

Artist's Book Yearbook
2003-2005

Artist's Book Yearbook 2003-2005

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Introduction

Welcome to the 2003 – 2005 issue of the *Artist's Book Yearbook*, which has quietly grown by about 100 pages since the last issue. This is due not only to an extended number of contributing artists and writers, but also to the ever-increasing number of artists out there making books (the listings entries never seemed to stop coming!), all of which is very encouraging. There also seems to be a good number of artist's book fairs going on this year (see page 133), more evidence, if any was ever needed that artists' books are here to stay. Talking about the growth of artists' books would not be complete without also offering congratulations to Tanya Peixoto for a hugely successful year of artists' books promotion, exhibitions and events at the Bookartbookshop in Hoxton, London (see page 66 for details).

In this issue we have tried to show more examples of international book arts, with essays on artists' books and their makers from Germany, Italy, New Zealand and the USA as well as the UK and Eire. I would like to thank all of the writers who have given their time so generously to write essays and reviews for this issue; Elisabeth Fairman (Yale Center for British Art), John Bently, Elizabeth Eastmond (University of Auckland), Susan Johanknecht (Gefn Press / Camberwell College of Arts), Marshall Weber (Booklyn), Dr Stephen Bury (The British Library), Andi McGarry, Ulrike Stoltz (Hochschule fur Bildende Kunste, Braunschweig, Germany) Sarah Jacobs, Artgoes, Ann Simpson (The Scottish National Gallery of Modern Art), Carrie Galbraith (Scuola Internazionale di Grafica, Venice, Italy), Chris Taylor (University of Leeds), Emma Hill (EMH Arts / Eagle Gallery) and Guy Begbie (Herefordshire College of Art and Design). Many thanks are also due to Andrew Eason for all his thoughtfully written, in depth pieces for the new section of artists' books submitted for review.

Thanks are also due to the artists who have kindly contributed a page of artwork, in order of appearance; Genevieve Waller, Otto, Lucy May Schofield, Kate Farley, Alec Finlay, Paul Laidler, Steve McPherson, Kristen Merola and Andrew Lanyon.

All of the information sections have been updated and include organisations and centres listings. Some of the organisations listed will appear more than once as they come under more than one category (i.e. places to study / collections / print studios) and it seemed sensible to list them in each so that they would not be missed by a casual flick through the book. There are more listings for the USA as I had the opportunity to visit the Visual Studies Workshop in Rochester last year and gathered some new addresses whilst I was there. All the contact telephone numbers have been listed with UK dialling codes.

The book arts listings sections are compiled from the information we discover or receive, if you know of more organisations, collections, book fairs, centres, bookshops etc. that you think should be included then please get in touch so we can add them to the next issue in 2005. If this is the first time you have come across the *Artist's Book Yearbook* and would like to list your books in the next issue, then please contact us to be added to our book arts mailing list so we can keep you up to date.

Thanks are also due to; Neil Crawford for his type suggestions, Paul Laidler for help with slide scanning and opening rogue image files, Tom Sowden for scanning countless slides and (with his family) for the cover and end page designs, and thank you to my mum for proof reading the entire issue.

I would also like to thank the Centre for Fine Print Research and the Faculty of Art, Media and Design here at UWE, Bristol for allowing me the pleasure of working on the *Artist's Book Yearbook* as part of my job. Without this essential support it would not be possible to produce each issue.

I hope you enjoy reading this issue of the Yearbook as much as I have enjoyed putting it all together.

Sarah Bodman



Ron King, photograph: F. A. Parisod



Banners advertising the Circle Press exhibition at the Yale Center for British Art, hung from lamp posts all over New Haven during the summer of 2002. The banner includes a detail from *The Left-Handed Punch* (1986)
 photograph: Richard Caspole

Cooking the Books: Ron King and Circle Press at the Yale Center for British Art

Elisabeth Fairman

Housing an astonishingly diverse collection of approximately 30,000 volumes, the Department of Rare Books and Manuscripts at the Yale Center for British Art focuses on material relating to the visual arts and cultural life in the United Kingdom and former British Empire. The collection depicts all aspects of British life, customs, scenery, and travel, from the 16th century to the present. It includes artists' manuals, sporting books and manuscripts, works on costume, the military, entertainments and theatrical events, transportation, natural history and popular science, and illustrated children's books and games. Private press books - such as those produced by William Morris at his Kelmscott Press - complement a growing collection of contemporary artists' books acquired over the past twenty years or so.

One of the most significant of the book artists represented in the Center's holdings is Ron King. He and his Circle Press have been making innovative and creatively significant books for the past thirty-five years. Since 1967, when he formed Circle Press to 'draw together a circle of like-minded people' to make books, King has worked with over one hundred artists, writers, and poets, including Ian Tyson, John Christie, Julia Farrer, Birgit Skiöld, Roy Fisher, Kenneth White, and John Berger. The resulting works are made from an extraordinary range of materials - paper, wood, metal, stone, glass, and wax - that stretch the concept and definition of the book to its limits.

The generosity Ron has shown to young artists and first-time bookmakers over the years is remarkable and continues to this day. There are always one or two students working in his studio in Notting Hill. Everyone who has ever worked with him mentions his open handedness. Artist and filmmaker John Christie offers this recollection: 'One of the great things about Circle was that it welcomed ideas and energy. I remember very well my first visit to the studio (in 1975, then in Guildford).... It was like a magical place for me. Light and

spacious with worktables, racks full of paper, printing machines. A place full of possibilities that de-mystified so many technical processes. Ron King showed me how to set type, print letterpress, and silk-screen - I learned many skills and was introduced to a great many other artists. It was a very open and generous situation.'

Happily, Ron's generosity even extends to institutions such as ours. I first met him in the fall of 1996 in London at the opening of an exhibition of Circle Press at the National Theatre, curated by writer, critic, and oral historian Cathy Courtney. *Through the Looking Book* was a perfect introduction to Circle Press (as was her catalogue of the exhibition). The sheer number and variety of the works was striking.

It was a year later, during one of his periodic trips to the United States, that I was able to talk at length with Ron about Circle Press. He showed me some marvelous books. (I remember particularly the delight he took in presenting both the intricate pop-ups of *Bluebeard's Castle* and the gorgeous blind-embossed prints done by his wife, the sculptor Willow Legge, for *An African Folktale*). We arranged to acquire everything that Yale did not already have - what in the end turned out to be nearly 100 titles.

In January of 1998, Ron wrote to us: 'Our aim is to establish a fully comprehensive permanent collection of Circle Press dating back to its inception in 1967 until the present time, available for handling and study.' At the same time, in a remarkably generous gesture, he and Willow offered to donate the archive of the Press to the Center, thinking it would complement the collection of printed materials as well as provide important primary material for students and others interested in the book arts. The extraordinary collection includes drawings, plans, experiments, prototypes, texts, correspondence, posters, critical reviews, linoleum blocks, cutting and creasing forms and some wood and metal type, all relating to projects created by or for Circle Press. The archive offers a unique opportunity to study and understand the creative process. One can trace Ron's idea for a project from his first

doodle in a spiral-bound notebook, through its various permutations and its eventual emergence as a work of art. We see how he ‘cooks the books’ (the title of the Center’s exhibition), carefully working out the details of every publication before production begins. As Ron says, ‘My mind is like a cauldron. There’s a great stew of things going round and round. In the end I serve up a dish.’

Researchers can read correspondence between Ron and his many collaborators. A revealing example is Ron’s collaborations with the poet Roy Fisher, during which the two of them rarely met in person; their frequent written exchanges demonstrate the richness and complexity of their partnership.

Fisher has said recently that his collaboration with Ron on *The Half-Year Letters* (one of a number of projects exploring folded and cut letters that Circle Press has published over the years) was of a ‘musical nature. Ron already had a very dogmatic master text, so I thought I would have a voice and a disposition muttering along with his letters.’

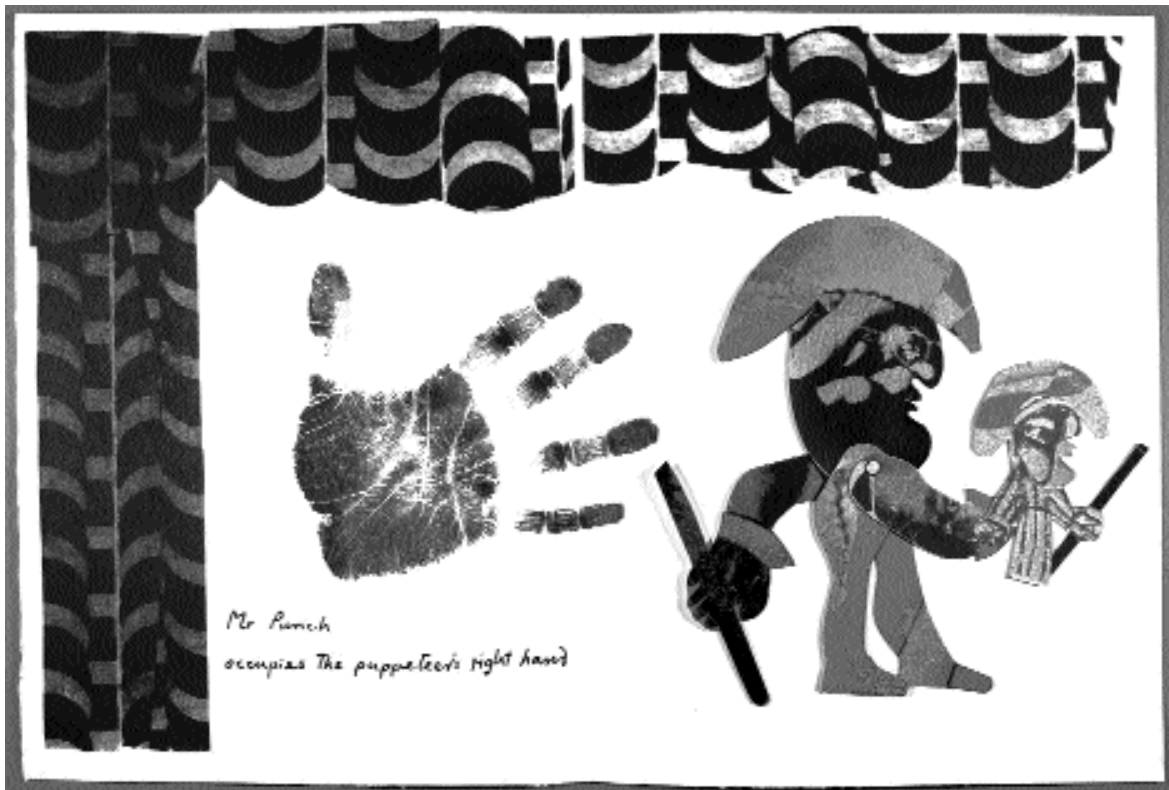
This is interesting of course, but it is in the original correspondence that we find the details of the project. Roy Fisher wrote to Ron in February of 1983: “This enormous text has taken a long while and has grown like a sack of potatoes from small beginnings. What I’ve tried to do is establish a fairly vague text ... which doesn’t dramatise your letter forms in any obvious way. My reactions to them are submerged in my text....”

For *The Half-Year Letters* Fisher took a random starting date from his own diaries and extracted events and observations from a twenty-six week span. From this list, he constructed the poetic text: ‘The actual images have their starts in notes, diary dates, lecture titles & memoranda and anecdotes picked out of a sequence of 26 weeks a while back (i.e., half a year - which might give us a title or part of one) - but I’ve tried to leave them loose enough for you to inhabit. Plain point, though, is that this is a maximum text, from which you can use whatever chunks & slivers are of use, and discard or downgrade (design-wise) the rest.’

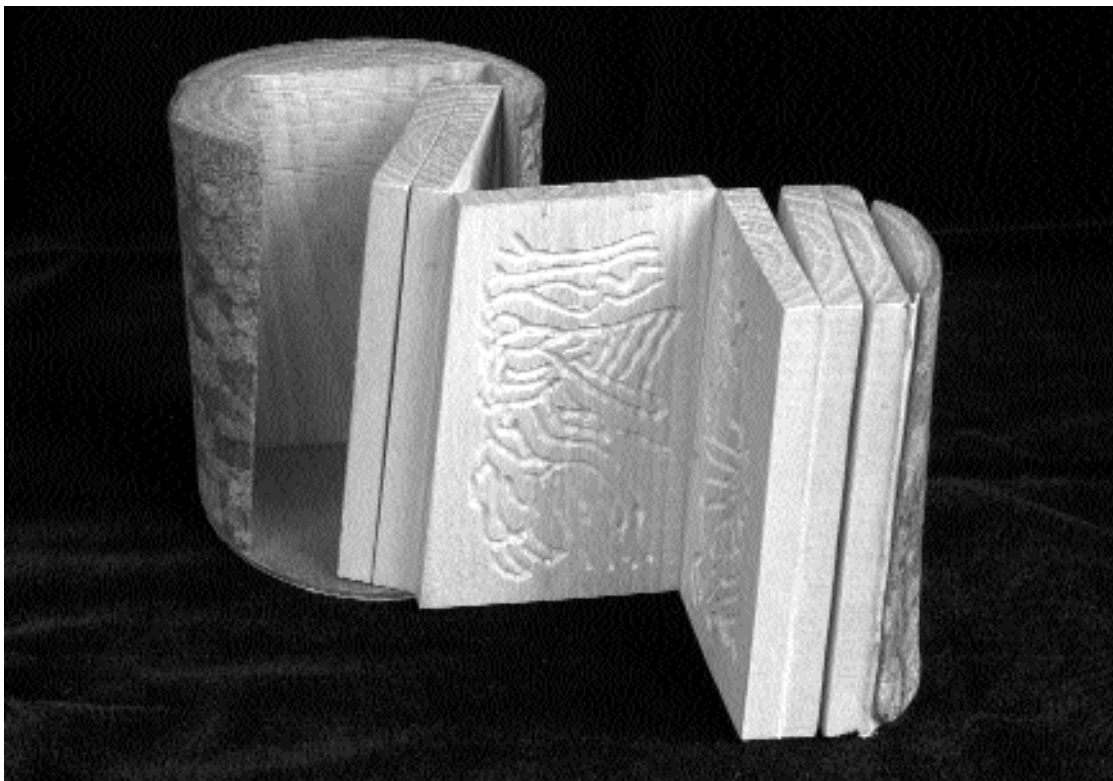
The archive, together with copies of all the published books, make the holdings at the Yale Center for British Art the most comprehensive collection of Circle Press in the world. Ron says that their ‘most ardent support has always come from the U.S., without which we never would have been able to survive as an independent self-supporting “workshop”... all this, as it were, under a British roof in a very fine building on American soil, couldn’t be more appropriate or gratifying.’

In a poignant tribute, Ron and Willow are giving the archive in memory of their son Daniel, who died of cancer at the age of fifteen in 1972. It will be known as the Daniel King Circle Press Archive, to be kept in perpetuity at the Yale Center for British Art and open to all for research. Ron describes Daniel as “an extremely bright, intelligent young man with a highly developed social conscience, a good draughtsman, and a keen stamp collector. I didn’t realise the full extent of his collection until after his death; I actually based some prints on his penny blacks, penny reds, and two-penny blues and dedicated them and the portfolio *Neighbours, We’ll Not Part Tonight* to his memory, but as we have no headstone or plaque for him, an archive in his name, made available mainly to young people, seems a fitting alternative and one of which he would approve.’

The exhibition *Cooking the Books: Ron King and Circle Press* opened in June 2002 at the Yale Center for British Art. It celebrated both the gift of the Daniel King Circle Press Archive and the thirty-fifth year of the Press’s existence. While there have been other exhibitions of Circle Press books, this was the first time that preliminary drawings, original collages, linoleum blocks, experimental letters, and correspondence were on display along with the finished projects - the ‘recipes that led to a dish,’ as Ron put it. The exhibition’s provocative title attracted some media attention (the exhibition happened to open just as a nation-wide accounting scandal was unfolding), but as Grace Glueck from the New York Times wrote, the exhibition ‘has nothing to do with corporate chicanery and everything to do with the wonderfully imaginative publications of Mr. King, a maverick British publisher.’



Mr Punch from *The Left-Handed Punch* (1986) Screenprints and articulated puppets by Ron King; verse by Roy Fisher



Log Book (1995) one of a series of one-off books made from sawn logs

Other critics mentioned Ron's preoccupation with the alphabet, a 'basic ingredient of the book-making recipe.' William Zimmer, also from the New York Times, was intrigued by the way that 'various letters seem to appear and retreat via the pop-up cutting and folding process,' remarking on Ron's treatment of the alphabet as 'something that is at once familiar and mysterious.' Critics and visitors alike were delighted by one of Ron's most challenging projects, *The White Alphabet* (1984), shown fully extended in a long wall case. A reading area at the end of the exhibition provided visitors with the opportunity to actually handle a number of Circle Press books.

The published catalogue serves as a comprehensive record of Circle Press publications, from its start in 1967 with the publication of *Chaucer's Prologue*, to the latest project issued in 2001, *King's Tabernacle: Hole, Horse, & Hell-box*. It includes an insightful essay by Andrew Lambirth as well as fascinating commentary and complete bibliographic information on the individual works by Ron himself. Handsomely designed by Thomas Manss and Kathrin Jacobsen of Thomas Manss & Company, London, the limited-edition work includes a cover and special inserts designed by King.

