a Gathering," n.p.

<sup>425</sup> Schneider, "Cataloging Artists Books," 11.

<sup>426</sup> Many respondents "indicated that their artists' book collections were accessible for patron browsing. . . . however, some respondents meant that they simply had records in the online catalog, or that books were available to browse in closed exhibit cases. Only one respondent indicated true browsability in which the patron could physically access the books for browsing." Herlocker, "Storage and Access in Artists' Book Collections," 72. Thus, more specifically honed questions or narrowly defined terms may aid in increasingly accurate results of future studies.

even when it is not the case and, she continues, "They may just decide that the work isn't really what they're seeking if it's been cataloged following guidelines that are now outdated, if it suffers from glaring omissions or is a victim of just bad cataloging."<sup>427</sup> Thus, without proper library instruction, patrons run the risk of abandoning viable searches. Addressing the cataloger of artists' books, Schneider offers both immediate and continuing remedial goals. In the immediate set she recommends: (1) more accurate and ample descriptions; (2) the use of controlled vocabulary; and, (3) an institution-specific and current policy for artists' book cataloging. Regarding long-term goals, Schneider advocates: (1) national cataloging standards for artists' books; (2) the development of an artists' book thesaurus with unique-to-the-field artists' book terms; and, (3) an online catalog that includes digital images (or thumbnails) of the identified artists' books.<sup>428</sup> These six guidelines appear both well conceived and eminently plausible; certainly there is further work to be done in the realm of both collecting and cataloging artists' books in library institutions.

Schneider's final recommendation calls for the inclusion of images in digital catalogs. Tate Shaw, in "Blurring the Library," similarly concludes that "on the whole,

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<sup>427</sup> Schneider's article is an excellent resource with respect to MARC records, offering specifics regarding the 650 field, AACR2, and in encouraging the cataloger to elaborate on the "nature of the work" if it is "not obvious from the title." Schneider, "Cataloging Artists Books," 1.

<sup>428</sup> Schneider, "Cataloging Artists Books," 9-11.

visual organization has been overlooked by library and information science."<sup>429</sup> Shaw too advocates for the more frequent inclusion of visual elements in information architecture. While entire collections would not be organized based on aesthetics, the addition of images in patron-accessed catalogs is likewise seen with more frequency, including vendor-provided thumbnails of book covers.<sup>430</sup> Shaw asserts that "there is an ontological difference between something found through language and that which is found through visual attention."<sup>431</sup> For those patrons with either dominantly visual or analytical searching strengths it is beneficial to offer both textual and visual aids when searching.<sup>432</sup> Herron Art Library's Sonja Staum explains their use of "photographs of the [artists'] books on boxes and envelopes to create a representation of the contents inside,"<sup>433</sup> as a creative method of facilitating location-finding and use.

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<sup>429</sup> Tate Shaw, "Blurring the Library," *The Blue Notebook Journal for Artists' Books* 4, no. 1 (October 2009); and Schneider, "Cataloging Artists Books," 11.

<sup>430</sup> As a sample of this trend, see, for example, "Syndetics Adds Catalog Goodies," in *Library Journal* 130, no. 18 (November 2005): 28. Such "goodies" include acknowledgment of book prizes, "cover images, summaries, author notes, first chapters, excerpts, tables of contents, and more," 28.

<sup>431</sup> Shaw, "Blurring the Library," 2.

<sup>432</sup> As an intriguing anecdote on the topic of visual versus analytical strengths, when asked which "does your eye go to [first], the text or to the images?," writer/artist Johanna Drucker responds, "My critical judgment comes immediately into play with language." She confides, "I'm a language person, but images are always so seductive. I don't see as well as I read." Courtney, *Speaking of Book Art*, 145.

<sup>433</sup> Sonja Staum in an October 2011 interview with Herlocker, "Storage and Access in Artists' Book Collections," 75.

A visual database at the University of Oregon provides the searcher with multiple avenues of information access; object types are divided by “binding style, structure type, technique, literary style, and materials.”<sup>434</sup> The webpage further allows digital browsing by production method, specifically, works that are editioned (142 items), mass produced (255 items), periodicals (1 item), and uniques (13 items). While not representative of the entirety of the collection’s holdings, the UO Digital Collections database enables a select photographic preview of the works as well as the metadata associated with each object; separate from the generally-used OPAC, it would benefit from cross-linking.<sup>435</sup>

Many elegantly presented works can be viewed on the Reed Digital Collections website, which is somewhat independent from the online catalog and functions, it seems, as a somewhat surrogate experience.<sup>436</sup> The Schnitzer Museum offers an online collection database that allows for keyword searches of a portion of the overall collection holdings; it should be noted that the photographs of artists’ books (usually a

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<sup>434</sup> University of Oregon, UO Libraries, Digital Collections, Artists’ Books at the University of Oregon Libraries, accessed 11 July 2011, <http://oregondigital.org/digcol/bookarts/>.

<sup>435</sup> For example, when searching for the artists’ book *Kosovo*, the item is locatable in the OPAC (<http://uolibraries.worldcat.org/oclc/49882872>), but is not linked to its visually enhanced record in the Digital Collections, where it likewise appears (accessed 1 November 2012), <http://oregondigital.org/u?/bookarts,343>.

<sup>436</sup> Reed College, Library, Reed Digital Collections, Artists’ Books, accessed 11 October 2011, <http://cdm.reed.edu/cdm4/artbooks/>.

sampling of pages, including the cover) are frequently not in the order as found in the physical book.<sup>437</sup>

While the format and presentation of these webpages is excellent, it is a dissimilar experience to that of handling a physical three-dimensional object. A “three-dimensional form . . . ” states George Landow, “presents us with something new as we circle it.”<sup>438</sup> The impressions or embossing found on *From Wind and Pines*, 1977 (Item 3.5), by Jack McLarty, would make it impossible to digitize this work and still retain its auratic nature, for example.<sup>439</sup> Another work, titled, *Hunter-Gatherer: Family Business*, Mario, 2002 (Item 3.1), by Kumi and Mario Korf, defies digital viewing. This work is an exercise in engineering. Here the artist has carefully dictated the method by which the viewer should move through the space of the book; the experience is portioned out between page-turns, with viewing progressing from left to right and then returning to

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<sup>437</sup> Jordan Schnitzer Museum of Art, Collection, Online Collection, accessed 11 October 2011, <http://jsmacollection.uoregon.edu/>.

<sup>438</sup> George Landow, “Hors Livre” *Modern Painters* (November 2008), n.p.

<sup>439</sup> In my access of medieval manuscripts, the works viewed in person were undergoing a process of digitization. While an ambitious undertaking, the digitized images unfortunately do not allow viewers to study the art in great detail (as art historians have need to do), as they are pixelated when enlarged. I was exceptionally pleased to be granted access to handle the works physically; and while I sympathize with the desire to reach a wider audience through digital advances (since each handling reduces the condition of a work), the difference between viewing a 16th-century illuminated manuscript on screen, versus in person, cannot be overstated.

See <http://www.mountangelabbey.org/library/manuscripts.htm> (accessed 28 March 2012).

the beginning by paging the book closed and reading right to left, page turn by page turn. Such physical navigation (and the learning curve in discovering it) defies surrogacy.

Similarly, museums such as the Schnitzer increasingly use iPads in conjunction with book-related exhibits to, for example, allow museum goers to digitally page through the “book” with the flick of a finger (which is not, moreover, how physical pages are turned). In this way digitized artist sketchbooks might accompany finished works. At The Reva and David Logan Collection of Illustrated Books at the Fine Arts Museum of San Francisco exhibit, computers were available in the galleries to supplement the “static display” of images in the open books. Harry S. Parker III writes in the Forward to the exhibit catalog, “Although only 180 books will be on display overall, the public can retrieve over 4,500 images from within those books.” One wonders how many of the avalanche of 4,500 images each gallery attendee retrieved, for how long, and to what effect?<sup>440</sup> Perhaps it is not novelty alone that we should seek.

A distinctive contemporary art form in need of wider consideration, the artists’ book calls to be more fully explored. More must be known about the trajectory of artists’ books once they have left the possession of the artist for the enclosure of the library or archive. Such “trajectory” information (how they were acquired – through gallery sales, for example) is valuable for the provenance of the works. Provenance, as

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<sup>440</sup> Harry S. Parker III, “Forward,” in *Artists’ Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books*, by Robert Flynn Johnson (San Francisco: Fine Arts Museum of San Francisco, 2001), 7.

generally understood in archival work, contributes to assessing the quality, history, and chronological ownership of an item, and thus as part of intellectual and cultural history is an indispensable aspect of the existence of a material, social object.<sup>441</sup> Moreover, an attempt in retaining documentation relating both to the artist (as a significant component of the artwork) and the work, including accompanying paperwork, invoices, and so forth, offer the potential to greatly aid future scholars of this medium. Physically housing these objects presents another arena for scrutiny. One method in the preservation of artists' books within a collection is to process each item "as rare," saving all accompanying materials and paperwork regardless of possible mundane appearance.

Ideally, library preservation departments will build custom-made boxes for these "intentional works of art in book form."<sup>442</sup> Annie Herlocker asserts that "it is really the physical method of storage that poses a threat to [their] integrity as art objects." She offers an example to illustrate her point, for if "a shelf of artists' books [were] arranged strictly by LC call number [it] would result in miniature books (under 2.5") being

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<sup>441</sup> Consider, for example, the works listed in the Appendix that are housed at Whitman which offer only the information found in their colophons (when these are present) and lack finding aids, artists' statements, or course material (for those works completed as part of a class assignment). For further reading see, Terry Eastwood and Heather MacNeil, eds., *Currents of Archival Thinking* (Santa Barbara: Libraries Unlimited, 2009), especially Chapter 2 "Origins: Evolving Ideas about the Principle of Provenance," by Jennifer Douglas.

<sup>442</sup> Thanks to Cara List for her assistance (and inspiration) in my viewing the AAA Secure collection, 20 July 2011.

placed between average-sized books,"<sup>443</sup> causing potential damage to the miniature book unless housed in a box of larger size (which would then remove the immediate visual ability to readily spot miniatures within the collection).<sup>444</sup> Such a challenge might befall a work such as *Pursed lips* by John R. Hastings, 2006 (Item 4.31), which is a miniature book contained within a black coin purse, measuring 71 mm (Illustration 18). Herlocker's observation is most relevant to those who do not utilize custom-made boxes, which is arguably a desirable method of storage both for codex structures and those that are more sculptural.

At Reed College restricted access artists' books are generally shelved in a manner similar to circulating books, without additional encasing, and with call numbers found on strips of paper kept with each book. This is an economical method, both in terms of supplies and space used, but it is, in the end, perhaps not ideal. First, additional encasing heightens user appreciation and anticipation of the work as a work of art rather than an "ordinary" book; and, second, the works themselves are more prone to damage and dust when not encased. Here, too, viewed artists' books had been written in by the cataloger similar to how circulating books would be, thus re-enforcing their

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<sup>443</sup> Herlocker, "Storage and Access in Artists' Book Collections," 72.

<sup>444</sup> For reference, the Miniature Book Society considers a miniature book to be "no more than three inches in height, width, or thickness." <http://www.mbs.org>. See also Peter Thomas, *More Making Books by Hand: Exploring Miniature Books, Alternative Structures, and Found Objects* (Gloucester, MA: Quarry Books, 2004).

status as “retail book” rather than “art.” Additionally interesting is their cataloged location within the “Prints & Drawings” collection.

In the non-boxed storage method some, such as those at Smith College and those observed at Reed College, use an acid-free flag to denote identifying numbers. At Smith the librarian additionally used a pencil to write “donor and accession information right on the blank flyleaf at the end of the book.”<sup>445</sup> This treatment of the work is derivative of the methods libraries have commonly used for handling books, not that of works of art which are now seldom written on. The acquisition of a Rodin sculpture would likely not warrant penciled inscriptions or the adherence of a bookplate. At the Pompidou, incoming artists’ books are stamped on the title page, “something not always easy if the book has a peculiar layout, and sometimes destructive for an artist’s book.”<sup>446</sup> It may be prudent in this regard to handle artists’ books as art rather than “as book” and refrain from such damaging markings.

Consider, for example, Illustration 19, Item 5.6, an altered book with ink drawings by John Ashbery, 1997, the front-pages of which display both penciled call number as well as a bookplate. Regarding *The Old Days In and Near Salem, Oregon*, n.d., by Constance E. Fowler (Item 3.3), the work had been initially purchased “as a book” for the library of the University of Oregon Museum of Art in the 1940s, and stamped as

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<sup>445</sup> Martin Antonetti interviewed by Herlocker, “Storage and Access in Artists’ Book Collections,” 71.

<sup>446</sup> Maffei, “Purchasing and Promoting Artist’s Books in a French Public Collection,” 38.

were all books commonly entering the museum library. Stamps such as this one would not be used on received art objects. Included also was the original promotional advertisement, which stated the book's cost of \$5.00. In 1983 the book was re-marked with a handwritten number as the book had been reassessed as "art" rather than a common book; it was then re-cataloged as an art object. This highlights again the problematic issue of whether artists' books are art or "merely" book. This particular case serves as an example of book object as reconsidered.<sup>447</sup>

In her analysis of potential marring D. Vanessa Kam writes:

. . . in our drive to process materials, artists' books might be rebound, perhaps involving incisions to the spine or cutting away the original binding of the object and replacing it with more durable, and homogenous buckram. Colophons might be randomly stamped, due date slips adhered, embossing nearby pages with strange and unsightly imprints. Such activities amount to a kind of defacing or unintentional vandalism that ultimately compromises the value of the book as object and indeed its aura.<sup>448</sup>

As nearly none of these items can utilize copy-cataloging, these matters collectively amount to the laboriousness of processing artists' books. Widely used

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<sup>447</sup> Here as well one observes a copyright and it is unclear what precisely is being copyrighted. In the case of many artists' books it is unclear exactly what the copyright includes – the whole object or simply the text? (Regarding mass-marketed books, writers generally hold little if any power over cover design graphics, quality of paper, hard or paperback, etcetera). When discussing the common copyright of a book – this dissertation, for example – we refer only to the text, not the work as a holistic creative object. The copyright at the front of this text will not be understood to encompass, or even consider, the binding, gluing/sewing, or other structural aspects of the work. If we consider artists' books as a "whole concept" art form, then disregarding these structural attributes would be remiss.

<sup>448</sup> Kam, "On Collecting and Exhibiting Art Objects in Libraries," 14.

software such as ContentDM is one method for cataloging such items, but does not address what data is kept with the object, nor how. There are many methods of housing and handling artists' books: file cabinets, for example could be employed for storage, as could lateral files, but the best method may be object-specific specially built boxes. One "solution is to put all artists' books in individual archival boxes, envelopes, or folders," Herlocker states. "The theory behind this solution is that each artist's book is a conceptualized piece of art that exists in a finalized state and should stay in that state." She goes on to enumerate that even if a work is contained in an artist-made clamshell box, it is "implicit that the box is part of the book and should also be treated as an item worthy of preservation."<sup>449</sup> This box-adding approach provides a location to affix a call number, as well as to "protect the art object from dirt, light, and other wear."<sup>450</sup>

Janis Ekdahl describes enclosures similar to those considered in the University of Oregon collections. To preserve the books, Ekdahl describes the commonly used "acid-free envelope, with flap, glued into a heavy, acid-free cardboard binder," binders that are uniform in size and thus standardize shelving and storage. For larger works "phase

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<sup>449</sup> Herlocker, "Storage and Access in Artists' Book Collections," 73.

<sup>450</sup> According to Herlocker, the Rhode Island School of Design uses a Cutter number only for cataloging and features the artist name more prominently than that of author or press, Herlocker, "Storage and Access in Artists' Book Collections," 73. Confusion over "author" versus "artist" cataloging dominance has also arisen in my own research, including examples such as Item 7.14, authored by Ralph Waldo Emerson, but more significantly understood as an artists' book by Suzanne Moore, 2006; thus the cataloging, as it appears, is ambiguous.

boxes” are constructed, likewise from acid-free boards, fastened by buttons or Velcro.<sup>451</sup>

Phase boxes gained their name from the understanding that they were merely temporary housings; seldom, however, do objects transcend this “phase.” At institutions such as the University of Oregon, phase boxes are constructed in a preservation lab staffed with employees trained in book repair and preservation.<sup>452</sup>

Herlocker notes that certain irregularly shaped books may require additional padding or molding inside a straight-edged box to prevent the movement of, and provide cushioning for, an oddly shaped, miniature, or fragile book.<sup>453</sup> It is significant that institution-built housing (the phase box or other physical materials that the artist’s work is stored in) affects the experience of the viewer as well as evoking a sense of discovery or the unveiling of the book. This experience both heightens anticipation and further imbues the object with qualities that inspire a sense of reverence. Call numbers found on the exterior of phase boxes reveal little information to the uninitiated; the viewer undertakes a process of discovery – archeology almost – slowly folding back the layers, gradually revealing the book contained within. This process of discovery

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<sup>451</sup> Ekdahl, “Artists’ Books and Beyond,” 247-248.

<sup>452</sup> Works viewed at the Mount Angel Abbey Library, the Schnitzer Museum, the University of Oregon, the University of Washington, and Washington State University were predominantly encased within sturdy, archival, hand-built phase or clamshell boxes. In Oregon’s AAA Secure these boxes were generally shelved vertically and at Mount Angel the boxes were laid horizontally on discrete shelves.

<sup>453</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 74.

becomes an indispensable component of the experience of viewing artists' books in the library setting.

Additional materials that originally accompanied the work may also provide a source of data to viewers and scholars of artists' books. At Whitman College a work by Jill Timm included a thank you note from the artist to the archivist; another avenue of potential research would be the relationship between artist and librarian/archivist.

Unlike the fine art market, which navigates largely through galleries and dealers for the acquisition of art, the book artist may frequently sell his or her own work directly to the librarian, thus developing relationships with their buyers.<sup>454</sup> Moreover, the librarian/archivist often finds alternate routes for locating and purchasing these works, as these may certainly not, for example, appear in the *Choice* review of books or other mainstream venues for library book acquisition.<sup>455</sup>

The question arises as to why some institutions collect artists' books while others do not. Many librarians, posits Sandra Kroupa, restrict the reach of their collection

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<sup>454</sup> Librarians Cara List and Sandra Kroupa have facilitated their collection development by nurturing relationships directly with the artists; for further reading in this area, see, Sandra Kroupa, "In the Artist's Shoes: Collecting in the Support of Creation," *Rendezvous* 29, no. 2 (January 1994): 13-42.

<sup>455</sup> For further reading on this topic, see Lynne S. Vieth, "The Artist's Book Challenges Academic Convention," *Art Documentation: Bulletin of the Art Libraries Society of North America* 25, no. 1 (Spring 2006): 14-19; Stephen Bury, "1, 2, 3, 5: Building a Collection of Artists' Books," *Art Libraries Journal* 32, no. 2 (2007): 5-9; and, Clive Phillpot et al., "An ABC of Artists' Books Collections," *Art Documentation: Bulletin of the Art Libraries Society of North America* 1, no. 6 (December 1982): 169-181.

development based on a narrowly conceived definition of “book.”<sup>456</sup> Collections may thus become constrained by the narrow parameters by which a book is defined. In a roundtable discussion, Judy Harvey Sahak spoke in favor of rare books collections that include artists’ books, stating, “we collect them because we teach with them . . . besides, they’re cool.”<sup>457</sup> They are teaching tools that additionally offer a spark of the creative. The initial objectives behind amassing a collection are simple, writes Edward Ripley-Duggan; “to assemble a distinctive group of examples of all forms of the book arts, to preserve these examples, to make them accessible, and, through accessibility, more appreciated.”<sup>458</sup> Not only will the artists’ books become better appreciated, so too would the library; it is a goal many libraries could embrace.

As a teaching tool it is ideal to offer students the “opportunity to see a variety of artists’ book formats (codex, accordion fold, scroll).”<sup>459</sup> How library exhibits are conducted and how artists’ books are presented to the groups of student users is another

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<sup>456</sup> Pum, “On Being a Book,” 19.

<sup>457</sup> Steve Miller, Bob Blesse, Janice Braun, Ruth Rogers, and Judy Harvey Sahak, *Book Artists and Poets*, podcast audio, roundtable discussion, Book Arts Educator Conference, The University of Alabama, 14 January 2006, 32:12, accessed 21 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>458</sup> Ripley-Duggan, ed., *Book Arts Collections*, 95.

<sup>459</sup> Terrie L. Wilson, “Collection Development Policies for Artists’ Books,” *Art Documentation: Journal of the Art Libraries Society of North America* 21, no. 1 (Spring 2002): 28.

avenue for continued research.<sup>460</sup> The challenge among group viewings, such as might be anticipated when offering class instruction, is how to supervise and assist tactile engagement, for, as Herlocker notes, “unlike most traditional forms such as painting or sculpture, [artists’ books] need to be handled by the viewer to be experienced fully.”<sup>461</sup> Promotion of the collection may include courses and demonstrations for university students, community college students, and professionals. Hand washing rather than glove wearing may be preferred, and prior to instruction sessions, books could be pulled in advance and, if desired, removed from their boxes. Sessions could be promoted by means of exhibits in library display cases. Exhibits allow for passive viewing and may direct viewer attention to various elements of the artists’ books, such as history, structure types, and specific artist examples. Such a display communicates a significant message, reminding the viewer that there may be more to the library than meets the eye, and that it houses treasures previously unknown to them. In other words, it communicates something of the value of the library.<sup>462</sup>

Over the course of this chapter I have covered several pragmatic issues related to the acquisition, cataloging, and collection development of artists’ books. In this regard I

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<sup>460</sup> Smith, “Approaches to the Collection and Management of Latin American Artists’ Books,” see especially chapters: “Considerations and Acquisition,” 19-26, and “Exhibitions,” 38-42.

<sup>461</sup> Herlocker, “Storage and Access in Artists’ Book Collections,” 67.

<sup>462</sup> Thanks to Cara List for her generous accommodation and instructive discourse during my review of artists’ books in the AAA Secure collection, 20 July 2011. List has added much to my general knowledge and thinking regarding the field.

aimed to demonstrate that the library, archive, and/or special collection is an ideal repository of “books which maintain the form and structure of books, but in the sovereignty of intentions of the artist are works of art.”<sup>463</sup> When housed in libraries – notable as institutions of access – artists’ books are likely to be greeted as noteworthy objects; “instead of being merely the vehicle and container for words, it overflows into a work in which the message is the same as its contents.”<sup>464</sup> Moreover, these materials increase the exclusive value of each distinct library collection, especially those smaller editions, or one-of-a-kinds, which set each library apart. It is these unique collections that may increasingly attract scholars, donors, and inquisitive learners.

The archive and academic library are the harbor for researchers seeking port for their scholarly pursuits. While it might be said that “the audience for art is small; furthermore, the audience for contemporary art is smaller still. The audience for artists books is confined to the narrowest of fields,”<sup>465</sup> I suggest that this need not necessarily be the case. Charles Alexander in his “Introduction” to *Art & Language: Re-Reading the Boundless Book*, reminds us that artists’ books are “collected by libraries, and museums, displayed by museums and galleries; . . . taught in colleges and universities as well as in

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<sup>463</sup> Maffei, “The Artist’s Book. Instructions for Use,” 14

<sup>464</sup> Maffei, “The Artist’s Book. Instructions for Use,” 14.

<sup>465</sup> Klima, *Artists Books*, 71.

community education programs."<sup>466</sup> The potential audience therefore is vast; it requires only the support of interested individuals. Once collected these works beg to be handled, and it is to this relational experience of the viewed book as object that I now turn.

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<sup>466</sup> Charles Alexander, "Introduction," *Art & Language: Re-Reading the Boundless Book. Exhibition and Symposium* (Minneapolis: Minnesota Center for Book Arts, 1995), 9.

## CHAPTER FOUR: BOOK AS CONTAINER

While the working definition of artists' books employed here might be broad – as a type of visual art that is evocative of, or in the form of a book – it is nevertheless useful to attempt an understanding of artists' books as a type of personal experience. In this section I will make select reference to some four-dozen works viewed over the course of research and consider the approach of and appreciation of artists' books as a tactile experience. The following themes will be pursued: first, the power of the physical handmade book to summon a meaningful response in the viewer; second, the intimate relationship fostered by handling the material book-object; third, the physical book as experienced within space and time; and finally, understanding artists' books as a form of unique social transcript and vessel of communication.<sup>467</sup>

The physical object of the handmade artists' book – form and content – is considered here. The personalities of the artist likewise take shape physically, even if not explicitly. Aesthetic, ethical, and technical issues face the book artist as they do artists of other genres. The artist should display some level of skill, yet even works that fall within the lower spectrum of skill should not necessarily be excluded from the artists' book genre. For example, even in many of the works mentioned in the Rothenberg and Clay volume – deliberately emphasizing rough expression, inexpensive

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<sup>467</sup> The topics for this chapter respond largely to the remarks made by Donna Stein in "When a Book is More than a Book." See Stein, 44.

reproduction, or burned edging, for example – the art is consistently and carefully considered and executed. The result of these tactile experiences with the physical book is a dynamic form of communication, and the “power” of artists’ books is among the more important concepts analyzed.

### The Transcendent Power of the Book

Some have referred to the book’s auratic qualities as mystical and fetishized.<sup>468</sup> This is an overly reductionistic reading of the importance of the physical nature of the artists’ book (just as not all human physical intimacy is necessarily fetishized). Yet the physical book does have a power that emanates from its “aura,” as it was considered by Walter Benjamin in regard to art more generally. Concerning the physical book and its historical aura, artist Bonnie Stahlecker states, “I have a love affair with early book objects such as clay tablets, Chinese slip books, and single-quire manuscripts. These artifacts are vessels of information that have carried secrets and treasures to us.”<sup>469</sup> These early book forms could be identified as social transcripts, as treasured vessels of knowledge. In her art, Stahlecker prefers to make use of materials she finds historically significant, such as “papyrus, ivory, and clay.”<sup>470</sup> Jesse Shera asserts that “there are . . . but two sources, broadly speaking, of knowledge, wisdom, and truth – experience and

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<sup>468</sup> Drucker, *The Century of Artists’ Books*, 93, and in Klima, *Artists Books*, 66.

<sup>469</sup> Wallace, *Masters*, 93.

<sup>470</sup> Wallace, *Masters*, 95.

record;<sup>471</sup> the artists' book may be understood to add to the latter by way of the former.

One might observe that the book, as bound to and considered through its physical materials, is important to the human experience as lived, by nature, physically. Such traditional mediums (i.e., the physical rather than digital book) are notable auratic objects worthy of consideration for inclusion with those social transcripts stored as cultural capital for reference and inspiration. While, as Shera states, "graphic records form only a relatively small part of the total human experience,"<sup>472</sup> the artists' book, being arguably freer, makes this branch of the cultural record even larger. Libraries, archives, and special collections should consider ambitiously collecting artists' books as physical, narrative objects. If we wish to see farther it will be by standing, as Isaac Newton stated, on the shoulders of giants. For our purposes, the physical book in general and the artists' book in particular allow for such distant views, both broadly intellectual and personally introspective.

When considering the book form, one interpretation states that the "reading experience of an artists' book is particularly difficult for a reader to understand, when 'reading' involves much more than scanning a text."<sup>473</sup> But others, such as artist Claire Van Vliet, suggest that the flexibility of the medium is appealing not only to the artist,

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<sup>471</sup> Shera, "Toward a Theory of Librarianship and Information Science," 108.

<sup>472</sup> Shera, "Toward a Theory of Librarianship and Information Science," 94.

<sup>473</sup> Bright, *No Longer Innocent*, 261.

but to the viewer, who is unthreatened by this familiar conduit of information and story.<sup>474</sup> Sandra Kroupa similarly states, “The culture is not intimidated by books.”<sup>475</sup> Thus the book artist has the timely opportunity to take advantage of the public’s sense of association.

This familiarity can be seen in Van Vliet’s binding structure and design work for Item 7.37, *Deep in the territory*, 1998, in which paper forms evoke origami-like quilt patterns, intricately interwoven with non-adhesive cuts and folds arranged in codex form. In other examples, what appears at first to be a traditional codex form may, for example, reveal an interior made up as flag pages – an aptly named flagbook – such as Sandy Tilcock’s *There is a mad fiesta down by the river*, 1988 (Item 4.14), which begs to be displayed upright.<sup>476</sup> Lois Morrison’s *Ste. Ostrich in Manhattan*, 1990 (Item 4.29), is an example of a work that appears unthreateningly familiar yet engages the viewer with innovative color, graphic appeal, and structural form. While the images are reproduced

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<sup>474</sup> Claire Van Vliet states: “The reader of the book is open, curious, and unthreatened – and he wants what’s inside the book. This makes the book an unusually receptive medium for a contemporary artist to work in.” Wallace, *Masters*, 21. It is interesting to note that reader acceptance of a book exhibiting familiar codex form is evocative of historical examples of printing during the transitional era, printers deliberately mimicking the appearance of illuminated manuscripts to gain wider acceptance. Brian Richardson, *Print Culture in Renaissance Italy: The Editor and the Vernacular Text, 1470-1600* (Cambridge: Cambridge University Press, 2002), 27.

<sup>475</sup> Mandaville, “Not Simply a Gathering,” n.p.

<sup>476</sup> The flagbook, among other non-adhesive book structures, may be credited to bookbinder Hedi Kyle. Amy Michelle Brock-Reed, “As Many Hours as it Takes!: Women, Labor, and Craft in the Book Arts” (master’s thesis, The University of Alabama, 2009), 15.

in black and white, Ste. Ostrich appears in vibrant colors leading the viewer through the story, each page encapsulating a shadowbox view of reproduced Manhattan, the whole of which is read from front to back in a familiar manner, somewhat akin to a pop-up book.

In the present study, one central concept is McLuhan's signature statement: the medium is the message.<sup>477</sup> The book and book object as a shape can therefore be viewed both as (means) format and (end) communication. McLuhan demonstrates that the medium itself not only holds the message to be delivered, but *is* that message, and/or alters that message. Regarding her collection and study of book objects, or "things that look like books but aren't," Mindell Dubansky recalls this in an interview: "They made me realize how powerful the book form is to people. And even if you eliminate the text and you just have the shape – this object, which is a book shape – how much comfort it provides; how powerful of an image it is."<sup>478</sup> A small-scale book and dust case by Linda Welch, titled *Concealed within*, 2009 (Item 4.50) (Illustration 20), is a work in physical book form, the shape itself providing familiar association, yet the book does not in fact open – the pages are sealed shut. The book shape is familiar, and as Dubansky suggests, still exudes a power of association with that shape. When

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<sup>477</sup> Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: Routledge, [1964], 2001), 8-9.

<sup>478</sup> Steve Miller and Mindell Dubansky, *Book Artists and Poets*, podcast audio, interview at Paper and Book Intensive, 13 May 2012, 30:53, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

conceptual form pushes boundaries and content stretches us intellectually, the content/object communication can indeed be powerful.

Such can be seen in *Annunciation triptych* (Item 4.49) by Susan Collard (Illustration 21). While the structure is reminiscent of book and wooden triptych simultaneously, the images are similarly doubly evocative – at once both a familiar rendition of Fra Angelico’s *Annunciation* fresco, while foreign in its mix of various other elements including medical diagrams of internal female organs, furniture, and tableware. The viewer thus intellectually engages the work in an approach/retreat relationship, an endeavor at once familiar yet challenged. It is an experience manifest through the physical movement of the viewer: holding and turning the object. “It’s about wanting to be with this object; . . . it’s the relationship of holding it and smelling it and hearing it and living with it,” says Dubansky, and understanding “all the things that books do for people.”<sup>479</sup>

Part of the power of one-of-a-kind books is what has been termed the unique aura of the work. In cases such as *Joanne: loss of memory*, 2002 (Item 7.18) (discussed later in terms of intimacy), it is the singular presence of the work – in this example, the container of ashes commemorating the deceased – that lends it auratic power. This aura, understood as a manifestation of authenticity, brings the viewer into the present moment and place with the work. In a lighter mood, Tony White’s *From the literary*

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<sup>479</sup> Steve Miller and Mindell Dubansky, *Book Artists and Poets*, podcast audio, interview at Paper and Book Intensive, 13 May 2012, 30:53, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

*kitchen of Tony White*, 1992 (Item 7.48), consists of two Ball jars containing pickled books in various states of decomposition. White's work interacts with viewers who may smile with amusement or recoil in horror. Regardless of the reaction, the intersection between person and book has occurred, and the power of the physical book has been felt.

Michael Curry, in his essay, "Shelf Length Zero: The Disappearance of the Geographical Text," renders the assessment that "the written work, once seen as an address by the author to the reader, has come to be seen instead as a container of ideas. The titles of books are now labels, and the contents, in turn, refer to other labels."<sup>480</sup> This reduces the book in all forms to a kind of endless series of indexes. The material book and artists' book, I counter, is not a reference to labels, but a physical embodiment of the real. Curry concludes that "the written work is, in the end, only a veneer, an image placed by the author in an attempt to define the substance of his or her life."<sup>481</sup> This is indeed a grim reading of the importance and function of the book within society – one that he sees as entirely narcissistic – though one could argue that the book could function as both substance *and* veneer.

Moreover, Curry's assertions assist in illuminating my own point: that of the often-overlooked power and sacrality of the physical book. Curry declaims the written word as an "idol" from which people must "escape the power" of such shadows

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<sup>480</sup> Curry, "Shelf Length Zero," 89. Curry expatiates on concepts of classification and ownership touched on in "Shelf Length Zero," in his *The Work in the World: Geographical Practice and the Written Word* (Minneapolis: University of Minnesota Press, 1996).

<sup>481</sup> Curry, "Shelf Length Zero," 89.

(referencing Plato's Allegory of the Cave).<sup>482</sup> He appears to see the physical book as the chains that bind us to illusion (ironically using that same medium to give his words credence). But what if this were not the case? What if it were quite the opposite, harkening instead toward the message of Ray Bradbury's *Fahrenheit 451* wherein it is the book that frees us from the tyranny imposed by the world? The book humanizes. Moreover, in my estimation, this "power" of the artists' book exists apart and independent from the author; rather it is held in anticipation of the future viewer. Riva Castleman states:

Books, having been devised at first to carry words, have generally been considered the objects of authors. The component contributed by artists, like that of the typesetter and page designer, is there to enhance (or, given the opportunity, sabotage) the author's intent.<sup>483</sup>

I parry that the creator of artists' books is no mere "enhancer" of author intent; the artist/author of the artists' book is both architect and builder of the book as art. Books are not mere "carriers of words," they are tangible vessels of communication – outside of bound strictures; they are carriers of meaning and physical experience.

The medium of the artists' book offers artists a "call to arms, a call addressed to cultural producers to retake control and ownership of their instruments of production

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<sup>482</sup> Curry, "Shelf Length Zero," 91.

<sup>483</sup> Castleman, *A Century of Artists' Books*, 36.

and circulation,” as Bourdieu has encouraged: “The only way out is a way ahead.”<sup>484</sup> In this manner, artists have the power to reclaim ownership over their art and their physical “instruments of production.” As with the Arts & Crafts Movement, a new anti-industrial movement of artists is seeking social reform through the medium of the material book and its powerful image-associations. The current Luddites, however, are found not only within the domain of material objects, but also in the realm of the human psyche as it daily encounters the digital age.<sup>485</sup> What we learn from the microcosm of the artists’ book is of our macro-need for the physical book as form and unique communication container. It is this element of materiality, and in conjunction, intimacy, that we now turn.

### Intimacy, Materiality, and Story

Ann Wheeler asserts that: “What artists are doing in books is creating an intimate environment.”<sup>486</sup> It is this “intimate environment,” or, more precisely, the environment

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<sup>484</sup> Denis Hollier and Jeffrey Mehlman, eds., “Introduction,” to “Commitment and Autonomy” by Pierre Bourdieu, trans. by Susan Emanuel in *Literary Debate: Texts and Contexts, Postwar French Thought, Volume II* (New York: New Press, 1999), 491-492.

<sup>485</sup> A further subgenre within the arts currently, and beckoning further study, is the emergence of a steampunk aesthetic, which foregrounds steam-powered-era machinery (pre-digital technology), seen in various films (*Hugo*), television shows (*Dr. Who*), as well as artists’ books, among other art types. For further reading, see, Art Donovan, *The Art of Steampunk: Extraordinary Devices and Ingenious Contraptions from the Leading Artists of the Steampunk Movement* (East Petersburg, PA: Fox Chapel Publishing, 2011).

<sup>486</sup> Wheeler, “Discovering Today’s Van Goghs,” 641.

created for intimate human/book experience, that I am particularly interested in exploring as I too agree that book artists are creating regions of intimacy between artist and art, art and viewer, and viewer and artist. Donna Stein considers this in her writings on the subject: "These books . . . must be experienced at close range; their substance must be studied over a period of time to be understood."<sup>487</sup> Note Stein's choice of words: the books must be "studied," they beg to be pondered slowly, pages turned tenderly, our eyes ever peeking ahead and looking back; it is their "substance" (or wholeness as an object) that needs to be digested, not merely their textual content. Our minds take in the book as a whole even as our fingers experience the book in its component parts and move between and around the pages. Unlike the digital book, the physical book its presence physically in our space – its size, shape, weight, etcetera – ever before the viewer, it may be taken in as a collective whole even when individual parts are assessed separately, page-by-page, or paragraph by paragraph.

Understanding the work as a material whole and not merely a series of parts is essential to grasping the relationship of viewer to physical book.<sup>488</sup>

The artist book, however disruptive of tradition, strives for cohesion among its constituent parts by giving equal status to images, typography, binding, page-

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<sup>487</sup> Donna Stein, *Contemporary Illustrated Books: Word and Image, 1967-1988* (New York: Independent Curators, 1989), 11.

<sup>488</sup> It should be noted that I preferred in my research not to view broadsides unless they were encased, for example, in a clamshell box or similar enclosure; once contained I considered them "books."

setting, folds, collages, and text. The reader must search, if not necessarily for perfect coherence, at least for a unifying purpose, within and outside the text.<sup>489</sup>

Like a riddle to be solved, the viewer must search for a unifying purpose in a secret language between artist and receiver. The implication is that each viewer may have a distinctive experience with the object which exists thus uniquely between that viewer and that object. This could be considered through the lens of reader-response theory which, deviating from more common author-focused considerations, prioritizes the literary experience of the viewer. From this perspective consider “the active role of the reader – his status as a subject rather than an object – in developing his response” to the work, the result being the expression of “the reader’s relationship with the author or the text or both.”<sup>490</sup> The book is thus conceived of as “real,” rather than only “symbolic.” While the creator plays an essential role in the instigation of the experience, the viewer takes an active role in completing or activating the work by means of interpretation.<sup>491</sup>

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<sup>489</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 11.

<sup>490</sup> David Bleich, “Epistemological Assumptions in the Study of Response,” in *Reader-Response Criticism: From Formalism to Post-Structuralism*, Jane P. Tompkins, ed. (Baltimore: Johns Hopkins University Press, 1980): 134-163, esp. 142.

<sup>491</sup> For further reading within library literature, see Stephanie M. Mathson, “Engaging Readers, Engaging Texts: An Exploration of How Librarians Can Use Reader Response Theory to Better Serve Our Patrons,” *Library Philosophy and Practice* (August 2011); Georges Poulet, “Criticism and the Experience of Interiority,” *Reader Response Criticism: From Formalism to Poststructuralism*, edited by Jane P. Tompkins (Baltimore: The Johns Hopkins University Press, 1980); and Wolfgang Iser, “The Reading Process: A Phenomenological Approach,” in *The Critical Tradition: Classic Texts and Contemporary Trends*, David H. Richter, ed. (Boston: Bedford/St. Martin’s, 1998): 956-968.

In this way the holistic material experience could be likened to that of viewing large works of installation art. “The reader may find it difficult, perhaps useless even, to assert text, image, or any other feature as primary;” Hubert and Hubert further concede that this is a “paradoxical situation,” wherein the viewer “must focus on the book as a whole rather than dwell on any of its parts.”<sup>492</sup> This bifurcation of parts but acceptance of the whole is akin to moving through a gallery installation of works that demand and compete for attention. The viewer, perhaps unconsciously, is consumed by a whole experience rather than focusing on any single “primary” aspect. Artists’ books represent a real and profound point of confluence between book and art, person and object, gallery and library, art history and library studies.

Viewing the artists’ book is, as Stein emphasizes, a personal activity quite outside the usual pop-culture experiences we have come to expect in our daily lives.<sup>493</sup> Artists’ books must be “experienced at close range,” physically, in close proximity, and psychologically. Eileen Wallace states similarly that the book must be studied leisurely in a process of sensory awakening (or re-awakening from our increasingly hypertext reality): as “a vital part of encountering the physicality of a well-designed book . . . [a] book must be handled, read, and assimilated into the reader’s reservoir of personal

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<sup>492</sup> Hubert and Hubert, *The Cutting Edge of Reading*, 11.

<sup>493</sup> Stein, *Contemporary Illustrated Books*, 11.

experiences to be truly appreciated."<sup>494</sup> The artist's personal experiences and/or intent could be inferred by an audience and that association then assimilated into the experience of the viewer.<sup>495</sup> The artists' book need not be categorically conceptual art to have a message received and interpreted.

Artists' books are moreover records of our shared lived experiences – expressed first by the artist and shared by the viewer in a bond of empathy – and perhaps more significantly, they record the inner life of the artist and are capable of being a profound form of communication.<sup>496</sup> This may be seen explicitly in one-of-a-kind artists' books which act as a single manifestation (just as individual experiences are singular), and are passed from artist to viewer by means of intimate, time-based, appreciation by handling.

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<sup>494</sup> Wallace, *Masters*, 6. See also, Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven: Yale University Press, 1988).

<sup>495</sup> Each work of book art that passed through my hands over the course of research influenced my composite body of knowledge; some shaped my view of the medium while others enhanced my views of humanity.