Judith Hoffberg, editor of *Umbrella*, wrote in the December 2002 issue of that journal: 'This book is a joy to behold, not only for the typography, but the images.... The catalogue is a labour of love, a gift to us the readers, a gift to those who revere Ron King, and a gift to generations from now who can document this amazing book artist.'

Elisabeth Fairman is responsible for the acquisition and care of the Center's collection of artists' books. Contact her by e-mail at: elisabeth.fairman@yale.edu or write to her at: Department of Rare Books and Manuscripts, Yale Center for British Art, PO Box 208280, New Haven, CT 06520, USA.

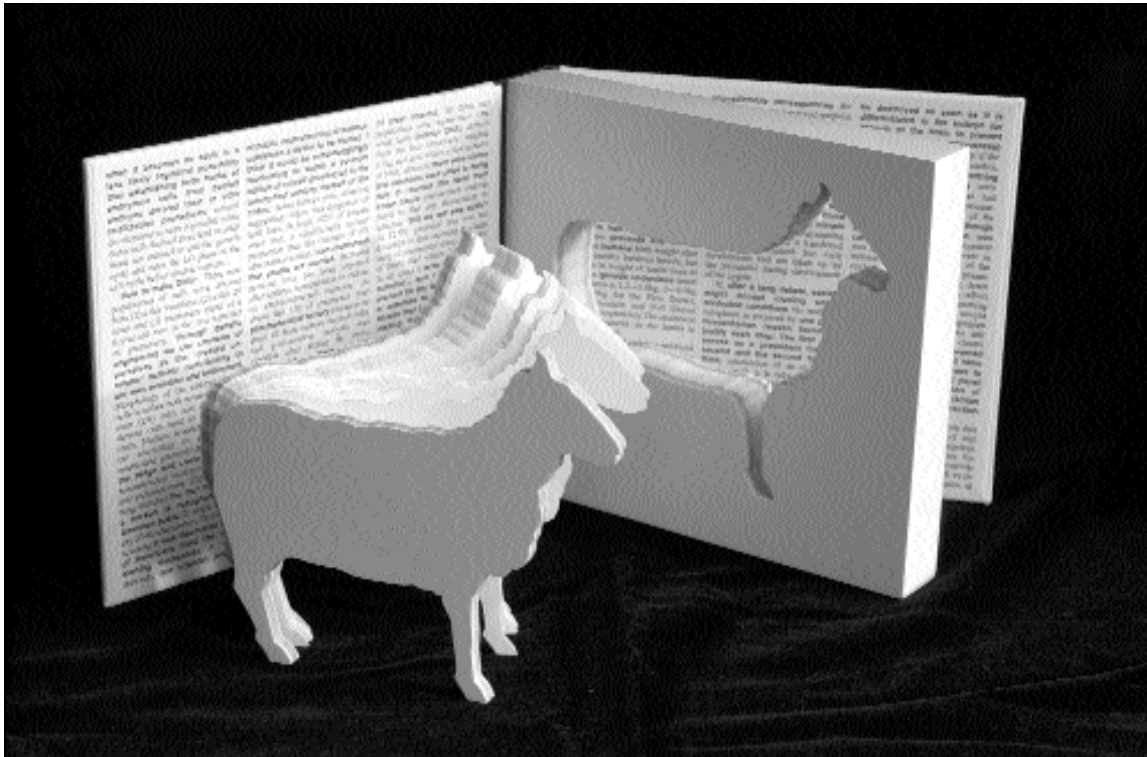
For further information on the Yale Center for British Art, consult their web site at: www.yale.edu/ycba

Copies of *Cooking The Books* are still available from the Center's Museum shop (e-mail the manager for details: lizabeth.oconnor@yale.edu) or directly from Circle Press.

Consult the Circle Press web site for details of the catalogue, as well as other works that are still in print, at: http://www.circlepress.com/circle_press/pilot/

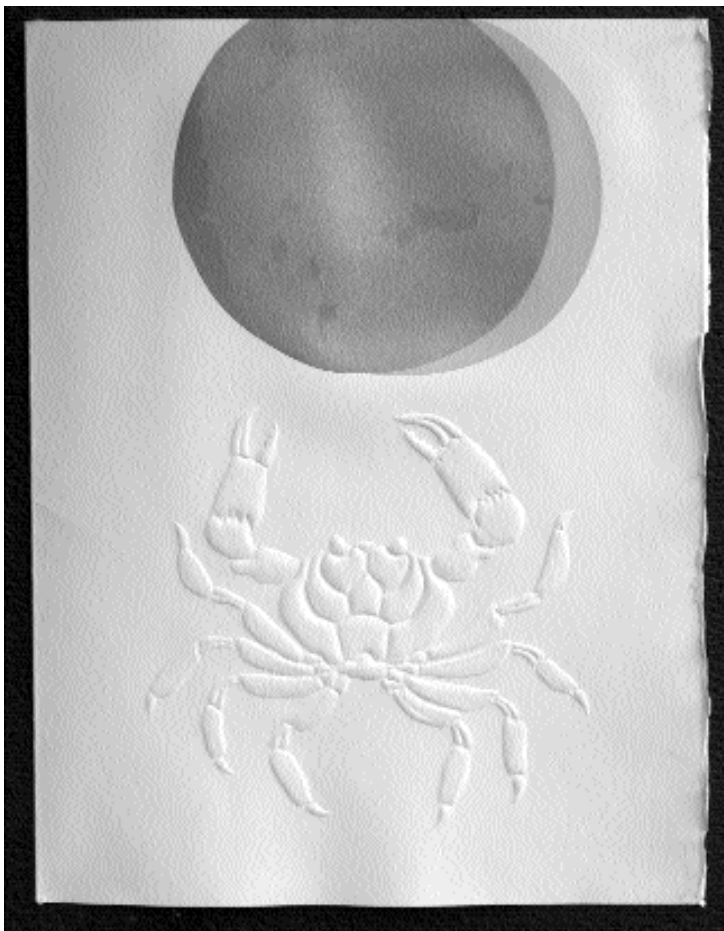
Elisabeth Fairman

Curator of Rare Books and Manuscripts at
the Yale Center for British Art, New Haven,
Connecticut, USA



Dolly: Edition Unlimited (1997) by Karen Bleitz.

Pop-up jigsawed bookwork on the theme of the (recently deceased) cloned sheep Dolly



Crab from An African Folktale (1979). An Efik Ibibio folktale illustrated with blind-embossed intaglio designs by Willow Legge



Exhibition at Yale Center for British Art, showing a selection of preliminary drawings and collages for *Neighbours We'll Not Part Tonight* (1976) by Ron King; verse by Roy Fisher. The floor case contains collages and works by John Christie, including *A Walk Along the Shore* (1977). Photograph: Richard Caspole



Poster from *Tabernacle: Hole, Horse and Hellbox* (2001). Bookwork project using a seven-drawer cabinet, celebrating seven generations of printing in the King family; includes magnetised and rubber stamp letters for printing



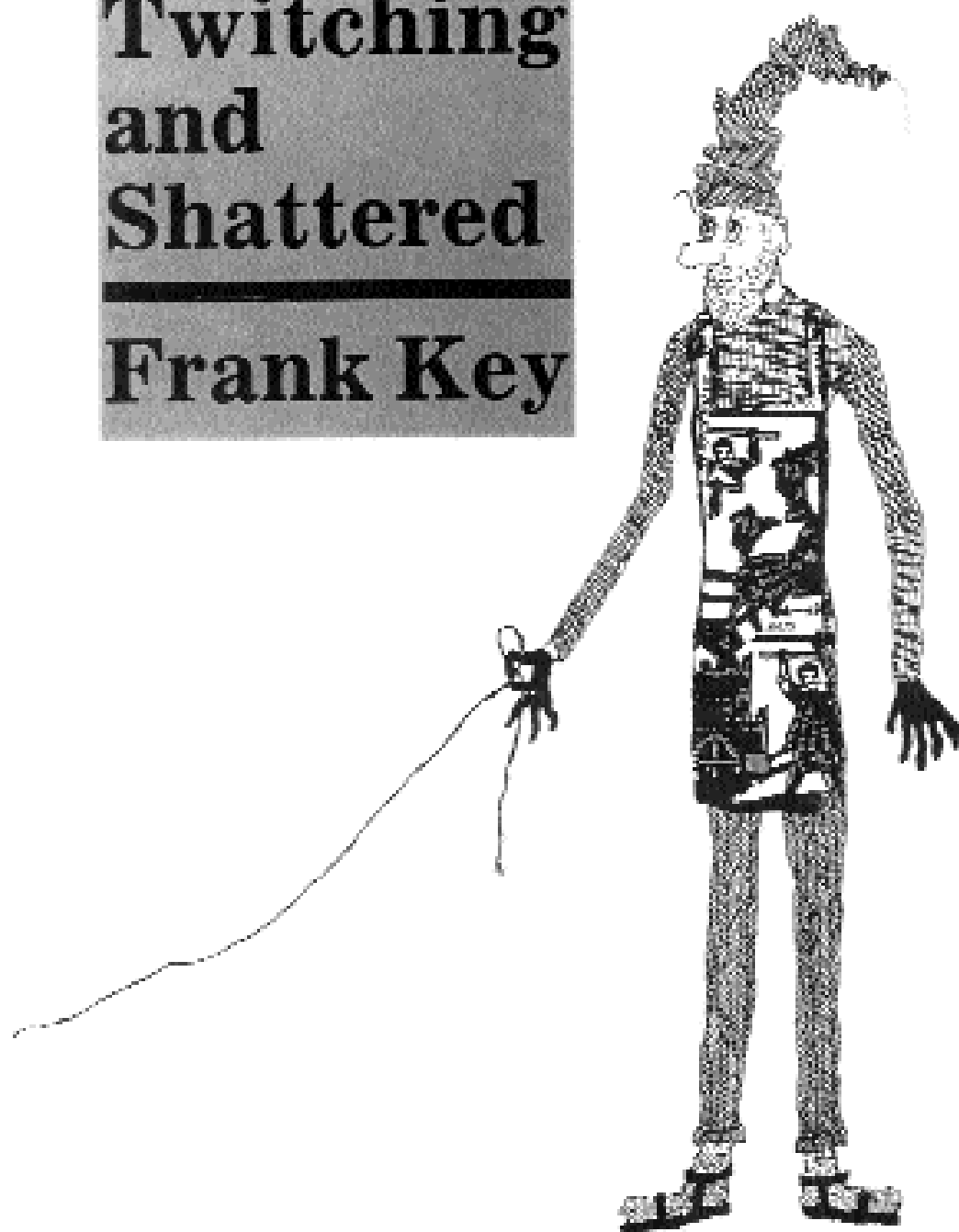
Exhibition at the Yale Center for British Art, showing different alphabet projects on the wall and in the display cases on the left. King's portrait of fellow book artist Ken Campbell may be seen in the background. Photograph: Richard Caspole



Reading area of exhibition with Circle Press books available for visitors to handle. The wall on the left shows proof sheets and cutting and creasing forms for *Alphabet I*; on the right are three monoprint collages from King's stamp series. Photograph: Richard Caspole

**Twitching
and
Shattered**

Frank Key



Ten books on my new bookshelf; a review.

John Bently, 11th April 2003

Recently I moved into a new flat. Space being in short supply, I spent a morning scavenging in skips for enough discarded planks to build a bookcase for the toilet. Into this bookshelf, adjacent to the toilet paper holder, I have rearranged my favourite books. After much deliberation, I have composed small reviews of my ten most treasured:

Twitching and Shattered

Frank Key, Malice Aforethought Press (1989)

Frank was one half of the notorious and lamented Malice Aforethought Press, taking his pen name from a photo in a local newspaper of a rundown hardware merchant. I first met Frank and his distinctively cheekboned colleague, the esteemed Maxime Descharne Dcsd. at the inaugural Small Press Fair at the Conway Hall in 1986. Their stall was filled with stapled pamphlets, all of them disarmingly anarchic and quite unlike anything produced before or since by mainstream publishers.

Twitching and Shattered is a compilation of the best of these, chronicling an unnerving and ludicrous parallel universe. There are maps, biographies, diagrams, found photos, histories, geographies, drawings and much more. Even now, many years after acquiring this book, I still can't categorise it. It isn't surrealism, it isn't satire, it's just not like anything else.

Many of the pamphlets chronicle the fabled land of Hoon, a deranged and startling literary creation, visited frequently by the author, remaining, despite its thorough mapping, as mythical and distant as Atlantis:

"Summoned to Hoon in 1836 by the ecclesiastical court, (Slobodan) Gubbins gathered about him an army of vagabonds and laid the town under siege. Circumnavigating the town walls astride his tubercular horse, he kept up the spirits of his gruesome band by smearing their scalps with ambergris and teaching them simple conjuring tricks."

The names of the characters in Key's 'stories', as much as their endearingly pointless exploits, are so vividly memorable. Punter Windigo, Maud Glub, Canute Hellhound, Claud Factotum, and my favourite, Father Todge: "I was pleased, however, to note, that I had been provided with a couple of stern devotional tracts - Prayer and Spittle, by Father Todge..."

This book has become a particular favourite of mine after an evening spent in the company of prunes.

The Final Party

Andi McGarry, Sun Moon and Stars Press

The first book I bought from my favourite book artist. In the 1980's and early 90's, Stephanie Brown used to review artist's books in her highly influential Publications Supplement in AN magazine. It was here, through her words that I discovered a whole new world of diverse characters making art with pages. I sold hundreds of my own books through those reviews, and occasionally bought work from other artists, such as this.

All of McGarry's books in those days had printed text, but with every single illustration painted in on top by hand. Although I own about ten of them now, this first purchase remains my favourite.

Disarmingly simple, his poetry, perfectly imbedded into the illustrations, celebrates life lived in the moment like almost nothing else in contemporary art.

The text here is ostensibly a mere list of who he would invite to the Final Party:

"...Also invited are the Dawn Chorus, Buskers, especially bagpipers, foghorns, hump back whales. Also howling winds, rustling leaves, anyone wearing wellies or who uses a bicycle. A volcano display, at least one streak of lightning, and a glorious feeling I can't quite put into words..."

A dark day is brightened by a minute's visit to this book.

The Beano Annual (1966)

Any Beano annual, actually... But this is the one that for me is the standard by which all others are judged. It came out when I was eight years old and still believed in fairies, bogeymen and Father Christmas. I also believed that all the characters in the Beano were really alive. I got my first Beano annual in 1960 and have collected them ever since...40 copies in total, donated last year to Arthur, my eight year old son.

For those of you not in the know, the Beano is a coded anarchist manifesto encouraging young people to a lifelong struggle against all forms of authority. It offers instruction in the creation of home made weapons of mass distraction; the cattie, the pea shooter, the water pistol and the soap box cartie. Authority, bullying and spoilsport, is symbolised by the parentally wielded slipper. Here are the most famous anti-establishment heroes in British history: Minnie the Minx, Billy Whizz, Dennis the Menace and my own personal favourite, the eternally conniving, devious and cunning Roger the Dodger. The first books I ever made were my own hamfisted reconstructions of Roger's famous Dodge Books.

I wrote to Roger for his autograph. An artist sent me back a hand drawn cartoon of his Dad, ears steaming, swishing his ever ready slipper. The speech balloon read "I asked Roger to sign this, but he's dodged it!" On a more serious note, many years later, studying some early English illuminated books from the 13th century, I was struck by how similar they were in structure, if not content, to the Beano, speech balloons and all.

A Book Of Fig's
Guy Begbie

At the 1997 London Artists Bookfair at the Barbican, this was the only book I bought. It encapsulated for me something you can do in a book that you can't do in any other medium. It contains what seems to be a series of scribbles on each page (fig's 1,2,3 etc).

Intrigued, I asked the artist if they were a form of writing. He said, no, they were drawings of writing. Wow! That question has intrigued me for years - how do you actually draw writing? Rarely has the symbiosis of text and image been so neatly encapsulated than in this little handbound treasure. I show it to students constantly...

N. B. Since writing this, I took the book to show some students and it didn't come home, presumed lost. Any more copies hanging about, Guy?

Samizdat Les Bicknell & Derek Humphries,
Oblivion Boys Press (15th October, 1985)

I swapped this with Les for one of my own books. Actually, I asked him for one of his expensive one-off metal and wood masterpieces, but he tactfully sent me this instead.

I remember seeing the book in 1985, not long after it had been made, and feeling quite jealous, as it contained all the elements I was myself using in the early *Liver & Light's* manifestos, but done more elegantly and effectively. It has rubber stamps, found text, tip-ins, photocopies and so on.

It sums up for me the post punk period of innocent inventiveness, owing much to the fanzine underground, when computers were only found in banks and the photocopier was a new frontier ripe for exploration:

"Derek Humphries and Leslie Bicknell are the proud parents of *Samizdat*, conceived whilst enjoying the life of the idle poor in the early summer of 1985, nurtured through difficult times and finally executed on 15th October 1985 in a severely limited edition of 20 copies..."

Poetic and personal, knowing no rules, straining at its own boundaries, I stole the techniques, made them work for me and moved on...

Noggins

Mark Pawson (October 2001)

This book was recently bought for me by a close friend. She is now my wife. These things may or may not be related. It is the antithesis to all those dumb list books which now seem to be the staple of any publisher who wants to seem fashionable or artistic. Like a lot of Pawson's books, this one stems from an enthusiasm, no, make that mania, for collecting, in this case Noggins - his name for the profusely hirsute wooden Viking dolls that proliferated in Scandinavia and beyond during the seventies.