<sup>496</sup> For further reading on the topics of empathy as related to art, as well as those of artist identity and the role of the viewer, see: Jill Bennett, *Empathic Vision: Affect, Trauma, and Contemporary Art* (Stanford: Stanford University Press, 2005); Hagman, *The Artist's Mind*, who considers empathetic viewers as "forming emotional unions with an external object" (p. 115); and, Catherine Hyland Moon, *Studio Art Therapy: Cultivating the Artist Identity in the Art Therapist* (London: Jessica Kingsley Publishers, 2002), who suggests that "empathy requires a softening of boundaries whereby there is an ability to resonate with the feelings of another while maintaining an awareness of the differences between self and other," p. 49. Further research is encouraged in the micro study of artists' books in terms of artist/viewer empathy.

As Sheila P. Morrison states, “They must be experienced, shared and discussed.”<sup>497</sup> Artist Qin Siyuan encourages the ungloved touching of his books, knowing that “although such physical contact will unavoidably damage the work, this will only prove its identity as a real book.”<sup>498</sup> Here Qin further conjures questions of “the real” and “identity,” the former being of particular concern in the debate surrounding the “realness” of digital books. Identity dominates, both concerning the identity of the book and additionally that of the artist who communicates through this medium to a viewer who then holds and handles the book. Moreover, Qin deliberately utilizes a traditional Chinese form of fine paper, known as *xuanzhi* (宣紙), which Qin considers skin-like;<sup>499</sup> in this way – almost like skin-on-skin – the intimate qualities of the book further heighten the human-book bond.

One book in particular in the University of Washington library collection of artists’ books centers on this interest in skin, book, and intimacy. *Language of her body*, 2003 (Item 7.17) (Illustrations 22 and 23), affectionately explores the landscape of the female nude in a type of photographic love poem, a “visual lyric,” as the library catalog notes. This book is concerned principally with what might be called the “body of the beloved;” photographer Derek Dudek explores through visual poetry the nude of his

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<sup>497</sup> Bruce Peel Special Collections Library, *Marginal Notes*, n.p.

<sup>498</sup> Wu Hung, “Reinventing Books in Contemporary Chinese Art,” in *Making History: Wu Hung on Contemporary Art* (Hong Kong: Timezone 8, 2008), 75.

<sup>499</sup> *Xuanzhi* is a soft textured rice paper. Wu, “Reinventing Books in Contemporary Chinese Art,” 75.

wife. “Fragments of text, by author Amy Bloom, from her novel *Love Invents Us*, are typographically embedded into the images,” with the overall design and letterpress printing completed by artist Robin Price.<sup>500</sup> Interestingly, while the images are gentle and tender, with an almost soft-lens appearance, Amy Bloom’s novel, from which the text is taken, is a complicated tale of love, lust, and belonging.<sup>501</sup> In confluence, where Bloom considers how desire shapes one’s life, this artists’ book portrays how the landscape of a body is explored through the “language” of photography and how the pacing of a book as a series of pages is revealed to the viewer turn by turn as a visual love poem.

The content is one of physical and visual intimacy, including (original to each iteration of the edition) sumi-e, Japanese brush paintings, “tattooed” onto the images by calligrapher Keiji Shinohara (Illustration 24). It is the book structure, however, that may offer the most intense intimate experience. Measuring 20 x 46 cm, the book extends 92 cm (roughly three feet) wide when opened before the viewer.<sup>502</sup> To complete the motion of turning the pages carefully the viewer extends her or his arms to participate in the turning motion – in this way the book structure literally opens up the viewer, first physically expanding in the broad wing-span motion of turning the page, but then also psychologically as the viewer must open up to this book, to this body. The viewer is

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<sup>500</sup> Appendix, Catalog Note field, Item 7.17, Robin Price, *Language of her body*, 2003.

<sup>501</sup> Portions of text in this artists’ book originate from Amy Bloom, *Love Invents Us* (New York: Knopf Doubleday Publishing Group, 1998).

<sup>502</sup> Appendix, Catalog Note field, Item 7.17, Robin Price, *Language of her body*, 2003.

faced with a nude in an involved and personal manner,<sup>503</sup> evolving, perhaps, during the prolonged exchange with such conceptual intimacy and becoming gradually more familiar with the “language of her body,” a private language between the viewer and the one gazed upon.<sup>504</sup> Once drawn into the visual narrative the viewer too may be metaphorically, conceptually, and intellectually naked and opened before the work.<sup>505</sup>

Other works foreground intimacy and intertwine it with the pervasive presence of women in the book arts.<sup>506</sup> For these women artists, book arts appear to be a useful medium with which to explore the female experience. Books abound engaging subjects

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<sup>503</sup> With nearly life-sized images of a nude the reader could not easily conceal that which he or she is viewing; in a library or archive setting for example the viewing of this nude could likely become a somewhat public affair.

<sup>504</sup> The art historical topic of “the gaze” will not be expanded on here, nor do I suggest that for this work it is necessary. Physical intimacy may be perceived as complex in nature, not a subject that should be merely reduced to tropes of objectification. For further reading on this former topic, however, see Glenn Adamson, Anna C. Chave, and Robert Cozzolino, eds., *The Female Gaze: Women Artists Making Their World* (Manchester, VT: Hudson Hills, 2013).

<sup>505</sup> Regarding presumptions or suggestions on the part of the potential viewer, consider: “Art history generally works both by positing explanatory cause and effect relations . . . and by hermeneutic modes of interpretation that hypothesize meanings through asserting relations of part to whole.” Andrew Hemingway, “Regarding Art and Art History,” *Art Bulletin* 94, no. 2 (June 2012), 163.

<sup>506</sup> Further research in the area of women in book arts is needed, particularly as the field is dominated by female artists – a topic frequently mentioned by book arts librarians. Research questions could include: why is this medium within the arts primarily dominated by females, i.e., why are women in particular attracted to this art form? And, would it follow then that the subject matter is predominantly female-related since a majority of the artists are likewise women?

of sex, rape, female mutilation, loss, health, body, and body image from a woman's perspective. One such project is Tamar Stone's series of bed books, circa 2000s (Item 7.12) (Illustration 25), which, as the artist relays on her website,<sup>507</sup> physically involves the viewer in the unmaking and making of a small, cradle-sized, bed. The viewer thereby mimics the perpetual actions of the housewife while simultaneously evoking the memory of a child's dollhouse. The viewer of the text must pull back each layer of cloth in a simulation of turning pages.<sup>508</sup> Furthermore, the pages of fabric also evoke historically conceptualized women's work and female craft. Fabric books are yet another sub-genre of the women's artists' book type.<sup>509</sup>

Within a discussion of intimacy we would do well to consider examples of works that materially embody the female experience. Several important works make use of this intimate medium to allow entry into the closed and secret lives of women and their bodies.<sup>510</sup> While I will not dwell long on this topic, as it would be more suited to a full-

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<sup>507</sup> See, Tamar Stone, "The Bed Books," [http://tamarstone.com/Bed\\_Books.html](http://tamarstone.com/Bed_Books.html).

<sup>508</sup> See, Tamar Stone, "The Bed Books," [http://tamarstone.com/Bed\\_Books.html](http://tamarstone.com/Bed_Books.html).

<sup>509</sup> See also the following fabric books: Items 7.21 *Picky eater*, 7.22 *What's for dinner?* 7.23 *Dress versus woman*, 7.28 *Shiloh: A requiem*, 7.29 *The Whitby rabbit*, 7.30 *Where are the Vivian Girls?* 7.31 *The Diamond Coal Mine disaster*, 7.32 *Credo*, 7.34 *Lament*, 7.35 *Exhuming Fannie*, 7.36 *Notions & fabrications*, 7.49 *Curvatures*, and 7.56 *Earth*. While not anticipated, it was logical that one-of-a-kind books would include a significant number of fabric works, each of which is singularly unique.

<sup>510</sup> For further reading on the topic of women, body-image, and art, see: Uta Grosenick, *Women Artists*, Taschen Specials Series (Cologne: Taschen, 2001); Susan Rubin Suleiman, *The Female Body in Western Culture: Contemporary Perspectives* (Cambridge, MA: Harvard

length study, considering issues regarding women and artists' books is nevertheless a significant subset within intimate book art. A few well-chosen examples will serve this point. Women's names, so often lost to historical memory, are highlighted in Sandra McPherson's *Designating duet*, 1989 (Item 7.38), a book that celebrates quilt making and the makers of quilts. Each page has been cut in the shape of quilt patterns,<sup>511</sup> and as a page is turned, everything is concealed on the preceding pages save the names of quilters. When the viewer reaches the end of the book what remains is an ensemble of remembered names. In this way the book serves to reclaim identity.

In one of Robbin Ami Silverberg's industrial bobbin artworks, 2009 (Item 7.42), a long strip of paper entwined around a pin bears the repeated question and response: "Mama, what does being married mean? It means, daughter, kneading dough, weaving, having children, and shedding tears." The text repeats in a seemingly endless coil or circuit, not unlike the toil of the average woman summoned in this Russian proverb. The artist also ties the bobbin and its "woman's work" associations to that of marriage and womanhood – both of which, in this case, are portrayed as a kind of struggle, yet conversely and less pejoratively it identifies women as members of a secret society among female initiates. An exploration of the role of woman in and of the house in social, global history is another work of Silverberg, *Home sweet home*, 2006 (Item 7.41) (Illustrations 26 and 27). An edition of twenty, the artist has assembled an international

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University Press, 1986); and, Lynda Nead, *The Female Nude* (New York: Routledge, 1992).

<sup>511</sup> Appendix, Catalog Note field, Item 7.38, Sandra McPherson's *Designating duet*, 1989.

collection of misogynist proverbs regarding women's work. The visual experience, and its saturated blue colors, is reminiscent of architectural blueprints, but it is not the plan of the design that attracts the eye, it is the repeated phrases found within. The viewer is presented with the house, the man-made object and woman as contained – the proverbial gilded cage.

Even when not so overtly referential, similar allusions can be found in works such as Item 1.4, *But She's a Star*, by Sande Wascher-James, 1998. The book entices the viewer to explore, to peek, to peer into – does this association with “peeking” have a relationship to the gendered conception of this book? As women, do we hide, are we peeked in on? The viewer is compelled to interact with, to touch, to pull out of the box, untie, open, re-tie, tuck and then nestle the book back into its handmade box. Housing this book in the artists' box, and then within another box added by the archive, lends to the sense of discovery.<sup>512</sup>

Tamar Stone's *Curvatures*, 2005 (Item 7.49) (Illustrations 28 and 29), is an understated study of the artists' own scoliosis as a youth. While works covering women's medical topics might take a voyeuristic approach to health issues and the

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<sup>512</sup> There is an additional association here with mass-marketed books in slipcases presented as collector's editions, a book trend still associated with high-end volumes. Current sales of works sold in slipcases can be seen, for example, from companies such as the First Edition Library of the Easton Press, Norwalk, CT. Regarding my mention of the archive-added box: I encourage consideration of all aspects of viewer involvement – including those imposed by the institution in which it is housed – as significant to the greater experience.

identity of suffering, Stone's work instead is more direct and encourages the viewer, by paging through the book, to participate in the experience of her suffering without it becoming sensationalized voyeurism. Empathy is thus encouraged for someone suffering from this medical condition. Another example of the subtle intimacy revealed in artists' books is found in *Taking off Emily Dickenson's clothes*, 2002 (Item 7.59). The latent eroticism of this poem is further heightened by the envisioned construction of the book structure. The viewer is drawn into the suggestive visualization of the poem, putting him or herself into the role of the narrator who seeks to sail "toward the iceberg of her nakedness." In this artists' book the viewer must, mid poem, fuss with the untying of ribbons and fumble with unhooking a button, evocative of the "complexity of women's undergarments" (as the poem reads), in order to turn the page and complete the poem. The viewer therefore is invited to consider the charged emotions of eager love while being pulled through the structure of the book into the moment of the poem.

And while artists' books are rightly engaged on an intimate level - including proximity and familiarity - it is not, I suggest, necessary to employ overly sexualized metaphors to the book structure and object itself. When contemplating closeness to the book, Betty Bright in her work *No Longer Innocent: Book Art in America 1960-1980*, states:

Touch sets an implicit exchange between artist and reader into motion. In paging through an artists' book, the intellect of the reader seeks to anticipate or interpret

each revelation amidst unleashed emotions, as body and book join in a private, sensuous encounter. . . .<sup>513</sup>

Bright encourages us to explore an intriguing line of thought: the artist has touched the book in the making of it – the creation of it – then we, the viewer, bring it back to life, touching it again after it has stayed at rest, thus setting it “into motion” and re-creating experience. And while this encounter need not be sensuous in a primal sense, it is full of sensation, teeming with tactile experience. And it is, as Bright states, an unfolding “telling” of story: “what a reader recognizes in an artists’ book is the reinvention of the art of storytelling within the incremental, organic unfolding of a book.”<sup>514</sup> This reinvention often includes an absence of text or established literary norms.

Artist Julie Leonard revels in the “play within the traditional form – to toy with the viewer’s expectations about reading or receiving a story.”<sup>515</sup> Story, it seems, sometimes wordless – not unlike silent film – or at other times textually laden, is central to the project of creating the artists’ book. Laurie Whitehill Chong considers that through the unfolding of narrative, like a film done well, artists’ books can excel in storytelling; “think about sequence and rhythm and pacing, and how to pare things down so that you’re . . . telling something visually . . . but [you] don’t necessarily

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<sup>513</sup> Bright, *No Longer Innocent*, 261.

<sup>514</sup> Bright, *No Longer Innocent*, 261.

<sup>515</sup> Wallace, *Masters*, 197.

always have to spell everything out for the viewer.”<sup>516</sup> The concept of “story” has been much explored in recent years, seen especially in the feminist debate surrounding the understanding of history as an academic field. History, from the Greek via Latin is *historia* or, more literally, “finding out,” or, “narrative,” and derived from *histōr* or “learned, wise man”<sup>517</sup> (the latter being a source of tension in some feminist debate). In terms of the artists’ book this “finding out” pertains equally to the story (i.e., narrative), the creator, and the viewer, who may discover much about him or herself while reading.

Finding out is the central theme in *The János Book*, 2006, by Alex Appella (Item 4.1) (Illustration 30), where the artist seeks to uncover the mystery of her heritage. In this biographical memoir the author coaxes her great uncle into revealing the family’s suppressed Jewish heritage and a rupture between siblings as they fled war-torn Hungary, some to Catholic South America, others to Palestine and the United States. The viewer slowly comes to learn of insincerities and secrets within the family that the author herself had gradually discovered, issues covering topics of nationality, false conversion, hypocrisy, and sworn secrets. One might deliberate over whether the author has violated oaths made to her great uncle – this exposition further heightens the role of book as a container of secrets.

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<sup>516</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>517</sup> “History,” *New Oxford American Dictionary* .

*The János Book* is in many ways an excellent example of an artists' book as story. The topic of family is an intimate one, ideal for the book form, which is likewise a "slow" or "cool" format.<sup>518</sup> In the case of such an exceptional and complex story, presenting it in an exquisite format, one not easily discarded or dismissed, a delicate subject thus benefits from a medium that respects its sensitive nature. *The János Book* presents another facet of the artists' book experience: in dealing with a sensitive topic, one, perhaps, that could be considered burdensome, the size of the artists' book itself is awkward (22 x 63 cm), reflecting the content of the book. The topic is uncomfortable, so too will the physical handling of the book be difficult – a design decision that takes advantage of this plastic medium.<sup>519</sup>

Artist and teacher Melissa Jay Craig remarks on the tactile nature of artists' books, saying, "the tactility, . . . the fact that you pick this artwork up, you handle it, you touch it, you interact with it in ways that you cannot possibly interact with a

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<sup>518</sup> McLuhan generally considered those forms of media that required more conscious participation by the viewer to be cool; this understanding likewise suits artists' books well. For further reading regarding fast and slow, "hot" and "cool" media as discussed by McLuhan – a term he adapted from jazz terminology – see McLuhan, *Understanding Media*, 22-25. While McLuhan may not, during his era, have perceived the book as a particularly "cool," i.e., demanding format, one could argue in this current era of immediacy, reading (rather than scanning a screen) has indeed become an act that requires increasing concentration and conscious user participation.

<sup>519</sup> Derived in part from personal communication with Cara List, 20 July 2011.

painting, a sculpture; . . . it's intimate."<sup>520</sup> Bright also considers tactility: "A book's intimate tactility involves the viewer in an act of discovery and also eases the way for troubling content."<sup>521</sup> By its very physicality – this element of tactility – the book "eases the way" for content that is emotionally challenging, such as that found in *The János Book*. In truly McLuhanian fashion, the medium embodies the message, *is* the message: looming, shadowed, awkward – a psychological and physical monolith.

As a medium particularly prone to easing emotionally difficult content, the artists' book is an ideal vessel for secrets. One such work, *Oxytocin good*, 2006, by Julie Mader-Meersman (Item 4.15) (Illustration 31), celebrates the experience of childbirth, a shared secret between mother and child. With its small moving parts and ephemeral materials, the miniature book references "the physically tiny origins of life."<sup>522</sup> A most excellent and tender example of this is embodied in the work titled, *Joanne: Loss of memory*, 2002, by Steven Daiber (Item 7.18), in which the artist encourages the viewer to participate in an archeological dig of sorts through a small trunk that is filled with objects in memory of his mother. Here secrets of loss are explored through objects of unique meaning to the artist. The viewer, however, through the handling of these objects – including remnants of the mother's career and a small box containing some of

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<sup>520</sup> Steve Miller and Melissa Jay Craig, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 30:40, accessed 16 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>521</sup> Bright, *Completing the Circle*, 8.

<sup>522</sup> Appendix, Catalog Note field, Artist's statement, Item 4.15, Julie Mader-Meersman, *Oxytocin good*, 2006.

the ashes from her cremation – pieces together the life of this woman, likely previously unknown to the viewer, a viewer who has now been granted access to an otherwise potentially unknown life. This work crosses into ruminations on death and the passage of time, as well as family, history, and memory.

Certainly the concept of secrets encompasses a wide variety of topics; *My twelve steps*, 1997, by Emily Martin (Item 4.38), considers issues of alcoholism and dependency in the form of a staircase (punning with “steps”). Secrets of the body loom large, and again we see how the format lends itself to difficult or sensitive subject matter. In *Exhuming Fannie*, 2011 (Item 7.35) (Illustrations 32 and 33), Tekla McInerney’s diaphanous layers of fabric are gently moved to reveal images of the human skeleton by which to consider body image – a verse of text is lifted to reveal a curved spine as the viewer is invited to engage the work with increasing empathy. *Earth*, 2007, by Alisa Cristophe Banks (Item 7.56) (Illustrations 34 and 35), similarly reflects on the private and psychologically painful experience of battling breast cancer. The viewer unbuttons a layer of fabric to uncover a chest x-ray belonging to the artist; the viewer undresses the book to reveal the inside of the artist, to share from within, perhaps, that pain.

In Tamar Stone’s *Dress versus woman*, 2008 (Item 7.23) (Illustration 36), an alternative approach is applied regarding body image and the secrets of women; the artist takes something usually hidden – a woman’s undergarment – and makes it the container of exploration and subject of critique. The viewer peels back the flaps of a corset to reveal two booklets housed within (Illustration 37); image and text play with

material object to create a synergistic method of considering women and beauty standards, especially those associated with body restrictions. This work reverses the seat of power by exploiting that which was formerly hidden (both from view and from dialogue): the corset (Illustrations 38 and 39).

Are artists' books then innately about secrets?<sup>523</sup> While there is a close relationship between intimacy and secrets, I suggest that they remain independent yet interlocked concepts. At some level, books are the epitome of secretiveness silently related to mystery, myth, and story. They are full of coded secrets presented solely for each individual reader. Jesse Shera considers this issue of the individual's experience with a book versus shared social knowledge stored in book form, stating: "society knows the accumulated content of all the encyclopedias . . . But a man can know the beauty of a sunset, of the emotional impact of a Beethoven symphony, and these society cannot experience."<sup>524</sup> Regarding mystery and story, consider, for example, the Word/logos/reason of the New Testament, and the Torah and the people of the book in the Judaic tradition. When holding the book, the viewer holds the key to these mysteries, and in a most personal way comes into contact with ideas and subsequently may internalize them. It is an intellectual communion.

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<sup>523</sup> Inspired in part from personal communication with Cara List, 20 July 2011.

<sup>524</sup> Shera, "What is a Book, That a Man May Know It?" 76.

As artist Pati Scobey has stated: "The book is the perfect medium for me. It allows me to investigate the interaction of concept, structure, image, and sequence."<sup>525</sup> And after this investigation, Scobey continues, "the viewer must hold, touch, and look at it closely. This is a private, intimate experience. The opportunity to communicate with viewers in this way is what compels me to make books."<sup>526</sup> Thus the relationship is not only intimate for the viewer, but for the artist as well. Artist Gu Xiong explains that it is "only when the audience members actually 'touch' these books can they share his intimate feeling towards them."<sup>527</sup> Gu proposes that due to the "personal format" of an artists' book, even when the viewer has "had difference experiences, it will still resonate with them."<sup>528</sup> The power of the artists' book, then, is activated by touch,<sup>529</sup>

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<sup>525</sup> Wallace, *Masters*, 299.

<sup>526</sup> Wallace, *Masters*, 300.

<sup>527</sup> Wu, "Reinventing Books in Contemporary Chinese Art," 73.

<sup>528</sup> Wu, "Reinventing Books in Contemporary Chinese Art," 74.

<sup>529</sup> It is worth noting here that touching, as an essential aspect of the artists' book experience, is best not impeded by wearing gloves. One participant in a panel discussion among artists and curators suggests: "If people could just wash their hands before they look at books, then you wouldn't have to deal with the gloves, because then you lose so much. . . . Everyone rushes to bring out the gloves as a form of respect . . . but so much of what happens happens through your senses," Julie Chen, Harry Reese, Sandra Liddell Reese, and Felicia Rice, *Book as Medium: Holding / WithHolding Text*, podcast audio, panel discussion, moderated by Shelby Graham, and recorded by Matt Cohen of C & C Press, 5 March 2010, 57:48, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

and, as Gu suggests, the viewer “can really feel that it has existed in history.”<sup>530</sup> While he hints at the book’s placement in time and space, Gu’s description emphasizes the power found in the materially intimate form of the artists’ book, its physical placement in history, and the reactivated bond between artist and viewer.

When asked about the possible end of the physical book, preservationist Mindell Dubansky responds with a conviction of permanence: “Your love of books starts when you’re a child,” with a parent or loved one, where you have an intimate relationship with the book buttressed by an interpersonal relationship. She adds that the “experience of how the pages sound when they turn, or how the pages are once you’ve read that book twenty-five times. . . . They get the feeling of the softness of being handled. . . . I’ve always loved the way books sound; they are soft sounds.”<sup>531</sup> She reminisces over the sound of a book being stamped by a librarian and closed with a “poof” of paper expelling air from between the pages, the gentle thud of text block against covers. She calls these sounds “reassuring.” We can glimpse some of the subtle psychology behind the attraction of the physical book, something at once evocative of youth, yet perhaps more deeply emblematic of innate comfort even beyond that of imbued memory. The suggestion is that the intimate sounds, the feel, and the smell of a book nurtures humans on multiple levels.

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<sup>530</sup> Wu, “Reinventing Books in Contemporary Chinese Art,” 74.

<sup>531</sup> Steve Miller and Mindell Dubansky, *Book Artists and Poets*, podcast audio, interview at Paper and Book Intensive, 13 May 2012, 30:53, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

Through this slow-paced, yet deeply nourishing environment the viewer is brought close to the narrative, idea, and story of the artists' book. Veronika Schäpers states: "My books make different sounds when the reader flips through them. If you listen carefully, you can hear the pages talking."<sup>532</sup> This idea of voice and communication as part of the essential nature of artists' books can be considered in terms of the viewer's role in this story. As Eileen Wallace writes, the artists' book "starts with a story – even when words aren't physically present."<sup>533</sup> If, at an extreme, the one-sided story could be considered "propaganda," then it is the viewer's role to engage the work, to activate it, and bring another side to the story in the viewing of the book.<sup>534</sup> Thus the book is activated by the viewer, as Bright suggests, and the two sides of the story are brought forth. Maura Picciau writes in "Between the Rooms and the Shelves, Disturbing Objects":

[Books] are an extremely interactive instrument. The person who creates it or writes it supposes that someone else will open it, turn its pages, and maybe even scribble on it in their own good time. . . . Books are a suggestion for a relationship at face value between two people, a meeting place for two independent wills.<sup>535</sup>

It is the dialogue between artist and viewer that activates the static book and puts it into motion. It is, as Picciau suggests, the meeting ground for a relationship and relaying of

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<sup>532</sup> Wallace, *Masters*, 250.

<sup>533</sup> Wallace, *Masters*, 7.

<sup>534</sup> Regarding the idea of story as two-sided I am indebted to the scholarly works of Daniel N. Robinson.

<sup>535</sup> Maura Picciau, "Between the Rooms and the Shelves, Disturbing Objects," in Maffei and Picciau, *The Book as a Work of Art*, 20.

story from teller to receiver. It is not an action that is dictated by proximity – the artist and viewer can live in different eras and continents. The only requirement is that the handmade book must physically remain available to the potential viewer.

It can be seen how the artists' book as story – which we understand as narrative, from Latin via French, *narrativus* or “telling a story” – is intimately linked with the recording of history, explained above as itself a “finding out” or “narrative.”<sup>536</sup> In an interview with paper-cutting book artist Beatrice Coron, interviewer Steve Miller asks if she perceives “narrative as a fundamental aspect of books.” Coron responds in the affirmative: if there is a story then the book-object is likewise a book. A story, she says, exists as “one thing that leads to another, [as] a page turns to another.”<sup>537</sup> Even when pages are absent, narrative persists.

We have examples of historical stories told through artists' books that adhere to the travel narrative genre. Several examples shine: Mare Blocker's *Modello Italiano, piccolo studente*, 2000 (Item 7.7), which chronicles her honeymoon travels through Italy; *Dreams 2002*, by Genie Shenk, 2003 (Item 7.19), a small, color-saturated work, where “each page [was] created upon awakening to reflect the previous night's dream;”<sup>538</sup> *9 cities, one artist*, 2009, by Laura Davidson (Item 7.47), is a miniature format gilded

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<sup>536</sup> “Narrative,” *New Oxford American Dictionary* .

<sup>537</sup> Steve Miller and Beatrice Coron, *Book Artists and Poets*, podcast audio, interview at Penland School of Crafts, Artist Educator Retreat, September 2011, 30:57, accessed 14 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>538</sup> Appendix, Catalog Note field, Item 7.19, Genie Shenk, *Dreams 2002*, 2003.

collection of her sojourn through Europe; and, delicately exquisite, Jan Demorest's *Stamps: Japan II*, 1984 (Item 7.46), is a set of collages on thirteen pasteboards compiled as a memoir, expressive of care and skill. There is an understated minimalism in her work: a diary passage, a stamp, a swathe of gilding, each element set against negative space. Similar to minimal Zen paintings or the art of Japanese flower arranging, each graphic element is thoughtfully considered and carefully placed.

Thus the creation of these artists' books is a making, a preservation of, or a telling of story, story understood as narrative, understood in turn as history. Yet "history" as a concept is itself illusive. Jacques Le Goff has wrestled with vagaries in untangling "history and memory" in his book bearing this title.<sup>539</sup> Carolyn Steedman has furthered this conversation in her work, *Dust: The Archive and Cultural History*, engaging the question of whether that which was once consigned to "history," and thus the archive, has become then mythologized memory.<sup>540</sup> *The János Book* (Item 4.1) challenged historical mythmaking by exposing raw memory and then rededicating it to recorded public memory. In this example the narrative record is textual, visual, and physically experiential. What artist Alex Appella has done with the *The János Book* is to explore personal family history, an intimate exploration akin to artist Qiu Zhijie's affinity for dictionaries, which he finds are a way to symbolically "trace your origins." It is through

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<sup>539</sup> Jacques Le Goff, *History and Memory*, translated by Steven Randall and Elizabeth Claman (New York: Columbia University Press, 1996).

<sup>540</sup> Steedman, *Dust: The Archive and Cultural History*, 66-67, see especially chapter 4, "The Space of Memory: In an Archive."

this tracing of origins that Qiu discerns an ability to “see the most fundamental things.”<sup>541</sup> It is, in other words, a finding of clarity in a messy world: for Qiu a clarity of self, for Appella a clarity of family story.

As artists’ books need not include text for the viewer to decipher meaning,<sup>542</sup> Adèle Outteridge, who often works with transparent materials, writes: “Many of my books have no text or imagery at all.” Just as orality and literacy are not, as McLuhan suggests, “binary opposites,”<sup>543</sup> neither are story and lack-of-text oppositional. Thus, there may be little or no distinction between the container (the book) and the contents (text or images). Text need not be present for the telling of story to occur; “the book itself tells the story.”<sup>544</sup> The impetus behind Julie Leonard’s work is that “book structure is informing what the book is about.” And what it is about, she elaborates, is: “visual and textual stories.”<sup>545</sup> Ian Boyden similarly states: “Instead of viewing the book as a structure that houses words or pictures, I view it as a sophisticated system

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<sup>541</sup> Wu, “Reinventing Books in Contemporary Chinese Art,” 75.

<sup>542</sup> For further information on the topic of literacy see Walter J. Ong, SJ, *Orality and Literacy: The Technologizing of the Word* (New York: Routledge, 1982, 2002); and, Jerome Rothenberg and David Guss, *The Book, Spiritual Instrument* (New York: Granary Books, 1996), especially the Editor’s Note (1982), 13.

<sup>543</sup> Cavell, *McLuhan in Space*, 133.

<sup>544</sup> Wallace, *Masters*, 143.

<sup>545</sup> Steve Miller and Julie Leonard, *Book Artists and Poets*, podcast audio, interview at Wells Book Arts Summer Institute, 20 July 2011, 36:50, accessed 14 July 2012, <http://www.bookarts.ua.edu/index.html>.

that actually gives shape to ideas and images.”<sup>546</sup> In this regard, the artists’ book functions unquestioningly as a material object and social transcript. When asked if story is critical, particularly in the example of a blank book with an experimental binding, Sibyl Rubottom responds: “well, *that’s* the story.”<sup>547</sup>

Steve Miller states, “you can read the story of a book from the touch of the hand and the materials as much as if there were type in it.”<sup>548</sup> Several examples demonstrate this sophisticated system of evoking ideas and images, and do so with a touch of whimsy. One such work is Lois Morrison’s *The Whitby rabbit*, 2007 (Item 7.29), whose story is lavishly told through appliqué and the recurrent images of the rabbit and Dracula. While initially there appears no definitive predetermined story (unless already knowledgeable regarding the Dracula story), the conception is such that the viewer is empowered to extract the story somewhere between artist intent and viewer experience. This work comes alive as a story without reliance on text and by means of a sensory experience with a tangible object, as the feel of the fabric is also part of the story.

Another powerful work that communicates without text is J. Meejin Yoon’s *Absence*, 2003 (Item 4.8). Only after turning many pages, each with fewer cut-out

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<sup>546</sup> Wallace, *Masters*, 146.

<sup>547</sup> Steve Miller and Sibyl Rubottom, *Book Artists and Poets*, podcast audio, interview at Bay Park Press, San Diego, 4 January 2010, 40:15, accessed 16 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>548</sup> Steve Miller and Sibyl Rubottom, *Book Artists and Poets*, podcast audio, interview at Bay Park Press, San Diego, 4 January 2010, 40:15, accessed 16 July 2012, <http://www.bookarts.ua.edu/index.html>.

squares than preceding pages, does the viewer come to recognize, through familiarity, that the retreating image is that of the figure/ground plan of the vicinity of what the post-9-11 world has come to know as ground zero. The final pages of the artists' book simply show two near-squares in recognizable relation to each other – the footprints of the former two tallest buildings in New York City. This evocative work constructs a space in which the viewer is beckoned to recall highly charged memories. While artists' books may not be, as we have seen, confined by text, word, or image, they *are* bound by place, space, and time. This brings us to the subject of moments in space.

### Space and Time: The Geography of the Book

I turn now to the physical book as it exists in place, space, and time, terms that may at first appear nebulous within current tendencies toward overly theoretical and jargonized language, but these terms are nonetheless useful as we look at the geography, trajectory, and materially-rooted physicality of the book. Febvre and Martin, in their study on printing and the book, entitled one of their chapters “The Geography of the Book.” In their work this title refers literally to the global location and movement of books, whereas my use of the term refers to the geography of the book itself as a landscape, as the viewer moves over and through the object as a physical body.<sup>549</sup>

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<sup>549</sup> See Lucien Febvre and Henri-Jean Martin, *The Coming of the Book: The Impact of Printing 1450-1800* (London: Verso, reprint 1997), esp. page 167.

Macy Chadwick notes that “without a doubt, there’s an element of performance to a book. Pacing is everything.”<sup>550</sup> Regarding pacing, the small collection of volumes in Item 1.5, *Notable Quotes* by Bonnie Thompson Norman, 2003, presents choices to the viewer; between the covers of each volume this work in particular is reliant on timing. The first page of the book presents the reader with the first line of a quote which is then completed when the page is turned. The functionality of both text and book are dependent on each other for this symbiosis of time-based progression. In tune with the idea of pacing, driven and determined by the artist, this is a time-based experience, dependent on sequence and linear progression in the turning of pages. *Notable Quotes* is thus a single work made up of many pieces. And while the artists’ book is not in all events a performance, its function relies on locational time – time to make, time to wait on the shelf, time on display, time to be viewed, and so forth – as Chadwick terms it, “pacing.” Pacing refers to the relationship between viewer and viewed as the object is handled and perceived in space, or more specifically, in a particular place. As Bright notes, while space and time are terms that are resolutely a-material, and artists’ books are physical objects, the two remain intrinsically bound. In “The New Art of Making Books,” Ulises Carrión writes that, “A book is a sequence of spaces. Each of these spaces

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<sup>550</sup> Wallace, *Masters*, 175.

is perceived at a different moment – a book is also a sequence of moments.”<sup>551</sup> Thus the book is bound by sequence, space, and moment, in syncopated time.

An excellent illustration of this sequence of moments in time is Joyce Cutler-Shaw’s *Father died*, 1981 (Item 7.52). Here we have a simple enclosure, but what may stay with the viewer in this sequence of real-time photographs is that over the course of the photo session, Eddy, the artist’s father-in-law dies. The study of his person and his hands (at one moment infused with life, at another without) suddenly becomes a memorial to the deceased. The viewer is brought into that silent and sacred moment when life passes into death, represented to us on the page in black and white.<sup>552</sup> The viewer, too, must re-experience this sequence of moments within his or her own time and place – perhaps within a library or an archive – re-living that shared moment with the artist. It is this placement of the handmade artists’ book, as experienced within space and time, that is of particular concern. Consider:

Book art has invested the art of reading with a *moment-by-moment* significance, in experiences that are at once intimate and engaging. Imagine the absorbed reader at the point when a turning page reaches the height of its arc. At this pause, the reader *inhabits a space* of emotional and intellectual readiness, one full of question, possibility, and anticipation. The page lays back, another opening is

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<sup>551</sup> Ulises Carrión, “The New Art of Making Books,” in *Artists’ Books: A Critical Anthology and Sourcebook*, edited by Joan Lyons (Rochester: Visual Studies Workshop Press, 1985), 31.

<sup>552</sup> Moreover, as this work predates digital film, the artist re-experienced the death at several different times: the moment of death, the developing of the film, and the creation of the book.

revealed, and another layer delicately settles atop a life's layerings of pages, books, and stories. This is a kind of communion utterly unique to the book.<sup>553</sup>

What Betty Bright implies here, and which I would like to underscore as a significant point, is that the turning of pages, the tactile unveiling of story, the intimate experience of viewing artists' books, involves both a physical book and physical person. This experience also is bound within space and time, "moment by moment," a series of pauses and "inhabited spaces." But how can we think of space and time in relation to artists' books? Artist Julie Chen has said of her work that it is "rooted in the concept of the book as a time-based medium."<sup>554</sup> The physical book cannot be conceptually removed from time, nor can it be excised from space. As Richard Cavell synthesizes Adolf Hildebrand's 1893, *Problem of Form in the Fine Arts*, "the work of art encodes specific perceptual values, and . . . those values have a fundamentally spatial character."<sup>555</sup> What we perceive with our senses we do so within space. Hildebrand writes:

We do not view nature simply as visual beings tied to a single vantage point but, rather, with all our senses at once . . . we live and weave a spatial consciousness . . . even where the appearance before us offers scarcely any point of reference for the idea of space.<sup>556</sup>

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<sup>553</sup> Bright, *No Longer Innocent*, 265. Emphasis added.

<sup>554</sup> Wallace, *Masters*, 8.

<sup>555</sup> Cavell, *McLuhan in Space*, 121.

<sup>556</sup> Cavell, *McLuhan in Space*, 121.

Art embodies that space, a space that must not be treated with complacency. The hand-sized work, *Lament*, 2011, by Tekla McInerney (Item 7.34) (Illustrations 40 and 41), encourages such thoughtful attention. Here the artist expresses loss from war. As the viewer unrolls the length of the fabric, words that describe grievous loss and frustration are revealed. The work is a quieting sensory experience likewise fused with commentary, a subtle elegy located within the space of moment-by-moment discovery. At the conclusion of reading, the viewer re-rolls the grief, places it in the cloth bag, and ties up the lament.

In his pivotal 1936 composition, “The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin states that, “Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.”<sup>557</sup> What Benjamin is promoting is a philosophical understanding of the space and time that, for our purposes, the artists’ book inhabits, in addition to the place where it happens to be, i.e., the library or archive. How, where, and when the viewer interacts with the book profoundly alters the perception of it. One cannot remove the physical book from space and time, and we must not, as scholars (or simply as readers), conceptually remove it either. The physical book, as an historical object, has, as Carolyn Steedman suggests, “provided a way of thinking about what is

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<sup>557</sup> Benjamin, *Illuminations*; and, Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *op. cit.*, translated by Harry Zohn, in Charles Harrison and Paul Wood, eds., *Art in Theory, 1900 - 2000: An Anthology of Changing Ideas* (New York: Wiley-Blackwell, 2009), 251.

in a particular place – a place which for the moment shall simply be called Memory.”<sup>558</sup>

They are the memory vessels, therefore, of history, and by extension, humanity.

One example of a memory vessel of historical place is Denise Carbone’s *Florence flood*, 1996 (Item 7.57); the dried-up, shriveled book sculpture conjures the memory of the tragic 1966 Arno River Flood that left Florence and many of its rare manuscripts suffering from significant water-damage. Conversely, the work also pays homage to the education many current conservators received in assisting in the post-flood restoration of materials.<sup>559</sup> Another example that considers the passage of time and discrete spatial moments is Mary V. Marsh’s *The coffee diary: a daily journal of consuming to-go for one year*, 2007 (Item 4.27). Here the artist reflects on her daily activities and makes subtle commentary regarding waste. As the colophon states, what emerges to the artist over time is that human relationships are nurtured in and bound to certain times and places.<sup>560</sup> Such historical chroniclings reveal the daily lives of twentieth and twenty-first century artists, a valuable resource in its own right.

Regarding the reproduction of art, Benjamin continues that “one might subsume the eliminated element in the term ‘aura’ and go on to say: that which withers in the age

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<sup>558</sup> Steedman, *Dust: The Archive and Cultural History*, 67.

<sup>559</sup> Appendix, Catalog Note field, Item 7.57, Denise Carbone, *Florence flood*, 1996.

<sup>560</sup> Appendix, Catalog Note field, Item 4.27, Mary V. Marsh, *The coffee diary: a daily journal of consuming to-go for one year*, 2007.

of mechanical reproduction is the aura of the work of art"<sup>561</sup> – yet “aura” is precisely what *is* retained and exemplified in the handmade artists’ book. In addition to the feared loss of aura, “one might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition.”<sup>562</sup> Perhaps more importantly, it removes us from that tangible and time-bound tradition. This is, then, the sense of the sacred as perceived in the physical book; defying time, it waits to be opened and (re)discovered over passing ages. It necessitates a place to rest in anticipation of this future use.

The “domain of tradition,” ever able to be reactivated, writes Benjamin, is thus “thoroughly alive and extremely changeable”<sup>563</sup> – as malleable as the artists’ book. Aura is palpable in Maureen Cummins’ *Cherished beloved and most wanted*, 2009 (Item 7.33), the title itself a pun on how those who are cherished are likewise “wanted” and playing off the term “most wanted,” which also refers to fugitive criminals (Illustrations 42 and 43). Here the artist has repurposed a Victorian photo album, often associated with cherished (or forgotten) family memories, and has inserted into the oval frames original police mug shots from the 1920s and 30s. Through the familiar, tangible experience of leafing through a photo album the viewer reflects on how these faces of

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<sup>561</sup> Benjamin, “*The Work of Art in the Age of Mechanical Reproduction*,” in *Illuminations*, Section II, 226.

<sup>562</sup> Benjamin, “*The Work of Art in the Age of Mechanical Reproduction*,” in *Illuminations*, Section II, 226.

<sup>563</sup> Wolfgang Natter and John Paul Jones III, “Identity, Space, and other Uncertainties,” in Benko and Strohmayer, *Space and Social Theory*, 148.

common criminals may once have belonged to someone as their “cherished beloved.” Images that might have been overlooked have been reattached, rediscovered.