No mere list, though. *Noggins* is imbued with a heartfelt pseudo scholarliness and the fragmentary tale of a modern day Saga - the author's epic search through the boot fairs and charity shops of contemporary England in search of golden fleece and holy grail; shape shifting, pillaging - a blood-eagle to the class-pox of so called high art. Pawson's best work is a window into a personal world that has relevance for a great many people. One day one of his books will sell a million copies and I will deserve to be bought a drink.

The Warlock of Love

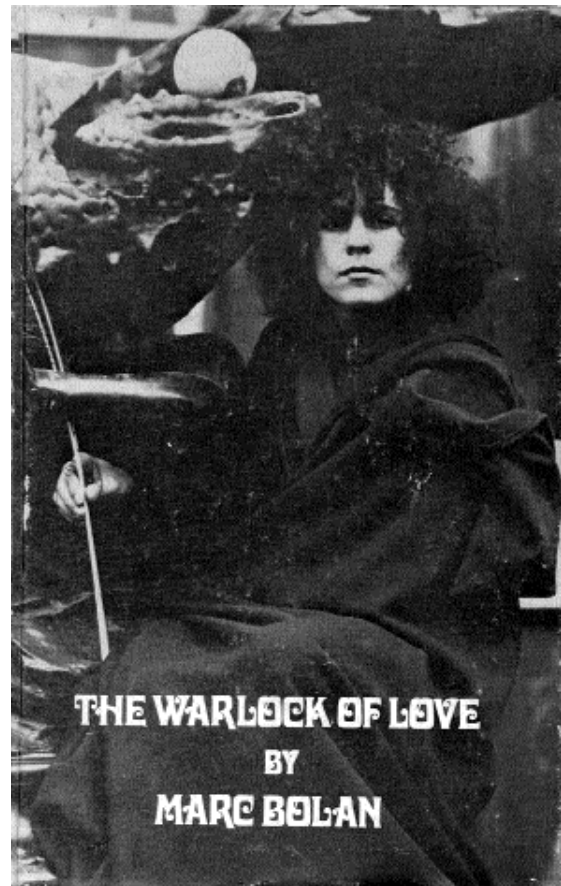
Marc Bolan, Lupus Music (1969)

Marc was my first hero and I found this book in a junk shop in 1971 during the height of his fame.

It appears to be a privately printed (in wonky letterpress) volume of his Tyrannosaurus Rex era poetry.

If you think his lyrics are baffling nonsense, you won't appreciate this, but his childlike wonder for the pure musicality of words has been an inspiration to me for most of my life (as has his dress sense, unfortunately):

Dance you devilled dale of green,
toll'd and witching in the flight of wishing,
for the bells of winter stark
and cannon'd under the crunched
willet wonder of her lancing smile.



Puckoon

Spike Milligan, Penguin Books (1963)

No, no...Spike was my first hero... I went to see him with my dad. He had a tailor's dummy on stage and he attacked it violently with a Samurai sword if we didn't laugh loudly enough. He swung maniacally from sad diatribes against pollution and saving whales to a wild physical humour so surreal and so wilfully lo-tech (broomsticks as false moustaches and sandwiches hastily improvised as wigs, etc.), that I actually wet myself.

I started buying his books with my pocket money and they remain a great ideal for me. They look like they've been hand written in biro in the pub and delivered by barefoot urchin, uncorrected and smeared with jam, to the horrified printer. *Puckoon* was his first attempt at a 'novel', although actually, like

most of his work, it is totally uncategorisable. Sad, funny and a work of genius. The book is a world in itself in which the reader somehow disappears:

‘Legs? Legs? Whose legs?’

‘Yours.’

‘Mine? Who are you?’

‘The Author’

Author? Author? Did you write these legs?

‘Yes.’

‘Well I don’t like dem. I don’t like ‘em at all.

I could ha’ writted better legs meself. Did you write your legs?

‘No’

‘Ahhh. Sooo! You got someone else to write your legs, someone who’s a good leg writer and den you write this pair of crappy old legs for me, well mister, it’s not good enough.’

‘I’ll try to develop them with the plot.’



The Great Liberty Riot of 1780

John Nicholson, Bozo press (1985)

Like Malice Aforethought Press, I met John Nicholson at the inaugural Small Press Fair at the Conway Hall in 1986, not long after this book’s publication. In great detail, it reconstructs the events surrounding ‘one of the greatest moments in our history’- the great

‘Liberty’ Riot of 1780. The book describes, in a chilling parallel with current media coverage of the war in Iraq, the way in which, through a process of literary misinformation, the significance of the riot has been rubbed out from history.

It begins with a quote from William Blake, a notable witness to the rioting:

“Nothing can be more contemptible than to believe public records to be true.”

How is it that we are not taught in school about “ the largest civil commotion in England since the Monmouth rebellion;...more people were killed or executed than during the Luddite outbreaks, the Reform struggle, or the various Chartist episodes.”?

Nevertheless, this is no mere conspiracy theory. It is beautifully written in the author’s inimitably passionate style. Like all the other books in this list it is another world into which we are inextricably drawn. It is also definitely not, either in style or construction, like any other history book written by a historian, that I have ever read.

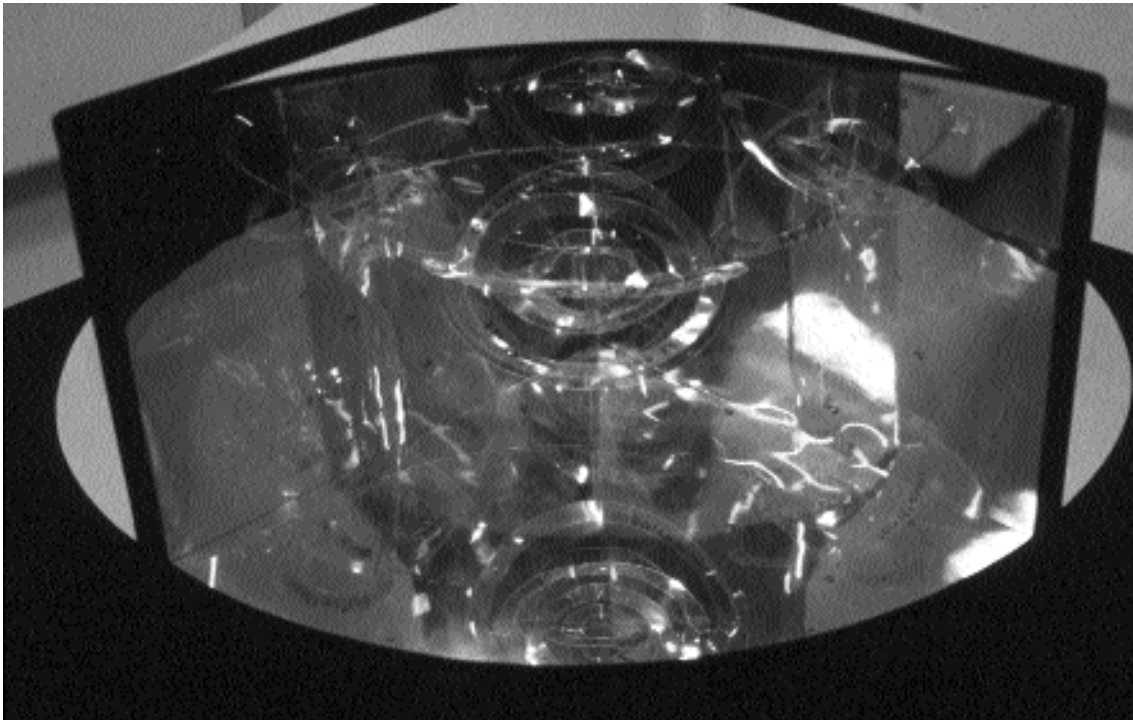
A seminal work filled with dangerous ideas, owning the book gave me a chilling sense of being watched. I lent this copy to a friend studying Criminology at Hull University. Two weeks later her flat was burned down. She managed to rescue it, miraculously; one of her few possessions not totally obliterated... It nestles, charred and damp stained on my shelf; a monument to the truth that can’t be burned.

John Bently is a genius as yet unrecognised by the world at large. Once his museum is complete the world will know. He is currently applying weekly for lottery funding to start the building work, but as yet his numbers have not come up...*Liver & Lights* will celebrate 20 years of prodigious obscurity next year...

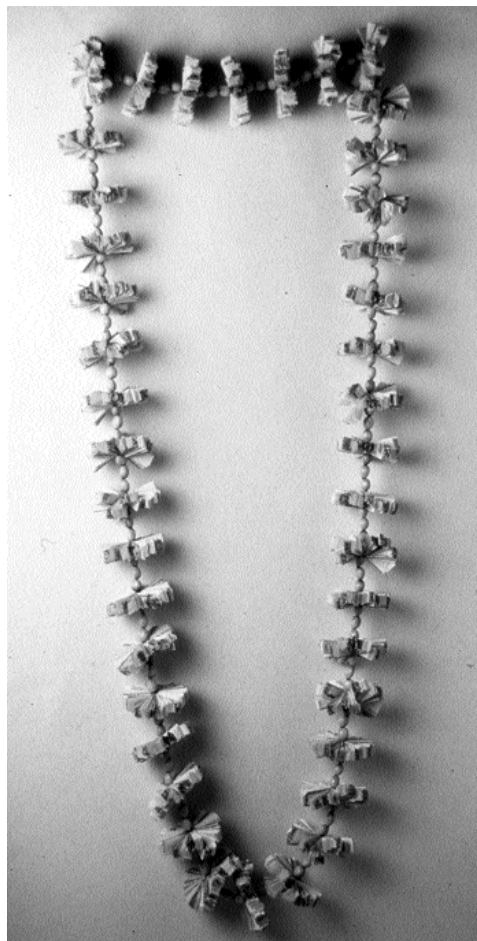
Finally, however, the heroes realized Gorgon's head.

that his valour was no match for the numbers against him. Then he exclaimed: 'Since you yourselves force me to it, I shall seek the aid of my enemy. If I have any friends here let them hide their faces!' and he brought out the





Voyage into Matter: Four Mylar and Mirror Books Lesley Kaiser, artist's collection, Auckland, 1990



Lei for George Westbrook Niki Hastings - McFall
(hymn-book, seeds) Auckland Museum;
Dowse Art Museum, Lower Hutt, 1997

Memo: This is not an Artist's Book: a New Zealand Collection

Elizabeth Eastmond

A five hour drive south from Auckland in 1998, towards Taranaki's snow-tipped triangle, took me to a gallery with six hundred and fifty artists' books.¹ This extraordinary exhibition came from Germany, with just *some* of the 'B's including Beuys, Boltanski and Buren. Two hundred and fifty were 'hands-on'. With 'never any time' in Auckland, it was necessary to steal some. To steal some in order to lose myself in some, some artist's book-time: a time which is also a place, structured by artists, with the book in mind. In this exhibition as elsewhere narrow definitions of 'the artist's book' were redundant and they also fail to apply to all the works in my sampling here from New Zealand: hence the 'memo' in my essay's title.

That such a specialised touring exhibition, covering thirty years of European artists' books generated considerable interest demonstrated the extent to which New Zealand audiences were familiar with this phenomenon. Hardly a year has passed since the mid nineteen - seventies without a local show or an offshore import, with 1997 (when the six hundred and fifty started touring) also featuring *Paging the Book*, a major exhibition with forty-seven New Zealand artists, and *Unbound*, curated as a small but telling aside to accompany the German show, its focus local book-related installation works.²

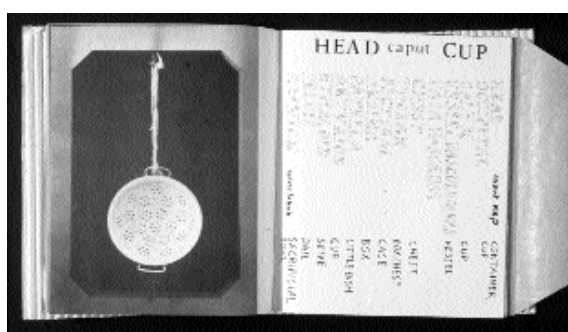
But it was American-generated rather than European contacts and exhibitions that helped nourish earlier stages of this country's contribution. A Duchamp exhibition in 1967 which included *Green Box* and *Box in a Valise* presented possibilities, while Franklin Furnace books showed in 1978, a Rusha exhibition with a full complement of his books the same year, and a 1978-9 touring show of one hundred and eleven artists' works curated by Jacki Apple included, of the 'A's this time, Acconci, Anderson and Aycock.³ By 1990 in a significant shift in curatorial practice Judith Hoffberg of *Umbrella* curated *Cross<+>Currents: Bookworks from the Edge of the Pacific*, which profiled

together works from both New Zealand and America, as have a number of other recent 'Pacific rim' art exhibitions.⁴ New Zealand may now have radically shifted position from the 'edge' to the centre of the world (*The World, Pacific Centred*, as my Bartholomew's map of 2000 has it), and we may enjoy the benefits of simultaneous co-existence in cyber-space with other places, but transporting works of art from them still involves negotiating the Pacific's 'encircling seas'.⁵ In paradoxical fashion it may be precisely these two factors of 'instant' time radicalizing communication, along with the enduring problems associated with distance (physical space) which have contributed to the relative prominence here of this generally smaller-scale form of art practice.

As elsewhere, the agendas originally informing what were later called artists' books have shifted over the years: like installation art they are now often part of the mainstream, if not partially institutionalised. Tertiary and other institutions have run courses in book-making, in 'artists' books', (some in disk form only), and in history of the book arts, from the 1980s, while paged material accompanying exhibitions – sometimes functioning as exhibits themselves - slither back and forth confusing pedantic distinctions between catalogue and artist's book by both replicating and resisting the catalogue's conventional codes. Memo: these in particular are the slippery customers that lie behind my essay title 'this is not an artist's book'.

Another shaping factor in the earlier years of the New Zealand artists' book movement was the women's movement of the 1970s and '80s. In 1977 Joanna Paul organized the touring *A Season's Diaries*, the works exploring cultural feminism's concern for issues associated with the 'personal as political'.⁶ In fact, in New Zealand, the convergence of an emergent type of art practice (artists' books) with a newly politicised art community (feminist women artists) resulted in a cluster of exhibitions of, or related to, artists' books, by women artists, as well as exhibitions curated by women, from the late 70s through the '80s. The Auckland Association of Women Artists' 1990 *Cover to Cover* was the last of these gender-specific group exhibitions.⁷

Paul's *Unwrapping the Body* from 1977, drawing together a woman's personal experiences with conceptual art-related practices, remains a significant early contribution. Its format, requiring unpacking the wrappers, operated as a metaphor for its theme, the examination of the dead body of the child. Bleak photographic images accompanied text obsessively naming parts of the body with associated terms 'head ...caput... cup', the cool pseudo-scientific style intensifying if anything the horror of the subject-matter. Like other such projects here and elsewhere, the book also operated in conjunction with an installation and performance, so providing both a counterpart to and a record of an event.⁸



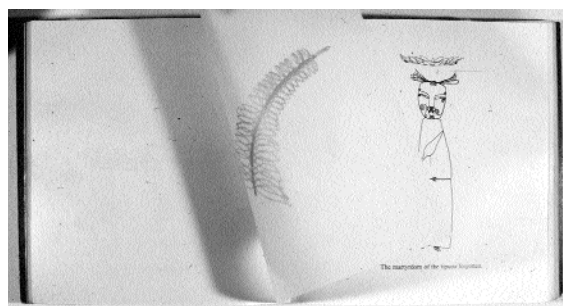
Unwrapping the Body
Joanna Paul, Progress Print, Dunedin, 1977

Two women artists and artist's book makers curated another notable two-country exhibition in 1985.⁹ In conjunction with ANZART (a once regular series of Australian and New Zealand artists' exhibitions/conferences), it involved well over one hundred artists. Looking back at my review of it – nearly a generation on – I see something of my taste at the time: a resistance to a number of overly precious, highly crafted objects, a preference for 'hyper' sculptural pieces if the sculptural was the tendency being explored, and a decided liking for a small, conventionally formed cheque-book sized book called *Blazing Shoes*, cover by Drunk Persons, published by Open Dammit Books.¹⁰

Also from that exhibition was Jeff Thompson's amusing documentation piece *Mail Boxes 1982-85*. It recorded this artist's roadside art project involving constructing corrugated-iron sculptures of sheep for rural letterboxes. This project both celebrated and, paradoxically, parodied a significant strand of New Zealand art practice: Regionalism, a largely landscape-based practice, a vital component of the

construction of a pakeha (a New Zealander of European descent) national identity from the 1930's to the 1970's.

This lop-sided notion of 'national identity' has, unsurprisingly, been critiqued on various fronts. In particular it has been countered by the tangata whenua: Maori artists, in work which explores tribal identity, which foregrounds issues around colonisation, the loss of ancestral land, of language. In Jacqueline Fraser's *Pakurangarahihi, The Martyrdom of Pigeon Mountain*, the artist (of Kai Tahu, Kati Mamoe descent) uses the book format to rhythmically interleave drawings of green fern fronds on transparent pages which appear to gently fall across, caress, photographs of her life-size wire figures representing those lost in the suburbanisation, the 'mutilation', of this sacred mountain. As linear sculptures the figures appear as fine line drawings on the pages of the book above the accompanying text in Maori and English. The central double-page spread's verso reads 'Ko tenei te tangi o te Iwi Maori', its recto 'This is the lament of Maori people'.

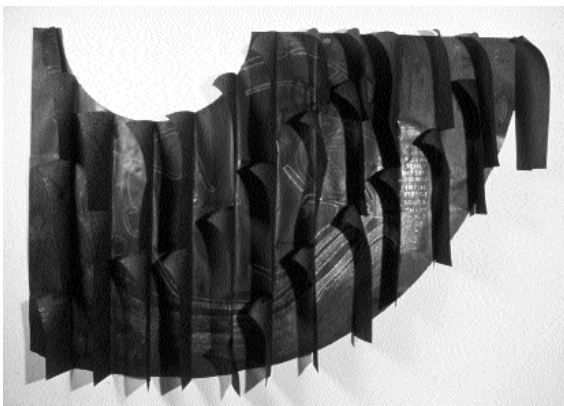


Pakurangarahihi, The Martyrdom of Pigeon Mountain
Jacqueline Fraser, Fisher Gallery, Pakuranga, 1997
limited edition of 200

Colonisation is also clearly the theme in Niki Hastings-McFall's *Lei for George Westbrook* (see image on page 16). Here the lei, the Pacific Islands peoples' traditional expression of welcome, the gift of a necklace of fragrant frangipani, or other flowers, is formed instead by the pages of a hymn book. In the method of its construction - the fragmentation and so destruction and transformation of the book – this 'gift' signifies the refusal and return of the oppressive teaching of the missionaries. By no means a book, but certainly a book at the hands of an artist, an 'artist's book'.

While the notion of exile within one's own land characterises work by some indigenous artists,

other artists have used the book format in relation to other notions of exile and its accompanying experiences of dislocation and pain. Page by crackling page Gail Haffern's *The Book of Exile* investigates connections between the narratives of loss and of quest of the tribes of Israel, in dialogue with quotations from feminist texts on identity and absence.¹¹ The surface of her *Mappa Exsilium*, with its usage of Biblical exile narratives, is formed by curling, turning, persimmon-scented pages, metaphors of irrevocable shifts in time and place. Like Hastings-McFall's work, this may not be an artist's book in the sense of being able to leaf through it, but nevertheless a work thoroughly informed by the book.



Mappa Exsilium Gail Haffern (persimmon paper, mixed media) private collection, Auckland 1992

Other New Zealand artists have investigated other possibilities of an architecture of the book: Lesley Kaiser has made superbly constructed kinetic, revolving books. Her *Voyage into Matter, Four Mylar and Mirror Books*, 1990, allied scientific theory and the naming of quarks with impeccably intricate engineering (see image on page 16), while a number of artists, Haffern, Violet Faigan, Patrick Pound among them, have produced complex large-scale book-related installations.

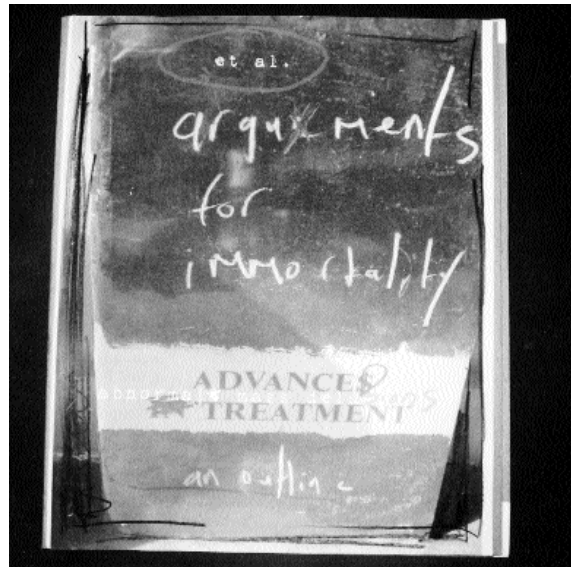
Work in artist's book-related format can be seamlessly integrated with other aspects of artists' work. A 'centre of artistic production' known by various names: et al, Lillian Budd, Popular Productions, P. Mule, J. (Arthur) Craig and Sons, (among them), have made films, designed billboards, inscribed texts on blinds, displayed altered, unopenable books as part of installations, made one-off and multiple artists' books, painted a book-like daybed opening to reveal maggots, title *Selected Writings*, (pre-

dating a certain *Bed*), arranged rooms of wonky tables, made catalogues which double as 'artists' books' complete with fishy interviews with the artist...and produced an *almost* straight catalogue for the wonky table exhibition, except for that scungy, masking tape binding, the one effectively perverse sign of the artist's hand.¹²



Selected Writings Br-mf and P. Mule, exhibited in *Gaining Interest*, Artspace, Auckland, 2001

The addition gives each copy the oxymoronic state of being at the same time multiple and unique. These artists can 'tamper' with earlier works – intervene and alter – as part of their practice, something of a challenge to librarians, booksellers and collectors. But a not inappropriate act, perhaps, in relation to the arts of the book. For books of course have attracted numerous interventionist acts.

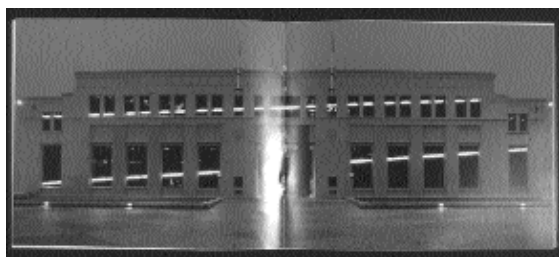


Arguments for immortality, et al, catalogue cover design for the exhibition *abnormal mass delusions?* Govett-Brewster Art Gallery, New Plymouth, 2003

The catalogue cover (shown above) for an upcoming major survey exhibition by these artists may well not be quite as it is now at the time of printing next week, and as it will appear

later in the year. Although careful perusal may well reveal that even now all is not what it might seem. Not an artist's book, yet, it is only the 'cover', and, in the illustration only the design for it. But the chances are it is in danger of becoming a 'cover' for one.

In common with other countries, artists' books produced in New Zealand have lent themselves particularly productively to collaborations between artists and other artists, artists and writers. The artists Bill Culbert (resident in Britain) and Ralph Hotere (Dunedin), for instance, produced a catalogue-cum-artists' book with poet Bill Manhire: *Fault*. In a beautifully simple booklet format, texts by Manhire on the theme 'fault' and on this 'Fault' frame the centrefold, a dramatic double-page spread photograph of the visual work 'Fault'. This consisted of two neon 'fault' lines threading diagonally up across the blackened windows of the façade of the City Gallery in Wellington (a capital city founded on a geological faultline). The central double spread displays the effectiveness of the work's uniting two key concerns of these two artists: Hotere's use of black and the blackened window, Culbert's use of neon and other lighting techniques.



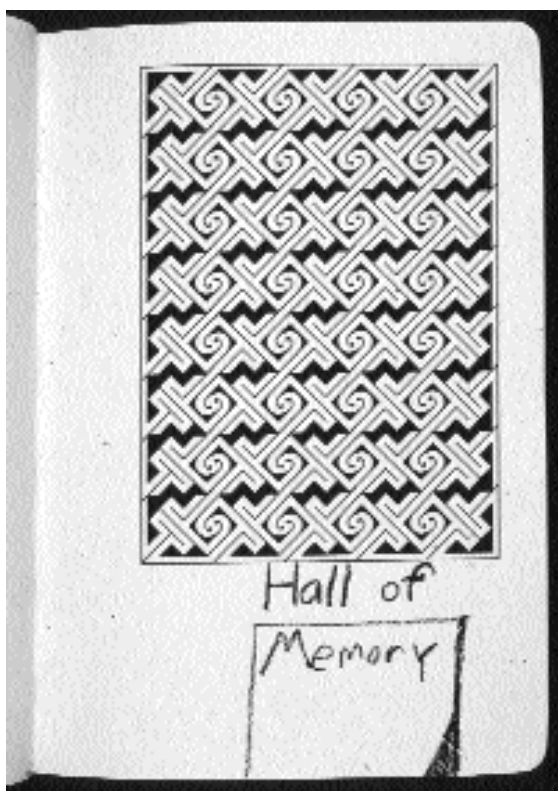
Fault Bill Culbert and Ralph Hotere, Wellington City Council, 1994

The unassuming booklet format of this work is echoed in expatriate artist Alexis Hunter's self-published, ring-bound *Full of Sweet Dissolution* (see opposite page). Quotations from various historical poets, Virgil, Dickenson, Keats – the latter the source for the title – are placed on recto pages to accompany the artist's versos of 'The Drinkers Series Drawings' (of inhabitants of the land of 'El Blotto'), in a whimsical and tongue-in-cheek take on 'the artist's book'.

Richard Killeen, a prominent New Zealand artist known for his 'cutouts', (multi-part wall pieces), has also produced numerous ingenious

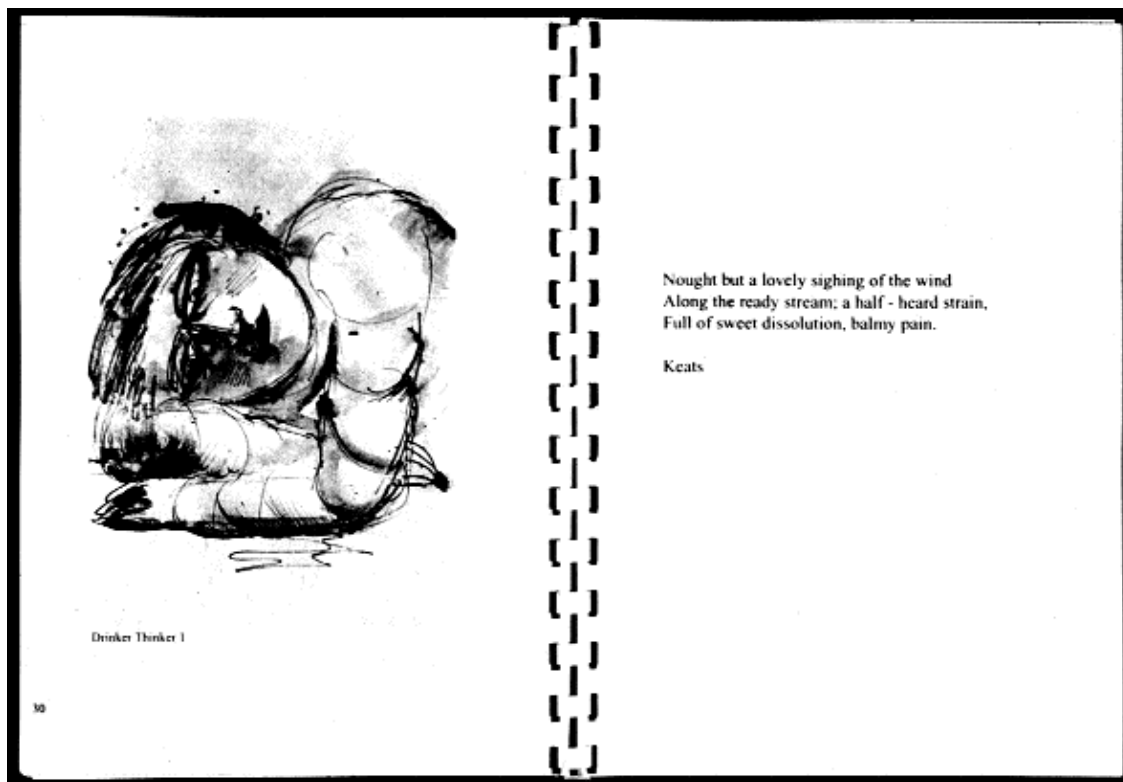
book-works through his Workshop Press.

A number of these involve other artists and writers. Although apparently straightforward in format – again no self-consciously 'artists' books' – these – they continue to play out seemingly endless subtle variants of the book. One may work with a pre-existing text by a writer, with arrangement and images by the artist, as in *Voyage*,¹³ another may be a visual collaboration with another artist as in *Knot* (John Reynolds) (below), while another sequences a mock - narrative on rent-book pages (*Walk the Black Dog*).¹⁴

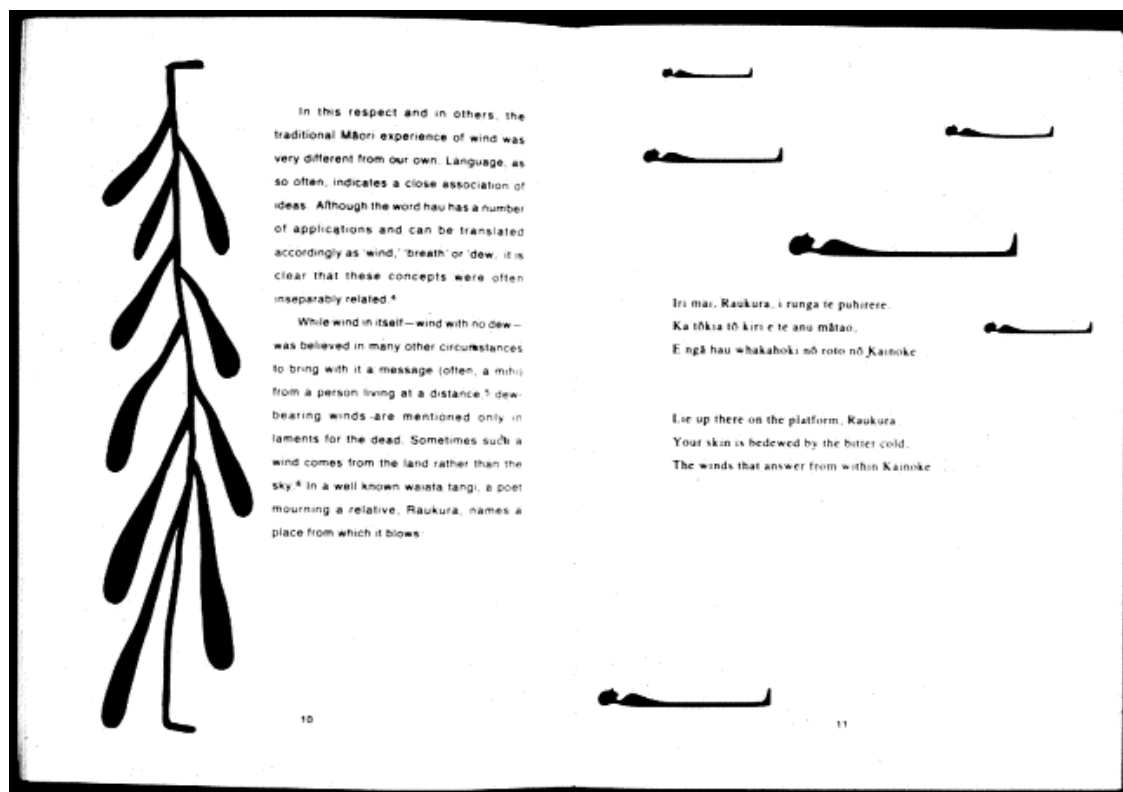


Knot Richard Killeen and John Reynolds, Workshop Press, Auckland, 1994, limited edition of 200

Objects and Images from the Cult of the Hook (a 'fully referenced study') parodies the systems of identification and classification endemic to academic archaeology in almost convincing fashion.¹⁵ Closer to the livre d'artiste is *The Presence of the Dew* (see opposite page). It comprises an academic's short scholarly essay on the cultural significance of dew for Maori, and it includes haunting tangi waiata (laments). Designed and printed by the artist, the texts are effectively accompanied by his crisply eloquent choice of images. Another book is totally dependent on an earlier production – but critically different. The 'ground' for the later work is a Workshop Press-produced catalogue to an exhibition of the artist's cutouts, titled



Full of Sweet Dissolution Alexis Hunter, The Drinkers Series Drawings, London, 2002, 1st edition of 30



The Presence of the Dew Margaret Orbell (text) and Richard Killeen (images) Workshop Press, Auckland, 1996

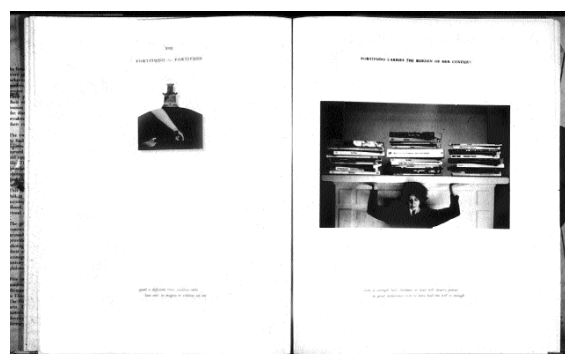
Sampler, with an essay by art historian Francis Pound.¹⁶ Copies are used (eight years later) to accompany an exhibition of mainly *earlier*, figurative, work by the artist.¹⁷ By applying labels over the 'original' title, photographic labels over the 'original' illustrations, and running a new text on labels over the earlier text – while leaving some of Pound's text as a kind of frame around the new essay – productive cross-references emerge, and conventional notions of the artist's 'development' and of time are challenged. The particular way this artist can use the archives of his own practice (and its criticism) as fertile ground for his current practice are particularly cleverly exposed and further constructed in the form of the book itself. A 'catalogue' – of what, when, and which works, exactly? The ingredients of two exhibitions of work produced at different times are all there, in the 'same place', 'at the same time,' even if some is only partly visible: a particularly provocative conflation – and confusion – of catalogue and 'artist's book'.