Handmade artists’ books direct our attention to that which lies before us within space and time; the viewer is therefore summoned into the ever-present, ever-fleeting immediate moment. Philosophical presentism as understood by Augustine is questioning the very essence of reality,<sup>564</sup> and questing reality as it is understood in space and time. Reality is determined as present in the physical moment – the physical book is thus arguably more “real” than its digital analog, which, since it exists outside of place, space, and time, by its very nature vanishes without a trace until it is transformed into a physical manifestation. Early adopter artists may have a proclivity toward the digital, but as Dorothy Simpson Krause states, “this [digital] book . . . in no way resembles the one that is beautifully printed and bound and has an embossed copper inlay on the cover and a box into which it fits . . . and I think that so much computer work is so *very* flat.”<sup>565</sup> Though the physical book can be destroyed, while it exists it exists

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<sup>564</sup> See *The Confessions of St. Augustine*, translated by Rex Warner (New York: New American Library, 1963), especially Book XI. By this Augustinian definition, there may be no digital equivalent to mindful presentism. This line of inquiry has been additionally pursued by some within the modern Buddhist tradition; see Theodore Sider, *Four-Dimensionalism: An Ontology of Persistence and Time* (Oxford: Oxford University Press, 2003), especially page 68.

<sup>565</sup> Steve Miller and Dorothy Simpson Krause, podcast audio, interview at University of Maine at Machias, 14 July 2010, 32:30, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

physically, and by this weight in space and time, it pulls the viewer into place with it.<sup>566</sup> Discussion of space and time has garnered increasing attention in academic discourse, especially in recent symposia such as the 2012 meeting of the College Book Art Association.<sup>567</sup>

While ancient expressions focused attention on finite place, there has been a shift toward thinking in terms of infinite space, one that situates modern man in the universe based on capitalist notions of self.<sup>568</sup> The artists' book allows for artists to re-contextualize themselves within space, being understood infinitely, and situate themselves within place – the place of the book – being finite. In pre-literate ages, according to Edward Casey in *The Fate of Place: A Philosophical History*, people may have been more adept at thinking in terms of finite place where they “belonged” (the issue of belonging is one we see recurrently in artists' books). Perhaps ancient peoples, he suggests, did not suffer from displacement as much as we do in modern times, but were

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<sup>566</sup> For a more detailed consideration of “place,” see Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1998); Casey gives an exhaustive yet approachable consideration of the importance of our understanding of “place” within space/time studies.

<sup>567</sup> Abstracts for the 2012 panels could still be viewed on their website as of 29 September 2012, [www.collegebookart.org](http://www.collegebookart.org).

<sup>568</sup> See Casey, *The Fate of Place*, *passim*.

more at home in the place at which they were at rest. This place likewise marked the edges of their known world.<sup>569</sup>

After the age of Isaac Newton we observe a shift from this finite place to an interest in infinite space, shifts that can be seen early in the later Middle Ages regarding debates concerning the infinite nature of God.<sup>570</sup> In the modern era, concepts of infinite space gradually came to dominate the intellectual and artistic landscape, becoming better understood in relation to the self. What we see over the past several hundred years is an increasing notion of space defined as “here,” and the “here” in turn being shaped by the space “I” occupy. It is an increasingly self-centered, redefined perception of the exterior universe. One result is that the viewer, the “I” involved with the assessment of a work of book art is present, in space, to the moment of the viewing of the book. The viewer, “I,” is “here” in the library or archive, interacting with a particular item at a specific time; within infinite space the book artist has offered the viewer a foothold for again finding “place.”

This dance between viewer and book creates a type of synergy with the physical book. Robert Flynn Johnson states that, for lovers of the book, “artists’ books can only

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<sup>569</sup> During medieval times, for example the average person in Europe travelled relatively short distances, such as from home to market or to a neighboring village; even the ancient Roman army – a seeming machine of movement – could travel only twenty-some miles per day. Jean Verdon, *Travel In The Middle Ages* (South Bend: University of Notre Dame Press, 2003), and Robert Bork and Andrea Kann, *The Art, Science, and Technology of Medieval Travel* (London: Ashgate, 2008), 8.

<sup>570</sup> Casey, *The Fate of Place*, 122-124.

be fully appreciated through a tactile and controlled experience over time [and] is considered by them a plus, not a minus. For these collectors, the treasures within artists' books are revealed page by page through the careful choreography of image, text, and typography."<sup>571</sup> While Johnson evokes the choreography on the page as envisioned by the artist, there is likewise the dance between viewer and structure. The artists' book excels in that the artists are "bringing new awareness to us through their books because they're not just [about] words, they're conveying the experience tactilely, structurally, physically, emotionally, visually, but not just with words, and so they are showing us other ways of thinking about things that are part of the human condition."<sup>572</sup> The holistic experience is a controlled and tactile revealing of the treasures within. It is as if "time has been slowed down, compressed into the interior spaces of remembered things."<sup>573</sup> Thus we have a tripartite configuration: one, a choreography between element and page, book and viewer; two, conveyed experience that may move beyond words; and, three, time that has been perceptually slowed.

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<sup>571</sup> Johnson, *Artists' Books in the Modern Era*, 13. Regarding connoisseurship and the tactile experience of books and periodicals, and their preservation and destruction by librarians, see Nicholson Baker, *Double Fold: Libraries and the Assault on Paper* (New York: Vintage, 2002). Baker's writings are broadly informative; see also Nicholson Baker, "Books as Furniture," in *The Size of Thoughts* (New York: Random House, 1996), and John Carter and Nicholas Baker, *ABC for Book Collectors*, 8th ed. (New Castle, DE: Oak Knoll Press and the British Library, 2006).

<sup>572</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>573</sup> Steedman, *Dust: The Archive and Cultural History*, 79.

Mare Blocker offers an example of this in *Hannah Arendt's web over the Noumenon*, 2005 (Item 4.11). Here the viewer unfolds the work slowly, slow in part because the stitching of the pieces is both wild and delicate in appearance; at each unfolding the work grows larger, gradually covering the table at which the viewer stands. The unfolding process is thus highly involved with the viewer's body; it is a "full body book." The work contains no words but succeeds, as Blocker states, in exploring "how things reveal themselves to us as we are working."<sup>574</sup> The final layout of the book is both the experience of an event recorded by the artist, and the event of having unfolded it; the viewer thus engages with an ongoing experience and becomes part of that experience.

Another artwork wherein the viewer becomes a part of the work, but in a far more literal way, is Julie Chen's *Personal paradigms: a game of human experience*, 2003 (Item 7.27). Here, in a manner more explicit than usual, the artist encourages the viewer to physically and permanently participate in the creation of the final book. Essentially the story cannot be read without full involvement. Within the box created by the artist are the various objects that comprise the game; after reading the instructions the viewer must follow the directives, select certain pieces (and not others), and then arrange the pieces in a way meaningful to them on the game board. The viewer then ponders their "personal paradigm" and records it in narrative and graphic form in the accompanying

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<sup>574</sup> Appendix, Item 4.12, Artist's Statement. Although this statement applies to another of this artist's works, the application of the statement remains appropriate to the work discussed.

ledger book. In this way the book remains incomplete without the involvement of viewers. This work includes more involved viewer/book interchange than most works, its pace is deliberately unhurried and thoughtful, and while the work is independently literary it is highly dependent on the viewer's psychological introspection.

In "Some Thoughts on Books As Art," John Perreault makes several salient points regarding how "the aesthetic experience of an artists book is arrived at through the passing of time, as the contents of the book are slowly revealed, . . . [and] that, in the reading of an artists book, one becomes consciously aware of that experience."<sup>575</sup>

Perreault's triad is similar to Johnson's: (1) the element of time, (2) pacing, and (3) conscious experience. Another Julie Chen piece will illustrate these points. As viewers pass through the time it takes to view *Panorama*, 2008 (Item 7.26), they likewise must pass through their own conscious reaction to that which they learn in the work. The pacing is deliberately portioned as the page span is wide and the pop-ups large. As the viewer comes to expect with Chen's work, each page is exquisitely produced and demanding of the viewer's personal involvement reading through layers of text moved slowly and deliberately. Moreover, also common to Chen's work, passages can often be read whole, partial, or creatively to arrive at different sympathetic meanings. In *Panorama* Chen seeks to face uncomfortable data regarding climate change.<sup>576</sup> Through

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<sup>575</sup> John Perreault, "Some Thoughts on Books As Art," in Klima, *Artists Books*, 14.

<sup>576</sup> Julie Chen, "Thinking Outside the Book," *Craft in America*, Theme: Process, United States: Public Broadcasting Service (PBS) Video, 2009.

presentation of text and image, which alternates between subtle small-scale pages and bold large-scale pop-ups, the viewer is made conscious of the experience of journeying through this information and reaching his or her own conclusion on the subject. Here two layers of time are encountered: geological time is considered in present time.

A third Julie Chen work further illustrates these issues of place, space, and time. In *A guide to higher learning*, 2009 (Item 7.25), Chen includes the viewer in an inside joke set within the rarified language of mathematics. Space is principally staked out by the laying of a felt mat, upon which the book will be opened out in all directions from the center; as the book is unfolded space is tamed and place is claimed. As with *Panorama*, text may be read in a variety of directions, and the narrative unfolds playfully as the viewer progresses through time in the path predetermined by the artist.<sup>577</sup> Questions posed on flaps are unfolded, and the viewer is brought into this moment through a sequence of folds in time and folds in paper. It is in a way participatory, simulated origami.

In this scheme Perreault suggests that the artists' book experience is dependent on time: "The artist's book appears as a type of object which aims at being viewed by

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<sup>577</sup> While this statement may appear to be contradictory, such is the frequently found enjoyment of artists' books: while Chen's books offer clear paths of movement, text appears, reappears, is concealed, and is unveiled in such a manner that the reader may read downwards, upwards, forwards, backwards, etcetera, creating different readings or meanings either intended or unintended by the artist.

people who move in time. And thus in space."<sup>578</sup> Time and space are interlinked, a theme likewise considered by critical geographer Doreen Massey.<sup>579</sup> Massey defines space as a manifestation of intersecting relationships, as multiple trajectories interweaving. For Massey, the current sense of space revolving around "I" myopically eschews the multifaceted nature of human existence. As Julie Chen states in the Foreword in the ledger book accompanying *Personal Paradigms*, one strength of book arts is the belief in "both the aesthetic and life-affirming value of artists' books for the reader;"<sup>580</sup> the artists' book celebrates Massey's quest for the acknowledgment of a multilayered human experience.

The moment in time in which the artists' book is bound does not relate to the linear time of recorded events. Rather it is determined by the fluid and dynamic time chosen by the viewer – in this sense of time, the book is fixed, albeit in a malleable way. It is fixed to a moment, but the occurrence of that moment is flexible. Like Marsh's *The coffee diary* (Item 4.27), *Unpacking my library* by Buzz Spector, 1995 (Item 4.5), is a double production, where the book object is a representation of another literary project.<sup>581</sup> Here Spector pondered his collection and organized "all the books in the artist's library,

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<sup>578</sup> Picciau, "Between the Rooms and the Shelves," 21.

<sup>579</sup> See Doreen Massey, *For Space* (Thousand Oaks, CA: SAGE, 2005).

<sup>580</sup> Appendix, Catalog Note field, Ledger book "Foreword," Item 7.27, Julie Chen, *Personal paradigms: a game of human experience*, 2003.

<sup>581</sup> For further reading on Buzz Spector, see Buzz Spector, "Artists' Book Books," *Art Journal* 56, no. 3 (Fall 1997), and Buzz Spector, *The Book Maker's Desire: Writings on the Art of the Book* (Pasadena: Umbrella Editions, 1995).

arranged in order of the height of the spine . . . on a single shelf in a room large enough to hold them.”<sup>582</sup> The original installation involved the time and place of packing, unpacking, and then arranging the works; in this manifestation – the recording of that installation – we as viewers are offered the opportunity to share in the artist’s musings on the time and space occupied by a personal library. The viewer holds in his or her hands this book object recording the story of various other books that likewise can be held and contemplated. Like an infinite retreat of images in mirrors facing one another, the viewer is posed with pondering a book, or series of books, within a book and the time and space they occupy, now, then, and in the future.<sup>583</sup>

As Benjamin discusses the ritual function of art, we would do well to consider the investigations of Mircea Eliade in the realm of ritual and its place within physical, lived experience.<sup>584</sup> Artists may be seen as shamans of contemporary ritual, channeling

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<sup>582</sup> Appendix, Catalog Note field, Item 4.5, Buzz Spector, *Unpacking my library*, 1995.

<sup>583</sup> Buzz Spector’s work is reminiscent of the popular 1941 short story, “The Library of Babel” by Argentinian librarian Jorge Luis Borges, in which the author imagines a seemingly endless interior environment made up of rooms of books. See, Jorge Luis Borges, *The Library of Babel* (Boston: David R. Godine, [reprint] 2000). Borges work is prophetic in its parallel to our current digital age: in the protagonist’s universe, everyone is a librarian faced with an infinity of books containing indiscernible information, resulting in depression, even suicide. In our current digital age we face navigating a similar information overload. See also, Alec Finlay, ed., *The Libraries of Thought & Imagination: An Anthology of Books and Bookshelves* (Edinburgh: Polygon, 2001).

<sup>584</sup> See, Mircea Eliade, *The Sacred and The Profane: The Nature of Religion*, translated by Willard R. Trask (Boston and New York: Harcourt, [1957] 1987), *passim*.

the spirit of the age.<sup>585</sup> Regarding Perreault's earlier quote, the contents of artists' books are revealed slowly: this heightens the mystical, or sacred, aspects of the book, just as ritual is frequently dependent on deliberately slowed moments or movements.<sup>586</sup> Artists' books, then, can be understood as a "Slow Book" movement, akin to the contemporary Slow Food movement.<sup>587</sup> In the latter we see a concern for where ingredients come from, the farm and farmer, as well as where and how the food is cooked and consumed, including the environment and location for eating. The whole event – often performed socially – is slow, from the handling of the materials to the pacing of how the food is consumed. There is a desire to be sustainable, but more so to be present to symbiotic relationships, experience, and product. This concept could be applied to book arts, where farmer and farm are replaced by book artist and studio, and consumption is of the handmade artists' book rather than edible food. The two embody

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<sup>585</sup> For further reading on the matter of shamanism, see Eliade, *The Sacred and The Profane*. Societal reverence for the artist, as with shamans, may simultaneously exult the role while excusing eccentric behavior.

<sup>586</sup> For further discussion regarding ritual, silence, and pacing, see Joseph Cardinal Ratzinger (Benedict XVI), *The Spirit of the Liturgy*, translated by John Saward (San Francisco: Ignatius Press, 2000).

<sup>587</sup> See "Slow Food," *Oxford Companion to Food*, Second edition, edited by Alan Davidson (Oxford: Oxford University Press, 2006). Interestingly, Amy Michelle Brock-Reed in her master's thesis, "As Many Hours as it Takes!: Women, Labor, and Craft in the Book Arts" also compares book arts to the slow food movement (pages 33-34), though I know of no common source for our matching associations.

similarly essential ideals, though are nourishing in different ways.<sup>588</sup> As artists Harry and Sandra Liddell Reese suggest, “to make books by hand is to opt for slowness, rumination, patience, and length.”<sup>589</sup> The viewer, too, responds with deliberateness, creating a culture of mindfulness. This aspect of “slowness” must not be ignored.

Perreault’s additional point suggests that over the course of time the viewer becomes conscious of this sacral experience. The experience is defined by the physical format, the medium of the object itself, and it is through this medium that this particular communication occurs, a communication that is unlike that of the digital world and is instead rooted in a place/space/time relationship.<sup>590</sup> Each book object came into being at a singular moment, has sat on a shelf for a certain duration, and the viewer at a given interval views the work in a particular place and for an undetermined length of time. There is a provenance at work here that is itself a rich historical record, one lost in the realm of digital text. In response to the approaching digital typhoon,

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<sup>588</sup> Numerous people have confessed to me of being a “book sniffer.” Arguably, it may be part of an overall “digestion of the experience” with a physical book, a desire to prolong and tangibly engage the connection between person and codex, to revel in a nostalgic yet current, personal relationship. As C. S. Lewis is credited: “We read to know we are not alone.”

<sup>589</sup> Wallace, *Masters*, 68.

<sup>590</sup> Although she attempts to prove the opposite, Alison Boncha unintentionally supports my concern that once a book is digitized it loses its physical aura and becomes a member of the digital arts; her thesis compares artists’ books (her own) to an internet flash site: Alison Boncha, “Designing Compelling Interfaces: An Exploration of the Artist Book and How its Unique Interactive Experience can Influence the Graphical User Interface” (master’s thesis, Rochester Institute of Technology, 2008). Her digital works are precisely that, digital.

Barbara Cinelli in her essay, "Artists' Books and Futurist Theatre: Notes for a Possible Interpretation," writes that "the artist's book may be taken as a paradigm for material density, much more significant at a time when the invisible writing of electronics is sweeping everything away before it."<sup>591</sup> It is through this "material density" that the viewer locates meaning, and finds, essentially, the sacred. This is the particularly fruitful advantage offered by artists' books; it returns the viewer to meaning, resisting as Benjamin feared, a "distance between an object and its significance, the progressive erosion of meaning, the absence of transcendence from within."<sup>592</sup> Handmade artists' books return the viewer to meaning, significance, and transcendence. They also act as historical vessels, as discussed in the following section.

### Artists' Books as Unique Social Transcript

This section considers the artists' book as a form of art and cultural capital that is simultaneously an historical communication. As Osburn has demonstrated, the social transcript is not merely a record of things past, it is a foundation for the present and future. In her polemical publication, *The Printing Press As an Agent of Change*, Elizabeth Eisenstein makes a point that is particularly relevant to the consideration of the artists' book. She encourages her readers to recognize that the development of typographic

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<sup>591</sup> Barbara Cinelli, "Artists' Books and Futurist Theatre: Notes for a Possible Interpretation," in Maffei and Picciau, *The Book as a Work of Art*, 26-27.

<sup>592</sup> Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism," in Preziosi, 328.

fixity enhances the concept of the sacrality of the text in codex form.<sup>593</sup> Marshall McLuhan, whom she quotes and whose philosophy has significantly influenced this present study, likewise stresses the point that since the widespread use of the printing press, humanity has been under the spell of the book.<sup>594</sup> I would propose, however, that the sacral quality of the book is far deeper and long reaching than the arrival of the printing press. Moreover, it is the physicality of the book itself, rather than the presence of pages created with the use of movable type, that renders it such a powerful artifactual art form.

In Rothenberg and Clay's edited volume, *A Book of the Book*, this intimate relationship between person and book is repeatedly demonstrated, yet while a book is to some degree restricted physically, creative options available to the artist are unlimited. Thus the potential of the book as art form is, it would seem, limitless. While some might scoff at the apparent lack of coherence in this seemingly limitless art form, Robert Darnton suggests in *The Case for Books: Past, Present, and Future* that:

Neither history nor literature nor economics nor sociology nor bibliography can do justice to all aspects of the life of the book. By its very nature, therefore, the history of books must be international in scale and interdisciplinary in method. *But it need not lack conceptual coherence, because books belong to circuits of communication that operate in consistent patterns, however complex they may be.* By unearthing those circuits, historians can show that books do not merely recount history; they make it.<sup>595</sup>

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<sup>593</sup> Eisenstein, *The Printing Press As an Agent of Change*, see especially "Preface."

<sup>594</sup> Eisenstein, *The Printing Press As an Agent of Change*, see especially "Preface."

<sup>595</sup> Robert Darnton, *The Case for Books: Past, Present, and Future* (New York: PublicAffairs, 2009), 206. Emphasis added.

This quote suggests that, rather than being a hindrance for the artists' book, the seeming lack of conceptual coherence can be an expression of its pattern of communication, which is varied and fluid. Darnton also reminds us that these apparent containers of information do not merely recount the past, they shape the future and our memory of that which has passed. This breadth requires that scholars of this art medium look at the book, specifically the artists' book, as historical with both an international and interdisciplinary approach. Artists' books can be described as a "richer, deeper approach to communication on the visual and the physical levels."<sup>596</sup> But what is an artists' book as a form of communication? As I will demonstrate over the following pages, book arts objects are dynamic vessels of communication and cultural record.

Melissa Jay Craig describes the book as metaphor, to "evoke a response" and engage the senses beyond simply "linear, intellectual processing of language on a page . . . and a sequence of pages."<sup>597</sup> The artists' book need not be a linear progression, and may be directly affected by the choices of the viewer, seen, for example in Item 4.28, *Old flames mismatched: true stories of extinguished love*, 2000, by Catherine Michaelis. This book consists of a matchbook that has been letterpressed; the text changes and is read as the

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<sup>596</sup> Steve Miller and Laurie Whitehill Chong, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 33:18, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>597</sup> Steve Miller and Melissa Jay Craig, *Book Artists and Poets*, podcast audio, interview at University of Maine at Machias, 19 July 2010, 30:40, accessed 18 July 2012, <http://www.bookarts.ua.edu/index.html>.

viewer removes the matches to create a malleable love story, beginning: “Lisa loved tiny things like miniskirts. David was a great lover but had bad values” (see Illustration 44). Here the communication evokes more than passive receiver response, it engages the viewer in the shared interaction between artist, object, and reader.

“Reading is better or worse according as it is more or less active,” writes Mortimer Adler, who continues, “And one reader is better than another in proportion. . . .”<sup>598</sup> It is this engagement that defines the dynamics of communication, like the love letter it is an open system. Moreover the book is one such method of dynamic communication. Shera considers “the book as an intermediary between communicator and receptor, as a medium that bears the message, a book that can be ‘known,’ is only very imperfectly understood.”<sup>599</sup> Society, therefore, must continue to pursue knowledge through this and other forms, relentlessly, as one type of social transcript conveys only a limited facet of the vast body of assembled knowledge.

Charles Osburn envisions the book as a social transcript in which “the present never really supersedes the past; culture is derivative. This is particularly significant as the social transcript is considerably more than a record of the past, and it is more than the basis for the present and future.”<sup>600</sup> It is humanizing. This form of narrative is driven by the artist, who holds the power to communicate story, idea, and history, and shapes

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<sup>598</sup> Quoted in Shera, “What is a Book, That a Man May Know It?” 68, Mortimer J. Adler, *How to Read a Book* (New York: Simon Schuster, 1940), 22-23, 25.

<sup>599</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 94.

<sup>600</sup> Osburn, *The Social Transcript*, 166.

the assumptions of the viewer. As Eric McLuhan observes, “every innovation, every new gadget like a pocket calculator or cup of coffee or television camera, brings with it a whole environment of milieu of not just *assumptions* but ways of thinking, ways of feeling, ways of organizing your life.”<sup>601</sup> The creator of artists’ books likewise shapes the viewer’s ways of thinking, and in this and other regards, it functions as a social transcript.

In these artistic works we can recognize the unique and significant role of artists’ books as a means of transmitting cultural capital.<sup>602</sup> A few selections here will illuminate an understanding of artists’ books as an open and flexible communication genre – a social transcript – based on the exploration of the physical, handmade book as cultural capital. One often-cited example might include the widely reproduced *The Humument* by Tom Phillips,<sup>603</sup> which can be included without being limited to the qualities that define it as an artists’ book but need not be present to designate other works as part of the genre. *The Humument* is playful; it demonstrates an artist testing the limits of what makes a book. Phillips took a previously printed, published, and widely distributed book and, in an act of textual re-envisioning, illustrated over the printed

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<sup>601</sup> Benedetti and DeHart, *On McLuhan*, 126. Emphasis original.

<sup>602</sup> For further reading on the topic of book as cultural capital, see Pierre Bourdieu, “The Field of Cultural Production,” in *The Book History Reader*, edited by David Finkelstein and Alistair McCleery, second edition (New York: Routledge, 2006): 77-99; and, David Finkelstein and Alistair McCleery, eds., *An Introduction to Book History* (New York: Routledge, 2007), especially pages 22-23.

<sup>603</sup> The version I viewed was the 1987 first revised edition; Tom Phillips, *A Humument: A Treated Victorian Novel*. First Revised Edition (New York: Thames and Hudson, 1987).

text, nearly concealing it, with carefully selected words singled out and mingled with images to extract new meanings from the original text.<sup>604</sup>

*The Humument* as a social transcript and as cultural capital speaks to past perceptions – the ideology behind the original text and our view today of those perceptions – overlaid with a new, creative, visual commentary somewhat independent yet responding to these former perceptions. Phillips has repurposed the printed word as commentary and art. In this way Eisenstein’s “textual fixity” has been de-sacralized and then re-sacralized with new meaning, one that has moved from literary text to visual art, alongside an exploration of both the artist’s expression and viewer-as-participant on a journey through the mind of the artist. These textual re-creations cause the viewer to be aware of the metamorphosis that the book and social thinking has undergone.

In the following section I will segue away from an examination of Western works toward non-Western, particularly Chinese works, in an effort to follow Robert Darnton’s advice that “the history of books must be international in scale and interdisciplinary in method,” yet despite this, “it need not lack conceptual coherence, because books belong to circuits of communication that operate in consistent patterns,

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<sup>604</sup> Alternately, Stefan Klima considers *The Humument* to be no longer an artists’ book as it has become too democratic and now offers a different user experience – one perhaps that is overtly commercial. Klima, *Artists Books*, 53.

however complex they may be.”<sup>605</sup> In seeking these complex patterns I will examine parallels and departures in the book arts and note how these traditions, East and West, speak to one another.

### Cultural Capital: Chinese Artists’ Books

The sampling of materials from Northwest institutions was not limited to regional artists; works of other artists such as prominent international artist Xu Bing were considered. Especially informative were the unconventional elements Xu uses to expand the genre of artists’ books.<sup>606</sup> *Tianshu*, or *Book from the sky*, is a form of social and cultural commentary that demonstrates Xu’s frustration with Chinese society, which he critiques as culturally bankrupt. One facet of *Book from the sky* is a series of unrolled scrolls – a traditional and revered Chinese textual format – covered with multitudes of imaginative nonsense characters, bearing surface resemblance to Chinese script. This script, invented by Xu, is intended to be meaningless, an attempt by which the artist

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<sup>605</sup> Darnton, “What is the History of Books?” 81.

<sup>606</sup> I have had the opportunity to see works of book art by several Chinese artists, including, among others, those of: Chen Qi, Colette Fu, Geng Jianyi, Gu Wenda, Guo Hongwei, Qiu Zhijie, and Xu Bing. Most of these works, however, were viewed in museum contexts and, regrettably, very few Chinese artists’ works are currently held in Pacific Northwest collections. I will, therefore, focus extensively on the works of Xu Bing, as he is both a pillar in the field (the primary subject of more than eleven scholarly English-language books alone) as well as one artist whose work is held in the region. Xu is commonly considered one of China’s most esteemed contemporary artists working within the field of book and text (see, for example, the works of historian and critic Wu Hung).

seeks to create “meaningless” art for a culture whose traditions and social patterns have been in many cases either reinterpreted or lost under state erasure. It is an excellent example of the artists’ book as avant-garde social commentary and social transcript.<sup>607</sup>

Xu was recognized with a MacArthur “genius award,” and his vast oeuvre of work includes a noteworthy focus on the book and text in tandem. As Xu has noted, when he was a youth he was illiterate, when he was literate books were banned, and when they were again available he gorged, becoming, as he states, “overstuffed.”<sup>608</sup> Xu has completed more than thirty-eight large-scale book arts projects in the past twenty years, most recently co-organizing and contributing to the unprecedentedly large *Diamond Leaves* handmade artists’ books exhibit, which displayed two-hundred-plus works by more than one-hundred international book artists at Beijing’s Central Academy

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<sup>607</sup> Wu Hung in his essay, “Xu Bing: Experiments in Media and Visual Technology (2001),” challenges us to reconsider Xu’s *Tianshu* based on its original title, *Xishi jian*, or *A Mirror that analyzes the world*. This initial title encourages the reading of destroying the “signified (i.e., content), not the signifier (i.e., form)” (p. 21). The conclusion, in other words, is that nonsensical writing is still laden with meaning. Wu Hung, “A Ghost Rebellion: Xu Bing and His Nonsense Writing (1994),” *Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009): 21-27.

<sup>608</sup> Wu, “Reinventing Books in Contemporary Chinese Art,” 70.

of Fine Arts Museum.<sup>609</sup> *Book from the Sky*, while perhaps his most famous, is only one of Xu Bing's many textually-focused works.<sup>610</sup>

The emerging expression of contemporary book arts in China offers disparate views of artists' books as social transcript and cultural record, one that is torn between reservation (reacting to books used as propaganda in the 1960s-1970s) and devotion (which perceives books as hallowed objects, such as the writings of Confucius or oracle

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<sup>609</sup> I attended the opening and viewed this exhibit, which opened on 18 September 2012, at the Central Academy of Fine Arts Museum (CAFAM), Chaoyang District, Beijing, China. Specific numbers of artists and works were not specified on promotional material.

<sup>610</sup> These are disparate examples: Tom Phillips' work is produced in familiar codex book form while Xu Bing's ceiling-hung work, an unusual gallery installation, cannot be shelved or handled; and yet both are excellent samples of what artists' books can be. A partial list of Xu's extensive works with a book or text focus include: *Dreamtime village bookstore* in the Diamond Leaves exhibit (2012), *Mustard Seed Garden landscape scroll* (2010), *Purple breeze comes from the east* (2008-2009), *Stone path* (2008), *The Horse keeps running* (2008), *Magic carpet* (2006), *Where does the dust itself collect?* (2004-2011), *The Well of truth* (2004), *The Glassy surface of a lake* (2004), *Book from the ground* (2003 - ongoing), *First readers* (2003), *Birdcages* (2003), *Living word* (2001-2011), *Monkeys grasp for the moon* (2001-2008), *The Foolish old man who tried to remove the mountain* (2001), *Excuse me sir, can you tell me the way to Asia Society?* (2001), *Reading landscape* (2001), *Tobacco project* (2000-2011), *Body outside of body* (2000), *Landscripts* (1999-2003), *Art for the people* (1999), *The Leash* (1998), *Your surname please* (1998), *Telephone* (1996-2006), *The Net* (1997), *Lost letters* (1997), *Silkworm series* (1994-1998), *Square Word calligraphy classroom* (1994-2011), *A Case study of transference* (1994), *Cultural animal* (1994), *Brailiterate* (1993), *Wu Street* (1993), *Post testament* (1992), *Cultural negotiations* (1992), *ABC...* (1991), *Ghosts pounding the wall* (1990-1991), *Book from the sky* (1987-1991), *Series of repetition* (1987). For ongoing updates see [www.xubing.com](http://www.xubing.com).

bone inscriptions circa 11<sup>th</sup> century BC).<sup>611</sup> A polarized social transcript, the book in twenty-first century China, as art or otherwise, may be seen as either a treasure for learning or a tool for despotism. Artists' books in China today are what could be described as contemporary art with Chinese characteristics. While books in China exemplify a profound and lengthy intellectual tradition, artists' books, as a type of modern book art, are distinctively Western in origin, as is performance art, new-media art, photographic art, and other types of Western-derived contemporary art forms.

It should be noted in addition that the literary tradition and elements of the scholar's studio are significant to the broader scope of Chinese book arts: the Four Treasures of the Study (to be discussed shortly) are coupled with the Three Perfections (poetry, painting, and calligraphy), all of which the imperial literate elite were expected to master.<sup>612</sup> This literary tradition, unparalleled in the West, lends itself to a more broadly understood book arts tradition. As artist Xu Bing has stated, "In ancient Chinese the character *shu* 書 referred to three things: books, written characters, and

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<sup>611</sup> Wu Hung, one of the foremost scholars on Chinese art – contemporary and otherwise – has written an informative chapter regarding the subject of book arts in modern China; see, Wu Hung, "Reinventing Books in Contemporary Chinese Art," in *Making History*: 65-90.

<sup>612</sup> This tradition includes stele carving and stone rubbings, including for example, Gu Wenda's modern work in a classic format, *Forest of stone steles – A retranslation and rewriting of Tang poetry*, which includes fifty stone stelae and ink rubbings (1993-2003), and considers issues of monumentality and meaninglessness. Wu Hung, "Monumentality and Anti-Monumentality in Wenda Gu's *Forest of Stone Steles – A Retranslation and Rewriting of Tang Poetry* (2005)," in *Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009): 173-180, esp. pp. 176-180.

also the act of writing. My works are mostly concerned with this.”<sup>613</sup> Thus works such as Qiu Zhijie’s *Assignment No. 1: Copying “Orchid Pavilion Preface” a thousand times* (1992-1995) – text written atop itself until obscurity and complete saturation occurs – can be understood simultaneously as a work of performance art and book art. Here the honored text is copied and recopied until all that remains is a solid mass of ink. The commentary is placed on how, through centuries of copying and rote memorization, the meaning of text is lost. The reoccurring theme, therefore, in Chinese book arts is essentially a literary one.<sup>614</sup>

Returning to the topic of Le Goff’s *Histoire et mémoire*, Wu Hung writes of an exhibition with a section entitled “Negotiating History and Memory,”<sup>615</sup> which tackled that which is remembered (events and impressions) and then is recorded as history (in this case, as book art). This dialectic of mythology in the historical record found through art overtly emerges in a dialogue between past and present. As David Lowenthal reminds us, “the past is a foreign country.”<sup>616</sup> Here, too, contemporary Chinese artists

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<sup>613</sup> Xu Bing, “To Frighten Heaven and Earth and Make the Spirits Cry,” in *The Library of Babel* (Tokyo: ICC-Intercommunication Center, 1998), 72; and page 29 in Wu Hung, “Xu Bing: Experiments in Media and Visual Technique (2001),” Jim Weldon, trans., in *Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009): 29-38.

<sup>614</sup> Wu Hung, “Television in Contemporary Chinese Art: World by Zhang Peili, Qiu Zhijie, Liu Wei, Wang Jin, and Liu Xinhua (2008),” in *Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009): 217-234, esp. p. 229.

<sup>615</sup> Wu, “Reinventing Books in Contemporary Chinese Art,” 67.

<sup>616</sup> David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 1999).

may be responsive to their emergence in time and in their current placement within an overall style that is a hybrid of East and West. For these artists the contemporary form originates from a foreign country, one that is associated with different historical memory. Issues of identity abound.

While Wu largely considers artists' sentiments towards books, my concern is focused more on the books themselves as a compelling form of communication media and thus cultural capital. I was able to view one such "book" by Xu Bing at the Reed College collection, from his *Tobacco project* (Illustration 45).<sup>617</sup> Xu has continued to work on manifestations of this project since 1999 and at the time of this writing the project is ongoing, having been displayed in Durham, North Carolina, Shanghai, and most recently Richmond, Virginia. The example I viewed was from the year 2000 Duke University exhibit and included two red cigarette tins containing a dozen cigarettes each; each individual cigarette is impressed with a quote, which, read in order, creates part of a larger text.

In keeping with his larger themes of language and (mis)communication, Xu's project examines the cross-cultural exchange between China and America in the

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<sup>617</sup> In his essay covering the subject, Wu Hung calls these items "Little Red Books" (a historically meaningful designation), though this is not how they are identified in the Reed library catalog. Wu Hung, "From Durham to Shanghai: Xu Bing's Tobacco Project (2006)," in *Wu Hung on Contemporary Chinese Artists* (Hong Kong: Timezone 8, 2009): 153-172, esp. p. 158. A piece from this series is currently priced at USD \$4,800 in the Booklyn Artists Alliance catalog. Accessed 12 October 2012, [http://www.booklyn.org/archive/index.php/Detail/Object/Show/object\\_id/56](http://www.booklyn.org/archive/index.php/Detail/Object/Show/object_id/56).

propagation of smoking and how this in turn has shaped culture on both sides of the Pacific. Whereas the book is seen as a vessel of cultural information and knowledge, Xu challenges us to consider how culture is shaped by the delivery of information, in this case the transferral of American culture to China in the form of an addictive (sometimes distained) product, and the enticing advertisements that accompanied it. As Dubansky states, “how you get your information will affect how you feel about that information. I think there is a very strong connection to the object.”<sup>618</sup> Here, the object of information delivery – tin cigarette cases – challenges us to reread commercial packaging with layers of imbued meaning.

The first of the two red cases, a Chunghwa: Shanghai Cigarette Factory China case, is signed by Xu Bing and inscribed II/X 17-1 2000 (Item 5.4, *Tobacco project: red book*, 2000). On eight of the twelve individual cigarettes Xu has imprinted the following text (the reader may note a missing line):<sup>619</sup>

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

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<sup>618</sup> Steve Miller and Mindell Dubansky, *Book Artists and Poets*, podcast audio, interview at Paper and Book Intensive, 13 May 2012, 30:53, accessed 12 July 2012, <http://www.bookarts.ua.edu/index.html>.

<sup>619</sup> Quoted from Mao Zedong, “Methods of Work of Party Committees” (March 13, 1949), *Selected Works of Mao Tse-tung*, Volume IV, 380.

The reader will notice that the text ends abruptly and without ellipses. The quote is taken from *The Selected Works of Mao Tse-tung*, in particular a section entitled “Methods of Work of Party Committees.” Xu Bing is toying here with the Sinification of something Western (i.e., the tobacco industry) – known for its exploitation of the laborer – and further highlights this Sinification with an unattributed quote from Chairman Mao Zedong. Xu, who it seems has an ambivalent outward relationship with the deceased helmsman, has quoted Mao’s command to let “art serve the people,”<sup>620</sup> in his 1999 exhibit *Art for the People*, where banners emblazoned with the slogan “Art For The People: Chairman Mao Said” hung outside the Museum of Modern Art in New York written partially in Xu’s inventive Square Word Calligraphy.<sup>621</sup> This reference, the historian might note, dates back originally not to Mao but to Lenin, circa 1905;<sup>622</sup> with the risk of overstating the point, Lenin certainly could be considered a “Westerner.” It seems much here has been imported. There is moreover a parallel between the poisonous cigarette that is smoked and ingested, and the way the propaganda of Chairmen Mao was heard or read and then internalized.<sup>623</sup>

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<sup>620</sup> See “Talks at the Yen-an Forum on Literature and Art,” May 1942, *Selected Works of Mao Tse-tung*.

<sup>621</sup> Tan Chang, “Art for/of the Masses,” *Third Text* 26, no. 2 (March 2012): 177-194.

<sup>622</sup> See V. I. Lenin, “Party Organisation and Party Literature,” *Collected Works*, Vol. X, English edition (Moscow, 1962), 48-49.

<sup>623</sup> On a personal note, I was conscious of the experience of being able to handle this fragile work, virtually undisturbed and left to my leisure to peruse the object as I saw

The Chunghwa brand was considered Chairman Mao's favorite, hence the overt connection with utilizing these cigarettes as a conduit for his quotations.<sup>624</sup> Additionally, these wide, flat cigarette cases are hinged, open, and otherwise function in a manner evocative of a codex experience. On the foil flap inside the second case is written II/X 17-2 2000. Printed atop both the filter and the Chunghwa insignia, the cryptic conclusion of the text continues in the following case:<sup>625</sup>

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)

Ambiguities appear intentional: why is the line "relations with people outside the Party. We" missing between lines "It also applies to" and "have come together"? Was a

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fit. One cigarette had turned so that the words were obscured and I was able to tenderly readjust this one cigarette and thus re-reveal the text. In this action I was profoundly aware of my place in space in a twofold manner: it at once united me with the artist who himself had placed this printed cigarette in this case, and with future viewers who would now be able to read the text in an unobstructed manner. Tiny flecks of tobacco speckled the case, the cigarettes, and, additionally, the table surrounding where I opened the cases, their ephemeral nature emphasized.

<sup>624</sup> Wu, "Reinventing Books in Contemporary Chinese Art," 85. A quick Google search for Chunghwa is illuminating: conversations abound regarding the relative high price of this brand of cigarettes (a further commentary by Xu regarding this particular brand?), a teacher who demanded students bribe him with Chunghwa, and ironically, a brand of pencils is also sold under the same name.

<sup>625</sup> It is this last sentence, starting "The people," that is quoted from "On Coalition Government" (April 24, 1945), *Selected Works of Mao Tse-tung*, Volume III, 257.

cigarette lost? Was the decision deliberate? One interpretation of the overall message however seems overt: Mao's little red book has been transferred to an American addiction; a carcinogen in this case not of the lungs, but the mind, both being highly addictive and easily consumable. Like the Cultural Revolution, will America's economic dominance (represented by the declining tobacco industry) likewise fade into the dusty confines of history? This story, and other possible loaded narratives are told in the text and its container. Xu Bing renders this text in a most inventive way. The *Tobacco Project* may stretch our understanding of "book," as it equally solidifies our understanding of artists' book as critical cultural object and social transcript. While these may seem quite different from Western examples, it is an excellent reminder that Chinese books must be taken on their own terms.

A more overtly codex-style work by Xu is his *Post Testament*, 1993 (Item 5.1) (Illustration 46), which I also viewed at Reed College.<sup>626</sup> Again Xu, himself an exile in the West, explores the flukes of cultural convergence. In *Post Testament*, Xu mixes sacred and profane texts to create an oddball hybrid, perhaps an affirmation of the strangeness of living in a foreign country under strained circumstances. As the viewer comes to recognize in Xu Bing's work, the nature of the subject considered is made manifest in textual book form. Xu's work is rarely explicit; it is a literary person's art form. As Xu has stated, "To lay one's hand on writing is to lay one's hands on the roots of culture; to alter

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<sup>626</sup> A piece from this series is currently priced at USD \$5,400 in the Booklyn Artists Alliance catalog. Accessed 12 October 2012, [http://www.booklyn.org/archive/index.php/Detail/Object/Show/object\\_id/435](http://www.booklyn.org/archive/index.php/Detail/Object/Show/object_id/435).

a written form is to alter the most basic part of how people think.”<sup>627</sup> This argument could likewise be made regarding the book form, and book as physical object.

Xu’s popular work, *An introduction to square word calligraphy*, 1994 (Item 5.2) (Illustration 47), includes versions that continue to be exhibited. Xu’s innovative calligraphy at first glance appears to be written in Chinese. Closer inspection reveals that the writing employs the English alphabet of letters and words that have been cleverly “disguised” as Chinese characters. Slicing through cultural and linguistic silos, the effect may be pleasure on the part of the native English speaker, and isolation on the part of the native Chinese speaker who may have expected the ability to read the text with ease.<sup>628</sup> Here Xu has turned the tables on expectation and granted the usually uninformed Western audience entrée into the seemingly secretive and elitist Chinese written tradition.<sup>629</sup>

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<sup>627</sup> Wu, “Xu Bing: Experiments in Media and Visual Technique (2001),” 33.