So understated it's easy to overlook is Julian Dashper's small, grey, simply titled *Reviews*.¹⁸ It contains twenty-seven reviews of solo shows of this (internationally exhibiting) neo-conceptualist artist's work from 1981 – 2001. The reviews are all by the same critic. They are all pretty negative. Some very. 'The objects in the Dashper exhibition are blindingly dull.' They make for hilarious reading. Not an artist's book? But, as a collection published by the artist, together, in book form, they shift the writing from its original, occasional, newspaper context into a domain which has the effect of productively interrogating the role of the critic, and exposing the role of this particular critic in relation to a strand of recent New Zealand art practice. So framed by the artist, this little book of rather poor critical writing, becomes, ironically, a rather good...artist's book. What else?

That things are not quite what they seem is almost an axiom of some artists' books. At first glance *A Little Book of Relics* teases, it seems just like itself: a child's school exercise book, opened out flat (see opposite page). Anne Noble, better known for her photographs of places and people, uses here a photograph

of the book's cover as the outside of the package of 'pages' – photographed double-pages – from the book she retained from Form III. The delicacy of the work is partly achieved by the reduction in scale from the original and it nicely matches their intimate secretions: pages with little tufts of hair, collaged pictures of saints. It is an autobiographical work delving into childhood memories, which while directly based on a book, is not one. But it is of course an 'artist's book'. Tom Kreisler's *Private and Confidential* also is and is not what it appears, with its 'ready-made' plastic 'Note Pad' cover (see opposite page). It also explores the viewer's curiosity regarding the 'secrets' concealed within the 'book', here the 'secrets' of an artist's mind at work in his notebook, the general concept reminiscent of Oldenburg's *Notes in Hand*. But Kreisler's photographed pages of pages are concerned with the playful layerings of meanings possible through combining these with surprising additions, all within the tacky plastic cover. Not *quite* a reproduction of a notebook, so it must be that something else, then. Something private, confidential...and available to the public in multiple copies.

Also apparently not an artist's book is Megan Jenkinson's hardback *Under The Aegis, The Virtues*. In conventional academic format, here is a book of scholarly essays by various writers, Marina Warner among them, on the theme of the Virtues in western art, with illustrations.¹⁹



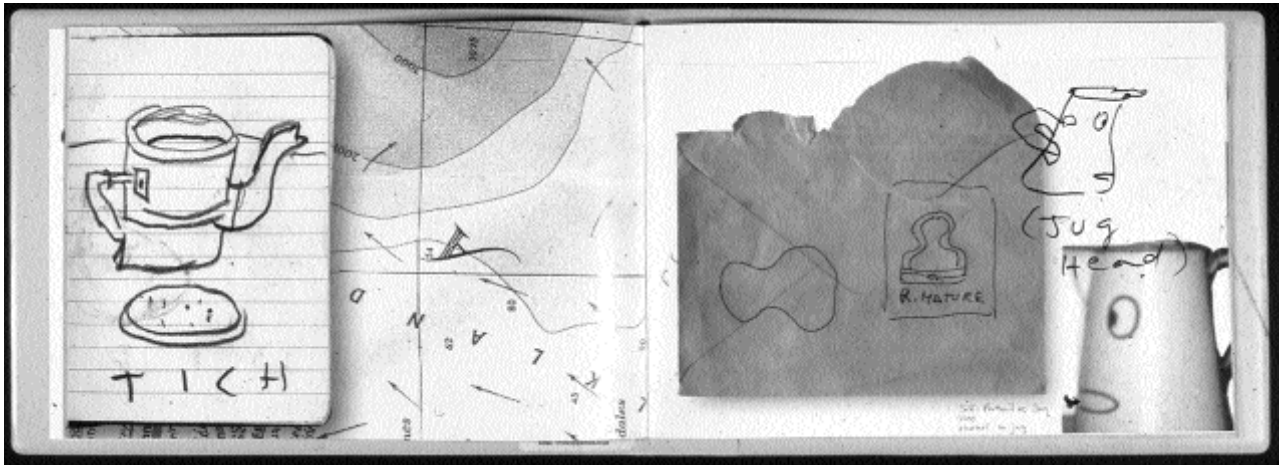
Under The Aegis

Megan Jenkinson, Fortuna Press, Auckland, 1997

Yes, superbly produced, but what makes it appropriate to this essay? A number of factors, as the reader may guess. Firstly the 'illustrations' in the centre of the book. These constitute forty pairs of images, forty double-page spreads. They are taken from an exhibition of the same name.



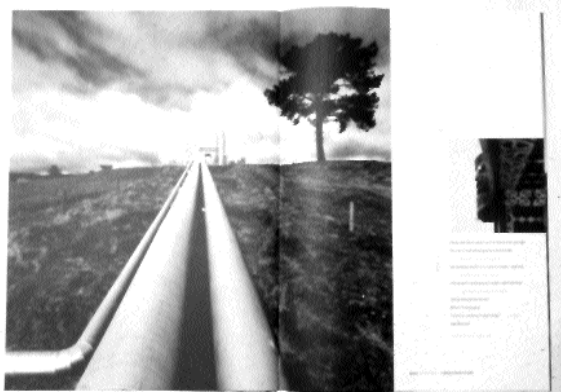
A Little Book of Relics Anne Noble, Brat Press, Wellington, 1998, limited edition of 250



Note Pad, Private and Confidential Tom Kreisler and Company Ltd., Waikato Museum of Art and History, Hamilton, 2000

But in the context of the book, what had been in the gallery a vertical pairing is now transformed by its book arts context into the different dynamic exposed by a series of double page-spreads, with additional texts in Latin. The photographs and texts are not illustrations of, they *are* the work. And the essays on either side of the images? Each was commissioned by the artist, who also selected the editor, and designed the whole project, including of course the cover. The book was also self-published. And, over many 'lunch' times, it could be added, packaged and self-distributed. What could be more of an artist's book? While looking so properly like...an art history book?

A book published in March 2003 brings my essay to a close. *Power*, by Patrick Reynolds wholly confounds those early agendas of the artist's book movement. Knowingly.



Power Patrick Reynolds, Waikato Museum, Hamilton, 2003

Power is very big, its cover seriously black. It appeared in a prestigious gallery, and was funded by a major energy company: Mighty River Power. Its dramatic black and white photographs (some 500mm x 500mm) show parts of the power station constructions, their poles, turbine halls and pipelines, within regional, largely primaeval, landscapes. Quite appropriate for the board of directors. And yet... it is an artist's book, in its concept and layout. Accompanied by critical essays and poets' writings, both offshore (Eliot) and local (Leigh Davis), with its first nation's landscapes and its first world industry, the project inhabits, in a sense, a world of global regionalism.

On the double-page spread illustrated you can see the watchful presence of a Maori ancestor carving staring across the gutter of the book at the Mokai pipelines. The image serves as an

effective reminder of this land's intertwined, but also different and often conflicting histories. If Aotearoa (New Zealand) is a book, it is still formatted in terms of unequal power sharing, as is proclaimed in the different scales used and the resulting dynamic tellingly constructed in this double-page spread.

and

And? And artists' pages. Not artists' books. Although pages are their bottom line, they power them. As with book-related installations, there are simply too many artists' pages to include in this brief essay. They flourished particularly in a cluster of 'little' magazines (not all little) in the '80s and '90s: *Monica*, *Midwest*, *Splash*, *ANTIC*, *AND*...and they continue to settle into, and unsettle, and sprawl through, various contexts. Page power.

Just a second for one, 'though: a blank page, paginated only, in *AND*, among ninety-three densely packed pages of poetry and criticism.²⁰ All black and white. That is except for pp. 47-8. It is pink. The table of contents lists it as *Gift*. A breathing-space. A pause. A moment in time.

Elizabeth Eastmond lectures in Art History at the the University of Auckland, New Zealand, teaching papers on women artists, the book arts, and self-portraiture and identity construction in New Zealand art. She has published on Frances Hodgkins, New Zealand women artists, and on medieval illuminated books in New Zealand collections.

Exhibition curation includes:

Alexis Hunter: Fears / Dreams / Desires, and *Landscape / Painting, Landscape / Writing: Frances Hodgkins's Late Landscapes*.

She was co-editor of the journal *ANTIC*.

1. *Artists' Books, An Exhibition in Ten Chapters*, curator Dr. Michael Glasmeier, Govett-Brewster Art Gallery, New Plymouth, 1998; City Gallery, Wellington and The Fisher Gallery, Pakuranga, 1997.
2. *Paging the Book*, Lopdell House Gallery, Titirangi, 1997, curator Kate Darrow; *Unbound*, The Fisher Art Gallery, Pakuranga, curators Rhoda Fowler and Rebecca Lal.
3. *Marcel Duchamp, the Mary Sisler Collection, 78 works 1904-1963*, Auckland City Art Gallery, 1967; *Graphic Works by Edward Ruscha*, curator Andrew Bogle, Auckland City Art Gallery, 1978; *Artists' Books*, Franklin Furnace, New York, curator Wystan Curnow, 1978; *Artists' Books*, touring, curator Jacqui Apple 1978-9.
4. *Cross<+>Currents: Book works from the Edge of the Pacific*, University of California, Santa Barbara, curator Judith Hoffberg, 1990.
5. M.H.Holcroft, *Encircling Seas*, Caxton Press, Christchurch, 1946.
6. *A Season's Diaries*, curator Joanna Paul, Victoria University Library; University of Waikato; Christchurch Society of Arts, 1977-8.
7. Outreach, Auckland, curators Elizabeth Serjeant, Claudia Pond Eyley.
8. Of several other artists' books relating to performances, one of the earliest is Bruce Barber's: *On the Stocks*, Auckland City Art Gallery, 1975.
9. ANZART – *Artists' Books*, curators Carole Shephard, Christine Hellyar, Auckland City Art Gallery, 1985.
10. Elizabeth Eastmond, 'ANZART '85 Artists' Books Show, Auckland City Art Gallery', *ARTLINK 5*, 3+4, August – September 1985, pp. 15-16. *Blazing Shoes* by Ken Bolton, Adelaide, limited edition 200.
11. Gail Haffern, *The Book of Exile*, 1992, Elam School of Fine Arts Library, University of Auckland.
12. Et al, *simultaneous invalidations, second attempt*, text Jonathan Bywater, editors Robert Leonard and Stella Brennan, designers Maria Wall and et al, Artspace, Auckland, 2001.
13. Francis Pound and Richard Killeen, *Voyage*, 1989, Workshop Press, Auckland, limited edition of 100.
14. Richard Killeen, *Walk the Black Dog*, Workshop Press, Auckland, and Peter McLeavey Gallery, Wellington, 1997, limited edition of 50.
15. C.M.Beadnell, *Objects and Images from The Cult of the Hook, Papers of the Hook Museum*, foreword Richard Killeen, Vol. 38, No. 2, second ed., 1999, Workshop Press, Auckland, limited edition of 100.
16. *Richard Killeen Sampler 1967-1990*, essay Francis Pound, Workshop Press, Auckland, 1990.
17. *Richard Killeen Interiors, Paintings 1968-1969*, essay Anna Miles, Workshop Press, Auckland, limited edition of 100.
18. Julian Dashper, *Reviews*, Art School Press, University of Auckland at Manukau Institute of Technology, 2001.
19. Megan Jenkinson, *The Virtues, Under the Aegis*, ed. Peter Shand, essays: Marina Warner, Elizabeth Eastmond, Dougal Blythe & Tom Stevenson, Marcus Wilson, Denis L. Drysdall, Laurence Simmons, Fortuna Press, Auckland, 1997.
20. Billy Apple and Wystan Curnow, *Gift, AND/2*, eds. Alex Calder and Leigh Davis, English Dept., University of Auckland, February 1984, pp. 47-8.

'The Services Ancient The For Use In Modern Church And Hymns Of Amateurs From And Handbook For Students A Nature Sketching And Of Of Course Containing Thalaba The Southey Minor Select Robert Poems Kehama Poems Volume Treatise Volumes Nature In Two Human Of A 1 Savage Adrian Taride Of Paris Atlas Street Cartes Buddha Hsi Tzu Empress Old Of Overhead Lines By Electricity Distribution Their Story Children's The Wild Flowers And Of Names Book The Of Poet's Way The Practical Doctor Home The And Practical Make Of Things To Book Man's The Do Human Physiology Furneaux's Balfour's v. People Peers Poodle Mr American Government Of System The Of Dolls House Quotations Familiar And Draftsmen Descriptive Students Direct Method For The Engineers Geometry Engineering Architects Great Tragedies Eight Chatterly's Lover Lady Her People Her Culture Her Scenery Austria To Draw Things New New Testament Bible English The To Draw Things In Fairyland Lessons The Given On Evidence Being Extracts From Animals Committee 1921 to 1922 Select Performing Spotlights Before Of Architecture Matter Of The Tragedy Lear King Of The Blue Of Nursery Rhymes Book A Lavendar's Facts English Of The Pan Astronomy Of Book The Time Passing Stakes Power Of The With Paper Creating Bummel On Men Men Boat And Three A In Three The Geography Students Certificate For Physical Approach Second Part Latin To The School Biology General Of Acquiescence America Growth And In Age Coming Common Science Of Sense The New Fourth Edition Chemistry Certificate A Collector The England Tudor Introduction Government American To An Dictionary Computers Of A Guinness Records Of Book The Afraid Woolf Virginia Of Who's Cookery Fondue Pocket Teacher Yoga Eighth Crosswords Of Book The Junior Book Puzzle 5th Hamlet Relativity Spring Snow Cleaver Writings And Speeches Prison Post Eldridge And That All 1066 Irresistible Buck The Hardy's Wessex From Tales Thomas Sundering Flood The Nibelungenlied The Trips And Space Time Through 7 Frightening Newly Discovered Novel A Talent The Encyclopaedia Fishing Baits Coarse Of Pocket Earth Colony Royal Pardon The Forest And Of Wildlife History Its Epping Batsford Sewing Of Book The 12 Manual Owners Renault A Z London Star Horror No 2 Of Book The Bazaar To Country Pleasures Handbook A Country Bionic Identity Double Woman The Bodies Women's Health Collective Boston Ourselves Our Colour Familiar Flowering Shrubs To Guide A Ulysses H.M.S Pocket Dictionary Oxford The In Countries Four Love Vegetables Fruit And Growing Kochbuch Salzburg Aus Das Brides Book The Which Investing Of Saving And Book ? The Wives Hollywood Hardcore Bodybuilding Women's Superpump Hawk Winter Losses Necessary Fate Decide Let Berlin Writings The Wall Peace At The On The Wall And Holocaust Story Of The The Ashes Smoke Germans They Now? Are Who The Story The Of And Dr Josef Mengele Flames The Of Of The Children Untold Twins Auschwitz Remarkable 100 Women Artists Of Lives The Cyberspace Lexicon The From Crowd Madding The Far To 3 HTML Use How Heiress Stolen Driving First Time Pass Test The 2000 Millenium Year Guide To The Rough A The For Detailed Method The Cangjie Input Of Study A Chinese Crown Olive Wild Of The And Rose Rose Possibly Script? Arabic Illegible'

Sarah Bodman



101 discarded books have been used as the starting point for a series of evocative and complex works giving a new purpose to the unwanted and unvalued, *The Books* have been shaped by Kirsten Lavers and Cris Cheek, two artists / writers / collaborators, working collectively as TNWK. *The Books* as a series of "occurrences," reappear, change, are added to and subtracted from; they are a chameleon and -you get the feeling- an obsession. Sometimes it is hard to know who is controlling their transformation and subsequent appearances, is it TNWK or is it *The Books* themselves? Their all consuming spirit, the coincidences where they just happen to fit the requirements, it is as if the 101 books have conspired amongst themselves to be reborn as singular entity: a one-off gathering of the unwanted has amassed the life force of the phoenix, forever able to return, and each time it is in a new and vigorous form. *The Books* are not a simple repetition of the same artwork, they are the source of an ever mutating, reflective and reactionary collaborative force inspired by language and most importantly by discourse (and this collaborative force can be read as between TNWK and the books, not solely between TNWK as individuals).

The Books (as we the viewers have come to recognise them) first appeared in public in 1999, as an installation in a theatre school classroom in Utrecht where they were shredded and bagged, with pages 99-100 and 101-102

respectively removed from each book prior to shredding and rebound into two separate volumes.

The 101 books had been collected by the two individuals of TNWK over the years, kept as items that may be useful for future inspiration (but which had ultimately not been) and then supplemented by purchases from charity shops to build the books up to the required amount for the project. The books do not seem to have been selected as a review of the century or to be representative of any particular cross-section of publishing history, they were simply books that had been classified as not worth keeping by their previous owners, or by TNWK themselves.

Scenes from the installation at Utrecht Theatre School show the two new books sitting on a classroom table, surrounded by the tiny haystack heaps of the remaining shredded pages which grew as the 101 books went through the portable shredding machine. The blackboard is full of text; the titles from the 101 books, reworked into a vast and all encompassing "*shre(a)d(d)ing*" title for the new work. As the heaps of individually shredded books started to fill the floor TNWK noticed that they had become distinguishable through differences in the paper, images and type. The *shre(a)d(d)ing* title also played in the classroom as a vocal version of the title text spoken by the built in SimpleText™ voices on their Macintosh laptop. In the final stages, the shredded pages are mixed together and bagged, the dust from the books is collected up into a jar, the blackboard is cleaned and the whole ensemble is ready for transit and the next "occurrence."

In March 2000 the books regroup at Dartington Arts Gallery where fine tapers from some of the shredded pages are woven into a *Retrospective Screen*. The screen combines the visual and verbal; shreds from the books interspersed with cut shreds from reels of film. The warp consists of (amongst others) *Fantasia*, *Taste the Blood of Dracula* and a Kung Fu Movie, interwoven with the weft of the shredded pages. TNWK were concurrently weaving, reading and writing with texts from *The Books*, instructions and messages to each other and random snippets of conversations between TNWK and gallery visitors that

were added, coded, reworked and projected. Film and paper became one screen for the projection of the day's writing as the weaving continued.

As the screen was woven over a ten-day period, the edition of the *Scrap Books One Hundred* evolved from the scraps of shredded pages that fell to the floor. The shreds were bagged up from the gallery floor with an ISBN to be sold as a limited edition of 100. When I first saw these bags on the TNWK stand at the Artist's Book Fair at the Barbican in 2001, they all looked so beautiful with their random scraps of texts and colours that I couldn't decide which one I liked most and ended up buying six. I gave some of them away later and I wonder how many other things have also come about from just that one instance of a chain reaction to the books. If you look at the contents of any of the bags, different slices of shredded text pop out, like some kind of readymade Dada poetry; if all the shreds from each of the bags were assembled into more books, imagine how many Babelesque texts would evolve.



Scrap Books One Hundred TNWK, 2000

The Liminal Institute, Berlin, 2000 (for "Acts of Language") *Doc 1-1*; fragments from the discarded appear in another guise. This time, eleven pages from the books were reunited in live (recorded) readings in eleven sites across Berlin. The *Doc 1-1* title was inspired by the

Dock 11 of the event's hosts, and so 11 places in each of the two books (99-100 and 100-102) were book-marked with the intention of making a work that would reunite the two disparate books. By chance (or was it more than that?) the random selections included texts on Germany, the Holocaust and the fall of the Berlin Wall, the texts were formatted into fly-posters with images taken from each of the sites of the recorded readings and flyposted around the streets of Berlin.

The books also contributed to the event / installation *OURNOVEL24HRS* at Norwich Gallery in April 2000, and were used as acrostic text sources for *The Enduring Freedoms Mystik Writing Pad*, published in November 2001 and named after the Pentagon's "Enduring Freedom" mission in Afghanistan.

Pages from the books were also used as sources for a series of riddles written for text, a residency in Exeter in May 2002. The riddles were the response to the Anglo Saxon riddle book held in the Cathedral, the book has worn away over the years with some 20 of the riddles now unreadable and therefore indecipherable.

TNWK created a new series of riddles, each referencing site-specific clues within the town, although having written 19 they left one riddle missing. The riddles and visual clues can be viewed via the TNWK website, or at the direct site: www.missingriddles.co.uk

Missing Riddle No. 78 also appears (with one other) in a slightly different fashion in *Book 2: The Legacy*:

"The construction is simple strong and convenient.

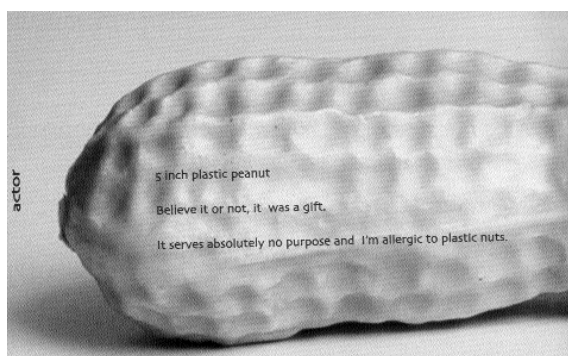
I am two in one and one in two; the first and the second mostly. Scratch my face, I am already part of a collection fed by hands.

My number is unlucky, my day never ends.

I'm full of seals but remain unsealed. I have a red body and flat black feet thought to symbolise the whole.

What am I?"

As the books continued their transformations, the *Millennium Collection* also accumulated. TNWK invited 1,000 people to contribute an item to the collection and the reason for it being not worth keeping. The contributions formed the basis of a touring exhibition *Not for Sale* that travelled around various car boot sales in the UK by London Taxi Cab, before completing the journey at *The End of The Line* where the items were exhibited in a skip outside the Platform Gallery in London from 21st - 31st May 2001. Once the skip had been unveiled, the next five days were continually recorded on CCTV as items were dispersed or added to the collection by visitors or passers by, up until the last day when the skip was driven to the local tip and the contents disappeared into the ether of London's debris.



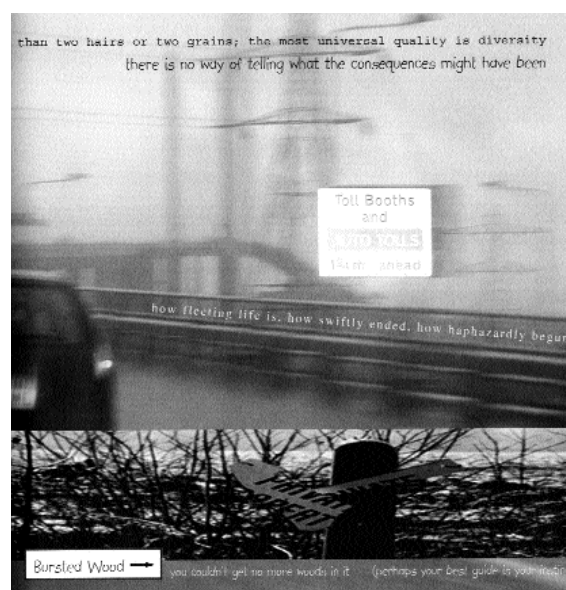
One entry from the *Millennium Collection*, TNWK, 1999

The physical record of the *Millennium Collection* is a publication of the 160 page, catalogued selection of items submitted and the reasons for their inclusion. Some of the submissions and their reasons for being not worth keeping include: "a small, bird shaped plastic whistle (which does not whistle)" "an old key (no idea what it opens)" "one Barbie shoe measuring 30.5 mm (it is too poignant a reminder of the loss of the other)" "a five pence piece (useless for a phone box call, buys nothing)" "a Free Nelson Mandela badge (because he is free)" and my favourite entry; "a Space Pen (it is heavy, hard to grip...a pencil would be more convenient. It is also unlikely we're going to space, or need to write with it underwater)." Images of submitted items can also be viewed via the *Millennium Collection* link at the TNWK website.

All of the events inspired by and developed from the books demonstrate the infinite possibilities of their interpretation at the hands

(and minds) of TNWK. The next incarnation appeared on 13th April 2002 with the first issue of the subscription series titled *The Books*. Each instalment is presented in the same format; 20 x 20 cms, with a plain white cover and the title: *The Books*, nothing is given away until you read on.

Reading *The Books* is the visual equivalent of stepping into a library and hearing each book give you a line from its text – all at the same time, some shouting, some whispering. Some things can be read instantly, others take a little while as the text pieces overlap and intersperse themselves through the pages. The texts within the books are live discussion pieces, streams of consciousness pouring out from single starting points, and reading through these is similar to eavesdropping on someone else's conversation. A blow-by-blow analysis of *The Books* could be an impossible task, 101 individual stories, each from the unwanted have transformed into a new engagement and conversation with others.



Detail from: *Book One: The Gathering*, TNWK, 2002

Book One: The Gathering this time we go back to the beginning, the books have been "read," the images and text from all the appearances to date are reappraised, the discussions have explored all of this and more; the pact is sealed and the story begins to unfold anew.

This is more than a documentation of how *The Books* came to be; this is the start of their united, translated voice about to be heard, the first whisperings of a battle of Frankenstein with the minds of their new creators.

Book 2: The Legacy continues onward from the meeting (of the books and the pact of TNWK) in *The Gathering*, and moves on to their first appearance in the classroom in Utrecht, covering the aforementioned: “Anyway there’s a nasty surprise coming, followed by a reversal of fortune.” The nasty surprise of an unproven “suicide” verdict of the shredded books in the empty classroom is duly investigated.



Nurse Trash's private diary entry from *Book 2: The Legacy* TNWK, 2002

The narrator, Nurse Trash tries to solve the suicide riddle only to realise, as she tracks the shredded texts down, breathlessly searching for pages 99-102, that they have already been packaged up and posted back to England for their reversal of fortune, a rebirth in another guise. At the end of *The Legacy* the text reads:

“Writing in the words of Lord Byron, ‘when shall we three meet again?’ We leave until the next chapter the question of control (led experiment). The show as they say has to go on.”

We three: is it (the two of) TNWK and *The Books* or is it TNWK, *The Books* and the reader? I am inclined towards the former, and would like to imagine that it is *The Books* that are asking TNWK this question.

Book 3: The Double Binding the two siblings arise, these two are the new books 99 - 100 and 101 - 102, each made from the correspondingly numbered pages of the 101 abandoned books. The “*shre(a)d(d)ing*” title appears once more on page 9, this time in the guise of an ancient

codex or manuscript that has lain dormant, waiting for centuries and now appears, out of the darkest void, ready for its moment of glorious recognition. This book is the visual tale of the books’ transformation and resurrection as everything goes in, like the Ark, two by two. *The Books* are only a third of the way through their odyssey, as TNWK have written in Book 3;

“The Books are critical, borne away by waves and wind, lost in darkness and distance, they shape us by the resistance they offer when we try to impose our form on them.”

Each page merges visual and written references to ideas and places mentioned within the original shredded texts, *The Books* are retelling (or reinventing now that they have a new lease of life) their own history as the monolith shapes itself from the shreds of the discarded.

The will of *The Books* versus the will of TNWK, which of the two will triumph in the battle to impose their will upon the other is hard to predict, all we can do is be ready and waiting by the letterbox to find out what happens in the next instalment.

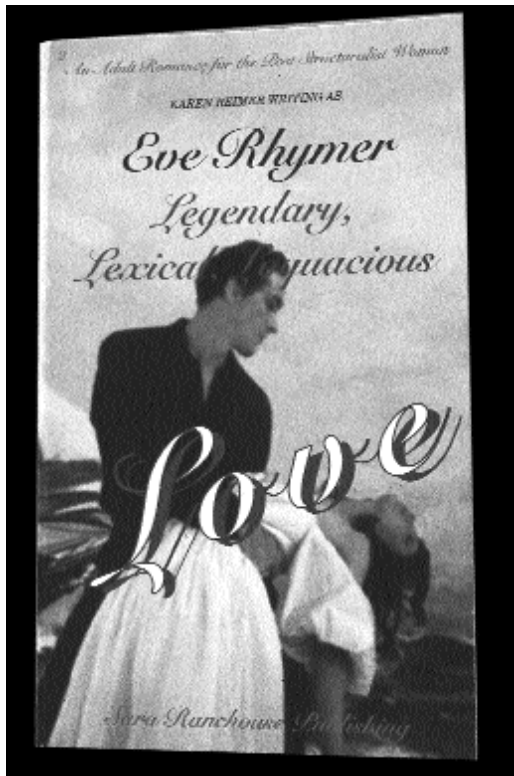
TNWK have an extensive website with detailed documentation of their work in relation to *The Books* and other ongoing projects at: www.tnwk.net

For further information, or to subscribe to *The Books* (including back issues) email: thebooks@tnwk.net

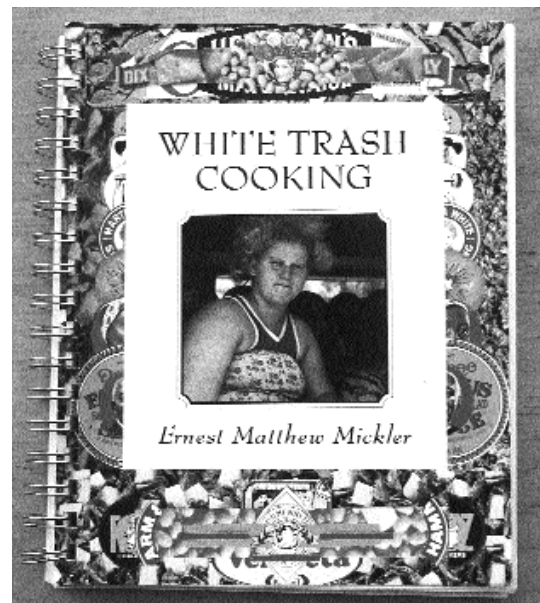
The Millennium Collection, *Scrap Books One Hundred* and *The Enduring Freedoms Mystik Writing Pad* are all available to order, see the listings section for contact details.



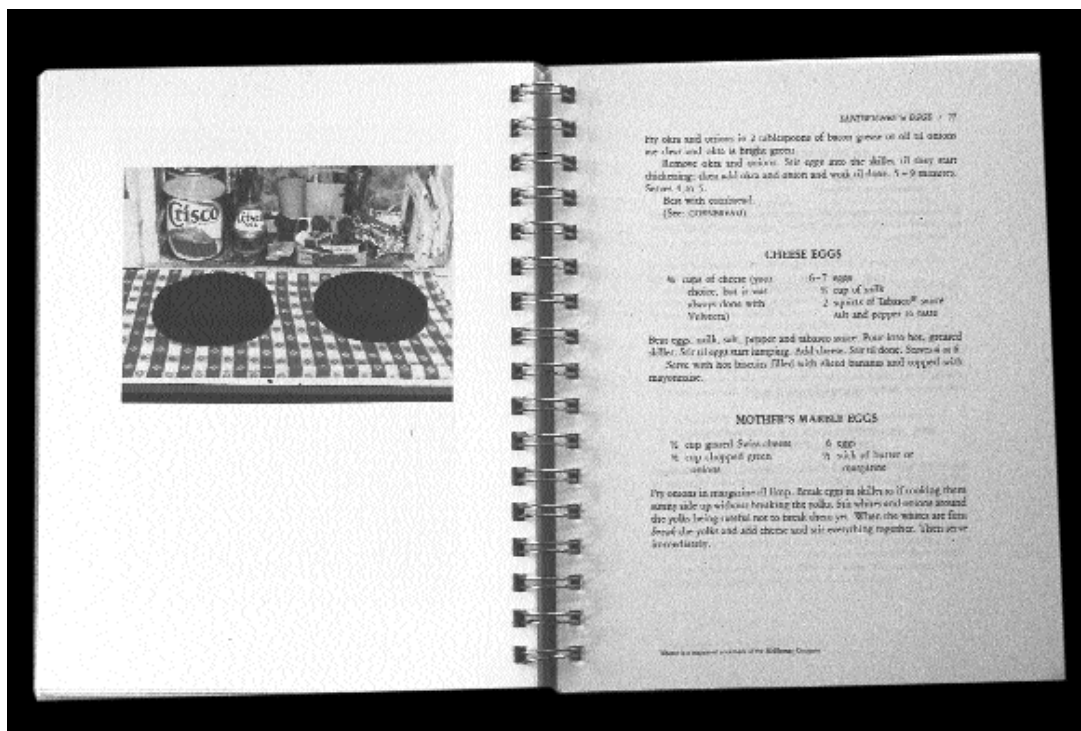
Detail: *Book 3: The Double Binding* TNWK, 2003



Love Karen Reimer (writing as Eve Rhymer)
Sara Ranchouse Publishing, 1996



White Trash Cooking Ernest Matthew Mickler,
Ten Speed Press, 1986

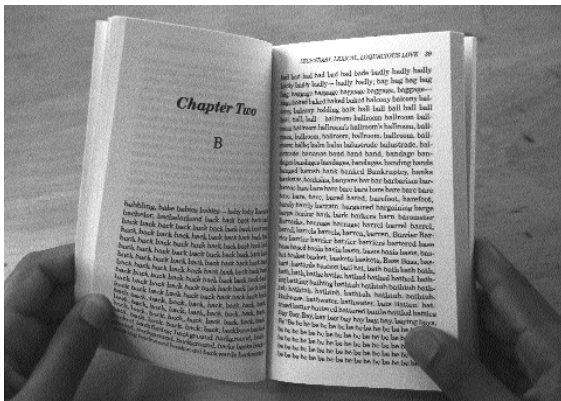


White Trash Cooking Ernest Matthew Mickler, Ten Speed Press, 1986

Some Reformations

Susan Johanknecht

The reforming of existing material and structures is a strategy I would like to look at in relation to some artists' books. In particular, how when a given context is changed, subverted or deconstructed, new meaning / readings arise which still retain an aura of (or tension with) their sources. Just as a poet might 'write into' an existing text, artists can work into existing book formats. This process engages with a reader's expectations and understandings of cultural codes. Examples from my book shelf revealed a reformed romance, cookbook, trade manual, church pamphlet, school notebook, and philosophical essay. I found reformed visual and textual material where a single image was expanded into a sequence, sound transcribed into words, text taken from found objects.



Love Karen Reimer (writing as Eve Rhymer)
Sara Ranchouse Publishing, 1996

Love by Karen Reimer writing as Eve Rhymer (Sara Ranchouse Publishing, 1996) is a reformed romance. 'Legendary, lexical and loquacious', this is 'an adult romance for the post structuralist woman' the book jacket tells us. The size of this book, the papers used, and the design, all conform to those of a cheap paperback romance. Which is what you expect when you first pick this book up. Inside, it is organised into 25 chapters, one for each letter of the alphabet except 'x'. Rhymer has taken all the words out of an actual romance and reordered them alphabetically. The plot is irrelevant because we know it, or can guess it. What we are given is the visual texture of words on pages, or a text as sound poem.

"ninth nipped nipping nipple nipple nipple
nipple, nipples nipples nipples nipples nipples,
No No No No No -"

There are six full pages of the word 'and'. We can deduce the heroine is called 'Anastasia' as this covers five pages, there are seven pages of 'her' and nine of 'the'. We are led to question how words as units relate to the novel as a whole, and notice how limited the vocabulary actually is. Knowledge of the genre informs our understanding and enjoyment of this artist's book, which in turn operates as a literal deconstruction of the Romance.