<sup>628</sup> For further reading, see Britta Erickson, “Xu Bing’s Square Word Calligraphy,” on [www.xubing.com](http://www.xubing.com). A set from this series is currently priced at USD \$4,800 in the Brooklyn Artists Alliance catalog. Accessed 12 October 2012, [http://www.brooklyn.org/archive/index.php/Detail/Object/Show/object\\_id/57](http://www.brooklyn.org/archive/index.php/Detail/Object/Show/object_id/57).

<sup>629</sup> I had the occasion in China to photocopy several pages of the *Square Word* instructional text for classroom use. In the Beijing copy shop that I used for the copy service the couple that ran the establishment were intrigued and then disturbed by the characters they were unable to decode; the matron eventually concluded with certainty that they were “traditional” 繁体 characters rather than the common Mainland “simple” 简体 characters. After my explanation, and with some prompting, her son, a college-age youth, was able to recognize and began to slowly read the Chinese-looking English words that Xu Bing had created. It was an interesting encounter, both in terms

The items viewed consisted of two books of traditional Chinese construction: one, *An Introduction to Square Word Calligraphy*, and, *Red-Line Tracing Book* in the style of a typical practice guide as might be found in calligraphy bookstores in China. The first consists of instructions written entirely in the Square Word style, top to bottom, left to right. The text additionally includes diagrams and sketches by Xu. The instructions for technique take special care to, ironically, follow with exacting rigor the traditional Chinese method of calligraphic practice. Page 10 and those following mimic the ancient Chinese practice of generating ink rubbings, often taken from memorial stelae, hence adding to the appearance of historical significance. Many Chinese book artists reference carved stone stelae in their work, as it is an ancient and common form of textual fixity in China.

Here the viewer encounters additional humor within Xu's work: the narratives so artfully preserved in his faux-Chinese script are in fact common nursery rhymes, such as "Little Bo Peep Has Lost Her Sheep. . . ." What has been lost, it seems, is the mystery of what this cryptic writing obscures, that which is readily known to most English-speaking readers. "Three Blind Mice" follows, and as the viewer gains confidence the blindness of babble is alleviated. The *Red-Line Tracing Book* is an assembly of practice sheets that in a gallery classroom setting would be tried and traced. The effect is at once both entirely Chinese and yet Western, a script temporarily unfettered from culture and language.

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of age and probable education gap, and one that did indeed appear to disempower the non-English speaker. Xu, it seems, is a master of subtle linguistic commentary.

The culture surrounding books in China has historically been closely interwoven with scholar-culture and may be wider reaching than that found in the West. The Four Treasures include brush, ink, ink stone, and paper, and each of these categories is rich in myth and symbolism. Careful consideration is given to the choice of animal hair for the brush, fragrance and alchemy in the ink, artistry in the ink well, and endless varieties of paper, which was one of China's preferred historic substrates, and one that owes its origin to that civilization. As might be expected, book culture and the literary culture surrounding it, is both deep and broad in China, even today. For example, when Gu Wenda makes paper out of tea, scholarly culture and tea ritual are evoked; when Gu makes ink sticks out of pulverized Chinese hair, issues pertaining to literacy, nationalism, and identity are invoked and intermingled.<sup>630</sup> The result is complex and inventive with references that might elude the uninitiated Western viewer.

Xu Bing's works are an example of artists' books as social transcript. There are many other artists whose benchmark works of cultural capital also require mention: Max Ernst, who experimented with typography and graphic design elements of spatial placement; Gertrude Stein's use of the page to envisage a physical expression of conceptual poetry; Marcel Duchamp as an early proponent of the book as an outlet of the autobiographical expression of the artist; and, more recently, Julie Chen and Barbara

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<sup>630</sup> See Wu, "Reinventing Books in Contemporary Chinese Art," 86-87.

Tetenbaum's 2001 work, *Ode to a Grand Staircase (For Four Hands)*, a piece inspired by the music of Erik Satie, which brings to the book-form the representation of music.<sup>631</sup>

All of these works, spanning various eras and regions, function as both physical, dynamic communication objects and unique social transcripts. Recent "interest in the book is based not on mere nostalgia but on recognition of the symbolic role of the book as a cultural artifact," writes Bright, "Today we are surrounded by books devoted to examining the book's history and cultural significance."<sup>632</sup> This wealth of literature has not yet penetrated the realm of book arts and thus the symbolic role of the artists' book as "cultural artifact" remains to be further explored. "The lines of research could lead in many directions," Darnton states, "but they all should issue ultimately in a larger understanding of how printing has shaped man's attempts to make sense of the human condition."<sup>633</sup> The physical, handmade book in its documentation of humanity is an informative record rich in social significance.

Thus the artists' book as social transcript offers insight into cultural understanding and history, both regarding artist and intent, but also in subject matter, "of being about books," and as a topic of concern. We can think of the book as suspended or inanimate within time. As Audrey Niffenegger observes, "books

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<sup>631</sup> This last-mentioned work was viewed, early in my interest in this subject area, at the White Lotus Gallery in Eugene, Oregon, where I was a gallery volunteer for the exhibit, "Pushing the Margins: An Exhibition of Northwest Book Arts," in 2004.

<sup>632</sup> Bright, *No Longer Innocent*, 263.

<sup>633</sup> Darnton, "What is the History of Books?" 80.

transcend time and space. To make a book is to address people you've never met, some of them not born yet."<sup>634</sup> The book therefore waits for its viewer – it requires, moreover, a location to wait. It is libraries, “librarians and book collectors [who] are custodians of the transcript, the ‘keepers of the Word’ . . .” writes Jesse Shera referencing Archibald MacLeish. Shera sees “the library as ‘the memory of society,’ the social cortex.”<sup>635</sup> Without these repositories of stored knowledge we may risk the loss of our social memory in tangible form.

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<sup>634</sup> Audrey Niffenegger, “What Does it Mean to Make a Book?” in Wasserman, *The Book as Art*, 13. Niffenegger responds to issues of digitization on her website: “I am not opposed to the existence of e-books; I know lots of people are wildly enthusiastic about them. But I have spent my life working with books as an art form and I am devoted to physical books. E-books in their current incarnations are still imperfect and they threaten the arts of book design and typography. . . . [W]ill they be readable one hundred years from now? Or will thousands of books simply vanish as platforms and programs change? E-books . . . are not beautiful objects in themselves. . . .” <http://www.audreyniffenegger.com/about>.

<sup>635</sup> Shera, “For Whom Do We Conserve, or What Can You Do With a Gutenberg Bible,” 91.

## CHAPTER FIVE: CONCLUSION

I have made several assertions in this dissertation, and foremost among my arguments is that libraries and archives within higher education should ambitiously collect artists' books, and that these should be both accessible and actively promoted. Given this view, artists' books may encourage an overall appreciation of the material book as an enriching and humanizing physical object.<sup>636</sup> Steve Miller has expressed this well, stating: "in this digital age handmade books are being recognized as vessels of humanized content, touchstones of what we are as people."<sup>637</sup> This physicality, it seems, is stabilizing.

One strand of continuity within this study has been frequent recourse to the concept of space: the space of the library, the space of physical book, and the space that the artists' book occupies as a social transcript. Another strand has been that of materiality, and again, that of the handmade artist's book as object and the library as place. The goal of the library, states Shera, is to "maximize the social utility of the graphic records, and it is its special responsibility to operate in that complex association

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<sup>636</sup> Whereas Jesse Shera largely views libraries in relation to cognition, I would propose, rather, a reading of the library as engendering an increase in humanity and humaneness. See Shera, "Toward a Theory of Librarianship and Information Science," 99.

<sup>637</sup> Miller, *500 Handmade Books*, 7.

of record and human mind”<sup>638</sup> – the mind of the viewer, the mind of the artist as social voice, and the artists’ book as a record of lived experience.

In this study I have argued for and supported conclusions based on evidence found in archived artist interviews, relevant literature of the field (by scholars, librarians, and artists alike), and, perhaps most importantly, from the more than two hundred artists’ books examined first-hand in Pacific Northwest institutions. From these audial, textual, and visual sources conclusions are rendered that there is a power to physical experience, an intimacy evoked by materiality. Handmade artists’ books, as physical occupants of place, must not be conceptually removed from space and time – such conceptual removal might result due to a digital displacement from the physical to a realm of graphic, digital reproduction. Artists’ books as artifactual objects are records of the human experience and deserve to be retained in the repositories of such social transcripts, i.e., libraries and archives.

The art of artists’ books rests on the entirety of the work, on both content and book structure, as a cohesive, symbiotic form. These should not be separated, just as great architecture is unified, not simply “shell” versus “interior.” I have considered the power of the artists’ book as a communication tool and physical manifestation of our humanity. Regarding the power of print specifically, Glenn O’Brien in his essay “Artists’ Books: Making Literacy Pay,” states, “How many people know who Cindy

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<sup>638</sup> Shera, “Toward a Theory of Librarianship and Information Science,” 94.

Sherman is? How many people know who Cindy Crawford is?"<sup>639</sup> He goes on to assert that books are "good for collecting, for storing, for carrying, and, frankly, for collecting based on future returns."<sup>640</sup> They are ideal cultural communicators that offer a humane delivery system.

In our postmodern culture where text and image have become increasingly separated, with segregated disciplines such as literary studies and art history kept at a distance, and Starbucks and Apple logos reduced to little more than semiotic cliché,<sup>641</sup> artists' books frequently recombine art and text in a marriage akin to the pre-modern illuminated manuscript or Byzantine icon. And yet the artists' book is at its essence an inherently contemporary art form, reacting and responding to the pressures (and capabilities) of the current age.

I have asked questions regarding the artists' book within time, and questioned if we are trapped within our modern understanding of the progression of time, even if we

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<sup>639</sup> Lauf and Phillpot. *Artist/Author*, 140

<sup>640</sup> Lauf and Phillpot. *Artist/Author*, 140-141.

<sup>641</sup> Research regarding artists' books, calligraphy, and non- or open-semantic written communication could be furthered in the areas of asemic writing. Additionally, some artists are exploring the use of anamorphosis, or distorted but re-viewable images, in their works of book art, and this too offers further areas for exploration. An excellent representation of an anamorphic artists' book is Ursula K. Le Guin's *Direction of the Road*, woodcut by Aaron Johnson, 2007. See also Agnes Denes, *Isometric Systems in Isotropic Space: Map Projections from the Study of Distortions Series, 1973-1979* (Rochester: Distributed by the Book Bus, Visual Studies Workshop Press, 1979).

are rooted in time, as we may often believe ourselves to be.<sup>642</sup> As McLuhan and Fiore have challenged in their work, *The Medium is the Massage*, print culture, based on the Roman alphabet is fixed in a linear concept of time, marching one letter after another, arguably generating our modern concept of progress. *The alphabet!*, 2002 (Item 1.6), by Bonnie Thompson Norman, disorients the viewer, a viewer who likely anticipated alphabetic stability. Presuming that the progression of the English alphabet would offer a roadmap in the reading of the book, this expectation is thwarted as the alphabet itself is re-ordered within this work. One of the most fundamentally systematic aspects of the English language – the alphabet – is here disordered and convoluted, rendering a unique commentary on the assumptions of language, time, and sequence. The child’s simple ABC song is here a cacophony of squares and triangles, an experience bound to its happening.

Maura Picciau responds to this aspect of perceived and experienced time and the progression of book and language in her “Between the Rooms and the Shelves, Disturbing Objects,” quoting an anonymous author who considers the book as similar to the flow of water: “By changing what flows into what stays still, the book denies the

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<sup>642</sup> For a meditation on the passage of time as perceived in a modern context, see Werner Herzog’s 2010 film *Cave of Forgotten Dreams*, where the filmmaker explores the Paleolithic art found in the Chauvet Cave in southern France. Beneath the documentary structure of the film is a metanarrative that questions the discovery, purpose, and time-based nature of experienced art, as well as questions regarding how art should be viewed, why, and when. This film broaches existential questions relevant to many fields of consideration.

image of time. Its surface is not superficial, its plot is not linear, and its time is not irreversible."<sup>643</sup> The artists' book may or may not participate in the "flat, neutral surface" of linear alphabet-like progression; the book artist rather is free from such stricture, allowing their works of book art to flow as creatively as their mind allows, unfettered.<sup>644</sup> *The Waves*, 2003 (Item 1.1), by Shirley Sharoff, exploits this artist-directed choice of movement through the interlocking pages of her work. The format as designed controls the movement through the book in a time-based linear format. In this case the artist retains orderly progression – an advantage of the artists' book is its ability to be either traditional or experimental and be equally adept in both domains.

Barbara Cinelli in "Artists' Books and Futurist Theatre: Notes for a Possible Interpretation," draws attention to the artists' book's "importance as a book/ritual, understood here in terms of its metamorphic capacity;" this capacity, continues Cinelli, is its ability "to contain references to a time which bypasses the categories . . . [that have] been conditioned by external stimuli including the vestiges of memory and the forestalling signs of a future presentation." There is, she states, a "space-time continuum along which the book is organized," but more importantly there is a "relationship between the parts and their totality."<sup>645</sup> Concepts of time and space are

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<sup>643</sup> Picciau, "Between the Rooms and the Shelves, Disturbing Objects," 21.

<sup>644</sup> It is intriguing to note, however, that even when a book is bound by an artist, the user does not necessarily progress in a linear fashion; persons may flip through the text, open it at random in the middle, or instigate other variations of use.

<sup>645</sup> Cinelli, "Artists' Books and Futurist Theatre: Notes for a Possible Interpretation," 26.

not easily expressed, but the book as a type of ritual object allows the user to enter into this continuum without necessarily becoming aware of it. The viewer is engaged in one moment with the totality of the whole object, even when attentive only to one part; this is a kernel of the auratic materiality of the handmade artists' book.

Considering the artists' book through the prism of time, space, and physicality presents itself as a microcosm. Everything exists in time and space, yet the impression this makes is too infrequently considered as they relate to our experiences and our very lives as they are lived. In the "digital age," with ebooks, blogs, and words shimmering on a screen, the artists and their books become an antidote. Why this matters is because these artists' books offer to tell us something about ourselves. They are reflections of society, our "social transcripts" often housed in libraries that act as guardians of the social transcript and cultural record. Artists' books are books that are art; they do not escape their own book-related inquisitiveness, and thus they challenge us to consider them as books, and then ourselves as viewers and readers. They tease out the critical in an overly mundane world; they call us to question. Sir Herbert Read wrote that art is "a mode of symbolic discourse, and where there is no symbol and therefore no discourse, there is no art."<sup>646</sup>

Chosen art media functions as something consequential to the art form, for communication is shaped explicitly by the form it takes. Artist David Paton remarks on what "we have come to expect . . . every time we reboot our PCs and laptops, each time

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<sup>646</sup> Herbert Read, *The Origins of Form in Art* (New York: Horizon Press, 1965), 182.

we switch our cell phones back on. In today's sophisticated software environment, an ability to remember every detail of data at the nano-moment before a power failure, and its ability to return that information without loss has become more than simply an advantage, it has become critical!"<sup>647</sup> While in some facets of everyday life the digital may have become necessary, it need not be so for all facets of life, and, in particular, that of books and artists' books. As Gary Frost reminds us in regard to the electronic and our expectations: "Only eye legible books on materials such as paper, as compared with those transmitted by code on computer media, have proven their capacity to survive centuries and even millennia."<sup>648</sup>

Over the past few years, as I have discussed my dissertation topic with various librarians, many were noticeably caught off-guard; I have received a variety of responses, one frequently being, "What's an artists' book?" For many, it is a genre, like the edible book, that is little known. After explanation, some retort: "But, what are they doing in libraries? Shouldn't they be in museums?" Certainly, they could be in both. Librarian Michael Levine-Clark has recently argued for the inclusion of artists' books in library collections as a means to promote the value of "the book as physical object" in collections that are otherwise becoming dominantly digital - "It is a reminder that

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<sup>647</sup> Paton, "Navigating The Bookscape," 3.

<sup>648</sup> Gary Frost, "Adventures in the Future of the Book," *The Bonefolder: An E-Journal for the Bookbinder and Book Artist* 6, no. 2 (Spring 2010): 29.

libraries have always been about books, and will continue to be about books even when most of our collections become digital.”<sup>649</sup>

For those who are concerned for the future of the physical book, I have argued here that by appreciating artists’ books, we may gain insight into the future of this essential medium of physically transmitted and handled communication. “By unearthing those circuits [of communication],” writes Robert Darnton, “historians can show that books do not merely recount history; they make it.”<sup>650</sup> In this making of history the creators of artists’ books hold a unique and singular role by offering an intimate vessel of communication and cultural capital. Marshall McLuhan has stated: “If you really are curious about the future, just study the present. Because what we ordinarily see in any present is really what appears in the rearview mirror. What we ordinarily think of as present is really the past.”<sup>651</sup> If, as McLuhan asserts, studying the present to understand the future is a form of viewing the past, then artists’ books, as a

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<sup>649</sup> According to Levine-Clark, the Penrose Library at the University of Denver spends “72% of a \$5.4 million materials budget on electronic resources;” to restore balance Penrose has increased special collections funding, particularly in the acquisition of artists’ books. Michael Levine-Clark, “Artists’ Books: Emphasizing the Physical Book in an Era of Digital Collections,” *OUPblog: Oxford University Press’s Academic Insights for the Thinking World*, 10 December 2012, <http://blog.oup.com/2012/12/artists-books-physical-digital-special-collection-library/>.

<sup>650</sup> Darnton, “What is the history of books?” 81.

<sup>651</sup> Marshall McLuhan, *The Best of Ideas*, CBC Radio, 1967, quoted in Benedetti and DeHart, *On McLuhan*, 186.

distilled medium of material culture, reveal a future that includes a place for the physical book and the handmade object.

In the past few decades of theoretical scholarship we have witnessed the “linguistic turn,” with its emphasis on the intersection between language and knowledge, and then what might be termed the “spatial turn,” with new attention by critical geographers placed on the importance of recognizing that space and time touch every aspect of studied knowledge. In this dissertation I have considered how the physical book, exemplified by the artists’ book, is a critical, cultural manifestation of the social transcript as found within time and space, and intersecting domains of memory, language, art, and the narrative telling of story. I hope I have succeeded, too, in illuminating the point that the physical handmade object is not in opposition to modernity. It is, moreover, the cultural record and expression of the modern lived experience, a creative record and social memory. As Søren Kierkegaard noted, “life must be lived forward, but understood backwards.”<sup>652</sup>

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<sup>652</sup> Søren Kierkegaard, *The Soul of Kierkegaard: Selections from His Journals* (Mineola, NY: Dover Publications [Reprint] 2003), 23.

## ILLUSTRATIONS



Illustration 1. Item 4.22. Lois Morrison. *Snakes are not nice*. 2005. 6 x 78 cm. Limited edition of 25. University of Oregon. Author photograph.



Illustration 2. Item 4.22. Lois Morrison. *Snakes are not nice*. 2005. 6 x 78 cm. Limited edition of 25. University of Oregon. Author photograph.



Illustration 3. Item 4.19. Elsi Vassdal Ellis. *Anti-lepus journal: travels with Howard, v16*. 2006. 22 cm. Limited edition of 10 numbered copies. University of Oregon. Author photograph.

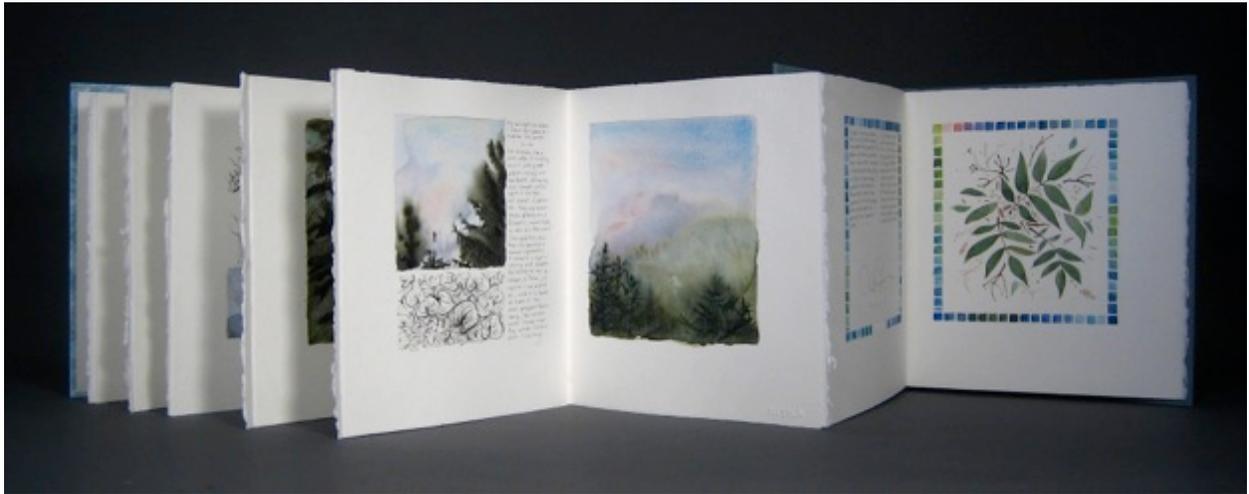


Illustration 4. Item 7.20. Andie Thrams. *In forests. Volume VIII, Time to go*. 2007. 24 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 5. Item 7.22. Lise Melhorn-Boe. *What's for dinner?* 2011. 21 x 18 cm. Limited edition of 7 unique copies. University of Washington. Image courtesy of the artist.



Illustration 6. Item 7.22. Lise Melhorn-Boe. *What's for dinner?* 2011. 21 x 18 cm. Limited edition of 7 unique copies. University of Washington. Image courtesy of the artist.



Illustration 7. Item 7.32. Lou Cabeen. *Credo*. 1998. 37 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 8. Item 7.32. Lou Cabeen. *Credo*. 1998. 37 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 9. Item 7.36. Elsi Vassdal Ellis. *Notions & fabrications; Remnants*. 2010. 12 x 26 x 2 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 10. Item 7.36. Elsi Vassdal Ellis. *Notions & fabrications; Remnants*. 2010. 12 x 26 x 2 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 11. Item 7.55. Alisa C. Banks. *Edges*. 2007. 18 x 25 x 12 cm. Unique copy in an edition of 4 copies. University of Washington. Image courtesy of the artist.



Illustration 12. Item 7.55. Alisa C. Banks. *Edges*. 2007. 18 x 25 x 12 cm. Unique copy in an edition of 4 copies. University of Washington. Image courtesy of the artist.

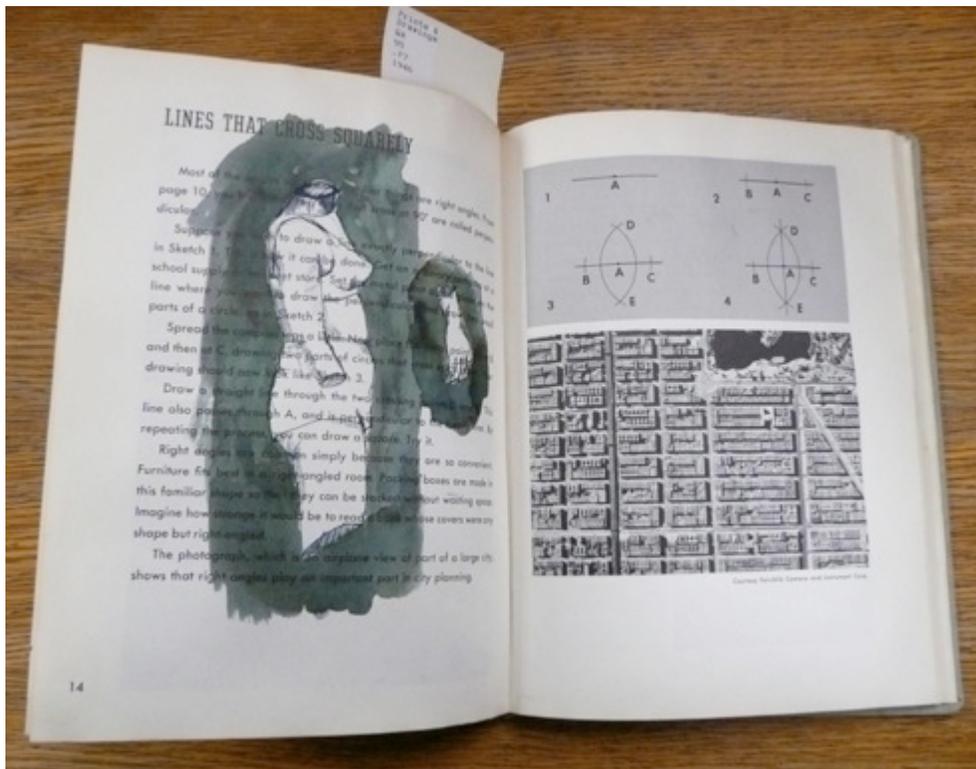


Illustration 13. Item 5.8. Cynthia Lahti. *Fun with figures*. 1994. 25 cm. One-of-a-kind altered book. Reed College. Author photo.



Illustration 14. Item 4.2. Elsi Vassdal Ellis. *Kosovo*. 1999. 29 x 31 cm. Limited edition of 15 copies. University of Oregon. Image courtesy of the artist.



Illustration 15. Item 4.2. Elsi Vassdal Ellis. *Kosovo*. 1999. 29 x 31 cm. Limited edition of 15 copies. University of Oregon. Image courtesy of the artist.

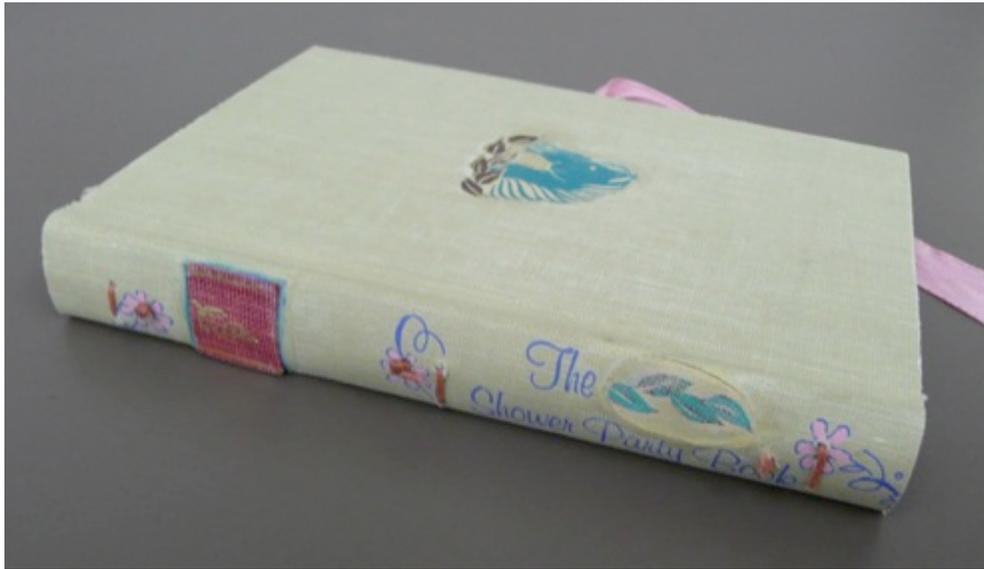


Illustration 16. Item 4.51. Mary V. Marsh. *The shower party book*. 2009. 14 cm. One-of-a-kind. University of Oregon. Author photo.

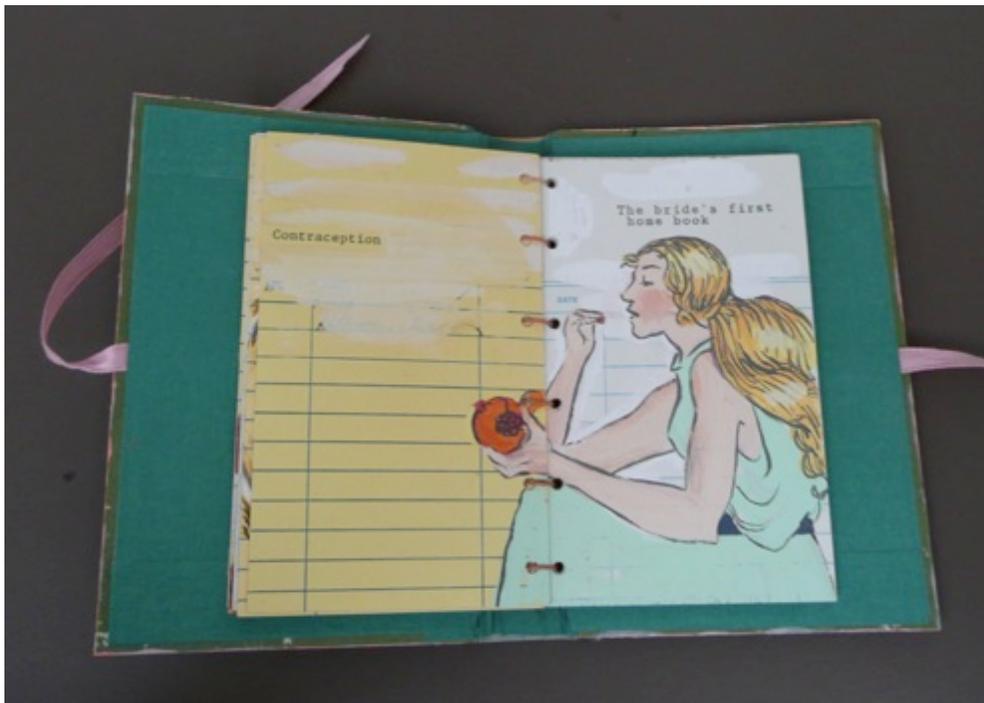


Illustration 17. Item 4.51. Mary V. Marsh. *The shower party book*. 2009. 14 cm. One-of-a-kind. University of Oregon. Author photo.



Illustration 18. Item 4.31. John R. Hastings. *Pursed lips*. 2006. 71 mm. Limited edition of 3 numbered copies. University of Oregon. Author photo.



Illustration 19. Item 5.6. Eric Stotik, ink drawings by John Ashbery. *[Untitled]*. 1997. 19 cm. One-of-a-kind altered book. Reed College. Author photo.

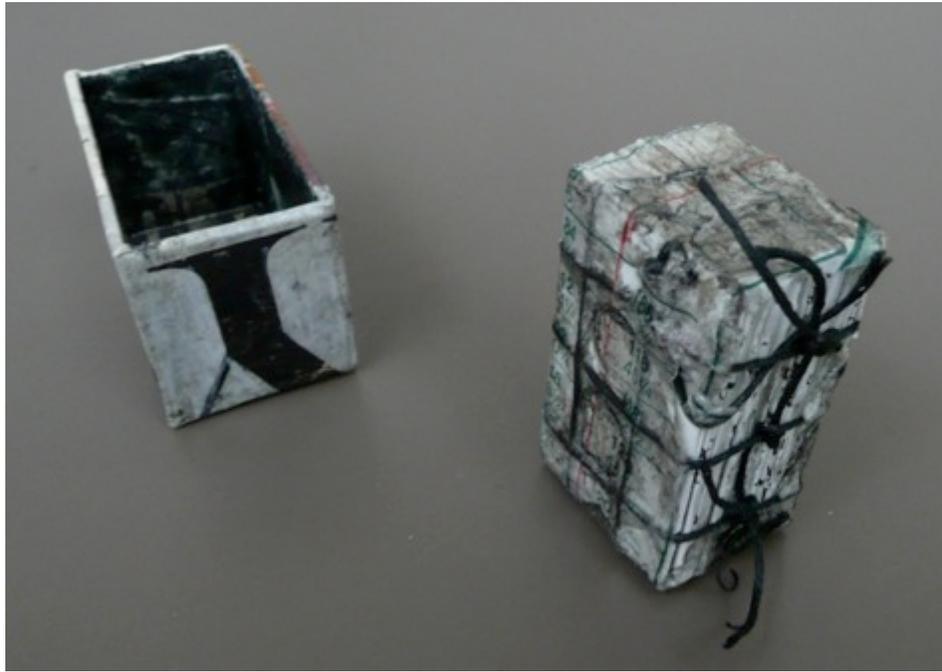


Illustration 20. Item 4.50. Linda Marie Welch. [*Concealed within.*] 46. 2009. 60 mm. One-of-a-kind. University of Oregon. Author photo.

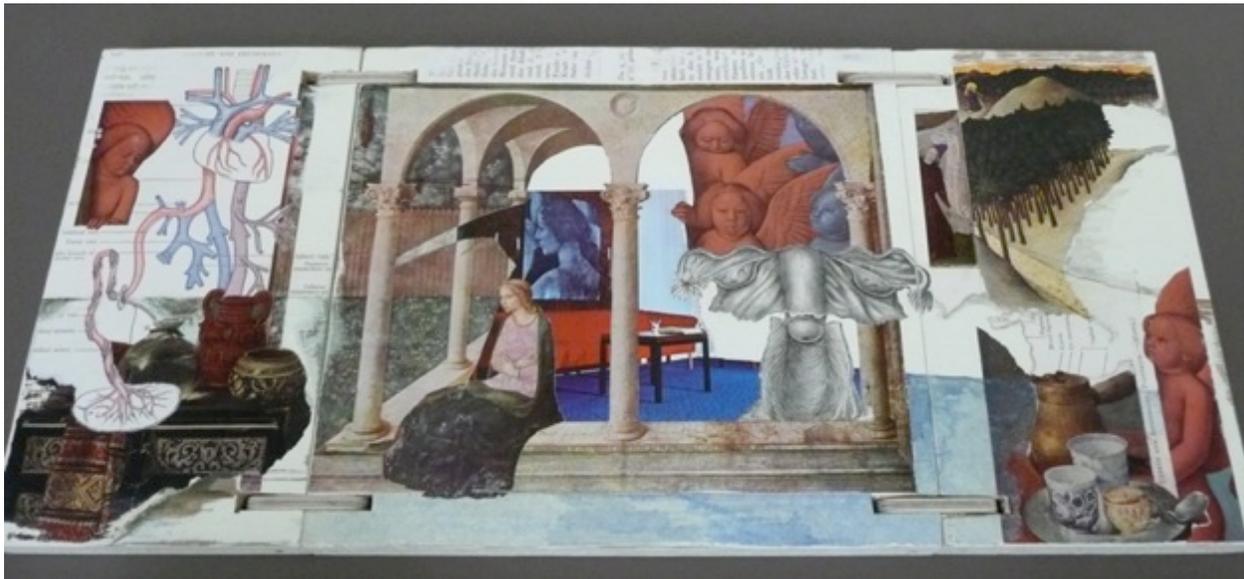


Illustration 21. Item 4.49. Susan Collard. *Annunciation triptych*. 2008. 22 x 23 cm. One-of-a-kind. University of Oregon. Author photo.



Illustration 22. Item 7.17. Robin Price, et al. *Language of her body*. 2003. 20 x 46 cm. Unique copy of limited edition of 60 copies. University of Washington. Image courtesy of the artist.



Illustration 23. Item 7.17. Robin Price, et al. *Language of her body*. 2003. 20 x 46 cm. Unique copy of limited edition of 60 copies. University of Washington. Image courtesy of the artist.



Illustration 24. Item 7.17. Robin Price, et al. *Language of her body*. 2003. 20 x 46 cm. Unique copy of limited edition of 60 copies. University of Washington. Image courtesy of the artist.



Illustration 25. Item 7.12. Tamar Stone. [*Bed Book*]. 2007. 30 x 53 x 33 cm. University of Washington. Image courtesy of the artist.

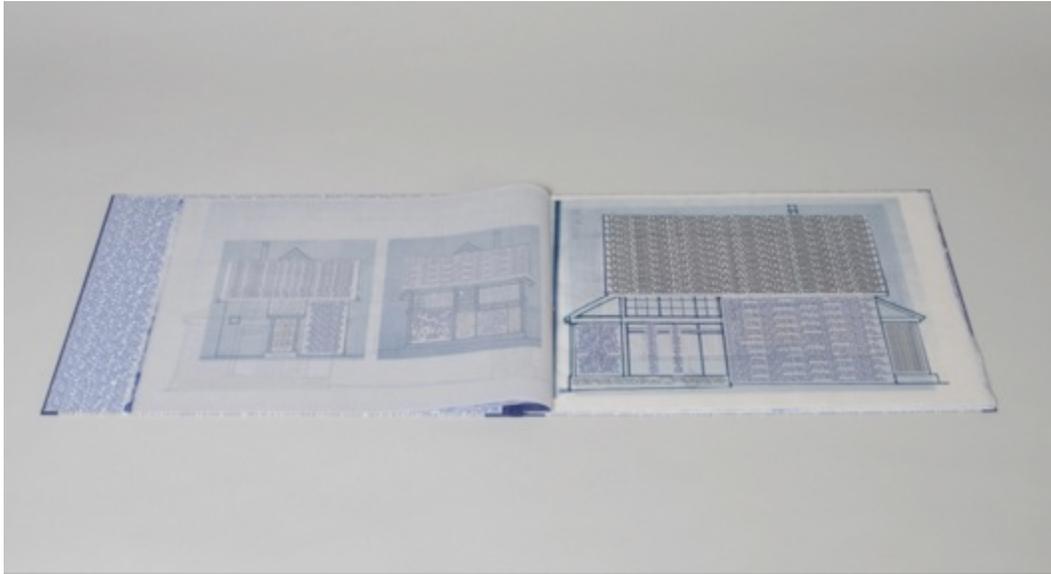


Illustration 26. Item 7.41. Robbin Ami Silverberg. *Home sweet home*. 2006. 30 x 47 cm. Limited edition of 20 copies. University of Washington. Image courtesy of the artist.



Illustration 27. Item 7.41. Robbin Ami Silverberg. *Home sweet home*. 2006. 30 x 47 cm. Limited edition of 20 copies. University of Washington. Image courtesy of the artist.

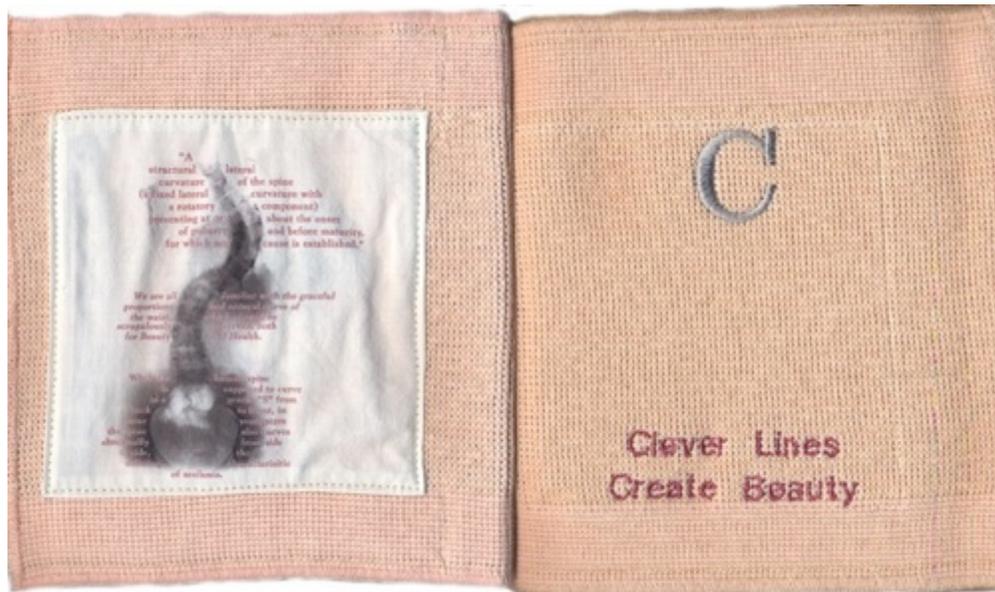


Illustration 28. Item 7.49. Tamar R. Stone. *Curvatures*. 2005. 18 cm. Limited ed. of 3 copies. Image courtesy of the artist.

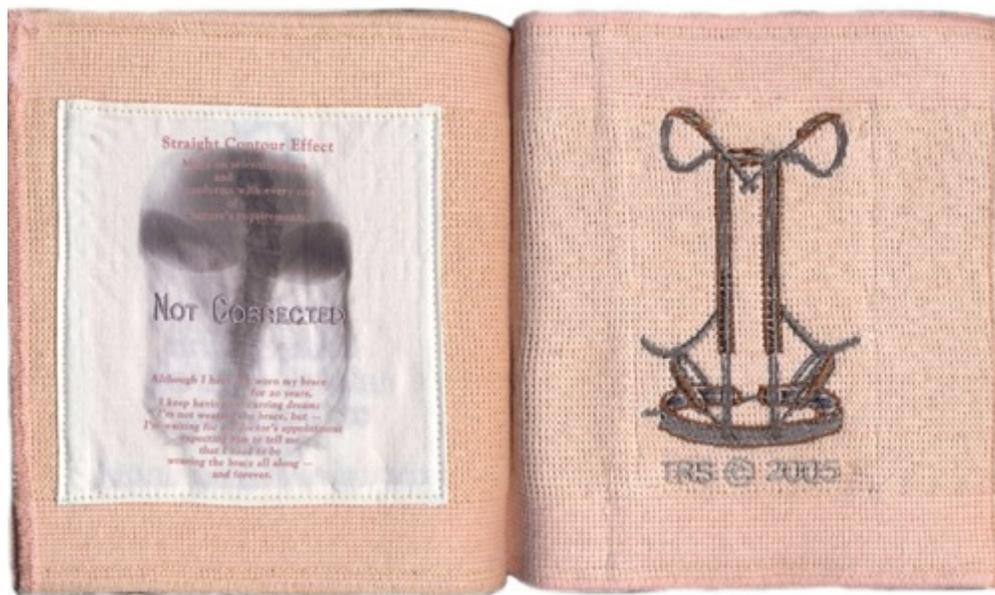


Illustration 29. Item 7.49. Tamar R. Stone. *Curvatures*. 2005. 18 cm. Limited edition of 3 copies. University of Washington. Image courtesy of the artist.



Illustration 30. Item 4.1. Alex Appella. *The János Book*. 2006. 22 x 63 cm. A limited edition of 50 copies. University of Oregon. Author photograph.



Illustration 31. Item 4.15. Julie Mader-Meersman. *Oxytocin good*. 2006. 90 mm. One-of-a-kind. University of Oregon. Author photograph.



Illustration 32. Item 7.35. Tekla McNerney. *Exhuming Fannie*. 2011. 28 cm. One-of-a-kind. University of Washington. Image courtesy of artist.



Illustration 33. Item 7.35. Tekla McNerney. *Exhuming Fannie*. 2011. 28 cm. One-of-a-kind. University of Washington. Image courtesy of artist.





Illustration 36. Item 7.23. Tamar R. Stone. *Dress versus woman: plain words for plain people. Vols. I & II.* 2008. 62 x 38 x 7 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 37. Item 7.23. Tamar R. Stone. *Dress versus woman: plain words for plain people. Vols. I & II.* 2008. 62 x 38 x 7 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 38. Item 7.23. Tamar R. Stone. *Dress versus woman: plain words for plain people. Vols. I & II.* 2008. 62 x 38 x 7 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.

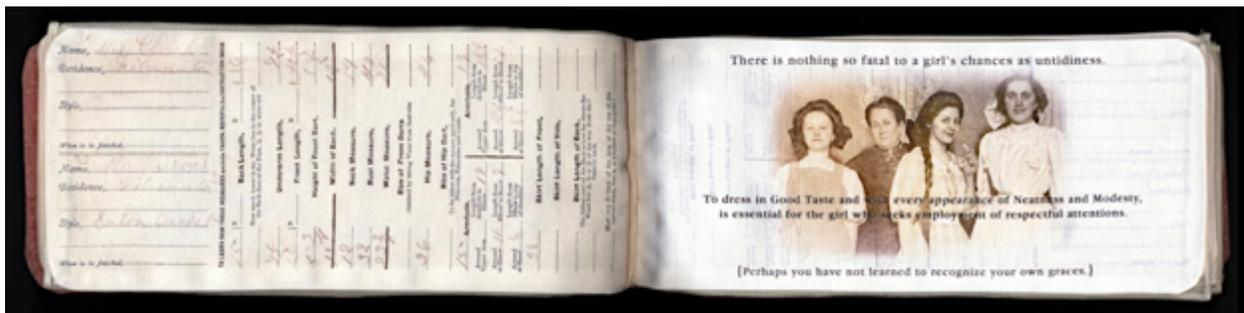


Illustration 39. Item 7.23. Tamar R. Stone. *Dress versus woman: plain words for plain people. Vols. I & II.* 2008. 62 x 38 x 7 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 40. Item 7.34. Tekla McNerney. *Lament*. 2011. approx. 200 x 5 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.

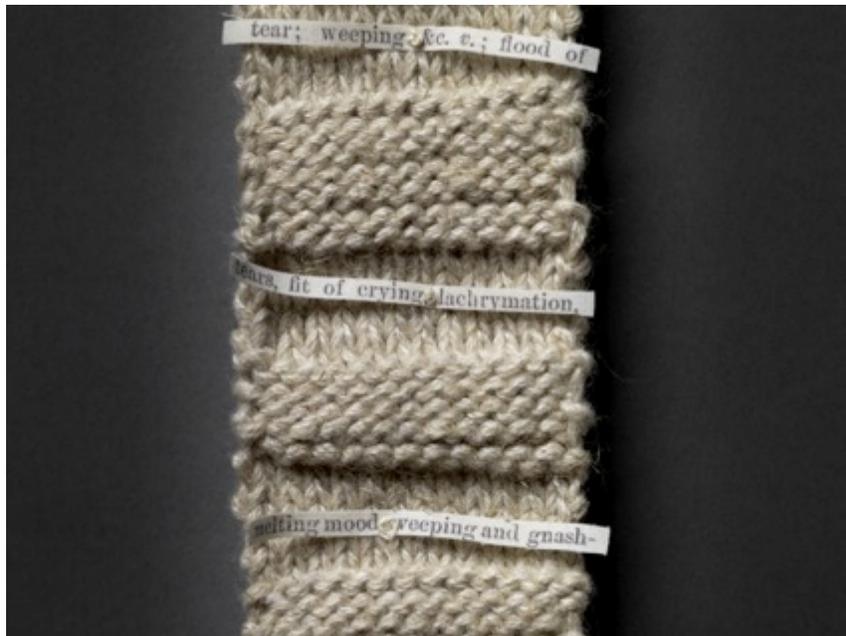


Illustration 41. Item 7.34. Tekla McNerney. *Lament*. 2011. approx. 200 x 5 cm. One-of-a-kind. University of Washington. Image courtesy of the artist.



Illustration 42. Item 7.33. Maureen Cummins. *Cherished beloved and most wanted*. 2009. 27 x 22 cm. Unique copy in limited edition of 12 copies. University of Washington. Image courtesy of the artist.



Illustration 43. Item 7.33. Maureen Cummins. *Cherished beloved and most wanted*. 2009. 27 x 22 cm. Unique copy in limited edition of 12 copies. University of Washington. Image courtesy of the artist.



Illustration 44. Item 4.28. Catherine Michaelis. *Old flames mismatched: true stories of extinguished love*. 2000. 5 x 4 x 1 cm. Limited edition. University of Oregon. Author photo.



Illustration 45. Item 5.4. Xu Bing. [*Tobacco project: red book*]. 2000. 10 x 11 cm. Limited edition of 10 copies. Reed College. Author photo.



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## APPENDIX: OBJECTS CONSULTED

1. Items viewed:<sup>653</sup> Manuscripts, Archives, and Special Collections (MASC), Washington State University (WSU), Pullman, WA. 20 May 2011. The below information is as it appears in MASC's online catalog <http://www.wsulibs.wsu.edu/masc/>.<sup>654</sup>

1.1. **Author:** Sharoff, Shirley.

**Title:** *The Waves* / Shirley Sharoff, Virginia Woolf.

**Imprint:** [Paris : s.n., 2003]

**Location:** WSU MASC: PR6045.O72 W3 2003

**Description:** 1 v. (unpaged) : ill., 36 cm.

**Note:** Wave-shaped pages laid in a cream folder. The colors of the prints follow the different moments of the day: the darkness before morning, the sharp reds of the middle of the day, the loss of color, the return to the blue of night.

Text by Virginia Woolf. Images and concept by Shirley Sharoff. Typography by Jean-Jacques Sergent.

An edition of 40 copies.

WSU MASC has copy no. 4.

WSU MASC copy is: 002-122230774.

**Subject:** Artists' books – France – Specimens.

**Other Author:** Sergent, Jean-Jacques, compositor, WaPS.

Sharoff, Shirley, book designer, WaPS.

Woolf, Virginia, 1882-1941.

Bloomsbury Authors, WaPS.

1.2. **Author:** Spence, Joseph, 1699-1768.

**Title:** *Polymetis: or, An enquiry concerning the agreement between the works of the Roman poets, and the remains of the antient artists : being an attempt to*

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<sup>653</sup> All items listed in the Appendix, I viewed, handled, and kept a record of their viewing. The listed items recorded here make use of additional information found in the digital online catalogs of those institutions; the information is kept intact for the reader's edification.

<sup>654</sup> These particular artists' books were selected from the WSU OPAC; from the original fifty-four results with subject heading "Artists' Books," eight books (either small-run editions or one-of-a-kind works) were chosen.

illustrate them mutually from one another : in ten books / by the Revd. Mr. Spence.

**Imprint:** London : Printed for R. Dodsley at Tully's Head, Pall-Mall, 1747.

**Location:** WSU MASC: N5613 .S7 1747

**Description:** xii, 361 [i.e. 363], [1] p., XLI [i.e. XLII] leaves of plates : ill., port. ; 42 cm. (fol.)

**Note:** This edition is known to exist in at least three states: in state 1, leaf Kk1 is missigned k1 and p. 269 has press figure 1 at foot; in state 2, leaf Kk1 is missigned k1 and p. 269 lacks press figure 1 at foot; in state 3, leaf Kk1 is signed correctly and p. 269 has press figure 1 at foot.

HRC copies 1-3 are state 1, copy 4 is state 2 and copy 5 is state 3. TxU-Hu Numbers 155-156 are repeated in pagination.

Frontispiece portrait is unnumbered.

Engraved tall-pieces.

Includes indexes.

"Directions for the binder" and "Errata" -P. [1] at end.

WSU MASC copy is in state 1 (leaf Kk1 missigned k1 and press figure 1 on p. 269).

WSU MASC copy has armorial bookplate on front pastedown.

WSU MASC copy is: 002-104175989.

**Subject:** Art, Ancient Early works to 1800.

Mythology, Classical - Early works to 1800.

Latin poetry - History and criticism.

English imprints, 18th century, 1747.

Pagination errors (Printing) - England - 18th century, rbpri WaPS

Signing irregularities (Printing) - England - 18th century, rbpri WaPS

Integral errata lists (Printing) - England - 18th century, rbpri WaPS

1.3. **Title:** Marginal notes : an exhibition of bookworks concerning social issues / [Bruce Peel Special Collections Library and the Department of Art and Design (Visual Communication Design) at the University of Alberta].

**Imprint:** [Edmonton, Alta.] : Bruce Peel Special Collections Library [University of Alberta, c2004]

**Location:** WSU MASC: N7433.3 .M37 2004

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

**Note:** Catalog of an exhibition of artists' books at the Bruce Peel Special Collections Library, University of Alberta, presented by design students at the university.

Spiral bound.

**Biblog.:** Includes bibliographical references.

**Note:** WSU MASC copy gift of Ernest Boyce Ingles.

WSU MASC copy is: 002-122238736.

**Subject:** Artists' books – Exhibitions.

Artists' books – Canada – Exhibitions.

Social problems in art – Exhibitions.

Exhibition catalogues – Canada – Alberta – 21st century, rbgenr WaPS

**Other Author:** Ingles, Ernest Boyce, donor, WaPS

Bruce Peel Special Collections Library.

University of Alberta. Dept. of Art and Design.

**Other Title:** Marginal notes concerning social issues

**ISBN/ISSN:** 57927320

1.4. **Author:** Wascher-James, Sande.

**Title:** But she's a star / Sande Wascher-James.

**Imprint:** Newcastle, Wash. : Sande Wascher-James, 1998.

**Location:** WSU MASC: N7433.4.W35 B8 1998

**Description:** 1 v. : ill., ports., facsim. ; 9 cm.

**Note:** "Limited edition of 15 1998" –Colophon.

Computer assistance: Peggy Redmond.

Contains reproductions of American stamps honoring women.

Issued in cloth covered box with embroidered lid.

**Summary:** The book is based on the concept that there are many women who are real "stars" because of who they are as people, but who remain unknown to the general public. Handmade and hand crafted with accordion-fold pages.

Embroidered with metallic thread and appliquéed with metallic fabric stars.

Postage stamps of famous women were scanned in by computer onto the fabric along with pictures of unknown women.

**Note:** WSU MASC copy is 002-117984369.

**Subject:** Artists' Books – Washington (State) – 20th century.

Washington (State) imprints, 20th century, 1998.

Limitation statements (Printing) – Washington (State) – 20th century, rbpri WaPS

United States Washington (State) Newcastle.

Accordion fold format (Binding) Washington (State) 20th century, rbbin

**Other Author:** Wascher-James, Sande, printer.

Women Printers/Publishers. WaPS

1.5. **Author:** Norman, Bonnie Thompson.

**Title:** [Notable quotes / Bonnie Thompson Norman].

**Imprint:** [Seattle, Wash. : Windowpane Press, 2003]

**Location:** WSU MASC: N7433.4.N67 N68 2003

**Description:** 6 v. ; 13 cm.

**Note:** "Notable Quotes was produced in a class taught by Bonnie Thompson Norman at the Windowpane Press in Seattle, Washington . . ." -back cover.

WSU MASC copy is: 002-122233927

**Subject:** Friendship - Quotations, maxims, etc.

Artists' books - Washington (State) - Specimens.

Washington (State) imprints, 21st century, 2003.

Accordion fold format (Binding) - Washington (State) - 21st century. rbbin WaPS

United States Washington (State) Seattle.

**Other Author:** Windowpane Press, publisher.

1.6. **Author:** Norman, Bonnie Thompson.

**Title:** The alphabet!

**Imprint:** Seattle, Wash. : Windowpane Press, [2002?]

**Location:** WSU MASC: N7433.4.N67 A47 2002

**Description:** 1 v. (unpaged) : ill. ; 10 x 10 cm.

**Note:** Cover title.

"The Alphabet was conceived and designed by Bonnie Thompson Norman at The Windowpane Press, Seattle. Setting type by hand, printing on a Vandercook, and binding by hand were Jalene Durham, Katherine Rorschach, Fruma Shrensel, Mary Tjarnberg and Emily West" -back cover.

WSU MASC copy is 002-122233661.

**Subject:** Alphabet in art.

Artists' books - Washington (State) - Specimens.

Washington (State) imprints, 21st century, rbgenr WaPS

United States Washington (State) Seattle.

**Other Author:** Durham, Jalene.

Rorschach, Katherine.

Shrensel, Fruma.

Tjarnberg, Mary.

West, Emily.

Windowpane Press, publisher.

1.7. **Author:** Norman, Bonnie Thompson.

**Title:** The seasons / [Bonnie Thompson Norman].

**Imprint:** [Seattle, Wash. : Windowpane Press, 2003?]

**Location:** WSU MASC: N7433.4.N67 S43 2003

**Description:** 4 v. ; 13 cm.

**Note:** "The Seasons is a collaborative project produced in a class taught by Bonnie Thompson Norman at the Windowpane Press in Seattle" –slipcase. Volumes issued in gold slipcase.

WSU MASC copy is: 002-122233919

**Subject:** Friendship – Quotations, maxims, etc.

Artists' books – Washington (State) – Specimens.

Washington (State) imprints, 21st century, 2003.

United States Washington (State) Seattle.

**Other Author:** Windowpane Press, publisher.

2. Items viewed: Whitman College and Northwest Archives, Penrose Library, Whitman University, Walla Walla, WA. 6 June 2011 (The below information was as it appeared on the labeled boxes and objects; no catalog/finding aid available).

2.1. Box 13: Art Department Records / Books for Children

2.2. Box 14: Art Department: Jill Timm / Assorted Letter Press

2.3. Box 15: WC Student work

2.4.-2.5. [2 unlabeled boxes on cart]

2.5. Dieter Roth, *bok 3b und bok 3d* (Reykjavik: edition hansjörg mayer, 1974).

2.6. *Moon rise: a short story*, by P F Van Hulle [sp?] (Whitman College Book Arts Press, Walla Walla, Washington, 1997).

2.7. *The ladies printing bee: An anthology of thirty-nine letterpress printers addressing the subject of women's work compiled*, by Jules Remedios Faye [signature], With an Introduction by Sandra Kroupa, (Sedro-Woolley, WA: Street Of Crocodiles Printery, 1995).

2.8. John Baldessari, *Throwing the ball once to get three melodies and fifteen chords* (Published 1975 by the Art Gallery, University of California, Irvine, 2500 copies Printed in the United States by Sultana Press).

2.9. Susan E. King, *I spent the summer in paris a view of life in Paris, France & Paris, Kentucky*, 1983 (Santa Monica, California: Paradise Press, 1984).

2.10. *Peach blossom fish: selected poems*, composed & calligraphed by Chang Ch'ung-Ho, translated by Hans H. Frankel, with Ian Boyden & Edward Morris (Walla Walla, Washington: Crab Quill Press, 1999).

- 2.11. *Evidence of Night*, poems by Jennifer Boyden [signature], prints and drawings by Frank Boyden [signature] (Walla Walla, WA: Crab Quill Press 2003).
- 2.12. *Book as art*, Isabel Ehrlich Goodman, by Marilyn A. Hatch (The Annis Press Wellesley College Library, 300 copies printed by Mark Olson at Innerer Klang Press, Charlestown, Massachusetts, April 1992).
- 2.13. *Origami A short story*, by David Wilson (David Wilson and Paper Shrine, Inc, Raleigh, NC, 1990).
- 2.14. *Sweet potato*, Tina Hudak (edition of 350, potato sack custom made by Julia Hudak).
- 2.15. *Kibler barns* (Mayflower Press).
- 2.16. *Home*, pages by Gina Bramuci, Michele Perrin, Becky Hanson, Sara Sakamoto, Magill Lange, Anna Saltonstall, Emily Lethenstrom, Melissa Thorne, Lyscha Marcynyszyn, Rachel Wade (Likly Press, Walla Walla, 1995).
- 2.17. Thomas Bewick, *Autumn & winter scenes* (The Merrion Press, London, 1975).
- 2.18. *Soul, mind, and body, All-natural recipes that improve the condition of the face, hair & body*, by Erin Hammers (Pinkal-Linka Press, Whitman College, Walla Walla, Washington, 1995).
- 2.19. *We hold these truths to be self evident . . .* (Mayflower Press, #1 98 5/6 Haley [this line handwritten]).
- 2.20. *Rose (domestic romance no. 1)*, David Abel (The Salient Seedling Press, Albuquerque, New Mexico, 1994).
- 2.21. *Dorothy during wounded knee (a portrait at sixteen)*, poem by Karen Snider.
- 2.22. *Communion "There Were Deer Once"* [first published in The Bloomsbury Review] (Maura Shapley, Day Moon Press; Samuel Green, 1992).
- 2.23. Mark Doty, *An Island sheaf* (New York City: Center for Book Arts, Mark Doty, 1998).

- 2.24. Walter Samuel Haatoum Hamady, *Journal liftings* (The Salient Seedling Press, Madison, Wisconsin, May 1987).
- 2.25. [Various], Jill Timm (Mystical Places).
- 2.26. (Printed and bound by Chadwick Press, Whitman College, Walla Walla, WA).
- 2.27. Erin Andrews, *Blob*.
- 2.28. Lyndsay Troyer (Walla Walla, Washington, 2005).
- 2.29. *While the world sleeps*, by Beth Blum (Walla Walla, WA: Watermark Press, 2004)
- 2.30. *The last dumpster dive of year nineteen-seventy: a book of hours*, by Casey Roberts (Whitman College, 2004).
- 2.31. Megan Hutchison, *Humanity in print* (December 2004).
- 2.32. *Sensory Sri Lanka*, by Ateqah Khaki (Ateqah Khaki, Walla Walla, Washington, 2004).
- 2.33. *Test by: the moody blues, days of future past, 1967*, by Carolyn Newcom (Walla Walla, Washington: Whitman College, 2004).
- 2.34. *Papermaking technique sampler*, Roberta Lavadour (Mission Creek Press, 1999).
- 2.35. *Wilderness hike*, by Jill Timm.
- 2.36. *Forest fern*, by Jill Timm.
- 2.37. Lara Mehling, *Twelve moons a seasonal round for the new west*.
- 2.38. [Real postage stamps from around the world mounted on salago, a handmade paper], by Jill Timm.
- 2.39. *Winter elk*, by Jill Timm (Mystical Places Press, 2002).

- 2.40. *Freedom in a cage*, poem by Jacob Deumling, illustrations by Rebecca Reynolds (Lemon Fair Press, Walla Walla, 2004).
- 2.41. *Design to conceive or fashion in the mind; invent aesthetic of or concerning the appreciation of beauty or good taste*, by J. Hunter (Fall 2004).
- 2.42. *World libraries of artist'books 1 April 2009 – 2019*, Christine Kermaire, Content World libraries of artist'books collected in edible micro-card form. (24) To consume before the meal (Dépôt légal: avril 2009 Christine Bermaire, éditeur Charleroi, Belgique).
- 2.43. *The Man in the arena*, Theodore Roosevelt, Paris Sorbonne, 1910 (Whitman College, Walla Walla, WA: Karna Williams, 2004).
- 2.44. *Book arts immersion: pernickety postcards*, by Laura Boston, Erin Andrews, Magill Lange, Kathleen Gibson, Abe Sorom, Alicia Lyman-Holt, Kathy Kuehn, Michael Busby, Amy Haas, Rob Oze.
- 2.45. *A Whitman alphabet*, [by students] (Whitman College Press, 1978).
- 2.46. Catherine Mullarkey (Whitman College, Walla Walla, Washington).
- 2.47. *Correspondences*, by Ben Greenman (Brooklyn, NY: Hotel St. George Press; Blue Barnhouse, Asheville, NC: 2008).
- 2.48. Carol June Barton, *Loom*, assisted by Katherine Barrow, Linda Couvillion, Gayle Garrett, Ann Kalmbach, Judy McCarthy, Douglass Olds, Michael Seidman, Esther K. Smith, & Brad Freeman of Pyramid Atlantic (C. J. Barton, Bethesda, MD, 1989).
- 2.49. *Typography, images, printing and binding* by Ruth Lingen, *Calligrammes: poems of peace and war (1913-1916)*, edited and translated by Anne Greet. (The Regents of the University of California, 1980).
- 2.50. *She who is untouched by fire, a short story and frontispiece*, art by Tess Gallagher (Whitman College Book Arts Press Walla Walla, Washington 1997).
- 2.51. *Parts of the body*, Gordon Fluke, Arlene Chung, Astrid Helmuth, Bridget Lambert, Kathy Ame, and John Wood. (Pyramid Atlantic, 1991-1993).

- 2.52. *Istoriato*, Mare Blocker (The M Kimberly Press, 2001).
- 2.53. *Kali: poems & etchings*, Jim Dine (Enitharmon Press, Whitman College, 1999).
- 2.54. *Sound of water & wind*, Shoichi Ida, Robert Kushner, Yasu Shibata, Craig Cornwall, Stern & Faye, Mare Blocker, Keiko Hara, and Barbara Coddington (Walla Walla Foundry, The Whitman College Book Arts Press, 2003).
- 2.55. *The Redwood suite*, David Stevens, Anne Haley (Mayflower Press, Walla Walla, 2001).
- 2.56. Barbara Tetenbaum, *The Buddha's sermon on the practice of loving kindness*, (Sheehan Gallery, Whitman College, Walla Walla, Washington, 1995).
- 2.57. *On paper*, (Robert Rainwater), Leonard B. Schloser (The New York Public Library, Astor, Lenox, and Tilden Foundations, 1990).
- 2.58. *West of the blues*, by Helen Chene, Cara K. Haskey, Marya DuMont, Carrie Larson, Kathleen Gibson, Shirley Steenhout, Krissy V. Goodmansen, Teri Zipf, and Susan M. Allen (The Whitman College Press, Walla Walla, Washington, 1994).
3. Items viewed: Jordan Schnitzer Museum of Art (JSMA), University of Oregon, Eugene, OR. 7 July 2011 (The below information is as it appears on their online database <<http://jsmacollection.uoregon.edu>>).
- 3.1. Hunter-Gatherer: Family Business, Mario Korf, Kumi; Korf, Mario  
2002  
Intaglio prints, digital prints of photographs, letterpress text, and calligraphy  
American  
2010:2.1  
Gift of Kumi Korf and Mario Korf
- 3.2. Views of Mt. Hood  
Pander, Henk  
1971  
paper (graphics book)  
American; Pacific Northwest

10 x 14 inches

1974:31.158

Virginia Haseltine Collection of Pacific Northwest Art

3.3. The Old Days In and Near Salem, Oregon

Fowler, Constance E.

20th century

Wood engraving

American; Pacific Northwest

12 x 15 x 1/2 inches

1983:5

Gift of Bennet Ludden, NYC

3.4. Elegy for Jake

Rock, John (b. 1919) (poems by John Haislip)

1965

paper, portfolio poems and lithograph

15x11 inches (sheets)

1974:31.157

Virginia Haseltine Collection of Pacific Northwest Art

3.5. From Wind and Pines

McLarty, Jack

1977

paper, woodblock print

American; Pacific Northwest

25-5/8 x 53-5/8 centimeters

1983:3.2

Virginia Haseltine Collection of Pacific Northwest Art

3.6. Book 2, 2012

Sarkisian, Peter

2012

mixed media and video projection

American

Commissioned edition, unique in series

4. Items viewed: Secure Collection, Architecture & Allied Arts Library (AAA), University of Oregon, Eugene, OR. 20 July 2011 (The below information is as it appears on their online catalog <http://oregondigital.org/digcol/bookarts/>).

4.1. **Author:** Appella, Alex

**Title:** The János Book

**Publisher:** San Antonio de Arredondo, Argentina : Alex Appella, ©2006.

**Location:** AAASecure

**Genre/Form:** Artists' books

**Document Type:** Book

**All Authors / Contributors:** Alex Appella; Transient Books.

**Find more information about:** Alex Appella

**OCLC Number:** 71754650

**Notes:** Imprint from colophon.

"Hand-bound by Alex & Magu Appella of Transient Books in San Antonio de Arredondo, Provincia de Cordoba, Argentina. A limited edition of 50 copies plus three artist's proofs were begun in June 2006" -Colophon.

Leaves printed on recto only.

Japanese binding, black cloth; housed in black clam-shell box.

"[An anonymous donor's] generous donations made possible [sic] production of this book, in its many stages and formats, possible" -Colophon.

Colophon contains grammatical error corrected in later copies. Cf. e-mail from the printer.

**Description:** [35] leaves : ill. (some col.), ports., facsims. ; 22 x 63 cm.

**Responsibility:** by Alex Appella.

4.2. **Author:** Ellis, Elsi Vassdal

**Title:** Kosovo / [Elsi Vassdal Ellis]

**Publisher:** [Bellingham, Wash.] : EVE Press, [1999]

**Location:** AAASecure N7433.4.E347 K67 1999 (IN-LIB USE)

**Description:** [22] leaves ; 29 x 31 cm

**Notes:** Text consists of edited news stories in four different fonts creating overlapping story lines about the rape of Kosovo women by Serbian paramilitary forces

"Designed & printed in under 24 hours; paper-flax; text-AP news stories 6-22-99, edited" -Colophon

Letterpress printed on flax paper. Three signatures sewn into handmade paper wrapper that resembles blood-soaked fabric

Limited ed. of 15 copies, signed by the artist

UO A&AA Library has copy no. 14

**Alt Author:** EVE Press  
**L.C. Subject:** Ellis, Elsi Vassdal  
Artists' books  
Women - Violence against - Kosovo (Republic)  
Rape in art  
Kosovo War, 1998-1999  
**Genre:** Artists' books.  
Letterpress works.  
**WorldCat no.:** 49882872  
Item URL: <http://janus.uoregon.edu/record=b3643492>

4.3. **Author:** Blocker, Mare  
**Title:** Fish stories / Mare Blocker  
**Publisher:** Jerome, Az. : MKimberly Press, 1999  
**Location:** AAASecure x N7433.4.B58 F57 1999 LIB USE ONLY  
**Description:** [10] leaves. : col ill. ; 42 x 18 cm  
**Notes:** One of a kind artist's book  
"Loose fish shaped pages, painted on one side, including a flounder with a human head, a mermaid wedding, me underwater surrounded by fish and more tall tales. Housed in a creel shaped silk and faux leather lipped clamshell box, decorated with a fishing lure"-Artist's statement from publisher's website  
**Alt Author:** M. Kimberly Press  
**L.C. Subject:** Blocker, Mare  
Fishes in art  
Artists' books  
**Genre:** Artists' books.  
**WorldCat no.:** 489696087  
Item URL: <http://janus.uoregon.edu/record=b3858389>

4.4. **Author:** Shrigley, David  
**Title:** Ants have sex in your beer / David Shrigley  
**Publisher:** San Francisco, CA : Chronicle Books, 2008  
**Location:** AAASecure N7433.4.S42 A58 2008 LIB USE ONLY  
**Description:** 1 v. (unpaged) : ill. 18 cm  
**Notes:** Cover title  
**Alt Title:** Shrigley have sex in your beer by David Ants  
**L.C. Subject:** Shrigley, David  
Artists' books  
Drawing, Scottish - 21st century

Caricatures and cartoons – Scotland

**Genre:** Artists' books.

**ISBN:** 9780811862707

0811862704

**WorldCat no.:** 180750442

Item URL: <http://janus.uoregon.edu/record=b3853146>

4.5. Author: Spector, Buzz

**Title:** Unpacking my library : an installation / by Buzz Spector

**Publisher:** Cleveland, Ohio : Cleveland Center for Contemporary Art, c1995

**Location:** AAASecure N7433.4.S6654 U57 1995 (IN-LIB USE)

**Description:** 1 folded sheet : 1 col. ill. ; 11 x 366 cm. folded to 11 x 16 cm

**Notes:** Installation exhibited at the San Diego State University Art Gallery, Oct. 1-31, 1994

The illustration consists of "all the books in the artist's library, arranged in order of the height of the spine, from the tallest to the shortest, on a single shelf in a room large enough to hold them."

A gift in memory of Peter Ward Britton

**Alt Author:** San Diego State University. University Art Gallery

Cleveland Center for Contemporary Art

**L.C. Subject:** Spector, Buzz – Exhibitions

Spector, Buzz – Library – Exhibitions

Artists' books

Installations (Art) – California – San Diego – Exhibitions

Books in art – Exhibitions

**Genre:** Artists' books.

**WorldCat no.:** 33015525

Item URL: <http://janus.uoregon.edu/record=b2962297>

4.6. **Author:** Yoon, J. Meejin (Jeannie Meejin), 1972-

**Title:** Hybrid cartographies : Seoul's consuming spaces / text, photographs, concept, design, Jeannie Meejin Yoon

**Publisher:** [Seoul, Korea] : J.M. Yoon, c1998

**Location:** AAASecure N7433.4.Y66 H93 1998 (IN-LIB USE)

**Description:** 1 folded sheet : col. ill., maps ; 60 x 60 cm. folded to 12 x 12 cm

**Notes:** Includes bibliographical references

Alt Title: Seoul's consuming spaces

**L.C. Subject:** Yoon, Jeannie Meejin, 1972-

Artists' books

Seoul (Korea) – Economic conditions

**Genre:** Artists' books.

**WorldCat no.:** 40728447

Item URL: <http://janus.uoregon.edu/record=b3078587>

4.7. **Author:** Timm, Jill

**Title:** Ship wreck : the Peter Iredale / by Jill Timm

**Publisher:** Wenatchee, WA : Mystical Places Press, c2003

AAASecure N7433.4.T55 S55 2003 (IN-LIB USE)

**Description:** 1 v. (unpaged) : col. ill. ; 50 x 53 mm

**Notes:** "The Peter Iredale [shipwreck] is located in Fort Stevens State Park between Astoria and Seaside, Oregon. The font used is Italia. The printing is Giclée, an archival quality digital printing process on Hahnemühle Bugra paper. The cover is steel with a screen printed title. Handcrafted in an edition of 60" – Colophon

Issued in a slipcase

UO A&AA Library has no. 34

**Alt Author:** Mystical Places Press

**Alt Title:** Shipwreck : the Peter Iredale

**L.C. Subject:** Timm, Jill

Peter Iredale (Ship) – Pictorial works

Artists' books

Shipwrecks – Oregon

Photography, Artistic

Miniature books – Specimens

**Genre:** Miniature books (Printing) Washington (State) 2003.

Artists' books Washington (State) 2003.

**WorldCat no.:** 53228006

Item URL: <http://janus.uoregon.edu/record=b3274815>

4.8. **Author:** Yoon, J. Meejin (Jeannie Meejin), 1972-

**Title:** Absence / [J. Meejin Yoon]

**Publisher:** New York, NY : Printed Matter, Inc. : Whitney Museum of American Art, 2003

**Location:** AAASecure N7433.4.Y66 A27 2003 (IN-LIB USE)

**Description:** 1 v. (unpaged) ; 13 cm

**Alt Author:** Printed Matter, Inc

Whitney Museum of American Art

**L.C. Subject:** Yoon, Jeannie Meejin, 1972-

Artists' books

**Genre:** Artists' books New York (State) New York 2003.

**ISBN:** 0894390139

**WorldCat no.:** 53354019

Item URL: <http://janus.uoregon.edu/record=b3231595>

4.9. **Author:** Russell, Laura, book artist

**Title:** Urban decay : Saginaw, MI 48607, 8 Dec. 2005 / [original photographs, poetry and text by Laura Russell]

**Publisher:** [Portland, OR] : Simply Books, c2006

Connect to the artist's website

**Location:** AAASecure N7433.4.R87 U726 2006 (IN-LIB USE)

**Description:** [34] p. : chiefly col. ill., map ; 18 x 27 cm

**Notes:** Some ill. accompanied by guardsheets

"This book is a limited-edition hand-bound artist book ... Digital printing with archival inks on archival paper. Flyleaves are stained by Tyvek. Interior pages burned by hand. Plywood covers hinged with book cloth. Hand bound at Laura's studio, Simply Books, Ltd."-Colophon

Issued in cardboard case.

Includes publisher's information sheet (2 p.), inserted

Some contents also available on the artist's website, viewed 5/14/07:

<<http://www.laurarussell.net/UrbDecay.html>>

UO A&AA Library has no. 6/25, signed by the artist

**Alt Author:** Simply Books, Ltd

**Alt Title:** Subtitle on p. [2]: Photographic essay

**L.C. Subject:** Russell, Laura, book artist

Artists' books

Abandoned houses - Michigan - Saginaw - Pictorial works

Saginaw (Mich.) - Pictorial works

**Genre:** Artists' books.

Wooden boards.

**WorldCat no.:** 75264217

Item URL: <http://janus.uoregon.edu/record=b3599209>

4.10. **Author:** Russell, Laura, book artist

**Title:** Nocturne : a romantic or dreamy musical composition thought appropriate to night

**Publisher:** [Portland, Or.] : Simply Books, c2004

Connect to the artist's website

AAASecure N7433.4.R87 N63 2004 (IN-LIB USE)

**Description:** 1 v. (unpaged) : col. ill. ; 16 x 22 cm

**Notes:** Title from label on inside cover

Tunnel book with detachable cloth-covered, three-panel, wrap-around cover. Includes poetry and images from original photographs shot on Colfax Avenue, Denver, Colo

"This book is a limited-edition, hand-bound artist book by Laura Russell. All images were photographed with a digital camera. Archival digital printing on Mohawk Superfine paper" -Colophon

Issued in clamshell box (18 x 23 cm)

Includes artist book information sheet (1 p.), inserted

Description and images of the work available on the artist's website, viewed 5/16/07: <<http://www.laurarussell.net/Nocturne.html>>

UO A&AA Library has no. 16/100, signed by the artist

**Alt Author:** Simply Books, Ltd

**L.C. Subject:** Russell, Laura, book artist

Artists' books

City and town life - Colorado - Denver - Pictorial works

Street photography - Colorado - Denver

Cities and towns - Colorado - Denver - Pictorial works

**Genre:** Artists' books.

Accordion fold format (Binding).

**WorldCat no.:** 54711817

Item URL: <http://janus.uoregon.edu/record=b3599203>

4.11. Author: Blocker, Mare

**Title:** [Hannah Arendt's web over the Noumenon / Mare Blocker]

**Publisher:** [McCall, Idaho : M Kimberly Press, 2005]

**Location:** AAASecure N7433.4.B58 H36 2005 (IN-LIB USE)

**Description:** [26] p. ; 18 cm

**Notes:** Accordion-fold book with embroidery and letterpress printed paper; issued in lipped clamshell box

Title, author statement, and imprint from White Lotus Gallery website

**Alt Author:** M. Kimberly Press

**L.C. Subject:** Blocker, Mare

Artists' books

**Genre:** Artists' books Idaho McCall 2005.

**WorldCat no.:** 62499670

Item URL: <http://janus.uoregon.edu/record=b3362976>

4.12. **Author:** Blocker, Mare

**Title:** [Alluvium / Mare Blocker]

**Publisher:** [McCall, Idaho : MKimberly Press, 2005]

**Location:** AAASecure N7433.4.B58 A45 2005 LIB USE ONLY

**Description:** [20] p. : all ill. ; 22 cm

**Notes:** Title, author, and publication information from Vamp & Tramp, Booksellers, website

"The plates are photopolymer from the pen and ink drawings I did of the soil monoliths in the Maynard Fosberg Soil Monolith Collection at the University of Idaho ...The pages are sewn together in couplets, using what I call the baseball stitch, then I link the couplets together at the spine. I wanted the stitching to look like sutures. This series is an exploration of the philosophy of phenomenology and how things reveal themselves to us as we are working" -Artist's statement from Vamp & Tramp, Booksellers, website

"Laid in letter-fold wrapper with paper hand-sewn at edges. Closure paper tab hand sewn to wrapper. Relief printed on Magnani Incisioni paper" -Vamp & Tramp, Booksellers, website

Limited ed. of 40 copies

**Alt Author:** M. Kimberly Press

**L.C. Subject:** Blocker, Mare

Soils in art

Artists' books

**Genre:** Artists' books.

**WorldCat no.:** 416593694

Item URL: <http://janus.uoregon.edu/record=b3858380>

4.13. **Author:** Rhymer, Eve

**Title:** Legendary, lexical, loquacious love / Karen Reimer writing as Eve Rhymer ; edited, compiled & designed by Sally Alatalo

**Publisher:** Chicago : Sara Ranhouse Publishing, 1996

**Location:** AAASecure N7433.4.R49 L44 1996 (IN-LIB USE)

**Description:** 343 p. ; 17 cm

**Notes:** "An adult romance for the post structuralist woman" -Cover  
A gift in memory of Peter Ward Britton

**Alt Author:** Alatalo, Sally  
Sara Ranhouse Publishing

**Alt Title:** Love

**Series:** Sara Ranhouse Publishing romance series ; 2

**L.C. Subject:** Rhymer, Eve

Artists' books

**Genre:** Artists' books.

**ISBN:** 1888636092

**WorldCat no.:** 39129039

Item URL: <http://janus.uoregon.edu/record=b2961123>

4.14. **Author:** Tilcock, Sandy

**Title:** There is a mad fiesta down by the river / [Sandy Tilcock]

**Publisher:** [Eugene, Or.] : The Artist, [1988]

**Location:** AAASecure N7433.4.T537 T44 1988 (IN-LIB USE)

**Description:** 1 v. (unpaged) ; 21 cm

**Notes:** Produced uniquely for a show in 1988

Lettering by Marilyn Reaves

Publication and statement of responsibility information from the artist

**Alt Author:** Reaves, Marilyn

**L.C. Subject:** Tilcock, Sandy

Artists' books

**Genre:** Artists' books.

**WorldCat no.:** 50436469

Item URL: <http://janus.uoregon.edu/record=b3125188>

4.15. **Author:** Mader-Meersman, Julie

**Title:** Oxytocin good

**Publisher:** [Cincinnati, Ohio? : Julie Mader-Meersman, 2006]

Connect to artist's website

**Location:** AAASecure N7433.4.M3487 O99 2006 LIB USE ONLY

**Description:** 1 artist's book : ill. (some col.) ; 90 mm

**Notes:** One-of-a-kind mixed media flap book, composed of paper ephemera, acrylic, colored pencil, veneer, and wood, created by Julie Mader-Meersman "Contrary to common perceptions about the physical pain and fear of natural childbirth, 'Oxytocin good' was created to memorialize the labor and delivery experience of the artist and share the view that a natural birth event can be physically and psychologically calm and pleasant. The book specifically celebrates oxytocin, the naturally produced feel-good hormone that spurs labor and human bonding emotions. The book is miniature in format to reference the physically tiny origins of life and includes a container area that opens and closes, suggestive of an opening pelvis. Further, ephemeral materials--such as female clothing patterns, germination diagrams, and rent receipts--as well as painterly imagery are used to focus thoughts and feelings about the alignment of physical,

emotional and psychological events leading up to and beyond the birth moment” –Artist’s statement from 23 Sandy Gallery, Portland, Or., website  
Views of the book are also available online via the artist’s website

**L.C. Subject:** Mader-Meersman, Julie

Childbirth in art

Mothers in art

Artists’ books

**Genre:** Artist’s books.

**WorldCat no.:** 423898542

Item URL: <http://janus.uoregon.edu/record=b3836499>

4.16. **Author:** Schooler, Shon

**Title:** Journal / [SSS]

**Publisher:** [Corvallis, Or.?] : BBP, 1998

**Location:** AAASecure N7433.4.S366 J68 1998 (IN-LIB USE)

**Description:** 1 v. (unpaged) ; 13 cm

**Notes:** Item contains 6 blank leaves and 17 laminated leaves of flower petal specimens

**Cover title:** Author’s name appears only as SSS stamped on lining paper of p. [3] of cover; publisher and year of publication appear in pencil on lining paper

Exposed spine; French-sewn on tapes; issued in a beige and black solander case

A gift in memory of Peter Ward Britton

U of O A&AA Library has copy 1/1, signed by the author/artist

**Alt Author:** Blue Barrel Press

**L.C. Subject:** Schooler, Shon

Flowers in art

Dried flowers – Miscellanea

Artists’ books

**Genre:** Artists’ books.

**WorldCat no.:** 50543466

Item URL: <http://janus.uoregon.edu/record=b2960790>

4.17. **Author:** Barton, Carol June

**Title:** Loom / Carol June Barton

**Publisher:** [Bethesda, Md.? : Carol June Barton?], c1989

**Location:** AAASecure N7433.4.B38 A68 1989 (IN-LIB USE)

**Description:** 1 v. : chiefly ill. (some col.) ; 17 cm

**Notes:** “Loom was assisted by Katherine Barrow ... [et al.] ... of Pyramid Atlantic.”

A dioramic art work consisting of six interconnected frames with openings through which illustrations can be viewed when the frames are separated accordion-fashion

Issued in a plastic box

Edition of 600 signed and numbered copies

UO has copy no. 59

**Alt Author:** Pyramid Atlantic (Firm)

**L.C. Subject:** Artists' books

**WorldCat no.:** 22925044

Item URL: <http://janus.uoregon.edu/record=b2092333>

4.18. **Author:** Simmons, Laurie

**Title:** Water ballet/family collision / Laurie Simmons

**Publisher:** [Minneapolis, Minn.] : Walker Art Center, c1987

**Location:** AAASecure N7433.4.S54 A77 1987 (IN-LIB USE)

**Description:** [8] p. : all ill. (some col.) ; 16 x 24 cm

**Notes:** "Designed by Yolanda Cuomo" - Colophon

**Alt Author:** Cuomo, Yolanda

Walker Art Center

**Alt Title:** Laurie Simmons : water ballet/family collision

**L.C. Subject:** Artists' books

Photography, Artistic

**ISBN:** 0935640231 (pbk.)

**LCCN:** 87-50433

**WorldCat no.:** 16756308

Item URL: <http://janus.uoregon.edu/record=b2040376>

4.19. **Author:** Ellis, Elsi Vassdal

**Title:** Anti-lepus journal : travels with Howard, v16 / [Elsi Vassdal Ellis]

**Publisher:** Bellingham, Wash. : Eve Press, c2006

**Location:** AAASecure N7433.4.E347 A58 2006 (IN-LIB USE)

**Description:** 1 v. (unpaged) : ill. (chiefly col.), col. map ; 22 cm

**Notes:** "This journal was inspired by the call for work for the Fourth Triennial Book Arts Exhibition. The theme: Rabbit and House. During Fall 2005 I had the privilege of teaching a junior honors course on the art of the book (Book as Object of Fear and Desire). Umberto Eco's *The name of the rose* served as the center of our exploration of manuscript traditions, religion, heresy and anything medieval. My students were charged with the task of turning a traditional term paper into a medieval manuscript sewn on cords, laced into wood boards, and finished off with or without leather. My first idea for the call was to create a heretical text,

The Gospel of Rabbit. Once I got started writing it I realized what a task it would be. My next idea was to create a character - the Anti-Lepus (rabbit) hunter who would try to uncover the sinister plot of rabbits and hares throughout the world in their goal to eliminate all humans. Some of the information is based upon historical research. The images are combinations of copyright free images (Corel & internet), sketches based upon images, created facsimiles, family photos, and original art ... massaged in Photoshop following scanning" -Colophon

"The book was assembled and imposed on a Mac G4 in InDesign and printed ... on an Epson le86 ink jet printer with archival inks. The handwriting font is Texas Hero. Rabbit fur purchased in Portland, Oregon, has been used for the exterior binding" -Colophon

Limited ed. of 10 numbered copies

UO A&AA Library has copy no. 10, signed by the artist

**Alt Author:** EVE Press

**L.C. Subject:** Ellis, Elsi Vassdal

Artists' books

Decoration and ornament - Animal forms

Decoration and ornament, Medieval

Rabbits in art

**Genre:** Artists' books.

Fur bindings.