Sara Ranchouse is in a sense a reformed publishing house, publishing artist's book: Westerns, Adventure & Mystery series, as well as Romances and magazines, all made to look like the 'real' thing. Sally Alatalo's attention to detail, in production values which exactly mimic the look of familiar genres, is necessary to successfully put across the analysis, humour, and critical edge of these publications.

Another reformed format is *White Trash Cooking* by Ernest Matthew Mickler published by Ten Speed Press in 1986. I purchased this book from a stand in a Birmingham, Alabama airport shop, where it was perfectly and subversively camouflaged among other cookbooks. The same size, spiral binding, layout, and paper as the others but different. Its recipes use ingredients such as Oleo & Crisco, processed cheese, condensed milk, Jello, and Reddi whip. Below the individual recipes are comments such as: 'Mammy said: "If you got a yappin' dog or a hungry man this ought to shut 'um up."' Is this one even a recipe? "High Calorie pick-me-up: 'Pour a small bag of Tom's peanuts into a cold Pepsi. Turn it up and eat and drink at the same time.'"

Yet there are recipes in this book I remember being taught in my (northern) American high school home economics class, such as apple pie made without apples. Mickler is working from a base of cultural/culinary reality. In a sequence of photographs at the centre of the book he creates a visual narrative of place and poverty in the rural South; dilapidated sheds, unrecognisable food frying, still-lives inside the refrigerator, battered utensils on the

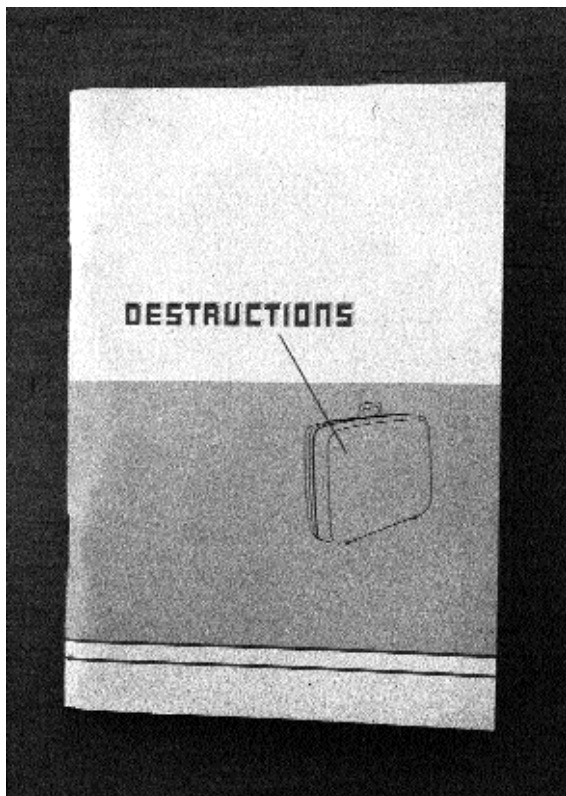
drainboard. This is a reformed cookbook of food you wouldn't want to eat, depicting poverty and ignorance, haunted by the spectre of the Klu Klux Klan and racist violence. It is a (cook)book of social criticism finding a non-art world audience through camouflage and a wide distribution network.

Destructions published in 1995 by Melissa Price and Sandy Suffield, appropriates the product manual format, usually used to understand technical functioning or to assemble flat pack commodities, to deconstruct cultural conventions. The title page tells us what the book depicts:

"Samsonite Traveller Deluxe suitcase (packed) laterally dissected into 13 sections using a Midsaw S7016 bandsaw."

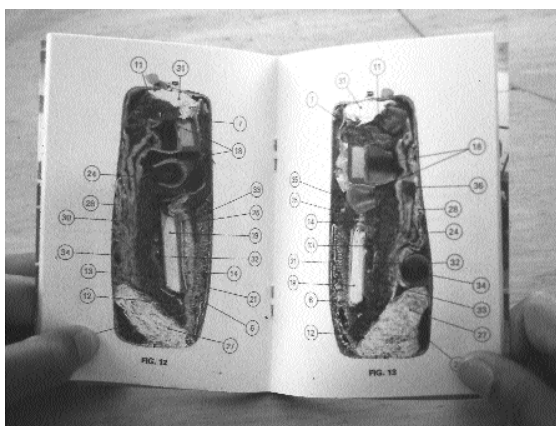
The contents' page lists what the suitcase held; khaki wool socks, soap (in plastic bag), white polyester shirt, pink cotton hankie, etc.

The book, paginated fig.1 - fig. 26, shows photographs of the sliced suitcase sections with red diagrammatic lines and numbers which refer back to the objects listed on the contents page, prompting the reader to find out what the grey textured areas represent.



Destructions Melissa Price and Sandy Suffield, 1995

The 'fig' or 'figure' system of labelling was commonly used in 18th & 19th century scientific texts and museum displays. In the 1960's & 1970's Marcel Broodthaers assigned objects in his films, installations and books, with 'fig' labels, foregrounding the idea of the museum as an annotated and levelling 'collection of the world'. He wrote about the objects bearing 'Fig.' numbers as taking on "an illustrative character referring to a kind of novel about society."¹



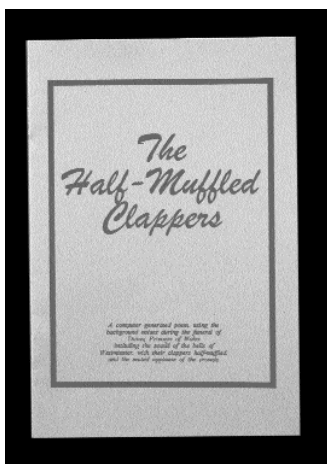
Destructions Melissa Price and Sandy Suffield, 1995

Price and Suffield's cross-sections of suitcase reference medical sectioning of animal or human bodies, violence done for the purpose of knowledge. The sliced objects in the suitcase are visually transformed, made unrecognisable by the tight packing and subsequent cutting. Sliced rolled teeshirts resemble fat tissue, shampoo bottles resemble bone, only a book and camera retain their visual identity through the sequence of dissection. Contexts and emphasises for meaning shift with time, and by 2003, the surveillance system 'readings' of luggage to reveal hidden weapons, and the social acceptance of this visual slicing / loss of privacy, takes precedence. The book ends with a performative reference to the cutting process; a photo of Bob Gammond, Mechanical Engineering Technician, Imperial College, standing beside his bandsaw ready for action.

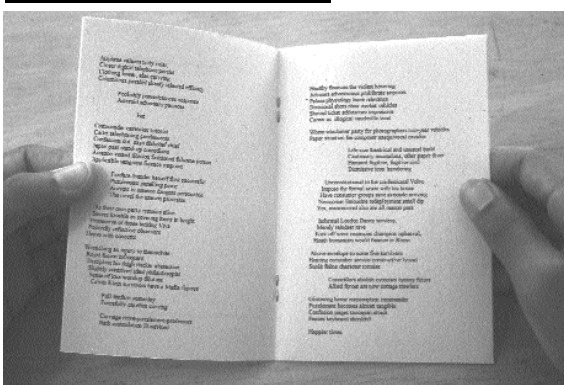
The Half-Muffled Clappers by Tony Kemplen 1997, is the documentation of a more public event. Kemplen taped the sounds of Lady Diana's funeral; the horse's hooves, applause, half-muffled bell clappers, and fed these sounds into a computer voice recognition programme. The text generated from this non-verbal input is oddly coherent. Kemplen writes:

‘The computer ‘guesses’ at which word may be being spoken, but each word is not taken in isolation, the speech recognition engine has a database of words which may occur in close proximity, together with the probabilities of this happening. The result then, is not quite a series of random words, but of guesses taking into account the chances of certain words coming together. This of course is a culturally specific database, and so seemingly meaningful phrases occur quite frequently.’

Kempen concludes, ‘Phrases such as “Amazon vested illusion, fashioned fulsome person” and “glistening home consumption commander” are thrown up by the computer, programmed to search for coherent juxtapositions of words, using a lexicon reflecting society’s language use at the end of the 20th century. The software inadvertently critiques the society that spawned it.’²

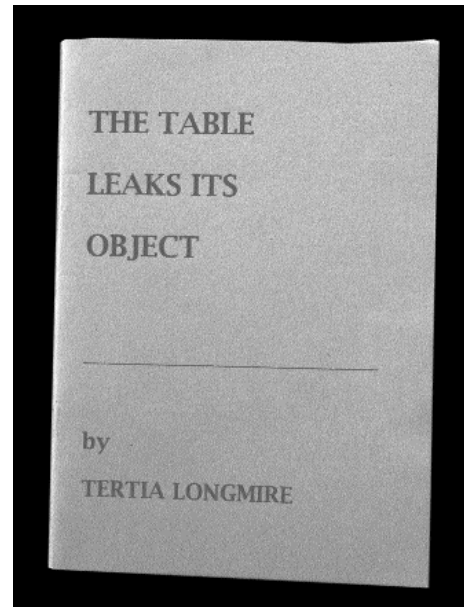


Left and below: *The Half-Muffled Clappers*
Tony Kempen, 1997



Here sound is reformed into language and poetry is created by a technological process which ‘echoes’ the text generating systems of Oulipo. This technology was also used by Aaron Williamson in *Hearing Things* (Book Works, 2001) where speech-recognition software translated the noises from Williamson’s performances into text. *The Half-Muffled*

Clappers has a sombre black frame on the cover and pink paper inside. This simple structure, two sheets of paper folded and stapled, has a cheap, spontaneous look that references pamphlets handed out in churches with text to be read aloud, shifting it back into sound.



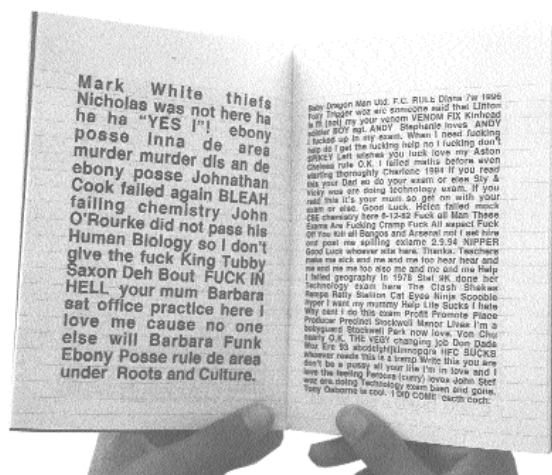
The Table Leaks Its Object Tertia Longmire,
Magpie Press, 1998

The Table Leaks its Object by Tertia Longmire (Magpie Press, 1998) documents different social transcription. The title page/poem sets out its contents:

‘transcriptions
from graffiti
found on
thirty
school examination desks
abandoned
in
south london
during
1996’

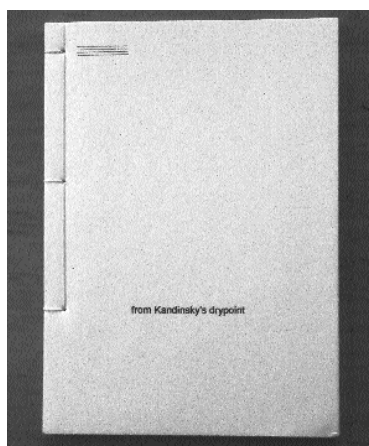
This book is printed on lined school paper and stapled into a blue card cover like an exercise book. Each page contains graffiti from one desk. The justified text blocks have close line spacing and little punctuation, visually referencing claustrophobic school days and class rooms. The 1970’s, ‘80s, and ‘90s are intermixed with sex, pop star names, and exam musing in equal measure, transcribed verbatim into dense slang poetics.

I imagine that the carved and graffitied wooden desks are probably beautiful objects in themselves, and that a gallery installation of them would be quite a different statement about school days than this book.



The Table Leaked It's Object Tertia Longmire, 1998

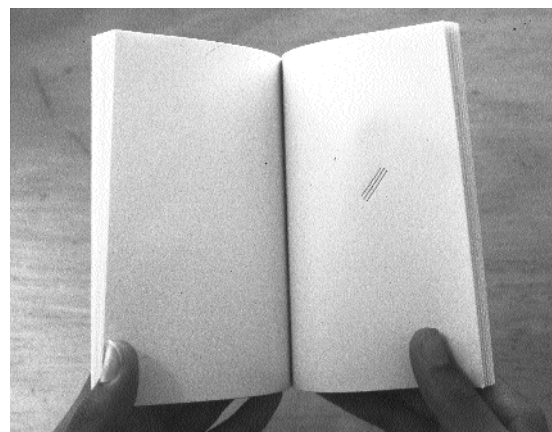
Longmire's title: *The Table Leaks its Object* locates the writing itself as presence or object, away from the physical desk. "Stop reading the table. I was here but now I disappear. Stacy S. loves Martin S. Rushna 4 Rohim Mohammed has a buckhead Oasis Bitch Beware maths exam is hard...." There is little nostalgia here.



From Kandinsky's Drypoint
Ti Parks, 1997

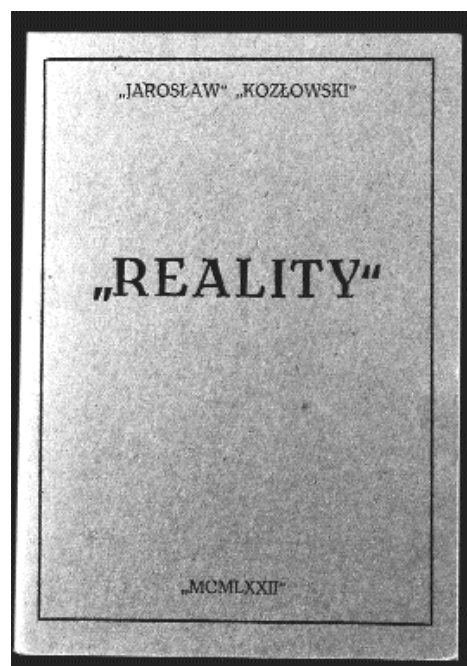
From Kandinsky's Drypoint 1997 by Ti Parks, is the expanded reformation of a two dimensional image across the sequence of twenty-four pages. Short lines in isolated groupings are transcribed from a drypoint by Kandinsky, as the title and colophon inform us. As with Longmire's abandoned school desks, the reader must imagine or search out the original which gave impetus this sequence, it is not shown here. Lines are drawn with pencil and the pages are bound by hand in a limited edition of ten.

Ti Park's books often utilise plain A4 paper folded at the fore-edge, with the pierced holes and binding cord of immaculately executed stab bindings, functioning as tactile point and line. This book can be handled like a flip book, animating lines in time and space. The objectness of this book is in contrast with its origins as a two dimensional image.



From Kandinsky's Drypoint Ti Parks, 1997

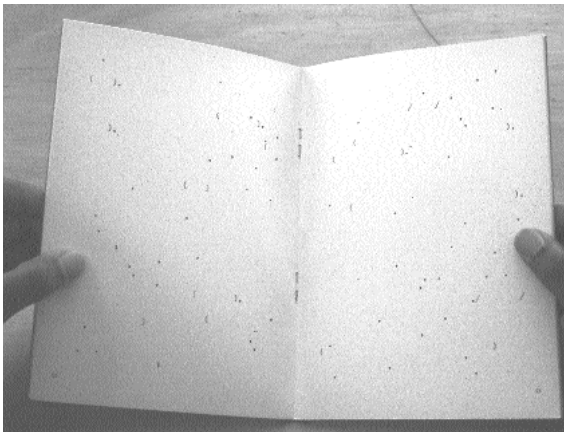
Reforming through an act of expansion shifts to that of editing in *Reality* (1972) by Jaroslaw Kozlowski. This is a reformed textual work without the text, only its punctuation. Dotted across each numbered page like constellations on deep white space are parentheses, semi-colons, quotation marks, commas, and full stops.



Reality Jaroslaw Kozlowski, 1972

Not until the end of the 24 page book, do you find printed 'Immanuel Kant "Critique of Pure Reason" (II, I, II, III)' indicating that this was the text removed from its punctuation.

In Eve Rhymer's *Love* the alphabetised words kept their punctuation, attached like decorative accessories, even though function was lost in the listing format. In 'Reality' empty white space is punctuated, and the process of reading is again questioned. Here the marks become notation - a new text. Kozlowski's work is within the tradition of Polish conceptual artists whose work utilises 'poor' or cheap materials to distinguish itself from the more glossy 'official' art and government publications. The green cover of my stapled copy of *Reality* has already faded to yellow at the edges.



Reality Jaroslaw Kozlowski, 1972

The loose theme of 'reformations' has been an excuse to revisit some artists' books on my shelf. Considering that all content is reformed and negotiated through the process of becoming a book, it has also been an opportunity to focus on strategies artists employ to derive new meaning from existing cultural constructs, processes which will continue reforming. The strength of these artists' books is in simultaneously existing in their own right as well as prompting a reassessment, or new reading, of their sources. Walter Benjamin speaks of this relationship to the original in his discussion on translation, where he refers to an 'afterlife - which could not be called that if it were not a transformation and a renewal of something living - the original undergoes a change.'³

Susan Johanknecht is an artist and publisher under the imprint of *Gefn Press*. She recently co-curated the *writing instructions / reading walls* project with Redell Olsen, for which there is a forthcoming book. She is Subject Leader of the MA Book Arts course at Camberwell College of Arts, London.

notes

1. Marcel Broodthaers as quoted in Dirk Snauwaert 'The Figures' in Broodthaers: *Writings, Interviews, Photographs*, Cambridge, Mass: MIT Press, 1988, p. 129.
2. Tony Kemplen in a note to the author, 2001.
3. Walter Benjamin *Illuminations*, London: Pimlico, 1999, p. 73.



pleasure seeking. step one.

photobooth your desire.