**WorldCat no.:** 156879594

Item URL: <http://janus.uoregon.edu/record=b3643501>

4.20. **Author:** Tetenbaum, Barbara

**Title:** Dědictví = Inheritance, or "Thanks" from Ustinad Labem / [Stencil images, design and production, Barbara Tetenbaum ; text, Eva Fišerová ; translation, P. Honcová & B. Tetenbaum]

**Publisher:** [Madison, Wis.] : Triangular Press, 2003

**Location:** AAASecure N7433.4.T48 D43 2003 (IN-LIB USE)

**Description:** [19] p. : col. ill. ; 22 cm

**Notes:** Limited ed. of 15 copies

Produced in Spring 2003 while Barbara Tetenbaum was a Fulbright lecturer in the Czech Republic

"Thanks to: J. William Fulbright Commission" -Colophon

Text in Czech and English

UO A&AA Library has no. 11/15 signed by the artist

**Alt Author:** Fišerová, Eva

Triangular Press

**Alt Title:** Inheritance

Thanks from Ustinad Labem

**L.C. Subject:** Tetenbaum, Barbara

Artists' books

**Genre:** Artists' books.

**WorldCat no.:** 53452147

Item URL: <http://janus.uoregon.edu/record=b3254379>

4.21. **Author:** Chen, Julie

**Title:** The veil

**Publisher:** Berkeley, Calif. : Flying Fish Press, 2002

**Location:** AAASecure N7433.4.C55 V44 2002 (IN-LIB USE)

**Description:** 1 v. (5 p.) : col. ill. ; 27 x 11 cm

**Notes:** In box (33 x 22 cm.)

Title from box

"The Veil was written and designed by Julie Chen in the fall of 2002. It was letterpress printed using a combination of photopolymer plates and collagraphic blocks on Wyndstone Marble papers, and cut using a Universal Systems Lasercutter. The binding was done by Julie Chen and Anna Sacramento at the studios of Flying Fish Press ... The text that appears on the back layer of pages is from the preamble to the Charter of the United Nations which was written in 1945. This book can be displayed as a standing sculpture by curving the concertina into a circle, with all the pages facing outward, until the front and back covers touch. Magnets embedded in the covers will hold the book open in this position" -Box lining paper

Produced in an edition of 100 copies, signed & numbered by the artist

UO A&AA Library has no. 43, signed by the artist

**Alt Author:** Sacramento, Anna

Flying Fish Press

**L.C. Subject:** Chen, Julie

United Nations. Charter. Preamble

Artists' books

**Genre:** Artists' books California Berkeley 2002.

Accordion fold format California Berkeley 2002.

**WorldCat no.:** 51498053

Item URL: <http://janus.uoregon.edu/record=b3254375>

4.22. **Author:** Morrison, Lois

**Title:** Snakes are not nice / [Lois Morrison ; laser-cut by Julie Chen]

**Publisher:** [Leonia, N.J. : Lois Morrison], c2005

**Location:** AAASecure N7433.4.M697 S63 2005 (IN-LIB USE)

**Description:** 12 paper cards : col. ill. ; 6 x 78 cm

**Notes:** Consists of cards printed on oriental paper from Staedtler's Mastercarve, hand-lettered onto Nideggen paper, grommited, and bound in sharkskin over board forming 12-piece "snake" that is highlighted with colored threads glued down on images, with images and text on one side and sharkskin on the reverse, folded to 6 x 8 x 5 cm., and housed in maroon "snake-catching" bag (16 x 10 cm.). The title is hand lettered on the sharkskin side of the snake's head, which also has stamped eyes

Title from card representing the snake's head

1 of 25 numbered and signed copies

UO A&AA Library has copy no. 3/25

**Alt Author:** Chen, Julie

**L.C. Subject:** Morrison, Lois

Serpents in art

Artists' books

Toy and movable books - Specimens

**Genre:** Artists' books.

Movable books.

**WorldCat no.:** 65433108

Item URL: <http://janus.uoregon.edu/record=b3858377>

4.23. **Author:** Van Horn, Erica

**Title:** Black dog white bark / [text by Louis Asekoff ; drawings by Erica Van Horn]

**Publisher:** Rochester, N.Y. : Visual Studies Workshop Press, c1987

**Location:** AAASecure N7433.4.V355 B53 1987 (IN-LIB USE)

**Description:** [30] p. : all ill. ; 21 x 13 cm

**Notes:** Cover title

Text consists solely of the title

"Produced by Erica Van Horn, in an edition of 200 copies, during a residency at Visual Studies Workshop in April of 1987" -Colophon

A gift in memory of Peter Ward Britton

**Alt Author:** Asekoff, Louis

Visual Studies Workshop

**L.C. Subject:** Van Horn, Erica

Artists' books

**Genre:** Artists' books.

**ISBN:** 0898220505 (pbk.)

**WorldCat no.:** 18194401

Item URL: <http://janus.uoregon.edu/record=b2961105>

4.24. **Author:** King, Susan Elizabeth, 1947-

**Title:** The Queen of Wands : a paper sculpture / Susan E. King

**Publisher:** Rosendale, NY : Women's Studio Workshop ; Santa Monica, CA : Paradise Press, c1993

**Location:** AAASecure N7433.4.K56 Q84 1993 (IN-LIB USE)

**Description:** 1 sheet ([8] p.) : ill. ; folded to 31 x 12 cm

**Notes:** Issued in clear plastic envelope with seal bearing title and author; title and author from seal

Two cards are enclosed which bear publication information and instructions for operating

"This paper construction uses the tetra-tetraflexagon form ... Printed offset by Paul Muhly at Visual Studies Workshop Press, Rochester, New York ..."

**Alt Author:** Muhly, Paul

Visual Studies Workshop

Women's Studio Workshop

Paradise Press

**L.C. Subject:** Artists' books - New York

**Genre:** Artists' books 1993.

**WorldCat no.:** 29574270

Item URL: <http://janus.uoregon.edu/record=b2508886>

4.25. **Author:** King, Susan Elizabeth, 1947-

**Title:** Women and cars / Susan E. King

**Publisher:** Rosendale, N.Y. : Women's Studio Workshop ; Los Angeles : Paradise Press, 1983

**Location:** AAASecure N7433.4.K56 A78 1983 (IN-LIB USE)

**Description:** 1 folded sheet ([13] p.) : ill. ; 21 cm

**Notes:** Sheet folded accordion-style; between boards

**Alt Author:** Paradise Press

**L.C. Subject:** Artists' books

King, Susan Elizabeth, 1947-

**WorldCat no.:** 11242396

Item URL: <http://janus.uoregon.edu/record=b1433307>

4.26. **Author:** Ellis, Elsi Vassdal

**Title:** Liberty/security

**Publisher:** [Bellingham, Wash.] : EVE Press, 2004

**Location:** AAASecure N7433.4.E347 L53 2004 (IN-LIB USE)

**Description:** 1 folded sheet : col. ill. ; 36 x 68 cm., folded to 18 x 17 cm

**Notes:** Artist's book by Elsi Vassdal Ellis with selected quotes from Thomas Paine, John Ashcroft, Robert H. Jackson, Ben Franklin, and the USA PATRIOT Act of 2001

"Letterpress printed many times on very old 14.75 x 28 inch safety paper with very worn lead type, cuts, and ornaments. Printing began July 30 and ended August 7, 2004" -Colophon

Printed on both sides in blue, red, and black on pink paper, with one gold star mounted on colophon

1 of 76 numbered and signed copies

UO A&AA Library has copy no. 65/76, signed by the artist on colophon

**Alt Author:** EVE Press

**Series:** Essential liberty series ; no. 1

**L.C. Subject:** Ellis, Elsi Vassdal

United States. Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism (USA PATRIOT ACT) Act of 2001

Artists' books

Liberty

National security - United States

**Genre:** Artists' books.

Pamphlets Washington (State) Bellingham 2004.

Letterpress works.

Security papers.

**WorldCat no.:** 156979261

Item URL: <http://janus.uoregon.edu/record=b3650514>

4.27. **Author:** Marsh, Mary V

**Title:** The coffee diary : a daily journal of consuming to-go for one year : abridged / Mary V. Marsh

**Publisher:** Oakland, Calif. : Quite Contrary Press, [2007]

**Location:** AAASecure N7433.4.M377 C64 2007 LIB USE ONLY

**Description:** [26] p. : ill. (some col.) ; 11 cm

**Summary:** "With each coffee to-go purchased in 2004, I recorded the date and what I was doing while consuming it, directly on the cup. Besides showing the waste of to-go cups, the project reveals the many relationships that develop based on a certain time and place" -Colophon

**Notes:** Published in conjunction with an installation project consisting of Sharpie-written entries on 327 to-go cups arranged on recycled wood shelves,

exhibited at Mercury 20 Gallery, Oakland, Calif., as part of "Reading, not reading, coffee, and theories, Arthur Huang and Mary V. Marsh."

Edition of 40

"August 2007" -Colophon

"Inkjet on paper, coffee filter, postcard, hand-sewn" -Colophon

Book appears to contain coffee grounds on endpapers

Issued in cellophane envelope (13 cm.)

UO A&AA Library has copy no. 31, signed by the author on colophon

**Alt Title:** Coffee diary book

Coffee diaries

**L.C. Subject:** Marsh, Mary V. - Diaries

Artists' books

Coffee in art

Consumption (Economics) in art

Coffee drinking - California

Oakland (Calif.) - Social life and customs - 21st century

Berkeley (Calif.) - Social life and customs - 21st century

**Genre:** Artists' books.

**WorldCat no.:** 434134590

Item URL: <http://janus.uoregon.edu/record=b3934158>

4.28. **Author:** Michaelis, Catherine

**Title:** Old flames mismatched [art original] : true stories of extinguished love / lived, written, & letterpressed by C.A. Michaelis

**Publisher:** Vashon, WA : May Day Press, c2000

**Location:** AAASecure N7433.4.M52 O43 2000 v.1 (LIB USE ONLY)

**Description:** 1 art original : paper, col. ; 5 x 4 x 1 cm

**Notes:** Limited ed

Consists of two matchbooks identified as v. 1 and v. 2, letterpress printed on the cover and on each matchstick. The words on the matchsticks describe former friends and lovers. As matches are removed the text changes

**Contents:** v. 1. Has love's inferno fizzled to a smoking ember? Blow it out! - v. 2. Do you feel burned by your ex? Lighten up!

**Alt Author:** May Day Press

**L.C. Subject:** Matchcovers - Specimens

Miniature books - Specimens

**Genre:** Artists' books.

Miniature books (Printing)

Letterpress works.

Conceptual art

**WorldCat no.:** 48799975

Item URL: <http://janus.uoregon.edu/record=b3934152>

4.29. **Author:** Morrison, Lois

**Title:** Ste. Ostrich in Manhattan : the visitations of a martyr / by Lois Morrison

**Publisher:** Berkeley : Flying Fish Press, 1990

**Location:** AAASecure N7433.4.M697 S74 1990 (IN-LIB USE)

**Description:** 1 v. (unpaged) : ill. ; 21 cm

**Notes:** Limited ed. of 125 copies

Written and illustrated by Lois Morrison. Designed and printed by Julie Chen with the assistance of Elizabeth McDevitt. Text set in Janson and Bembo Italic, with calligraphy by Keith Vinson

Combination of relief prints and collage. Nested accordion carousel book inserted into a cloth-covered case using a tab. Case has a flap at the fore-edge and string tie as closure

U of O A&AA Library has number 43

**Alt Author:** Chen, Julie

McDevitt, Elizabeth

Vinson, Keith

Flying Fish Press

**Alt Title:** Sainte Ostrich in Manhattan

Saint Ostrich in Manhattan

**L.C. Subject:** Morrison, Lois

Artists' books

Toy and movable books - Specimens

**Genre:** Artists' books.

Typefaces (Type evidence) Janson.

Typefaces (Type evidence) Bembo italic.

**WorldCat no.:** 21966184

Item URL: <http://janus.uoregon.edu/record=b3125176>

4.30. **Author:** Zweig, Janet

**Title:** Heinz and Judy : a play / [Janet Zweig]

**Publisher:** [United States : s.n.], c1985

**Location:** AAASecure N7433.4.Z83 A65 1985 (IN-LIB USE)

**Description:** [18] p. : ill. ; 29 cm

**Notes:** "Texts are excerpted from: Dr. Lawrence Kohlberg (dilemmas), The Moral Development of the Child by Jean Piaget (stories), In a Different Voice by Carol Gilligan (responses at intermission)."

**L.C. Subject:** Artists' books

Zweig, Janet

**WorldCat no.:** 12626634

Item URL: <http://janus.uoregon.edu/record=b1460968>

4.31. **Author:** Hastings, John R. (John Robert), 1948-

**Title:** Pursued lips

**Publisher:** [Everett, Wash. : John R. Hastings, 2006]

**Location:** AAASecure, N7433.4.H3956 P87 2006 LIB USE ONLY

**Description:** [10] leaves : col. ill. ; 71 mm

**Notes:** Cover title

Artist's book by John R. Hastings

Limited ed. of 3 numbered copies

"Printed on Epson's Matte Heavyweight and Photo Quality glossy papers using an Epson Stylus Photo 900 printer" -Colophon

Accordion folded pages attached to paper boards. Title is printed on paper collaged onto cover; colophon is attached to inside back leaf. Book is issued in black coin purse with snap closure

UO A&AA Library has copy no. 2, signed by the artist and dated "3/08/06" on colophon

**L.C. Subject:** Lips in art

Miniature books - Specimens

Artists' books

**Genre:** Artists' books.

Miniature books (Printing).

Accordion fold format (Binding)

Puns (Visual works)

**WorldCat no.:** 174116098

Item URL: <http://janus.uoregon.edu/record=b3934131>

4.32. **Author:** Weston, Heather

**Title:** Paper cut : relief / Heather Weston

**Publisher:** London : Bookery, 2007

**Location:** AAASecure N7433.4.W48 P37 2007 LIB USE ONLY

**Description:** 1 v. (unpaged) ; 14 cm

**Notes:** Cover title

Limited ed. of 150 copies

Accordion structure bound into boards at end pages. Offset lithography on paper. Die cutting. Blind emboss title on front board. Bound in red book cloth on board enclosed by a white banderole with title

Summary

"Weston transforms a complex psychological issue into the palpable reality of an artists' book. The subject is dark-self-harm-the experience is untidy and frustrating-as it should be. But if you have the patience, curiosity, and daring to see the experience through to the end-that is, to read the narrative-there is an uneasy sense of accomplishment, even hope"-Bookseller's website

**Notes:** UO A&AA Library has copy no. 26, signed by the artist on colophon

**Alt Author:** Bookery (London, England)

**L.C. Subject:** Artists' books

**Genre:** Artists' books.

Accordion fold format (Binding)

Embossed cloth bindings (Binding)

Offset lithographs.

Die cutting.

**ISBN:** 0954694295

9780954694296

**WorldCat no.:** 244104221

Item URL: <http://janus.uoregon.edu/record=b4027289>

4.33. **Author:** Ellis, Elsi Vassdal

**Title:** If Johnny comes marching home / Elsi Vassdal Ellis

**Publisher:** Bellingham, Wash. : EVE Press, c2005

**Location:** AAASecure N7433.4.E347 I4 2006 (IN-LIB USE)

**Description:** 1 v. (unpaged) : col. ill. ; 18 cm

**Notes:** "This book has been produced using Adobe Photoshop, InDesign, a Mac G3 and G4, UMAX scanner, and Epson C6 printer. The paper is 80# Cougar Opaque Cover. The font used for this book is ITC Cushing ... The skeleton components were taken from the Shambala Agile Rabbit Edition, Images of the human body"-Colophon

Accordion-folded pages in wraps; text printed in red and black, with some blue and yellow

1 of 50 numbered copies

UO A&AA Library's copy is no. 49, signed by the author

**Alt Author:** EVE Press

**Alt Title:** Title on p. preceding t.p.: Cost of war : the wounded

**L.C. Subject:** Ellis, Elsi Vassdal

Soldiers in art  
Soldiers – United States  
Iraq War, 2003-  
Artists' books  
**Genre:** Artists' books.  
Accordion fold format (Binding)  
**WorldCat no.:** 162101910  
Item URL: <http://janus.uoregon.edu/record=b3643495>

4.34. **Author:** Wehr, Beata  
**Title:** Calendar of everyday passing = Kalendarz codziennego przemijania / Beata Wehr  
**Publisher:** Tucson, Ariz. : Beata Wehr, [1998]  
**Location:** AAASecure N7433.4.W434 C35 1998 LIB USE ONLY  
**Description:** 1 v. (unpaged) : chiefly col. ill. ; 65 mm  
**Notes:** Caption title  
"Beata Wehr Tucson 1998-2005."  
"2 x 2.5" miniature of archival inkjet print, accordion fold. Each page displays a monthly calendar of days. On the side are images of the end flap of a Kodak film box pierced by the image of a dark figure" -Vamp & Tramp website  
Summary  
"This calendar book, based on a unique piece, plays the inexorable passing of time against our attempts to preserve the moment, to make time stop" -Vamp & Tramp website  
**Notes:** Edition of 100 numbered copies  
English and Polish  
UO A&AA Library has copy no. 3/100  
**Alt Title:** Kalendarz codziennego przemijania  
Calendar 1998  
Kalendarz 1998  
**L.C. Subject:** Time in art  
Miniature books – Specimens  
Artists' books  
**Genre:** Artists' books.  
Art calendars  
Calendars 1998.  
Accordion fold format (Binding)  
Miniature books (Printing)  
**WorldCat no.:** 721978359

Item URL: <http://janus.uoregon.edu/record=b4027290>

4.35. **Author:** Jacobs, Diane

**Title:** The black hole / by Diane Jacobs

**Publisher:** [Portland, Or.] : Scantron Press, 2003

**Location:** AAASecure N7433.4.J293 B53 2003 (IN-LIB USE)

**Description:** 1 v. ; 77 mm

**Notes:** Consists of one sheet with progressively larger hole in centre, folded accordion style, attached at each end to wooden cover; parchment band with title on it & metal tab which attaches to metal screw in lower cover for closure; printed on opposite side of sheet, readable when volume reversed; hair ball mounted on lower cover

"The black hole's conception followed many years of daily hairball collecting" - Colophon

"This book was letterpress printed ... on hand-made paper. The wood covers were graciously cut and donated by Jim Kusz. Real parchment was used for the book's band and the hairball drawing was burned into the cover. Without the help of Edi Berton the text would not have looped around the holes ... There are 45 books in the edition" - Colophon

UO A&AA Library has no. 26/45, signed by the artist

**Alt Author:** Scantron Press

**L.C. Subject:** Artists' books

Miniature books - Specimens

**Genre:** Artists' books Oregon Portland 2003.

**WorldCat no.:** 52222147

Item URL: <http://janus.uoregon.edu/record=b3362979>

4.36. **Author:** Elggren, Leif

**Title:** Experiment with dreams / Leif Elggren, Thomas Liljenberg

**Publisher:** Stockholm : Firework Edition, 1996

**Location:** AAASecure N7433.4.E346 E97 1996 (IN-LIB USE)

**Description:** 227 p. : ill. (some col.), map ; 21 cm

**Notes:** Contains more than 200 letters written to powerful and famous persons and institutions all over the world during a one year period

"Firework Edition no: 79" -T.p. verso

"As close as we can get to reality" -P. [4] of cover

Letters in English, Arabic, French, German, and Swedish

**Alt Author:** Liljenberg, Thomas

Firework Edition (Firm)

**L.C. Subject:** Elggren, Leif

Liljenberg, Thomas

Artists' books

**Genre:** Artists' books.

Letters.

**ISBN:** 9187066122

**WorldCat no.:** 46925778

Item URL: <http://janus.uoregon.edu/record=b3014199>

4.37. **Author:** Martin, Emily, 1953-

**Title:** Juror #13 / by Emily Martin

**Publisher:** Iowa City, IA : Emily Martin and the Naughty Dog Press, c2001

Connect to artist's web site

**Location:** AAASecure N7433.4.M3786 J87 2001 (LIB USE ONLY)

**Description:** [14] p. ; 12 x 16 cm

**Notes:** "An archival ink jet printed pamphlet book using Crescent and Canson papers, detailing the conflicting reactions to serving on a jury. Each statement of the text is paired with another contrary statement. The pages are laid out with one statement along the bottom of the page and the other statement upside down along the top of the page. The book has two fronts and the book can be opened and read in various orders. Pamphlet sewn pages and end papers with a wraparound paper cover. Edition of 150" -Artist's web site

**Alt Author:** Naughty Dog Press

**Alt Title:** Juror number 13

Juror no. 13

**Subject:** Jury in art

**L.C. Subject:** Artists' books

**Genre:** Artists' books.

Pamphlets.

**WorldCat no.:** 82982074

Item URL: <http://janus.uoregon.edu/record=b3934155>

4.38. **Author:** Martin, Emily, 1953-

**Title:** My twelve steps / [Emily Martin]

**Publisher:** [Iowa City, Iowa] : Naughty Dog Press, 1997

**Location:** AAASecure N7433.4.M3786 M9 1997 (LIB USE ONLY)

**Description:** 1 folded leaf ; 16 cm. + 1 card (8 x 11 cm.)

**Notes:** Spine title

"Produced with assistance from Janice Frey's Out of Hand Press and the University of Iowa Center for the Book" -Accompanying card

Letterpress pop-up book on Rives Heavyweight. Accordion-folded leaf forms a "staircase" when opened, showing a different 12-step slogan imprinted on each "riser". Case bound with flax and moriki paper. String, wooden dowel, and buttons act as closure

Limited ed. of 100 copies

UO A&AA Library's copy lacks accompanying card

**Alt Author:** Naughty Dog Press

**L.C. Subject:** Martin, Emily, 1953-

Alcoholism in art

Artists' books

**Genre:** Artists' books.

Pop-up books.

Accordion fold format (Binding).

**WorldCat no.:** 37364844

Item URL: <http://janus.uoregon.edu/record=b3858375>

4.39. **Author:** Maher, Miranda

**Title:** After reasonable research / Miranda Maher

**Publisher:** Brooklyn, NY : Horse in a Storm Press, 2000

**Location:** AAASecure N7433.4.M36 A74 2000 (IN-LIB USE)

**Description:** 1 folded strip ([22] p.) : col. ill. ; 21 cm

**Notes:** "Years with No Acts of 'OPEN AND DECLARED ARMED HOSTILE CONFLICT' Are Indicated with a Perpendicular Line. Perhaps They Were Periods of Peace."

Issued in folder

Folded accordion style; printed on cream colored paper with a fleur des lys pattern

**Alt Author:** Horse in a Storm Press

**L.C. Subject:** Maher, Miranda

Artists' books

Peace in art

War in art

**Genre:** Artists' books.

**WorldCat no.:** 51988324

Item URL: <http://janus.uoregon.edu/record=b3180452>

4.40. **Author:** Martin, Emily, 1953-

**Title:** Vicious circle series #6 / by Emily Martin

**Publisher:** [Iowa City, Iowa] : Emily Martin and the Naughty Dog Press ; [Birmingham, Ala.: Vamp & Tramp [distributor]], c2007

Connect to Vamp & Tramp web site

**Location:** AAASecure N7433.4.M3786 V53 2007 (LIB USE ONLY)

**Description:** 1 flexagon ring ; 5 x 12 cm. + 1 wrapper (14 x 13 cm.)

**Notes:** Consists of a leaf of safety orange construction paper folded so as to form a ring of three connected pyramids; continuous rotation of the ring reveals the text printed as single words on the sides of the pyramids. Issued in folded wrapper made of the same paper with operating instructions and colophon "Vicious circle series #6 was printed from polymer plates in two colors on my Vandercook SP15 letterpress. The font used was Courier and the flexagon format is one I call the rotating ring" -Colophon

"This rotating ring is not part of the flexagon series, it is a continuation of an earlier series of rotating rings long sold out" -Artist's web site

Description and images of the book are available on Vamp & Tramp web site

Edition of 100

UO A&AA Library has copy no. 8/100, signed by the artist

**Alt Author:** Naughty Dog Press

**Alt Title:** Vicious circle series number six

Vicious circle

Vicious circle #6

**L.C. Subject:** Martin, Emily, 1953-

Artists' books

Toy and movable books - Specimens

**Genre:** Artists' books.

Movable books.

**WorldCat no.:** 228032933

Item URL: <http://janus.uoregon.edu/record=b3934153>

4.41. **Author:** Jacobs, Diane

**Title:** Alphabet tricks / by Diane Jacobs

**Publisher:** [Portland, Or.] : Scantron Press, 2000

**Location:** AAASecure N7433.4.J293 A43 2000 (IN-LIB USE)

**Description:** [15] leaves : ill. ; 11 cm

**Notes:** An alphabet book of sexist language about women

Book consists of 15 printed cards which slide into transparent paper sleeves silkscreened with illustrations

Special magnifying glass attached to front cover

Edition limited to 120 copies, signed and numbered by the artist

"This book was hand-set in Weiss Roman, Weiss Italic, and wooden type. The cards were printed on Stonehenge and the images were silkscreened on Kozo paper" -Colophon

Issued in slipcase  
UO A&AA Library has no. 102, signed and dated by the artist  
**Alt Author:** Scantron Press  
**Alt Title:** Alphabet trix  
**L.C. Subject:** Women  
Alphabet in art  
Sexism in language  
Artists' books  
**Genre:** Artists' books Oregon Portland 2000.  
Alphabet books Oregon Portland 2000.  
Screen prints Oregon Portland 2000.  
**ISBN:** 1893125114  
**WorldCat no.:** 46390509  
Item URL: <http://janus.uoregon.edu/record=b3362978>

4.42. **Author:** Happersett, Susan  
**Title:** I feel like a new woman / by Susan Happersett  
**Publisher:** [Jersey City, N.J.? : Susan Happersett], 2002  
**Location:** AAASecure N7433.4.H37 I23 2002 (LIB USE ONLY)  
**Description:** 1 v. (unpaged) : all col. ill. ; 18 cm  
**Notes:** Title from colophon affixed to back panel  
Multi-paneled piece with color-xeroxed collages using images and text from older magazines  
Edition of 100 copies  
UO A&AA Library has copy no. 61, signed by the artist on colophon  
**L.C. Subject:** Women in mass media  
Women's mass media - United States  
Women in art  
Artists' books  
**Genre:** Artists' books.  
Collages.  
**WorldCat no.:** 85847900  
Item URL: <http://janus.uoregon.edu/record=b3934120>

4.43. **Author:** Hanmer, Karen  
**Title:** Prairie / Karen Hanmer ; inspired by/text from Willa Cather's My Antonia ; illustration in collaboration with Henry Maron  
**Publisher:** [Glenview, Ill. : Karen Hanmer], c2006  
**Location:** AAASecure N7433.4.H36 P73 2006 (LIB USE ONLY)

**Description:** 1 v. (unpaged) : ill. ; 16 x 60 cm., folded to 16 x 8 cm  
**Notes:** Title from colophon  
Pigment inkjet prints of prairie grass on accordion folded sheet  
Issued in an edition of 100 copies  
UO A&AA Library has copy no. 42, signed by the artist on colophon  
**Alt Author:** Maron, Henry  
Cather, Willa, 1873-1947. My *Ántonia*  
**L.C. Subject:** Prairies in art  
**Subject:** Prairie plants in art  
**L.C. Subject:** Artists' books  
**Genre:** Artists' books.  
Accordion-fold format (Binding)  
**WorldCat no.:** 74818744  
Item URL: <http://janus.uoregon.edu/record=b3934116>

4.44. **Author:** Beirne, Bill, 1941-  
**Title:** A pedestrian blockade / Bill Beirne  
**Publisher:** New York : The Collation Center : distributed by Wittenborn Art Books, Inc., 1977 (Mobile, Ala. : printed and bound by Art Craft Press)  
**Location:** AAASecure N7433.4.B45 A72 1977 (IN-LIB USE)  
**Description:** [28] leaves : chiefly ill. ; 13 x 18 cm  
**Notes:** Edition of 1,000 copies  
Accordion fold format  
"A pedestrian blockade was performed on March 11, 1972 ... in New York City"-  
P. [28]  
**Alt Author:** Collation Center (Firm)  
**Series:** Artist book series ; #1  
**L.C. Subject:** Artists' books  
Performance art  
**ISBN:** 0815008902  
**LCCN:** 77-72016  
**WorldCat no.:** 7882578  
Item URL: <http://janus.uoregon.edu/record=b2040359>

4.45. **Author:** Aitken, Doug, 1968-  
**Title:** Alpha / Doug Aitken  
**Publisher:** Zürich : JRP / Ringier, 2005  
**Location:** AAASecure N7433.4.A48 A4 2005 (IN-LIB USE)  
**Description:** 1 v. (unpaged) : ill. ; 29 cm

**Notes:** Published on the occasion of an exhibition: Ultraworld, held at the Musee d'Art moderne de la Ville de Paris/ARC (Couvent des Cordeliers), Nov. 10-Dec. 31, 2005

"The starting point of the book is a film featuring German actor Udo Kier... text speaks of a solitary man endlessly on the move through different time zones and space-time continuums..."

Images and texts from the artist is bound in the shape of a head in profile

**Alt Author:** Animation-recherche-confrontation (Museum)

**L.C. Subject:** Aitken, Doug, 1968- - Exhibitions

Video art - Exhibitions

Artists' books - United States

**Genre:** Artists' books 2005.

**ISBN:** 3905701111

**WorldCat no.:** 67617409

Item URL: <http://janus.uoregon.edu/record=b3409935>

4.46. **Author:** Happersett, Susan

**Title:** Pressure treated / by Susan Happersett

**Publisher:** [S.l.] : S. Happersett, c2001

**Location:** AAASecure N7433.4.H37 P74 2001 (IN-LIB USE)

**Description:** 1 folded strip ([23] p.) : col. ill. ; 85 mm

**Notes:** Edition of 100

Date of publication and artist's name handwritten on t.p

Folded accordion style; contained in paper sleeve

UO A&AA Library has #16 of 100

**L.C. Subject:** Happersett, Susan

Artists' books

**Genre:** Artists' books.

Accordion fold format (Binding)

**WorldCat no.:** 52005765

Item URL: <http://janus.uoregon.edu/record=b3180436>

4.47. **Author:** Lieberman, Justin, 1977-

**Title:** Hopi basket weaving : artistry in natural fibers / [Justin Lieberman], with photographs by the author

**Publisher:** New York, NY : Zach Feuer Gallery , c2006

**Location:** AAA N7433.4.L54 H67 2006 MISSING +1 HOLD

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

**Notes:** "Uncorrected proof" -Cover

"Gallery copy" -Cover

**Alt Title:** Justin Lieberman

**L.C. Subject:** Artists' books

Art, Modern

Erotic art

**ISBN:** 0976853361

9780976853367

**WorldCat no.:** 123959019

Item URL: <http://janus.uoregon.edu/record=b3690796>

4.48. **Author:** Davidson, Laura

**Title:** A birder's alphabet / Laura Davidson

**Publisher:** Boston, MA : Laura Davidson, Artists Cooperative, 2004

**Location:** AAASecure N7433.4.D38 B57 2004 (LIB USE ONLY)

**Edition:** 2nd ed

**Description:** [28] leaves : col. ill. ; 18 cm

**Notes:** Originally published: 2002

Alphabet book using different birds, off-set color printed on one side of each leaf; leaves are single sheets glued into printed paper wrapper

UO A&AA Library's copy is signed by the artist on colophon

**L.C. Subject:** Alphabets

Birds in art

Artists' books

**Genre:** Artists' books.

Alphabet books.

**WorldCat no.:** 61749289

Item URL: <http://janus.uoregon.edu/record=b4022765>

4.49. **Author:** Collard, Susan

**Title:** Annunciation triptych / Susan Collard

**Publisher:** [Portland, Or.? : Susan Collard, 2008]

**Location:** AAASecure N7433.4.C648 A56 2008 IN PROCESS.

**Description:** 1 v. (unpaged) : col. ill. ; 22 x 23 cm

**Notes:** Title from handwritten colophon.

Includes handwritten text by the artist.

Publication date from colophon; 23 Sandy Gallery website gives publication date as 2009.

"I've long been fascinated by images of the Annunciation, especially in medieval art. As a child I must have been drawn to the same story. When my mother was

pregnant with my little brother, I assumed she had found out the way I'd heard about in Sunday school. Her surprised reaction when I asked her if she'd been told by an angel is one of the clearest memories of my early childhood. In this double-sided triptych, I began with an Annunciation by Fra Angelico and wove in the work of Fouquet, De Chirico and others, reworking the moment with anatomical illustrations, a calculus text, and scenes of 1960's home décor"--Artist statement from 23 Sandy Gallery website

Collage with gouache and interior latex painted on 3 wooden blocks connected with brass hinges; measures 22 x 47 when unfolded

Unique artist book, signed by the artist

**Alt Author:** Angelico, fra, ca. 1400-1455

**L.C. Subject:** Collard, Susan

Mary, Blessed Virgin, Saint -- Annunciation -- Art

Angels in art

Motherhood in art

Artists' books

**Genre:** Artists' books.

Unique books.

Painted books.

Triptychs.

Collages.

Wooden boards (Binding)

**WorldCat no.:** 794503342

Item URL: <http://janus.uoregon.edu/record=b4172326>

4.50. **Author:** Welch, Linda Marie

**Title:** [Concealed within.] 46 / [Linda Welch]

**Publisher:** [Portland, Or. : Linda Welch, 2009?]

**Location:** AAASecure N7433.4.W458 C66 2009 LIB USE ONLY

**Description:** 1 v. (unpaged) : col. ill. ; 60 mm

**Notes:** Title from vendor, 23 Sandy Gallery

Unique artist's book

**Summary:** "Linda Welch's Concealed Within books are a series of unique, un-openable book objects bound with wax and cord made from mixed media. Each book is housed in a matching slipcase. Book and box contain a matching number, word or code signifying the title of each work"--23 Sandy Gallery website

**Notes:** "Medium/materials, painting, screen printing, collage, wax"--23 Sandy Gallery website

Issued in collage-decorated case

**Alt Title:** 46

**L.C. Subject:** Secrecy in art  
Miniature books -- Specimens  
Artists' books  
**Genre:** Artists' books.  
Unique books.  
Miniature books (Printing)  
Collages.  
Mixed media.  
**WorldCat no.:** 795383329  
Item URL: <http://janus.uoregon.edu/record=b3944982>

4.51. **Author:** Marsh, Mary V  
**Title:** The shower party book / [Mary V. Marsh]  
**Publisher:** Oakland, Calif : Quite Contrary Press, 2009  
**Location:** AAASecure N7433.4.M377 S56 2009 IN PROCESS.  
**Description:** [24] p. : chiefly col. ill. ; 14 cm  
**Notes:** Spine title  
Unique artist's book  
Gouache on found library checkout cards, linen thread, linen tape, found book covers  
**Summary:** "For years I have been collecting objects and images for The Female Icon Collection; popular figurines, book illustrations, product characters, archetypes of Woman, and real women in history ... The Shower Party Book ... [is] illustrated from this collection. It's about a journey that is a search for identity, trying on different female roles from media icons to protagonists identified with. We are constantly reinventing ourselves to find our place in the world" --Artist's statement from 23 Sandy Gallery website  
**Alt Author:** Quite Contrary Press  
**Alt Title:** Title on first card: Women of the world series  
**L.C. Subject:** Women in art  
Artists' books  
**Genre:** Artists' books.  
**WorldCat no.** 794558776  
Item URL: <http://janus.uoregon.edu/record=b3944989>

4.52. **Author:** Marsh, Mary V  
**Title:** Everyday readers / M.V. Marsh  
**Publisher:** Oakland, Calif : Quite Contrary Press, 2009  
**Location:** AAASecure N7433.4.M377 E94 2009 IN PROCESS.  
**Edition:** Open ed

**Description:** [16] p. : col. ill. ; 14 cm. + 1 overdue book card

**Notes:** Title from card affixed to p. [2] of cover

Edition statement from overdue book card

"Drawn on my daily commute across the bay"--Overdue book card

"Handprinted block prints on library checkout cards, gouache, mulberry paper, brads, type. Bound in found vintage cover. Each book in the edition varies with the discarded library cards used. Slipcased in a manila folder"--Publisher's website

Orange overdue book card in pocket, numbered and initialed by the artist

UO A&AA Library's copy has jkt. from a copy of: The world of the viruses / Stewart M. Brooks

UO A&AA Library has copy no. 7, initialed by the artist

**Alt Author:** Brooks, Stewart M. (Stewart Marshall). World of the viruses  
Quite Contrary Press

**Alt Title:** Vendor's title: Everyday reader #7

**L.C. Subject:** Reading in art

Travel in art

Artists' books

**Genre:** Artists' books.

WorldCat no. 469106597

Item URL <http://janus.uoregon.edu/record=b3944987>

4.53. **Author:** Goman, Mar, 1947-

**Title:** Embodied / Goman

**Publisher:** [Portland, Or.? : Mar Goman, 2006]

**Location:** AAASecure N7433.4.G658 E43 2006 IN PROCESS.

**Description:** 1 v. (unpaged) : col. ill. ; 24 cm

**Notes:** Cover title

Altered book portraying various aspects of the body in collage, drawing, photography and mixed media

Unique artist's book, signed by the artist on p. [3] of cover

**L.C. Subject:** Anatomy, Artistic

Human figure in art

Altered books -- Specimens

Artists' books

Genre Artists' books.

Unique books.

Collages.

**WorldCat no.** 794458717

**Item URL:** <http://janus.uoregon.edu/record=b3944979>

5. Items viewed: Special Collections & Archives, Library, Reed College, Portland, OR. 21 July 2011. (The below information is as it appears on their online catalog <<http://library-catalog.reed.edu>>).

5.1. **Author:** Xu, Bing, 1955-

**Title:** The Post Testament : connoting today's standard version

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

**Location:** Special Collections P&D N7433.4.X8 P68 1993 NONCIRCULATING

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

**Notes:** Heavy metal type on rag paper, leather binding with gold emboss  
Edition of 300

"Xu Bing's Post Testament is, like the artist, a cultural hybrid. The text interpolates, line by line, the King James version of the New Testament with a vulgar contemporary novel... Bing relates the cultural vertigo of reading Post Testament to the experience of Chinese immigrants encountering Western culture: swept up in a parade of linguistic and social culture clashes" - artistic statement with book

Artists' Books collection

**Subjects:** Artists' books

Bible - Parodies, imitations, etc

5.2. **Author:** Xu, Bing, 1955-

**Title:** An introduction to square word calligraphy / by Xu Bing

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

**Location:** Special Collections P&D N7433.4.X8 S77 1994

pt.1 NONCIRCULATING

Special Collections P&D N7433.4.X8 S77 1994 pt.2 NONCIRCULATING

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

**Notes:** Title from p. 1, 1st pt

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

No. 70 of 250

Artists' Books collection

**Subjects:** Calligraphy - Technique

Calligraphy, Chinese – Influence

Artists' books – United States

Copybooks – United States

**Add Title:** Title on portfolio: Square word

Title, pt. [2]: Square word calligraphy red line tracing book

5.3. **Author:** Dart-McLean, Dana

**Title:** Libro illustrato

**Publication:** [S.l. : s.n., n.d.]

**Location:** Special Collections P&D N7433.4.D38 L53 2002 NONCIRCULATING

**Description:** 1 v. : ill. ; 38 cm

**Notes:** The artist saved assorted product wrappers found in Italy, altered them, and put them into a book format

Identified for the Reed College collection by Harrell Fletcher

Artists' Books collection

**Subjects:** Altered books

Artists' books

**Add Author:** Fletcher, Harrell

5.4. **Author:** Xu, Bing, 1955-

**Title:** [Tobacco project : red book / Xu Bing]

**Publication:** [North Carolina? : Xu Bing], 2000

**Location:** Special Collections P&D N7433.4.X8 T63 2000 NONCIRCULATING

**Description:** 2 v. ; 10 x 11 cm

**Notes:** Title from prospectus

"Commissioned by Duke University in Durham, N. Carolina, this project focuses on the University's historical connection to Durham's 'tobacco culture' and its economic ties to the cultivation and sale of tobacco products. It also addresses the related historical issue of the impact on China of the large-scale exportation of tobacco products from U.S. in the late 19th century ..." -Prospectus

"Xu created a series of multi-media installations incorporating the materials, processes and consequences of tobacco manufacture. The works were exhibited in diverse venues throughout the city including University's Perkins Library ..." -Prospectus

Limited edition of 10 copies; 5 of single box quotes & 5 of double box quotes, numbered and signed by Xu, Bing

Double box quote: each copy consists of 2 red, tin cigarette boxes made in China, each contains 12 cigarettes. A quote "Introducing a co-operative" is printed on the wrappers of the cigarettes of both boxes

Artists' Books collection

**Subjects:** Xu, Bing, 1955-  
Tobacco – North Carolina  
Artists' books – China  
**Add Title:** Red book

5.5. **Author:** Stotik, Eric  
**Title:** [Dream book]  
**Publication:** [S.l. : s.n., n.d.]  
**Location:** Special Collections P&D N7433.4.S87 D85 NONCIRCULATING  
**Description:** 1 v. : ill. ; 18 cm  
**Notes:** Collage on found book  
Artists' Books collection  
**Subjects:** Altered books

5.6. **Author:** Stotik, Eric  
**Title:** [Untitled]  
**Publication:** [S.l. : s.n., 1997]  
**Location:** Special Collections P&D N7433.4.S87 U78 1997 NONCIRCULATING  
**Description:** 1 portfolio, [12] leaves : color ill. ; 19 cm  
**Notes:** Original ink drawings for "The Kaiser's Children" by John Ashbery, 1997  
Folio with color lithographs, black ink  
Artists' Books collection  
**Subjects:** Artist's books  
**Add Author:** Ashbery, John, 1927-. Kaiser's children. 1997

5.7. **Author:** Stotik, Eric  
**Title:** Der neue Eros  
**Publication:** [S.l. : s.n., n.d.]  
**Location:** Special Collections P&D N7433.4.S87 D58 NONCIRCULATING  
**Description:** 1 v. : ill. ; 21 cm  
**Notes:** Collage on found book  
Cover title  
Artists' Books collection  
**Subjects:** Altered books

5.8. **Author:** Freeman, Mae Blacker, 1907-  
**Title:** Fun with figures / by Mae and Ira Freeman  
**Publication:** New York : Random House 1946  
**Location:** Special Collections P&D QA95 .F7 1946 NONCIRCULATING

**Description:** 60 p. : ill., diagrs. ; 25 cm

**Notes:** Altered book with pen & ink drawings by Cynthia Lahti, 1994

Artists' Books collection

**Subjects:** Altered books

Mathematical recreations

**Add Author:** Lahti, Cynthia

Freeman, Ira Maximilian, 1905-

6. Items viewed: Rare Book Vault, Mount Angel Abbey Library, St. Benedict, OR. 28 July 2011. (The below information is as it appears on their online database <<http://www.mountangelabbey.org/library/manuscripts.htm>>).

Books of Hours:

6.1. MS0028 *Horae Beatae Mariae Virginis*. Latin. France, ca. 1475.

16 x 12 cm. Velvet black binding, sewn over 4 raised bands.

6.2. MS0030 *Horae Beatae Mariae Virginis*. Latin. France, ca. 1475.

162 leaves (18.5 x 12 cm.) Pointed Gothic script. 15 lines. Gatherings mostly of 8. Text in Latin and French: Calendar, Hours of the Virgin, Psalms, Litany, Prayers for Souls in Purgatory, Office of the Dead, Passion according to Matthew, Prayers, Gospel lessons, 15 articles of Faith. 13 large miniatures with border decoration. Binding: brown calf with gold-tooled decoration, medallions with the Crucifixion (front) and Annunciation (back) and the name "Françoise Boucher", 17th c.

6.3. MS0031 *Horae Beatae Mariae Virginis*. Latin. France, ca. 1450.

127 leaves (15.3 x 10.3 cm.) Bâtard script. 22 lines. Gatherings mostly of 8. Text in Latin and French: Calendar, Gospel Lessons, Obsecro te, O Intemerata, Stabat Mater, Hours of the Virgin, of the Passion, of the Holy Spirit, Psalms, Litany, Office of the Dead, Prayers to Saints, Passion according to John. 12 large and 27 small miniatures, many decorated borders and initials. Binding: red velvet, 18th c.?

6.4. MS0065 *Horae*. Latin & French. France, 15th c.

H132 leaves (17.5 x 13 cm) Pointed Gothic script. 18 lines. Gatherings mostly of 8. Text in Latin and French: Calendar, Gospel Lessons, Hours of the Cross, of the Holy Spirit, of the Virgin, Obsecro te, O Intemerata, Psalms, Litany, Office of the Dead. 5 large miniatures, 10 historiated initials, compartmentalized borders with

fruit, flowers, birds, animals, and grotesques. Binding: mottled brown calf with gilt tooling. 18th c.

6.5. MS0066 Horae. Latin, Italy, 15th c.

228 leaves (13 x 9 cm). Rounded Italian gothic hand. 13 lines. Gatherings mostly of 10. Text in Latin: Calendar, Hours of the Virgin, Office of the Dead, Hours of the Passion, of the Cross, Psalms, Litany. Two miniatures and four historiated initials, many lavishly decorated initials and borders. Binding: vellum.

7. Items viewed: Book Arts Collection, Special Collections, University of Washington Libraries, Seattle, WA. 23-24 July 2012. (The below information is as it appears on their online database <<http://catalog.lib.washington.edu/search~/X>>). Several works were viewed without being recorded.

7.1. **Title:** Presentations from The International Symposium of Light, November 18, 1994: the Allen Library, University of Washington, Seattle, U.S.A. / panelists, Maher Blahker, Ron Hilbert Coy, Caw Relchew, J. T. Stewart.

**Pub Info:** [Jerome, AZ]: M Kimberly Press, c1994.

**Location:** SpecColl Rare Books N7433.4.B56 P74 1994. Limited ed. copy no.1. Original copy used in Allen North Lobby 1994-2009. Retired from public display. LIB USE ONLY (book arts installation permanently located in Kenneth S. Allen Library, University of Washington).

**Description:** 1 v. (unpaged) : ill. (some col.) ; 39 cm.

**Note:** Limited ed. of 20 copies

Title on p. preceding t.p. also in Lushootseed

"Raven Brings Light to This House of Stories is a project of the Washington State Arts Commission, Art in Public Places Program, in partnership with the University of Washington." --Colophon

Collaborative work of Mare Blocker, Ron Hilbert Coy, Carl T. Chew, and J.T. Stewart to be part of Raven brings light to this house of stories, a permanent art installation in the Allen Library at the University of Washington. Text by all the participants. Written as an imaginary symposium with the artists as speakers Letterpress printed artists' book. Linoleum cut and collage images by Blocker and color xeroxed collages by Chew. Sewn in signatures into a full cloth binding with inset decorations on the front cover. Signed by the artists.

All copies are owned by the University of Washington Libraries.

**LC SUBJECTS:** Ravens in art.

Site-specific installations (Art) -- Washington (State) -- Seattle

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Blocker, Mare,  
Coy, Ron Hilbert  
Chew, C. T. (Carl T.), 1948-  
Stewart, J. T  
M. Kimberly Press

University of Washington. Libraries

**Other Title:** Title on p. preceding t.p.: Raven brings light to this house of stories

**OCLC #:** 48247177

7.2. **Author:** Dunn, Katherine, 1945-

**Title:** Geek love / Katherine Dunn.

**Pub Info:** New York : Knopf : Distributed by Random House, 1989.

**Location:** SpecColl Rare Books, PS3554.U47 G4 1989, Designer binding, LIB USE ONLY

**Description:** 347 p. ; 24 cm.

Local Note Library has a copy of the special binding "illustrated and bound by Mare Blocker. There are 32 copies, of which 26 are for sale, each with unique gouache paintings. Co-published, with the kind permission of the author and Knopf, by the M Kimberly Press and Charles Seluzicki Fine Books" (from the inside back cover). The front cover has an inlaid gouache painting of a woman and a rooster; the back cover is embossed with the title. The front endsheet has a painting of piano keys with sparkles glued to the black keys. A pop-up musical note is painted with a picture of conjoined twins at the piano; 2 eighth notes are written with the names of the twins: Electra and Iphigenia. A pop-up red circle has the words "Musical Magic" written on. The back endsheet has bright yellow and blue stripes gouached on with a painted proscenium arch with red curtains and the colophon-like text letterpress printed. Limited ed. number "G", signed by the author and artist. Housed in an artist-made drop-spine box with cloth covering. The top of the box has an embossed proscenium arch and an extended top edge shaped like a circus tent.

**LC SUBJECTS:** Carnival owners -- Fiction.

Monsters -- Fiction.

Families -- Fiction.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Blocker, Mare.

M. Kimberly Press.

Charles Seluzicki Fine Books.

**LCCN:** 88045776

**ISBN:** 0394569024

9780394569024

**Other #** NLGGC 048562114  
YDXCP 341482  
**OCLC #** 18464835

7.3. **Author:** Blocker, Mare.

**Title:** The book of circles / Mare Blocker.

**Pub Info:** [Moscow, Idaho] : MKimberly Press, 2006.

**Location:** SpecColl Rare Books N7433.4.B56 B665 2006. This item is fragile and requires an appointment for use. Please contact Special Collections LIB USE ONLY

**Description:** 1 v. : ill. ; 26 x 18 cm.

**Note:** One-of-a-kind artist's book originally presented as part of the artist's master's thesis at the University of Idaho.

Title from verso of third page.

"The Book of Circles is an exploration of how trauma victims repair their lives, and try to reconfigure the pieces of their lives after they have been "damaged". In this piece I cut up about 30+ circles and rearranged them into 30 pairs, to reconfigure/reconstruct the circles. The circles represent the circular chaos narrative process many trauma survivors move through in their process to "repair the unrepairable." This was made to document my 30th year as a rape survivor, and to raise awareness of rape as a public health issue in this country, and perhaps to put a personal face on a "typical" survivor"--Artist's statement via e-mail.

Consists of 60 individual sheets joined by Tyvek and silk thread to form a meander book. Images made by dye sublimation with mica, sand, and garnets mixed with medium and gesso and applied to the surface. The silk threads are sewn in circles that overlap the sheets. Issued in a cloth-covered, artist-made, drop-spine box with raised circles on the top.

**LC SUBJECTS:** Circle in art.

Rape in art.

Genre/Form Conceptual art.

Artists' books -- Idaho.

**OCLC #** 416638800

7.4. **Author:** Blocker, Mare.

**Title:** Crazy / Mare Blocker.

**Pub Info:** McCall, Idaho : MKimberly Press, 2002.

**Location:** SpecColl Rare Books N7433.4.B56 C73 2002 LIB USE ONLY

**Description:** [6] p. : col. ill. ; 14 cm.

**Note:** Title from colophon.

One-of-a-kind accordion-folded book with decorated paper, found images, cigar wrapper, and foreign currency applied and sewn with decorative stitches to pages to resemble a crazy quilt. Includes miniature photocopies of Nicholas Hilliard's "The Ermine Portrait" of Queen Elizabeth I and of Johannes Vermeer's "Girl with Pearl Earring." Metal button in the shape of a bee sewn on to front cover. Issued in drop-spine, cloth- and paper-covered box with front covering of similar paper quilt.

**LC SUBJECTS:** Quilts in art.

**Genre/Form:** Artists' books -- Idaho.

**OCLC #** 489774004

7.5. **Author:** Blocker, Mare.

**Title:** The pie girl cookbook / Mare Blocker.

**Pub Info:** Ames Lake [Wash.] : MKimberly Press, c1993.

**Location:** SpecColl Rare Folio N7433.4.B56 P5 1993 LIB USE ONLY

**Description:** [6] leaves ([12] p.) : col. ill. ; 19 cm.

**Note:** One-of-a-kind artist's book using found object as container.

Title from colophon.

"Makes little difference what dessert my wife fixes so long as it's pie.--P.E.

Miluski"--Colophon.

Paper pie wedges in a blue-enamelled metal pie pan, wrapped in large red and white napkin. Each pie wedge is made from a circle of paper cut and folded with pinked edges. Images of fruit and chocolate pies are gouache paintings. Each wedge has two sides; all sides are different. Text handwritten in ink consists of recipes and baking tips.

**LC SUBJECTS:** Conceptual art.

Pies.

**Genre/Form:** Artists' books -- Washington (State)

Cookbooks.

**Other Author:** M. Kimberly Press.

**OCLC #** 48529645

7.6. **Author:** Blocker, Mare

**Title:** Trouble / Mare Blocker

**Pub Info:** Ames Lake, Wash. : M Kimberly Press, 1993

**Location:** SpecColl Rare Books N7433.4.B56 T76 1993 Signed by the artist LIB USE ONLY

**Description:** [7] leaves : col. ill. ; 26 cm

**Note:** One-of-a-kind

Handwritten text and ink and gouache images. Sewn as individual signatures into a non-adhesive binding with a tyvek spine and cloth covers. Front cover is ornamented with a beaded design of an eye. Pages are designed to reference photo album pages. Enclosed in a cloth covered box with a raised design of an eye on the cover

**Genre/Form:** Artists' books -- Washington (State).

**Other Author:** M. Kimberly Press

**OCLC #** 38825070

7.7. **Author:** Blocker, Mare.

**Title:** Modello italiano, piccolo studente.

**Pub Info:** Jerome, Ariz. : MKimberly Press, c2000.

**Location:** SpecColl Rare Books N7433.4.B56 M63 2000 LIB USE ONLY

**Description:** [14] p. : col. ill. ; 27 x 29 cm.

**Note:** One-of-a-kind.

Title from label on instrument.

Seven full page paintings representing a week's travel in Italy by the artist and her husband on their honeymoon. Each image reflects a different location with handwritten text indicating the day of the week and one item of the local cuisine. Actual musical instrument accordion, including keyboard and buttons, used as covers. Accordion-folded pages replace bellows. Opens to approx. 189 cm.

**LC SUBJECTS:** Blocker, Mare -- Marriage.

Honeymoons -- Italy.

**Genre/Form:** Conceptual art.

Artists' books -- Arizona.

**Other Author:** M. Kimberly Press.

**Other Title:** Piccolo studente

**OCLC #** 49982549

7.8. **Author:** Koss, Jim, 1952-

**Title:** Beneath the eucalyptus / Jim Koss

**Pub Info:** [Seattle, Wash.] : Farmhouse Press, 1989

**Location:** SpecColl Rare Books PS3561.O82 B46 1989 LIB USE ONLY

**Description:** 2 leaves : ill. ; 41 cm

**Note:** Broadside poem letterpress printed by the author on embossed paper by Margaret Sahlstrand, and bound by him in a folding case

Original watercolor illustration by the author

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Sahlstrand, Margaret Ahrens

Farmhouse Press

OCLC # 20807787

7.9. **Author:** Koss, Jim, 1952-

**Title:** Clearwater / Jim Koss.

**Pub Info:** [Seattle, Wash.] : Farmhouse Press, 1993.

**Location:** SpecColl Rare Books PS3561.O82 C54 1993 LIB USE ONLY

**Description:** 1 case : ill. ; 36 cm.

**Note:** One-of-a-kind artist's book.

"Clearwater was produced during the summer of 1993, here first appearing in unique-issue. Designed, handset, [letterpress] printed, drawn, & bound by the author"--Colophon.

Consists of 22 graphite drawings on single sheets, each inserted into a folded sheet sewn at the left edge, anchoring the drawing. The drawings are primarily landscapes and presented to be viewed in random order. Letterpress printed haiku on the front of each folded sheet with a cut-out for viewing the graphite drawing, thus creating the effect of a matted picture. Signed by the author on the colophon. Issued in a cloth-covered drop-spine box with title letterpress printed on paper label attached to front and spine.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Farmhouse Press.

OCLC # 72836710

7.10. **Author:** Koss, Jim, 1952-

**Title:** A train / Jim Koss.

**Pub Info:** Seattle : Farmhouse Press, [1996]

**Location:** SpecColl Rare Books PS3561.O82 T73 1996 LIB USE ONLY

**Description:** [6] p. : ill. ; 38 cm.

**Note:** One-of-a-kind artist's book.

"Designed, handcut, [letterpress] printed, illustrated, & bound by the author"--Colophon.

Accordion bound with sewn cloth hinges using split-board technique originated by the artist. Monoprints and text matted on each page. Monoprint inlaid on front cover.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Farmhouse Press.

OCLC #: 72849159

7.11. **Author:** Koss, Jim, 1952-

**Title:** Before the harvest / Jim Koss

**Pub Info:** [Seattle, Wash.] : Farmhouse Press, 1991

**Location:** SpecColl Rare Books PS3561.O82 B44 1991 LIB USE ONLY

**Description:** [10] folded leaves : ill. ; 21 cm

**Note:** Signed by the artist

One-of-a-kind artist's book written, handset, letterpress printed, illustrated and bound by Jim Koss. Accordion bound using matted pages. Images are graphite drawings

**Genre/Form:** Artists' books -- Washington (State).

**Other Author:** Farmhouse Press

**OCLC #** 34621891

7.12. **Author:** Stone, Tamar

**Title:** [Bed Book}

**Location:** SpecColl Rare Books [Not yet catalogued}

**Note:** . . . It is because of these domestic associations, that in order to read these intimate stories the reader must unmake each bed, pulling back the covers to "turn the pages." In order to close the book, one must re-make the bed, mimicking the actions of women's housework that have been done for centuries. . . . (From: [http://tamarstone.com/Bed\\_Books.html](http://tamarstone.com/Bed_Books.html)).

**Genre/Form:** Artists' books

7.13. **Author:** Roethke, Theodore, 1908-1963.

**Title:** My papa's waltz.

**Pub Info:** [New York? : J. Aiello, 1989]

**Location:** SpecColl Rare Books PS3535.O39 M9 1989 LIB USE ONLY

**Description:** [9] leaves ; 17 cm.

**Note:** One-of-a-kind artist's book.

"A poem by Theodore Roethke written by Jan Aiello, 1989."--Colophon.

Cloth-covered boards bound in a stitched Japanese-style binding, with marbled endsheets. Poem calligraphed and embellished with watercolor on each page by Jan Aiello.

**Genre/Form:** Artists' books -- New York (State)

**Other Author:** Aiello, Jan.

**OCLC #** 61522106

7.14. **Author:** Emerson, Ralph Waldo, 1803-1882.

**Unifrm Title:** Circles. Selections

**Title:** Proud ephemerals / Ralph Waldo Emerson.

**Pub Info:** Vashon Island, Wash. : S. Moore, 2006.

**Location:** SpecColl Rare Books PS1615 .C52 2006 LIB USE ONLY

**Description:** [47] p. : ill. ; 24 cm.

**Note:** One-of-a-kind.

"Proud ephemerals is excerpted from Ralph Waldo Emerson's essay entitled 'Circles,' first published in 1841. This volume was painted and lettered by Suzanne Moore using gouache, acrylic, gold and palladium on vintage Saunders paper. It was bound by the artist in Cave paper"--Colophon.

"... this manuscript book is one in a series of four books exploring and explaining the circle (O), that first form in paint, pencil and ink ... I see it as a kind of transcendentalist book of hours, with one page-spread or multiple spreads offering a thought for inspiration/contemplation"--Artist's statement.

First book created by the artist since relocating to Washington State.

The front cover decorated in 24k gold; gray-painted endpapers; housed in a black cloth clamshell box with black label, painted in pale gold on black (acrylic) ink, inset into box spine.

**LC SUBJECTS:** Circle in art.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Moore, Suzanne.

**OCLC #** 75529633

7.15. **Author:** Emerson, Ralph Waldo, 1803-1882.

**Unifrm Title:** Essays. Selections

**Title:** Sunsets and genius / Ralph Waldo Emerson.

**Pub Info:** Vashon, Wash. : S. Moore, 2006.

**Location:** SpecColl Rare Books PS1603 .M66 2006 LIB USE ONLY

**Description:** [36] p. : ill. ; 24 cm.

**Note:** One-of-a-kind.

"Sunsets and genius is excerpted from the essays of Ralph Waldo Emerson.

'Spirit' and 'Beauty' are from 'Nature', 1856. 'Circles,' is from 'Essays, first series' (1841), and 'Experience' is from 'Essays, second series' (1844). Design, painting and lettering on vintage Saunders and Bodleian papers with acrylic, gouache, 23k gold and palladium by Suzanne Moore."--Colophon.

"... this manuscript book is one in a series of four books exploring and explaining the circle (O), that first form in paint, pencil and ink ... I see it as a kind of transcendentalist book of hours, with one page-spread or multiple spreads offering a thought for inspiration/contemplation"--Artist's statement.

The front cover decorated in 24k gold; dark maroon-painted endpapers; housed in a beige cloth clamshell box with paper label, inset into box spine.

**LC SUBJECTS:** Circle in art.

**Genre/Form:** Calligraphy.

Artists' books -- Washington (State)

**Other Author:** Moore, Suzanne.

OCLC # 262695985

7.16. **Author:** Orr, Gregory.

**Unifrm Title:** Concerning the book that is the body of the beloved. Selections

**Title:** Every breath: poems / by Gregory Orr.

**Pub Info:** Vashon, Wash. : S. Moore, 2011.

**Location:** SpecColl Rare Books PS3565.R7 E9 2011 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. : ill. ; 29 cm.

**Note:** One-of-a-kind artist's book by Suzanne Moore.

"Every breath is a selection of poems by Gregory Orr from Concerning the book that is the body of the beloved, published by Copper Canyon Press, 2005, Port Townsend, Washington." --Colophon.

"This manuscript was painted and lettered by Suzanne Moore on Canson and Arches, with interleaved Tosa Usushi. The book is bound in Cave Paper." -- Colophon.

Issued in an artist-made, drop-spine box with title label inset on spine.

**Contents:** Body of the beloved -- And if not you, then who? -- It's not magic; it isn't a trick -- The sun: a hot hand -- Tired of the body? -- Nothing more beautiful than the body.

**LC SUBJECTS:** Love poetry, American.

Love in literature.

Body image in literature.

Body image in art.

Calligraphy -- Specimens.

**Genre/Form:** Visual literature. WaU

Artists' books -- Washington (State)

**Other Author:** Moore, Suzanne.

OCLC # 745169146

7.17. **Author:** Bloom, Amy, 1953-

**Unifrm Title:** Love invents us. Selections

**Title:** Language of her body / [photography by Derek Dudek ; sumi-e by Keiji Shinohara; text fragments by Amy Bloom].

**Pub Info:** [Middletown, Conn.?] : Robin Price, 2003.

**Location:** SpecColl Rare Folio PS3552.L6378 L682 2003 LIB USE ONLY

**Description:** [16] p. : ill. ; 20 x 46 cm.

**Note:** Title from cover.

Conceived as a visual lyric composed independently by Derek Dudek and Keiji Shinohara, *Language of her body* explores the photographic nude female figure, re-interpreted through a landscape of sumi-e (Japanese brush painting).

Fragments of text, by author Amy Bloom, from her novel *Love invents us*, are typographically embedded into the images.--From publisher's Website.

"Design and letterpress printing by Robin Price. Bookbinding by Claudia Cohen and Mark Tomlinson. Sixty copies on Tosa Hanga paper"--Colophon.

All sumi-e paintings are originals, not reproductions.

Long sheets glued at the fore-edges to create accordion-folded pages; text block attached to the back cover. Housed in a red silk-covered portfolio with bone-like peg clasp.

**Local Note:** Library has limited ed. copy no. 34, signed by the contributors.

**LC SUBJECTS:** Photography of the nude.

Photography of women.

**Genre/Form:** Love poetry.

Artists' books -- Connecticut.

**Other Author:** Dudek, Derek.

Shinohara, Keiji, 1955-

Price, Robin (Glenna Robin)

Cohen, Claudia, 1953-

Tomlinson, Mark.

Robin Price (Publisher)

OCLC # 52834696

7.18. **Author:** Daiber, Steven C.

**Title:** Joanne : loss of memory [art original].

**Pub Info:** 2002.

**Location:** SpecColl Rare Books N7433.4.D28 J62 2002 LIB USE ONLY

**Description:** 1 trunk : wood, paper, col. ; 17 x 33 x 17 cm.

**Note:** One-of-a-kind artist's creation by Steven Daiber.

Title from Red Trillium Press Website.

**Summary:** "A collection of memories of the artist's mother. She was the first women scientist at the University of Delaware's Graduate College of Marine Science. Housed in a doll trunk lined with handmade paper from Spartina marsh grass are maps, photographs, palm leaf books, shells and her research paper describing plankton populations in the Delaware Bay in the 1950's"--Red Trillium website, viewed 23 May 2012.

**Note:** Consists of a small wooden doll trunk with two trays. In the bottom of the trunk are a reprint of a scientific paper by Joanne Daiber and others; notes; photographs; an address book; telegrams; a poem by Frank Daiber, Joanne's

husband; a collection of tweezers, knives, and picks wrapped in a cloth carrier; a palm-leaf book made from wooden 12" rulers covered with maps and notes collaged on; and a small box containing some of Joanne's ashes. The middle tray is divided into 3 sections: the center section contains another palm-leaf book made from wooden rulers, this one with family photos and notes collaged on; the two other sections both contain shells and marine animal skeletons. The top tray holds feathers and leaves; the Bates College class of 1949 commencement program; Joanne's 1945 high school diploma; a black and white mortarboard tassel; photographs; postcards; notes and a notebook; wooden rounds covered with maps and text strung on a length of string; a Pennsylvania driver's license; a University of Delaware photo identification card; and a plastic identification bracelet for Cornwall Manor, Cornwall, Pa.

**LC SUBJECTS:** Daiber, Joanne Currier.

Mothers -- Death.

Memory in art.

Families in art.

**Genre/Form:** Artists' books -- Massachusetts.

**Other Author:** Daiber, Joanne Currier.

Red Trillium Press.

**Other Title:** Joanne, loss of memory.

OCLC # 794855554

7.19. **Author:** Shenk, Genie

**Title:** Dreams 2002

**Pub Info:** [Solana Beach, Calif.? : G. Shenk, 2003?]

**Location:** SpecColl Rare Books N7433.4.S424 D72 2003 LIB USE ONLY

**Description:** 1 v. : col. ill. ; 50 x 80 x 89 mm

**Note:** One-of-a-kind artist's book by Genie Shenk

Artist's dream journal. Each page created upon awakening to reflect the previous night's dream. Book covers 365 days of the year 2002

Coptic binding sewn on 3 cords with paper covered wooden boards. Gatherings formed from teabag paper folded at the top edge with 2 sheets nested to create the gathering. Mixed media including rubber stamp, collage, painting, colored pencil, xerox and found objects

**LC SUBJECTS:** Shenk, Genie

Dreams in art

**Genre/Form:** Artists' books -- California.

**Other Title:** Dreams

OCLC # 54456558

7.20. **Author:** Thrams, Andie.

**Title:** In forests. Volume VIII, Time to go / Andie Thrams.

**Pub Info:** [Coloma, CA : Andrea L. Thrams], 2007.

**Location:** SpecColl Rare Books N7433.4.T529 I58 2007 LIB USE ONLY

**Description:** 1 v. (unpaged) : ill. (some col.) ; 24 cm.

**Note:** One-of-a-kind artist's book, signed by the artist.

"The pages in this book were made when I was artist in residence at Sitka Center for Art & Ecology in 2004 ... The pages are grid-formatted but otherwise unplanned. Traces of fieldwork remain: rain spots, paint spatters, stains, imperfect language and other forest marks."--Colophon.

"Each unique volume measures 9.5 (high) x 8.75 (wide) x 0.75 (deep) inches, and measures 114 inches when fully extended. They are accordion bound in a unique case structure that can be handheld and read like a book as well as opening up accordion-fashion so as to see all pages at once. Each book is made of seven original folios ... connected with paste-painted Tyvek strips, and case bound into boards covered with paste-painted tyvek and book cloth. All writing and imagery is rendered by hand."--Vamp & Tramp Booksellers Website.

Watercolor, ink, gouache, and pencil on Arches Hot Press watercolor paper.

Accordion-bound in blue book-cloth with title on Tyvek and inlaid on front board. Issued in an artist-made slipcase with blue book cloth; author, title, and vol. no. handwritten on Tyvek attached to spine.

**LC SUBJECTS:** Forests in art.

Artists' books -- Specimens.

**Genre/Form:** Artists' books -- California.

**Other Title:** Time to go

**OCLC #** 741367280

7.21. **Author:** Melhorn-Boe, Lise, 1955-

**Title:** Picky eater / by Lise Melhorn-Boe ; with Lori Gilbert's story.

**Pub Info:** [North Bay, Ont.] : Transformer Press, 2001.

**Location:** SpecColl Rare Folio N7433.4.M445 P52 2001 LIB USE ONLY

**Description:** 8 p. : ill. ; 112 x 110 cm.

**Note:** "Lori Gilbert's unpleasant memories of being forced to eat are combined with photos of a plate of food being mushed about and slowly consumed."--Artist's statement.

**Summary:** Story and pictures on fold-out cloth panels of hand sewn and quilted "tablecloth". Tablecloth has been cut, rubber-stamped, appliquéd with color-copy transfers and re-assembled to form a foldout book.

**Note:** Limited ed. of 3, signed and numbered.

**Local Note:** Plain single color large tablecloth provided by the artist as a background for the quilted book.

**LC SUBJECTS:** Food preferences in children.

Food habits.

Food in art.

**Genre/Form:** Conceptual art.

Artists' books -- Ontario.

**Other Author:** Gilbert, Lori.

Transformer Press.

OCLC # 150651235

7.22. **Author:** Melhorn-Boe, Lise, 1955-

**Title:** What's for dinner?.

**Pub Info:** [Kingston, Ontario : Transformer Press], 2011.

**Location:** SpecColl Rare Books N7433.4.M445 W483 2011 LIB USE ONLY

**Description:** [10] p. : col. ill. ; 21 x 18 cm.

**Note:** Artist's book by Lise Melhorn-Boe.

Title from cover.

Limited ed. of 7 copies.

"Food pops off plates on this table-top sized book made of tablecloths. The text about toxins in our food is hand-printed on the napkins."--Artist's website, Mar. 16, 2012.

"[Sixteen] pages with eight 2-page pop-up spreads. Cover with title in felt letters that have been sewn onto printed fabric. Base constructed from found tablecloths. Each book is unique in that the tablecloths vary over the edition. Other materials: fabric swatches, various papers, plastic utensils."--Vamp & Tramp Booksellers website, Mar. 16, 2012.

This book is accordion-folded and constructed from found tablecloths with sewn-on fabric, felt, and paper representing dinner plates and food on the plates; plastic utensils sewn on either side of the 'plates' to resemble table settings. Information about food contamination is written on the cloth representing the napkins by the plates. When the pages are unfolded, the piece lays out like a table set for dinner. Title created from cut-out letters sewn on front cover.

UW Libraries has limited ed. copy no. 7, with felt backing.

**LC SUBJECTS:** Food in art.

Food contamination -- Canada.

**Genre/Form:** Conceptual art. WaU

Pop-up books.

Artists' books -- Ontario.

**Other Author:** Transformer Press.

OCLC # 793784461

7.23. **Author:** Stone, Tamar R.

**Title:** Dress versus woman: plain words for plain people. Vols. I & II / Tamar Stone.

**Pub Info:** [New York : T. Stone], c2008.

**Location:** SpecColl Rare Folio N7433.4.S836 D74 2008 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 2 v. : ill. ; 23 x 10 cm. in a box (62 x 38 x 7 cm.)

**Note:** One-of-a-kind artist's book.

Title from box.

"This project was inspired by two things; first, a series of pamphlets from the McDowell Drafting Machine Company from the turn of the [20th] century. The second is a photograph of a studio portrait of my Aunt Cecille's grandmother, Cecille Kleinman ... The McDowell System encouraged women to learn to sew, Every woman should know how to make a dress, they said ... This piece explores the messages given to women at the time concerning their clothing."--Artist's Website.

The 2 vols. are fabric facsimiles of antique paper McDowell measure books; digital inkjet prints on cotton canvas fabric covers with machine-embroidered text. Booklet pages are cotton sateen and sheer silk organza with inkjet-printed images; hand-bound, machine- and hand-stitched pages. The images are from the artist's collection of photographs depicting women posed in formal and informal settings. Texts from various etiquette and beauty books of the time as well as selections from the letters of Lydia Maria Child. Includes facsim. measurement pages from an actual McDowell measure book. The books are held in organza pockets in an antique C/B 'A La Spirite' corset with lace edge, 6 metal front hooks and 4 garter straps with metal buckles. On the interior of the corset is the original paper corset tag: 673 18 T. Interior lined with organza and ecru trim; the pockets have machine embroidered text about the advantages of a well-fitted corset. The title is machine embroidered on the outside of the corset; a maxim is machine-embroidered on the 4 garter straps: Cultivate / an easy, graceful / carriage and / deportment.

Issued in an artist-made, red cloth-covered, drop-spine box (63 x 38 x 7 cm.) with digital inkjet McDowell measure book order form image on cotton sateen fabric; title, artist's name, and date machine-embroidered onto cotton sateen fabric and inlaid on top of the box.

**Contents:** V. 1. Ornamental young ladies : social discomfort -- v. 2. Discipline and duty : fancies and failings.

**LC SUBJECTS:** Sewing in art.

Body image in art.

Beauty, Personal, in art.

Dressmaking.

Feminine beauty (Aesthetics)

Women -- United States -- History -- 19th century.

**Genre/Form:** Conceptual art. WaU

Artists' books -- New York (State)

**Other Author:** Child, Lydia Maria, 1802-1880. Correspondence. Selections

OCLC # 793784515

7.24. **Author:** Chen, Julie.

**Title:** True to life / Julie Chen.

**Pub Info:** Berkeley : Flying Fish Press, 2004.

**Location:** SpecColl Rare Folio N7433.4.C425 T78 2004 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. (unpaged) : 12 leaves of col. plates ; 38 cm.

**Note:** Title and publication information from portfolio box.

"True to Life was written, illustrated, and designed by Julie Chen. It was letterpress printed using a combination of pressure plates, woodblocks, & photopolymer plates. It was assembled and bound at Flying Fish Press with expert assistance from Macy Chadwick. The image that appears on each page is one section of a long, continuous visual timeline that can never be viewed all at once. In an edition of 100 copies, this is number ... "--Colophon.

Book made from 2 cloth-covered pieces fastened at the corners. The front is made of a plexiglas panel through which book pages are viewed. Text "block" has 12 leaves of color plates that are manipulated by the reader. Along the sides of the book are numbered wooden levers corresponding to the page of the book to be revealed. Levers are manipulated, moving 7 panels on the page surface, overlaying one page upon the next, creating "a patchwork narrative of events." Each page contains images and text.

Book is housed in a complex folding box which acts as a stand to support the book for reading. Details of "How to work this book" attached to book support. Folding box has centered cutout to reveal image; title and author on second flap of box. Definition of symbols included on second flap. Magnetized closure.

**Genre/Form:** Toy and movable books.

Artists' books -- California.

**Other Author:** Flying Fish Press.

OCLC # 61183516

7.25. **Author:** Chen, Julie.

**Title:** A guide to higher learning.

**Pub Info:** [Berkeley, Calif.] : Flying Fish Press, 2009.

**Location:** SpecColl Rare Books N7433.4.C425 G85 2009 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 case : chiefly col. ill. ; 30 x 30 x 10 cm.

**Note:** Artist's book by Julie Chen.

Title from top of case.

Issued in an ed. of 100 copies.

"Cloth covered clam shell box. Letterpress printed from photopolymer plates. Interior lid contain instructions on how to unfold the book. Bottom tray has instructions on how to refold the book. Includes 34 x 34 in. ... felt cloth for displaying and reading the book. [Folded] cloth ... [is stored at] ... the center of the structure. Book consists of a central box surrounded by rows of square pages on all four sides. To read the book the whole assembly must be lifted from the tray and placed on the center of the cloth. Each square page is numbered clockwise. The reader thus begins with page 1 on the right and continues around the structure clockwise through page 12 [folding out sections to be read following arrows]"--Vamp & Tramp Booksellers Website.

"A guide to higher learning includes many elements that are highly technical in both language and concept which often go far beyond my own level of knowledge. I would like to thank the following people for their contributions to this project. Henri Ducharme and Laura Norin supplied all the mathematical formulas and equations that appear in the book and spent much time and effort trying to explain to me what they mean. The intricate patterns of lines that appear with the equations are origami crease patterns by Robert J. Lang and are used with his kind permission."--The answer book.

The "Answer book" (a single sewn signature, 8 x 8 cm.) is placed in the center of the structure. It explains the mathematical ideas, the origami patterns of Robert J. Lang, and the Ulam spiral at the center of the book.

UW Libraries has limited ed. copy no. 22.

**LC SUBJECTS:** Mathematics in art.

Chen, Julie.

Artists' books -- California.

**Genre/Form:** Artists' books -- California.

**Other Author:** Lang, Robert J.

Flying Fish Press.

OCLC # 431483819

7.26. **Author:** Chen, Julie.

**Title:** Panorama / Julie Chen.

**Pub Info:** [Berkeley, Calif.] : Flying Fish Press, 2008.

**Location:** SpecColl Rare Folio N7433.4.C425 P36 2008 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. (unpaged) : col. ill. ; 26 x 54 cm.

**Note:** "Panorama was written, illustrated, and designed by Julie Chen. It was letterpress printed from woodblocks, & photopolymer plates by Julie Chen and Alan Hillesheim, and assembled in the studios of Flying Fish Press by Julie Chen, Erin Latimer and Kimi Taira" -- Colophon.

Limited ed. of 100 copies ; each numbered and signed by Julie Chen.

Book opens to reveal various panoramic views; contains two main sections, each with layered pop-ups. Each page contains relief and pressure print images and texts. When fully opened the book measures 5 feet wide. Housed in a cloth-covered, drop-spine box.

**Local Note:** Library has limited ed. copy no. 5.

**LC SUBJECTS:** Climatic changes.

Ecology in art.

Artists' books -- United States.

Toy and movable books -- Specimens.

**Genre/Form:** Artists' books -- California.

**Other Author:** Flying Fish Press.

**OCLC #** 233637131

7.27. **Author:** Chen, Julie.

**Title:** Personal paradigms [game] : a game of human experience / [Julie Chen]

**Pub Info:** Berkeley, Calif. : Flying Fish Press, c2003.

**Location:** SpecColl Rare Folio N7433.4.C425 P47 2003 This item requires an appointment for use. See notes below. Contact Special Collections. LIB USE ONLY

**Description:** 1 game (various pieces) : col. ; in box 29 x 40 x 13 cm.

**Note:** Title from label on box.

"The object of this game is twofold: first to have the player create a meaningful abstract composition on the game board based on the examination of one area of his or her life, and second, to have the player participate in an ongoing collaborative documentary book project by recording his or her composition in the ledger book"--Rules of Play.

"The idea for this bookwork stems from a conversation I had with special collections librarian Sandra Kroupa in the summer of 2002, in which she

expressed her strong believe in both the aesthetic and life-affirming value of artists' books for the reader ... Through the experience of reading/viewing an artist's book ... a non-artist could share in the artistic vision of the book artist, thus connecting in some small way to a larger, more universal experience. Later that summer I started to explore ideas for an artist's bookwork that would allow the reader not only to connect to the vision of an artist's book, but also to collaborate in the piece itself. 'Personal paradigms' is the end result of that exploration." --Ledger book foreword.

"This game was designed and produced by Julie Chen ... All elements were letterpress printed except for the pages of the ledger book which were offset printed by Coast Litho in Oakland, California. The various game pieces and game box were lasercut and otherwise fabricated at the press. Special thanks to Macy Chadwick for assisting with the printing and binding, and to Elizabeth McDevitt for editing ... produced in an edition of 100 copies" --Colophon inside of box.

Issued in box with hinged lid, covered with gold/brown bookcloth and lined with a lighter version of the cloth. Placed in the box are the game board and ledger book (ca. 88 p., 19 x 27 cm.). The box has four drawers which contain: 1 die, 1 spinner, 1 self-marker, 8 life markers, 18 marker shapes, 36 text strips, 2 plastic templates, 3 colored pencils, 15 metal arrows. Pockets on the inside of the lid contain 1 spinner and Rules of Play user's guide (1 leaf, accordion folded, 17 cm.)

**Local Note:** Because the artist's purpose for this bookwork requires contemplation on the part of the reader and sufficient time to play the game and record the result, users who wish to play the game will need to dedicate at least an hour of time.

Library has 2 copies of the ledger book to record future players.

**Genre/Form:** Artists' books -- California.

**Other Author:** Chadwick, Macy.

McDevitt, Elizabeth.

Kroupa, Sandra.

Flying Fish Press.

**Other Title:** Game of human experience.

OCLC # 54674388

7.28. **Author:** Melville, Herman, 1819-1891.

**Title:** Shiloh : a requiem / Herman Melville.

Pub Info: [Leonia, NJ] : L. Morrison, c2004.

**Location:** SpecColl Rare Books PS2384 .S5 2004 LIB USE ONLY

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

**Note:** Artist's book by Lois Morrison.

One of 2 copies. This artist creates 2 copies of her fabric books.

Fabric artist's book with handstitching. Four folded cloth panels attached to glass rods at center with ribbon and thread. Text handwritten by the artist on organdy fabric appliqued to the pages. Images are bodies and body parts. The background, on blue printable fabric, is MRI images, and bone and teeth X-rays set into a rosy brown fabric. Appliqued onto these are fabric rubbings of the artist's woodcuts along with organdy strips, some with the text written on them, all with raw edges. Black swallow silhouettes appear on all the pages. Issued in an artist-created drop spine box and inserted in a cloth bag.

Complete text of a poem by Herman Melville first published in *Battle-pieces and aspects of war* (1866)

**LC SUBJECTS:** United States -- History -- Civil War, 1861-1865 -- Poetry.

**Genre/Form:** Artists' books -- New Jersey.

**Other Author:** Morrison, Lois.

**Other Title:** *Shiloh, a requiem.*

**OCLC #** 60887210

7.29. **Author:** Morrison, Lois.

**Title:** *The Whitby rabbit* / [Lois Morrison].

**Pub Info:** [Leonia, NJ] : L. Morrison, c2007.

**Location:** SpecColl Rare Books N7433.4.M68 W48 2007 LIB USE ONLY

**Description:** [10] p. : col. ill. ; 32 cm.

**Note:** One of 2 copies. This artist creates 2 copies of her fabric books.

"The rabbit is derived from a sampler owned by the Whitby Museum. Maker: S.H. Date 1838. The grey building is the Whitby Abbey. The Hole of Horcum is a large declivity in the ground near Whitby. According to Bram Stoker, *Dracula* landed at Whitby. Whitby was the center for jet carving and is the port from which Captain Cook sailed. It also built Colliers."--Accompanying cloth 'colophon'.

Fabric artist's book with appliqué, cross-stitching and handstitching. Five cloth panels sewn to a cloth spine. Text embroidered by the artist on cotton fabric appliqued to the pages. The rabbit images are cross-stitched and appliqued to the pages; the other images are from printed cloth or cut from lace and appliqued to the pages. Issued in an artist-created, paper-covered, drop-spine box and inserted in a striped cloth bag.

**LC SUBJECTS:** Rabbits in art.

Whitby (England) -- In art.

**Genre/Form:** Artists' books -- New Jersey.

**OCLC #** 311209051

7.30. **Author:** Morrison, Lois.

**Title:** Where are the Vivian Girls?.

**Pub Info:** [Leonia, N.J.?] : L. Morrison, c2004.

**Location:** SpecColl Rare Books N7433.4.M68 W47 2004 LIB USE ONLY

**Description:** [14] p. : ill. ; 22 cm. + 1 cloth bag.

**Note:** Artist's book by Lois Morrison.

"Edging by Anna Smith"--P. [4] of cover.

Title from cover.

Limited ed. of 2 copies; signed in embroidery by the artist.

Based on outsider artist Henry Darger's The Story of the Vivian girls, in what is known as the Realms of the Unreal, of the Glandeco-Angelinnian war storm, caused by the child slave rebellion.

A cloth book constructed of printed fabric embellished with appliquéd cloth bears, tigers, plants, and word balloons, laminated butterfly wings, pieces of doily, buttons, and embroidered text. Bound in the same cloth as the leaves of the book, the covers and pages are attached to chain stitch loops and tied together with crewel embroidery thread. Issued in a 25 x 21 x 5 cm. drop-spine box covered with spotted red, orange, yellow and green cloth. In quilted white cloth bag for protection.

**LC SUBJECTS:** Artists' books.

Embroidery -- Specimens.

Appliqué -- Specimens.

**Subj Keywords:** Cloth books.

**Genre/Form:** Artists' books -- New Jersey.

**Other Author:** Morrison, Lois, signer, Signer.

Smith, Anna.

Darger, Henry, 1892-1972. Story of the Vivian girls, in what is known as the Realms of the Unreal, of the Glandeco-Angelinnian war storm, caused by the child slave rebellion.

**Other Title:** Vivian Girls

**OCLC #** 355124751

7.31. **Author:** Cabeen, Lou.

**Title:** The Diamond Coal Mine disaster : Diamond, Illinois, Feb. 16, 1883.

**Pub Info:** [Chicago, Ill.] : L. Cabeen, [1989]

**Location:** SpecColl Rare Books N7433.4.C28 D52 1989 LIB USE ONLY

**Description:** [9] p. ; 27 cm.

**Note:** One-of-a-kind artist's book by Lou Cabeen. This book is part of a series of works created by the artist to commemorate this disaster.

The covers are hand-woven cotton and the pages are cotton. The text is hand-stitched using cotton embroidery floss and taken from eye witness accounts published in a local newspaper at the time of the disaster.

**LC SUBJECTS:** Coal mine accidents -- Illinois -- Braidwood.

Disasters in art.

**Genre/Form:** Conceptual art.

Cloth bindings (Bookbinding)

Artists' books -- Illinois.

**OCLC #** 648023489

7.32. **Author:** Cabeen, Lou.

**Title:** Credo.

**Pub Info:** [Seattle, Wash.] : L. Cabeen, 1998.

**Location:** SpecColl Rare Books N7433.4.C28 C74 1998 LIB USE ONLY

**Description:** [40] p. : ill. (some col.) ; 37 cm. + 1 binding model ([16] p. : ill. ; 13 cm.)

**Note:** One-of-a-kind artist's book by Lou Cabeen.

Title from cover.

"Credo uses found paper, machine stitching, graphite and rubber stamps to comment upon the constructed nature of knowledge. It includes a text from Linda Nochlin on the nature of 'great art' and includes the names of artists who influenced my creative life on pages made from the envelopes of all of the sewing patterns I ever owned."--Artist's Website.

Each page is constructed with a stitched "crazy quilt" of pieces from pattern envelopes, leaving the threads of the sewing uncut, sandwiched between translucent tissue on the recto side and dressmaking pattern tissue on the verso side; zigzag-stitched around the edges. The words of the text are rubber-stamped on the translucent tissue along with drawn images; the uncut threads are visible through the tissue. The names of the artists are rubber-stamped in red and black on the dressmaking pattern tissue. The leaves are sewn to Tyvek at the spine and then sewn into 5 signatures. The book is issued in a portfolio also made of pattern tissue with cotton twill tape sewn on for tie closures.

Included with the book is the artist's binding model for this project.

**LC SUBJECTS:** Sewing in art.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Nochlin, Linda.

**OCLC #** 732664566

7.33. **Author:** Cummins, Maureen.

**Title:** Cherished beloved and most wanted.

**Pub Info:** [High Falls, NY] : M. Cummins, 2009.

**Location:** SpecColl Rare Books N7433.4.C86 C47 2009 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** [24] p. : ill., photos. ; 27 x 22 cm.

**Note:** This book was produced by Maureen Cummins in the spring of 2009, with typographic assistance from Kathleen McMillan. The artist paired original Victorian photo albums with a collection of found mugshots, circa 1920-1930. All photographs are laser printed; both title page and colophon page are letterpress printed."--Colophon.

Limited ed. of 12 copies, signed by the book artist.

Victorian photo album with front cover of celluloid with bas-relief floral design and the words "Our Friends"; back and spine of red velvet; brass clasp on fore-edge.

UW Libraries has limited ed. copy no 5. This copy is the one deluxe copy with the original mugshot photographs along with various other Victorian photos.

**LC SUBJECTS:** Identification photographs.

Criminals -- Portraits.

**Genre/Form:** Conceptual art. WaU

Artists' books -- New York (State)

**Other Author:** McMillan, Kathy.

**Cover Title:** Our friends

**OCLC #** 438949178

7.34. **Author:** McInerney, Tekla.

**Title:** Lament.

**Pub Info:** [Florence, Mass. : T. McInerney], 2011.

**Location:** SpecColl Rare Books N7433.4.M4257 L35 2011 LIB USE ONLY

**Description:** 1 piece ; approx. 200 x 5 cm.

**Note:** One-of-a-kind handmade knitted book by Tekla McInerney.

Title from container.

Consists of a long knitted strip made of linen and cotton yarn with text from a vintage thesaurus inkjet printed on very narrow muslin strips that are sewn onto the knitted piece with silk thread. Housed in a handmade cotton sack with the title printed on a cloth label sewn to the outside and another cloth label tacked to the inside of the sack with the artist's name and the date handwritten on.

**LC SUBJECTS:** Grief in art.

**Genre/Form:** Conceptual art. WaU

Artists' books -- Massachusetts.

**OCLC #** 783892329

7.35. **Author:** McInerney, Tekla.

**Title:** Exhuming Fannie / Tekla A. McInerney.

**Pub Info:** [Florence, Mass. : T.A. McInerney], 2011.

**Location:** SpecColl Rare Books N7433.4.M4257 E94 2011 LIB USE ONLY

**Description:** [8] leaves : ill. ; 28 cm.

**Note:** One-of-a-kind handmade fabric book by Tekla McInerney.

Title from paper tag.

Consists of four sets of fabric in two layers. The bottom layer of each set is a square (approx. 26 x 26 cm) of vintage cotton quilt backing with evidence of its previous existence (sewing machine needle holes, threads, tears, etc.) onto which has been embroidered an image of human skeletal parts (ribs, pelvis, hands and spine). The top layer of each set is a square (approx. 28 x 28 cm) of muslin with text printed on. The layers of each set are attached at the top corners by metal clothing snaps. Issued between two cloth-covered boards tied with a length of linen tape that has a paper tag tied on with twine.

**LC SUBJECTS:** Body image in art.

Bones in art.

**Genre/Form:** Conceptual art. WaU

Artists' books -- Massachusetts.

OCLC # 793020549

7.36. **Author:** Ellis, Elsi Vassdal.

**Title:** Notions & fabrications ; Remnants.

**Pub Info:** [Bellingham, Wash. : EVE Press], 2010.

**Location:** SpecColl Rare Books N7433.4.E45 N68 2010 LIB USE ONLY

**Description:** 8, 8 p. : col. ill. ; 11 cm. in box 12 x 26 x 2 cm.

**Note:** One-of-a-kind fabric books by Elsi Vassdal Ellis.

Titles from ribbon on front of each book.

"Conversations with my husband's paternal grandmother Pansy Ellis and his family formed the core of a fictional story about a struggling farmer's wife's life as expressed through the domestic arts of sewing, quilting and crocheting. The materials combined in this two-volume suite were selected from Pansy's collection of fabrics, cut quilt pieces, templates and hand-sewn quilt sections, and an unbelievable sewing garage sale discovery at King's farm outside Carthage, Indiana. As I began working with the materials, sorting out colors, pieces, and types of materials, I discovered Pansy had a fondness for pink. There was also a darker collection of fabrics that seemed so contrary to the pinks. It became clear that this story had to be told in two separate volumes rather than one, that they

should sit side by side, and it reflected the challenges of women of her generation."--23 Sandy Gallery website, viewed 17 May 2012.

Consists of materials from: "Indiana garage sale finds, Pansy Ellis' quilt fabric remnants, doily, ribbons, buttons, handkerchiefs, antique children's clothing, hand sewing and quilting, ink jet water transfers onto fabric, machine side sewn binding. Set of two books, 12 pages in each."--23 Sandy Gallery website, viewed 17 May 2012.

Housed in an artist-made, black cloth-covered, drop-spine box.

**LC SUBJECTS:** Memory in art.

Textile fabrics in art.

Sewing in art.

**Genre/Form:** Artists' books -- Washington (State)

**Other Author:** Ellis, Elsi Vassdal. Remnants.

**OCLC #** 794278716

7.37. **Author:** Kaufman, Margaret

**Title:** Deep in the territory / Margaret Kaufman

**Pub Info:** Newark, Vt. : The Janus Press, 1998

**Location:** SpecColl Book Arts N7433.4.K3944 D43 1998 Shelved under: Janus Press; This is copy #11 of 120 LIB USE ONLY

**Description:** 1 v. : ill. ; 21 x 23 cm

**Note:** Cover title, dated 1998

"Copyright c in 1989, 1991, 1999 by Margaret Kaufman. Printed at the Janus Press in Newark Vermont in 1999: binding structure & design by Claire Van Vliet executed by Audrey Holden with the following handmade papers; Cal-ling Twinrocker, MacGregor-Vinzani, Hungerford Magnolia, Barcham Green and Chiyogami; the machine papers include Fabriano cover & Miliani Ingres, Glassene, Strathmore, UV Column and Arches: boxes made by Mary Richardson and Jidu Conant in Guildhall Vermont..."--colophon

**Contents:** Old quilts -- Mordant as metaphor -- Gertrude's block -- Mourning quilt -- Sirius -- Deep in the territory -- [untitled] -- Ocean waves, ships at sea -- Lot's wife (after Akhmatova) -- Pandora's box -- Nell's quilt -- Garden music

**Note:** Thirteen paper collages cut out and intertwined in a quilt-like format, all bound together in a booklet

Includes cut out remnants from collages

Booklet and remnants enclosed in a clamshell box, 25 x 23 x 4 cm

Letterpress printed

Signed by Claire Van Vliet, proprietor, Janus Press

**LC SUBJECTS:** Kaufman, Margaret

Quilts -- Poetry

**Genre/Form:** Artists' books -- Vermont.

**Other Author:** Van Vliet, Claire

Holden, Audrey

OCLC # 43320747

7.38. **Author:** McPherson, Sandra

**Title:** Designating duet / Sandra McPherson ; [design and printing, Claire Van Vliet]

**Pub Info:** [West Burke], Vt. : Janus Press, 1989

**Location:** SpecColl Rare Books PS3563.A326 D4 1989 Limited ed. copy no. 123  
LIB USE ONLY

**Description:** [18] p. ; 20 cm

**Note:** Edition of 175 copies

Letterpress printed. Pages of the book are made of nine sheets of variously colored paper cut to resemble quilt patterns; when viewed together, the pages are intended to represent a friendship quilt. The binding is made so that the pages can be extended to 83 cm. Covers made from printed cloth which varies in the edition. Book is laid in a specially made box. Signed by all those involved in the creation of the book.

"Copyright 1989 by Sandra McPherson; design and printing [by] Claire Van Vliet"--Colophon

**LC SUBJECTS:** McPherson, Sandra

**Genre/Form:** Artists' books -- Vermont.

**Other Author:** Van Vliet, Claire

Janus Press

LCCN cn 93008856

OCLC # 21101326

7.39. **Author:** Blocker, Mare.

**Title:** Happy home rust proof needle book : nickel plated 60 assorted gold eye needles and threader / [Mare Blocker].

**Pub Info:** [Jerome, Ariz. : M. Kimberly Press, 1995]

**Location:** SpecColl Rare Books N7433.4.B56 H36 1995 Signed by the artist on the case LIB USE ONLY

**Description:** [4] p. : ill. ; 9 x 16 cm.

**Note:** One-of-a-kind.

Single signature using a found needle book as a cover. The artist has included a lock of her hair, historic family buttons, hat pins, marbled paper, metallic stickers, sewing pins and needles, ribbon and lace. Photographic portraits of the artist as a child have been xerox printed on metallic origami paper and collaged.

Enclosed in a pink corrugated paper folded case with a xerox printed family portrait of the artist, her parents and her two brothers, ca. 1967. Originally tied with a pink ribbon.

**LC SUBJECTS:** Blocker, Mare -- Portraits.

**Genre/Form:** Found objects (Art)

Artists' books -- Arizona.

**Other Author:** M. Kimberly Press.

**Other Title:** Happy home needle book

**OCLC #** 39199125

7.40. **Author:** Wascher-James, Sande

**Title:** Stamp studies II / Sande Wascher-James

**Pub Info:** [Newcastle, Wash. : S. Wascher-James], 2002

**Location:** SpecColl Rare Books N7433.4.W37 S83 2002 LIB USE ONLY

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

**Note:** One-of-a-kind

Trade copy of Revelations, by Sophy Burnham, 1992, altered by inserting envelopes and card stock with enlarged color photocopies of historic and modern U.S. postage stamps attached, creating a sculptural object. The stamps present images of American women and women's issues. Stamps, envelopes and cards overhang the edges creating a jumble of color. Enlarged photocopies of a 1995 32-cent stamp of Marilyn Monroe and an undated 25-cent stamp of Marianne Moore are laminated to the front and back covers respectively. Artist has added book cloth strip to original spine to cover original title

**LC SUBJECTS:** Women on postage stamps

Postage stamps in art

**Genre/Form:** Altered books.

Artists' books -- Washington (State)

**OCLC #** 54116803

7.41. **Author:** Silverberg, Robbin Ami.

**Title:** Home sweet home / Robbin Ami Silverberg.

**Pub Info:** Brooklyn, NY : Dobbin Books, 2006.

**Location:** SpecColl Rare Books N7433.4.S5 H65 2006 LIB USE ONLY

**Description:** 1 v. ([14] leaves) in portfolio : ill. ; 30 x 47 cm.

**Note:** "For this book about the home, I 'designed' an architectural album of an imaginary middle-class suburban house, filling its plans and layout with the many proverbs I've found about woman in the home. The book was printed to look like the almost obsolete Diazo printing (blue-printing), but in fact, is

archival inkjet. The proverbs depict a prevailing misogyny that is as funny as it is painful."--Artist's statement.

"Edition of 20. House plans with (misogynist) proverbs about women's work from cultures around the world. Archival inkjet printing on [artist-made] Dobbin Mill papers."--Colophon on #8/20.

Library has limited ed. copy no. 8, signed by the artist.

**LC SUBJECTS:** Women -- Quotations, maxims, etc.

Housekeeping -- Quotations, maxims, etc.

Proverbs.

**Genre/Form:** Artists' books -- New York (State)

**Other Author:** Dobbin Books.

**OCLC #** 122777513

7.42. **Author:** Silverberg, Robbin Ami.

**Title:** Mama, what does being married mean? : it means, daughter, kneading dough, weaving, having children, and shedding tears (Russian).

**Pub Info:** Brooklyn, NY : Dobbin Books, [2009]

**Location:** SpecColl Rare Books N7433.4.S5 M35 2009 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. ; 11 x 9 cm.

**Series:** Proverbial threads

**Series:** Proverbial threads.

**Note:** One of an open-ended series created by Robbin Ami Silverberg.

Title from label on bobbin.

"For my book object series 'Proverbial Threads,' I chose to focus on text, working with proverbs from cultures around the world that focus on woman's work. It consists of an open series (over 100) of industrial bobbins, each wrapped with paper threads that have printed on them a repeated proverb about women's work."--Artist's statement.

Vintage industrial bobbin made of wood wound with artist-made green and tan paper thread on which the proverb has been inkjet printed. The proverb is printed on a label glued to one end of the bobbin.

**LC SUBJECTS:** Marriage -- Quotations, maxims, etc.

Marriage in art.

Proverbs, Russian.

**Genre/Form:** Visual literature.

Artists' books -- New York (State)

**Other Author:** Dobbin Books.

**OCLC #** 501336596

7.43. **Author:** Bervin, Jen.

**Title:** The desert : further studies in natural appearances / [prose poem adaptation] by Jen Bervin ; [original text] by John C. Van Dyke.

**Pub Info:** New York City : Granary Books, 2008.

**Location:** SpecColl Rare Books N7433.4.B48 D47 2008 LIB USE ONLY

**Description:** [67] leaves (1 folded) ; 22 x 28 cm.

**Note:** Poem in honor of James Turrell.

"The edition is comprised of 40 books; 30 of which are bound in hand-punched abaca covers and 10 of which are specially bound in vellum"--Artist's Website.

"I composed an early draft of the first chapter for our reading at James Turrell's Roden Crater on the Wave Books Poetry Bus Tour in October, 2006 ... All drafts of this book have been composed by sewing. The zigzag stitching was inspired by Joshua Beckman's 'There Is An Ocean' ... I have sewn only seven chapters; Van Dyke's book goes further"--Colophon.

"'The Desert' was digitally printed by Jan Drojarski in Brooklyn on bleached abaca paper handmade for the edition by Twinrocker Handmade Papers, and bound in New York by Susan Mills. Every page was machine sewn by the author and a very dedicated team of seamstresses in Seattle"--Colophon.

Altered book. Poem created from Van Dyke's text by machine-sewing with blue thread over certain words, leaving others showing. Title on cover in perforated print. Issued in wrapper of white muslin cloth and white felt stitched together with blue thread.

Housed in hinged archival case.

**LC SUBJECTS:** Natural history -- Southwest, New -- Poetry.

Landscapes -- Southwest, New -- Poetry.

Deserts -- Southwest, New -- Poetry.

Southwest, New -- Description and travel -- Poetry.

**Genre/Form:** Altered books.

Conceptual art.

Visual literature.

Artists' books -- New York (State)

**Other Author:** Drojarski, Jan.

Mills, Susan.

Van Dyke, John Charles, 1856-1932. Desert.

Twinrocker Handmade Paper.

Granary Books (Firm)

OCLC # 223911352

7.44. **Author:** Crawford, Adele.

**Title:** Transcendence.

**Pub Info:** [San Francisco, Calif. : A. Crawford, 2005]

**Location:** SpecColl Rare Books N7433.4.C729 T73 2005 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** [12] leaves : ports. ; 24 cm.

**Note:** One-of-a-kind artist's book by Adele Crawford.

Title from bookseller's website.

"A vintage photo album is brought back to life as well as honoring discarded photos ... Embellishing and adding points of light, with beads and gold leaf the meaning of the photographs shift, freeing the women of their historical past while placing them in an elevated state of grandeur."--Website of 23 Sandy Gallery, Portland, Ore.

Vintage photo album with purple velvet cloth over boards. The front cover has embossed celluloid panel with design of roses, bird, and butterflies; seashell embellishments on the corners, front and back. The back cover has a celluloid panel without the embossing. The first leaf with title 'Album' is chromolithographed. Each following leaf has one or two slots to insert photographic portraits. The portraits are embellished with seed beads and gold leaf forming hats, scarves, jewelry and halos. Fastened with a metal clasp.

**Genre/Form:** Altered books.

Artists' books -- California.

**Other Title:** Title on first leaf: Album

OCLC # 793445265

7.45. **Author:** Anderson, Patrick (Patrick Joseph)

**Title:** St. Helens #3 / Patrick [Anderson].

**Pub Info:** [Seattle, Wash. : P. Anderson, 1988]

**Location:** SpecColl Rare Folio N7433.4.A52 S73 1988 LIB USE ONLY

**Description:** 1 v. : all ill., map ; 39 cm.

**Note:** One-of-a-kind artist's book, signed by the artist.

Title handwritten in pencil on inside left opening.

This piece is no. 24 in a series of pieces by the artist done on the theme of Mt. St. Helens.

Sculptural box covered in cloth with onlaid decorations of cloth, board, rope and rocks. Single opening reveals an original silk-screen print with collaged text, a section of map and actual rocks gathered by the artist at Mt. St. Helens.

**LC SUBJECTS:** Saint Helens, Mount (Wash.) -- In art.

Saint Helens, Mount (Wash.) -- Eruption, 1980.

**Genre/Form:** Conceptual art.

Artists' books -- Washington (State)

**Other Title:** St. Helens no. 3

Saint Helens #3

Mount St. Helens #3

OCLC # 38760328

7.46. **Author:** Demorest, Jan

**Title:** Stamps, Japan II : a folio -- a study and memoir of sorts -- containing assorted facts and general impressions relating to the images on the stamps -- a second folio, a continued investigation, another journey / [Jan Demorest]

**Pub Info:** [Ellensburg, Wash.] : J. Demorest, 1984

**Location:** SpecColl Rare Books N7433.4.D45 A68 1984 LIB USE ONLY

**Description:** 1 portfolio : col. ill. ; 26 cm

**Note:** Thirteen collages composed of postage stamps and other materials applied to pasteboard

"One of two similar copies."

**LC SUBJECTS:** Postage stamps -- Japan

Maps in art.

**Genre/Form:** Artists' books -- Washington (State).

OCLC # 11451499

7.47. **Author:** Davidson, Laura.

**Title:** 9 cities, one artist / Laura Davidson.

**Pub Info:** [Boston, Mass.] : L. Davidson, 2009.

**Location:** SpecColl Rare Books N7433.4.D38 A14 2009 LIB USE ONLY

**Description:** [11] leaves : ill. ; 6 x 13 cm.

**Note:** Limited ed. of 7 copies.

Ten hand colored dry point prints depicting nine cities that the artist has visited and drawn. Each page has hand written text naming the buildings and views, and each has 22-carat gold details--Artist's website.

**Contents:** Fort Point (Boston) -- New York -- Washington, D.C. -- Florence -- Rome -- Venice -- Paris -- London -- Petersburg.

**Note:** Bound in artist-made paper over boards with a cloth spine.

UW Libraries has limited ed. "2nd artist's proof" with cities in a different order (Paris and London before Florence), signed by the artist and dated 2010.

**LC SUBJECTS:** Travel in art.

**Genre/Form:** Artists' books -- Massachusetts.

**Other Title:** Nine cities, one artist

OCLC # 670444801

7.48. **Author:** White, Tony, 1969-

**Title:** From the literary kitchen of Tony White [art original].

**Pub Info:** [Walla Walla, Wash. : T. White, 1992]

**Location:** SpecColl Rare Books N7433.4.W485 F76 1992 pt.1- pt.2. This item is fragile and requires an appointment for use. Please contact Special Collections.  
LIB USE ONLY

**Description:** 4 jars of pickled books : glass, brine, paper, metal ; 17 cm. high x 10 cm. diam. + 2 cardboard box containers.

**Note:** Title from label tied around neck of one jar, signed and dated 3/92 by the artist.

Series of 8 pickled books: 1 in the collection of the artist's family, 4 at the University of Washington, 3 unaccounted for.

The artist took found paperback books and canned them in pickling brine with dill and garlic in Kerr wide-mouth quart jars using the boiling water bath method of canning. The books have absorbed the brine and disintegrated at varying rates. Artist-made containers constructed from Ball brand mason jar cardboard boxes with lids, 2 jars to each box.

**Contents:** Abstract painting : fifty years of accomplishment from Kandinsky to Jackson Pollock / text by Michel Seuphor -- Set the trumpet to thy mouth / David R. Wilkerson -- Blood of the lion / Don Pendleton -- Stormy surrender / Patricia Wilson.

**LC SUBJECTS:** Conceptual art.

**Genre/Form:** Altered books.

Artists' books -- Washington (State)

**Other Title:** Also known as: Pickled books

**OCLC #** 70261779

7.49. **Author:** Stone, Tamar R.

**Title:** Curvatures.

**Pub Info:** [New York] : T. Stone, c2005.

**Location:** SpecColl Rare Books N7433.4.S836 C87 2005 LIB USE ONLY

**Description** [24] p. : ill. ; 18 cm.

**Note:** Artist's book by Tamar R. Stone.

Limited ed. of 3 copies.

"The author/artist, who suffered from scoliosis as a young girl and wore a device known as a "Milwaukee brace" for six years, relates her own trials wearing this device and its effect on her to this day. Tamar Stone has once again explored society's changing conceptions of beauty but more importantly society's changing attitudes towards women's objectified place in society"-- Priscilla Juvelis.

**Summary** "Artist's book ... on vintage elastic corseting material with vintage stocking garters sewn on book spine. Signed by the artist with her initials [machine-]stitched in silver thread on the inside back cover ... Front cover ... [includes machine-]embroidered picture of girl bending in plaster in Lorenze Girdle jacket (ca. 1897) ... Images in the book are digital iris prints on vintage cotton - including a few x-ray images of the artist's spine. Artist Tamar Stone explores the history of scoliosis curves as particularly affecting young girls and the methods used to treat the problem. Her book spells out the word "Curvatures" with each of the letters in the word [machine-]stitched in mauve below the letter (stitched in silver). The text reproduces advertising slogans for the spinal supports and braces used. For example, "It fits the body like a glove and yet affords Perfect Freedom of Movement ...", or "Makes you round, firm all over. Curves your upper hip then reaches down in back to round your derriere." -Priscilla Juvelis.

**Note:** Issued in an artist-made, blue cloth-covered clamshell box (22 x 19 x 6 cm) with the title, artist's name, and date embroidered in shiny, silver thread onto pink cloth and inlaid on top of the box. A pink stocking garter clip is attached at the right edge of the box, giving the appearance of a closure device.

LIU-BC copy is one of 3.

UW copy includes the complete text on separate sheets provided by the artist.

**LC SUBJECTS:** Body image in art.

Beauty, Personal, in art.

Orthopedic braces.

Feminine beauty (Aesthetics)

Advertising in art.

Artists' books -- Specimens.

**Genre/Form:** Conceptual art.

Artists' books -- New York (State)

**Other Title:** Title from artist's Web site: C is for curvature

**OCLC #** 413910581

7.50. **Author:** Hanmer, Karen.

**Title:** Even before you left the farm / Karen Hanmer.

**Pub Info:** [Glenview, IL : K. Hanmer], 1997.

**Location:** SpecColl Rare Books N7433.4.H347 E85 1997 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** [30] p. : ill. ; 22 x 25 cm.

**Note:** One-of-a-kind artist's book.

Title from artist-made black cloth-covered box container.

"Photos of the artist's mother from her birth on the farm to her adult suburban life with husband and children; very brief text discussing her rejection of farm life." --Artist's Website.

Modified flag book style concertina binding with laser prints in vintage cardboard photograph frames and slide mounts. Some slide mounts contain text.

**LC SUBJECTS:** Mothers in art.

Families in art.

**Genre/Form:** Artists' books -- Illinois.

**OCLC #** 519946577

7.51. **Author:** Nettles, Bea, 1946-

**Title:** Hair loss / Bea Nettles.

**Pub Info:** [Urbana, Ill. : Inky Press Productions?, 2007]

**Location:** SpecColl Rare Books N7433.4.N4748 H34 2007 LIB USE ONLY

**Description:** 1 v. (unpaged) : ports. ; 14 cm.

**Note:** A series of portraits of the artist during the time she lost and regrew her hair due to radiation and chemotherapy.

Title from cover.

Limited ed. of 4 copies.

Printed on a single sheet, accordion-folded, and attached to black leather-covered boards. Endpapers contain Nettles' hair embedded in handmade abaca paper made by her daughter; title and author on the same paper inset into front cover. Issued in a slipcase which uses the same handmade paper around the edges.

**Local Note:** Library has limited ed. copy no. 1.

**LC SUBJECTS:** Nettles, Bea, 1946- -- Health.

Breast cancer in art.

**Genre/Form:** Artists' books -- Illinois.

**OCLC #** 173514046

7.52. **Author:** Cutler-Shaw, Joyce, 1932-

**Title:** Messenger : --father died / Joyce Cutler-Shaw.

**Pub Info:** [San Diego, Calif. : J. Cutler-Shaw, 1981]

**Location:** SpecColl Rare Books N7433.4.C88 M47 1981 LIB USE ONLY

**Description:** 1 portfolio : chiefly ill. ; 25 x 36 cm.

**Note:** A sequence of photographs of the artist's father-in-law. Part of a larger work, "The Odyssey of the Messenger". This piece later renamed "The Sudden Death of Eddy".

Cover title.

"The work would not have happened if Eddy had not been my father-in-law and lived next door. He had been in a state of heart failure for some time. He was

failing. He had just reached a point where he was unable to care for himself completely. Being as independent as he was, and as matter-of-fact, this caused him great distress. He had said to me that morning, "It's too much work to live." He was a small man, under five feet tall, perhaps weighing ninety pounds, and quite skeletal. His hands were down to the bone and claw-like. They fascinated me for their expressiveness; it was the reason I asked him to model--for a study of his hands. His manner was always gruff, but the fact that I appreciated his physical self when he did not, did please him and he agreed. We had just set up a photographic rhythm. He would hold his hand for the camera. I would say "turn please" and "turn please." Suddenly, his hand dropped. His head dropped. I could feel his breath go. As if a bird thrust into flight, Eddy expired. It was the shock of an 83 year old man suddenly dying so gracefully during a photo shoot. I felt he shared with me as profound a gift as one could give"--Correspondence from the artist.

Presented in a black library cloth-covered portfolio with a poem on paper attached to one side of the portfolio and two fold out photographic sequences: the smaller one attached next to the poem and the larger one on the other side of the portfolio. The smaller fold-out includes background images of correspondence regarding insurance and taxes and the larger fold-out has only the photographic sequence. The title is printed in silver on the front of the portfolio; leather strap ties for closure.

**LC SUBJECTS:** Cutler-Shaw, Joyce, 1932- -- Family.

Death in art.

Memory in art.

Grief in art.

**Genre/Form:** Artists' books -- California.

**Other Title:** Father died

**Related Title:** Sudden death of Eddy.

**OCLC #** 317078359

7.53. **Author:** Walker, Jessica (Jessica Ann), 1982-

**Title:** Shades of white [art original].

**Pub Info:** [San Francisco, CA : Jessica Walker, 2010].

**Location:** SpecColl Rare Books N7433.4.W345 S48 2010 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 60 crayons ; in box (13 x 15 x 4 cm.)

**Note:** Title, author and imprint information from enclosed certificate.

Limited ed. of 10 copies.

The gesture of labeling white crayons with racial slurs alludes to the controversial history of Crayola crayons that have had past titles including "indian red," "hessian blue," and perhaps the most notorious "flesh." By equating the concept of race with color, Walker seeks to challenge misconceptions about how individuals are defined by their skin. This work is a humorous take on the cultural demographics of Appalachia, where the artist was born and raised. The crayons point to the way stereotyping is built into the cultural landscape, both literally and figuratively. By calling out the numerous slurs associated with Appalachia, Walker draws attention to the way whiteness, though often not understood as such, is as much a cultural construction as any racially or ethnically defined identity."--23 Sandy Gallery Website (viewed 9 June 2011).

"Shades of White" is an original sculpture by the artist. Limited edition of 10 was produced on 5/24/2010. Included in the work is a cardstock box measuring 5.75 x 5 x 1.5 inches with 64 wax crayons painted with white acrylic paint and polymer medium and affixed with digitally printed paper labels.

"... 60 crayons and not 64. The images on the 23 Sandy Gallery website were from an 'artist proof' that I made several years ago that isn't part of the editioned work. After making the artist proof I changed the labels from 'Crayola' to 'Raceola'--Email from artist, 6 June 2011.

UW Libraries has limited ed. copy no. 2.

**LC SUBJECTS:** Race in art.

White in art.

**Genre/Form:** Conceptual art. WaU

Artists' books -- California.

**Other Title:** Title on labels: Raceola

**OCLC #** 659497875

7.54. **Author:** Hasegawa, Lisa

**Title:** Can't smile / L. Hasegawa

**Pub Info:** [Philadelphia, Pa. : L. Hasegawa, 2002]

**Location:** SpecColl Rare Books N7433.4.H3675 C36 2002 LIB USE ONLY

**Description:** 1 v. ; 21 cm

**Note:** Title from cover

One-of-a-kind artist's book consists of sentences handwritten in pencil on frosted mylar and inserted into 1/4 in. plastic tubing cut into sections. The sections are sewn together to create a chain-like object which is placed in a modified clamshell box of paper and cloth with a tray with a circular hole that the chain wraps around

This book was made for an exhibit curated by Virginia Batson

**Genre/Form:** Artists' books -- Pennsylvania.  
**OCLC #** 53844705

7.55. **Author:** Banks, Alisa C. (Alisa Cristophe)

**Title:** Edges / Alisa C. Banks.

**Pub Info:** [Dallas, Tex.] : A.C. Banks, c2007.

**Location:** SpecColl Rare Folio N7433.4.B33 E34 2007 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. ; 18 x 25 x 12 cm.

**Note:** Title and statement of responsibility from label on bottom of book.

Unique copy in an ed. of 4.

Altered book from a copy of *Salambó* by Gustave Flaubert. The fore-edges have been hole-punched and 45 sections have been created by braiding along the fore-edge with synthetic hair such that the book remains open with the covers and spine providing a horizontal surface for display. Issued in an artist-made box (28 x 38 x 16 cm.) with metal clasps on the front and cloth handles on the sides.

**LC SUBJECTS:** Hair in art.

Body image in art.

**Genre/Form:** Altered books.

Artists' books -- Texas.

**OCLC #** 758891235

7.56. **Author:** Banks, Alisa C. (Alisa Cristophe)

**Title:** Earth / by Alisa Cristophe Banks.

**Pub Info:** [Dallas, Tex.? : Alicia Banks], c2007.

**Location:** SpecColl Rare Books N7433.4.B33 E27 2007 LIB USE ONLY

**Description:** 1 v. (unpaged) : ill. ; 23 cm.

**Note:** Title and statement of responsibility from colophon sewn onto the inside back cover.

Limited ed. of 4 copies, signed by the artist.

"Muslin and mixed media"--Artist's website.

**Summary:** "I am intrigued by the notion of "who" a person is. In this book, the viewer is invited to dig through layers of cloth pages in order to explore the "who" which is sometimes easily accessible and sometimes not. This book offers glimpses of exterior and interior aspects of a "who". Earth is the first in a series of books based on the elements that explores aspects of identity."--Alicia Banks, [www.alisabanks.com](http://www.alisabanks.com), August 2009.

**Note:** Book consists of a handmade paper wrapper that resembles dirt; the word 'earth' is printed on the front. Layers of cloth, thread, letterpress, found objects,

digital prints, digital and hand type on muslin form the pages of the book and are bound on the left side when the book is opened. One section of the book has an x-ray image of the artist's chest which is unbuttoned to reveal the layers beneath. Issued in a commercially-made archival box with author and title on paper label on lid.

UW Libraries has limited ed. copy no. 1.

**LC SUBJECTS:** Identity (Philosophical concept) in art.

Body image in art.

Breast cancer in art.

Artists' books.

**Genre/Form:** Artists' books -- Texas.

**Other Author:** Banks, Alisa, signer, Signer.

**OCLC #** 432729799

7.57. **Author:** Carbone, Denise

**Title:** Florence flood

**Pub Info:** [Stratford, N.J. : D. Carbone, 1996]

**Location:** SpecColl Rare Books N7433.4.C37 F56 1996 This item is fragile and requires an appointment for use. Please contact Special Collections. LIB USE ONLY

**Description:** 1 v. (unpaged) ; 14 cm

**Note:** Title supplied by artist

One-of-a-kind artist's book by Denise Carbone

Artist's book which commemorates the flood of 1966 in which the Arno River flooded Florence, Italy, and damaged thousands of historic early printed books and manuscripts. This event inspired book conservators from all over the world to flock to Florence to help. Many current conservation techniques are based on the subsequent work done in Florence

Blank book of handmade paper in non-adhesive binding of limp vellum on vellum strips which wrap around the binding creating a fore-edge closure. Artist submerged book in muddy water for 3 days and then air-dried the wet book creating a sculptural object

**LC SUBJECTS:** Conceptual art

Floods -- Italy -- Florence

**Genre/Form:** Altered books.

Artists' books -- New Jersey.

**OCLC #** 56106247

7.58. **Author:** White, Tony, 1969-

**Title:** Steve.

**Pub Info:** [Olympia, Wash.] : T. White, [1993]

**Location:** SpecColl Rare Books N7433.4.W485 S84 1993 LIB USE ONLY

**Description:** [6] p. : ill. ; 70 cm.

**Note:** Title supplied by artist.

"Tony White 12/93"--Colophon.

One-of-a-kind artist's book.

Consists of discarded photographs from one of the artist's professors at Evergreen State College. Each photograph is folded multiple times and taped into a bundle varying in size from 3 x 4 cm. to 5 x 7 cm. and about 5-17 mm. thick. The bundles are placed in a grid and covered with clear packing tape to form 3 sheets 70 x 45 cm. The sheets are hinged together with the clear tape to form 2 covers and one internal page. The internal page is constructed so a "window" of clear tape allows viewing through to see the photo bundles on the other 2 sheets.

**LC SUBJECTS:** Conceptual art.

**Genre/Form:** Artists' books -- Washington (State)

**Other Title:** Also known as: Tape book

**OCLC #** 70125321

7.59. **Author:** Collins, Billy

**Title:** Taking off Emily Dickinson's clothes / Billy Collins ; images by Charles Hobson

**Pub Info:** [San Francisco] : Pacific Editions, 2002

**Location:** SpecColl Rare Books PS3553.O47478 T35 2002 LIB USE ONLY

**Description** 1 v. (unpaged) : col. ill. ; 21 cm

**Note:** Incorporates Dickinson's poem, "Hope is the thing with feathers," collaged onto the accordion with a monotype of a feather as cover

" ... produced in a limited edition of thirty copies in the summer and fall of 2002 by Charles Hobson. It uses buttons, ribbons, feathers, and a pastel monotype based on a photograph taken by Edgar Degas in Paris in 1895, which evokes, for the artist, a sense of clothing as plumage. Charles Hobson and Alice Shaw assembled the pages and made the slipcase. John Demeritt covered the boards in Fabriano Roma. The text has been set in 14-point Spectrum and printed letterpress by M & H Type, San Francisco."--Colophon

Accordion book glued into paper-covered case. Garter used as closure. Issued in a paper slipcase with ribbon closure

**Local Note:** Library has limited ed. copy no. 24

**LC SUBJECTS:** Dickinson, Emily, 1830-1886 -- Poetry

Clothing and dress in art

**Genre/Form:** Artists' books -- California.

**Other Author:** Hobson, Charles, 1943-  
Pacific Editions  
OCLC # 50879762

8. Items viewed: Special Collections, O'Grady Library, St. Martin's University, Lacey, WA. 25 July 2012.

8.1. *The Saint John's Bible*, Heritage Edition, Volume 1 of 7, number 66 (full-size reproduction, 2' x 3' when open, of equal size to the original manuscript; signed by artistic director, Donald Jackson; illuminations include the burnishing of gold leaf).