Booklyn: describing an artist defined aesthetic of artists' books.

Written by Booklyn

Dedicated to Studebaker Hoche, our granpa!



Booklyn logo, designed by Dylan Graham and Mark Wagner

Basic

Booklyn is a non-profit, artist run organisation located in Greenpoint, Brooklyn, New York. Our mission is to promote artists' books as an art form and an educational resource, to provide the general public and educational institutions with programming involving contemporary artists' books, and to assist artists in exhibiting, distributing and publishing artists' books, prints and related interdisciplinary art internationally.

Booklyn originated from the Bookmobile, the distribution vehicle of Christopher Wilde's Artchoke Yink Press (AKA-AYP, see: www.artchokeyinkpress.com for more details) originally located in Madison, Wisconsin. In 1997 the paucity of distribution resources for AYP's innovative publications prompted Wilde and accomplice Shon Schooler (entymologist and proprietor of Blue Barrel Press) to drive a trailer load of artists' books around the United States. They put this artwork directly into astounded librarians' and curators' hands.



Bookmobile logo, designed by Dylan Graham

The Bookmobile was an instant success; artists suddenly had a nationwide distribution network directed by a respected publisher, artist and curator of artists' books. Librarians and curators could now make one efficient appointment with the Bookmobile and see the work of numerous artists and presses. For all concerned a visit from the Bookmobile was vastly preferable than having to organise and suffer through dozens of potentially uncomfortable individual meetings.

In 1999 two years after relocating in New York City the Bookmobile outgrew the car and ramshackle trailer that Christopher and Shon had toured throughout the United States. AYP then spawned Booklyn, which started as an informal association of about ten artist / staff-members running the organization in New York and ten other represented artists from across the United States. In the next two years, as its reputation for both financial and curatorial integrity grew, Booklyn expanded to over thirty associated artists and eighty affiliated institutions, with various programmes serving thousands of people every year.

Why?

Booklyn flourishes because there is a basic need in the book arts field for an organisation committed to serving the public and professional artists. Booklyn is possible because there is an enthusiastic group of publishers, artists and institutions committed to the maturation and expansion of the field and medium of artists' books. Artists' books have recently re-entered the validated palette of media used by contemporary artists as defined by the artworld and academia. This validation has prompted a renewed enthusiasm for artists' books by colleges, their students, and public and private libraries. Artists' books are the rare books of the future and librarians appreciate the form as a valuable tool for both reactivating their collections and as bridges to the future of the library as a multi-media depository of interdisciplinary knowledge.

Although the book has always been a ubiquitous media for artists globally, recent interest in artists' books has re-conceptualised the form as a dynamic new integrated art and literary medium. Artists' books now share the same cache of other new genre media (including digital, installation and performance art) while still maintaining a historical alignment with book craft, literature, printing, and photography. It is the ability of the artist's book to integrate both new and traditional media that makes it such an exciting medium to work with at this time. We have just entered another liberating, art historical moment similar to the one when painting and drawing were liberated from documentary work by the advent of photography. The book and printing

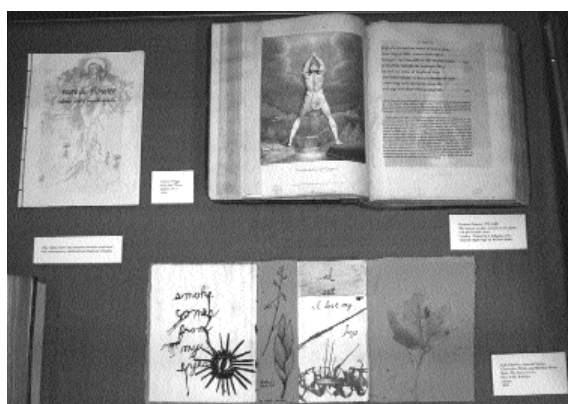
press have been freed from their literary and imagistic constraints by the ease and access of digital reproduction and a hungry artworld seeking new media. Printers! - you will never have to print another wedding invitation again! But you may have to get a day job and work with cranky artists late at night; every techno-cultural transition phase comes with plusses and minuses.

Style

Taking full advantage of the above described new found freedom Booklyn staff and associates interests range from traditional bookforms to the semiotics, performative and interactive aspects of the book. 'Book' can mean arranging the planting of people in the ground as a part of an exhibition pairing antique and contemporary botanicals (as in the *Vegetable Mind* performance of the Parallel Botany exhibition).

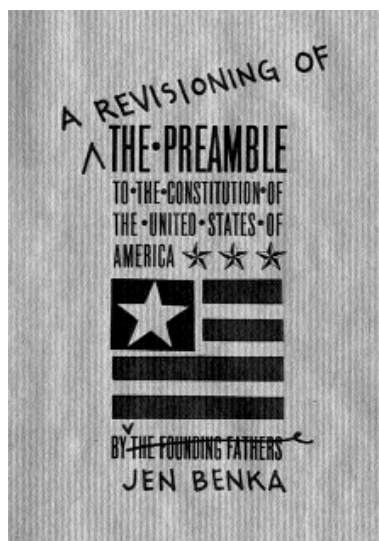


Marshall Weber performing in *Vegetable Mind* 2000, University of Massachusetts, Amherst. Photo: Mark Wagner



Parallel Botany exhibition at Bryn Mawr College, Pennsylvania, 2001, showing: Valerie Wagg's, *Root and Flower* 1999, Erasmus Darwin, and William Blake's *The Botanic Garden* 1791, and *Balm: the Flower Folio* 1999, by Kurt Allerslev, Christopher Wilde, Marshall Weber, 1999. Photo: Kurt Allerslev

Or 'book!' can mean poet Jen Benka reading the entire text of her *A Re-visioning of the Preamble of the Constitution of the United States*. (one poem for each of the 52 words in the Preamble) at the book's publishing party at the Bowery Poetry Club in NYC.



Cover of *A Re-visioning of the Preamble of the Constitution of the United States* Jen Benka, 2003, book design by Mark Wagner, published by Booklyn.

While Booklyn has no rigid curatorial guidelines, the staff, board and associated artists have a vague consensus regarding Booklyn curatorial prerogatives. Below are nine flexible guidelines:

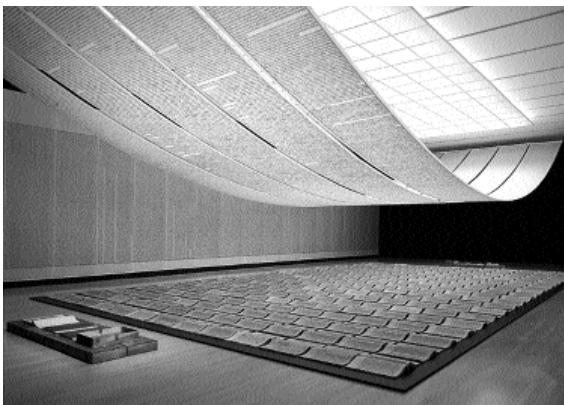
1. **No dead people.** We love dead artists and writers, some of our best friends are dead. But we feel that enough people in the field deal with the dead. So it is rare that you will see art or writing by dead people in Booklyn books. We're here for the living, hopefully to extend their state of existence as long as possible. Exceptions will be made for: recently deceased associates (a rare and tragic but unfortunate necessity); appropriate use of dead people's work in exhibitions, research, scholarship; and with art and writing about historical subject matter (especially with previously unpublished material by dead people as used by living artists and writers.)

2. **Be fresh!** Booklyn likes new art, books and writing and while we are proud to be multi-generational and loyal to associated artists, Booklyn focuses on new work and is committed to assisting emerging artists and writers enter the field.

3. **Commit to the codex.** Booklyn likes all kinds of art and books, but we are most interested in books that follow the codex form because this form is the most appropriate for the integration of art and literature that sparks our fuses. Exceptions, yes of course, for instance - we love Robert The's lathe cut books and we love Xu Bing's giant scrolls and etc. etc.



Gun Bible and Grenade Bible
Robert The, 2001, open edition, lathe cut



Book from the Sky Xu Bing, 2001, installation of wood block printed books (detail below)



4. **Use fusion.** Many Booklyn artists are using interdisciplinary approaches to explore ways to create books where form reflects content. Booklyn is very interested in the interface between traditional and new media. For example combinations of handmade paper, magnetic paper, video books, illuminated manuscripts, digital printing and letterpress, are of vast interest to Booklyn curators. On a similar note some Booklyn artists continue to be fascinated with doing odd things that destroy copy-machines (please note that this comment does not imply the advocating of copy-machine abuse).



House of Ghosts design by Christopher Wilde, poem by Marshall Weber, 2000. The text is printed backwards on found architectural pencil drawings then folded over so one reads the poem through the page. Published by Booklyn

Coherent and harmonious integration of material, subject, structure, and technique within the generous paradigm of the codex is a typical Booklyn mantra. We like a good look-see and a good read and we like our hands to feel and think and see as well.

For many Booklyn artists the book is a cultural or material reference point explored in various related art media. Booklyn supports work in all media (such as performance, installation, photography, printmaking, video, digital imaging and internet projects) if it expands or is concerned with aesthetics, form, literature, reading, writing and other subject matters relevant to book art and history.

5. Down with anti-intellectualism. Booklyn is not about modernism or material fetishism. Unlike much of the moribund book arts scholarship of the last century Booklyn is not fixated on reducing artists' practice into clever categories. I'm going out on a limb here because there is no solid theoretical consensus within Booklyn but there is a distinct post-modern tendency for Booklynites to think about the artist made book as a personal antidote to mass spectacle. To hope that the artist's book can be an intimate and tactile alternative to the vaporous (and too often virtue-less) virtual (un)reality of consumer culture. Booklyn imagines that the book provides the individual with a combination of aromatic, cinematic, graphic, literary, and theatrical perceptions that cohere in an emotional, intellectual, sensual, and visual experience which then catalyses a strange mix of affective and cognitive processes **in the readers brain!** In this (con)fusion of neurological activities, where the semiotic codes of written language intermingle with the abstract perceptions of imagery, sound and touch exists the potential for the most vivacious aesthetic experience (thank you Elaine Scarry, *Reading by the Book*, Farrar, Strauss, Girard, 1998).

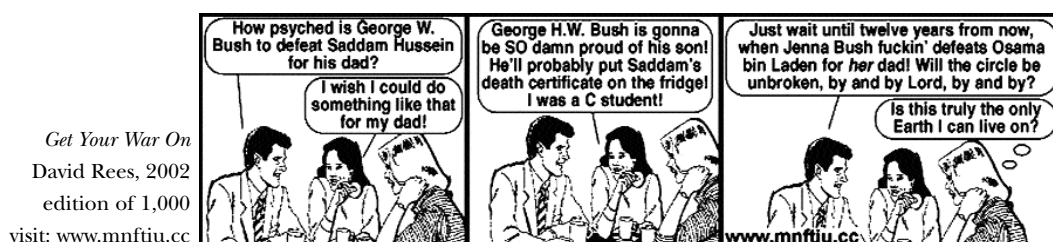
6. It's the content stupid! (Sorry 'bout that.) Booklyn has a rigorous editorial practice in regards to literary form and content and subject matter in general. Booklyn depends on the input of artists, editors, musicians, photographers, and poets and other writers.

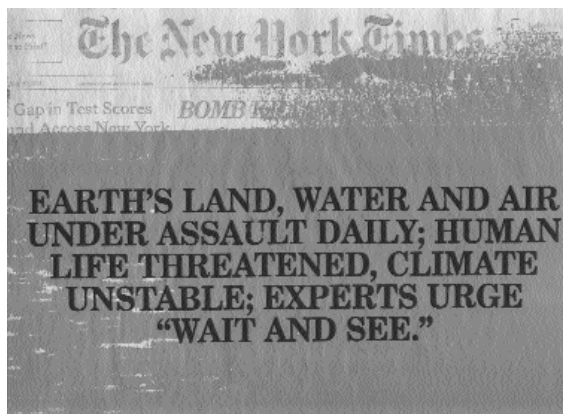
We see content and form as inseparable.

A great book must have good, mature writing of literary value and subject matter that is either urgent to our times or timeless in its urgency.

7. Let's be honest. Though Booklyn is not a political organisation either legally or culturally. With just a few (and welcome) exceptions the political ideology of the associated artists spans the leftist rainbow from neo-liberal to anarchistic (and I mean anarchy in a good way). This is not as much of a political goal as it is curatorial prerogative. [Secret note for the fine art press people: Booklyn is the place you go when the content of your work has become too radical for your (former) dealers and subscribers!] In term of non-fiction Booklyn curators are primarily interested in books about feminist (and feminine) literature, history, political and social critique, social science and poetry. In terms of fiction the curatorial prerogative focuses on personal narratives (i.e. 'zine diaries) and poetry. Of course Booklyn is very interested in writing and art that dismantles the whole fiction / non-fiction dichotomy. As a small independent publisher we advocate for freedom of expression and freedom of the press and we are committed to supporting dissenting, provocative and controversial literature.

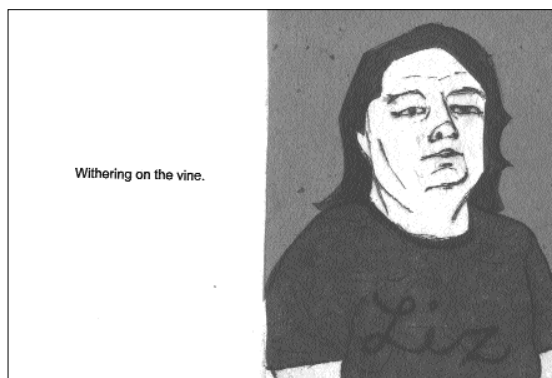
In terms of realpolitik Booklyn does have specific social goals. We are committed to expand the diversity of our board, staff, associates and audience in terms of race, class, ethnicity, religion, and sexual orientation. We embrace the global movement for civil, human and environmental rights and we support art and literature that benefits that movement. For example, we are now donating the net proceeds from the sale of artist's proofs from David Rees' infamous *Get Your War On* book to the Adopt - A - Minefield programme of the United Nations. We look forward to expanding our participation in these types of projects.





Current Events Maureen Cummins, 2002, edition of six, screenprint on the New York Times.

Booklyn has somewhat of a reputation of having a dark palette, of presenting books that deal with personal tragedy, social upheaval, ecological disaster, war and the struggle for peace. Perhaps in part this is true. However it should be mentioned that Booklyn also supports beautiful, fun, happy work as exemplified by Liz Roth's delightful portraits of her co-workers at her dead-end job at the Wisconsin Department of transportation... umm...uh... well you know what I mean.



Cheeseburger Soup Elizabeth Roth, 2003 etchings, edition of 10

8. No navel gazing. Booklyn creates multi-media exhibits about real world topics that might actually interest the public (see exhibitions listed). We use innovative installations to provide a total environment that is punctuated by intimate reading spaces where the audience can handle the books exhibited.

9. Encourage populist tendencies: a report from the field by Booklyn board and staff-member Amy Ferrara. "Sara and I participated in the World Water Day activities on Saturday in Bryant Park (yes, at the exact time and one block away from the start of the Anti-War March!) and worked with some really cool kids

on making books!! It was so much fun. We created 3 different pieces about water (two fun pieces with collage & very little text, and one hard-facts text piece with some illustrations) for them to colour and fold. I think we had about 10-15 kids stop by in a couple of hours and many of them had just been in the park with their parents who had been at the anti-war gathering. One kid (maybe 5 or 6 years old) had already chosen his profession as "book maker" according to his father. Others just kept on colouring and chatting, and they all got a free clown nose for participating. We had a sheet of instructions for kids who were walking through but couldn't stop to work, so they could take the papers home and work there. We had Booklyn brochures available too. I told the bookmaker kid's father to look us up for future kids workshops!!

I'd like to continue this project in the coming months - if you know of any special events in which we could participate, let me know. It's a great way to promote Booklyn, provide activities for kids at maybe otherwise boring (to kids) events, and it gets parents involved too."

Endpage

While Booklyn both desires and continues to expand we realise that there are logistical limits to the organisation's size. We would like our education programme to evolve into a year round book arts school (with a multi-classroom facility) instructing all ages and supplying curricula and programming internationally. What we would like is to represent approximately one hundred artists, and have two major exhibits touring worldwide at all times. We hope to create one new major exhibition every four years, both on our own and in collaboration with other organisations. Another goal is to publish at least four new Booklyn books every year in forms ranging from unique books incorporating experimental technologies (such as magnetic inks and video books) to innovative and inexpensive trade publications in large retail editions.

Booklyn also aspires to look beyond itself and into the field. While we now work closely with many organisations in the field we look forward to increasing the level of interaction and collaboration. We would like to help create a

solid international network and database of artists, educators, book art organisations, and collecting and exhibiting institutions. At this time book arts organisations have no central association, Booklyn would like to initiate a dialogue exploring how such an association could form.

Finally, in acknowledging Booklyn's success, we want to be a model for how a group of artists can successfully take the means of education, exhibition, distribution, and production into their own hands. With that in mind we look forward to assisting other Booklyn style artists' organisations to form and flourish throughout the world. Can we talk?

Article distilled by *Marshall Weber* with assistance from *Amy Ferrara*, *Emily Larned*, *Mark Wagner*, and *Eleanor Whitney*

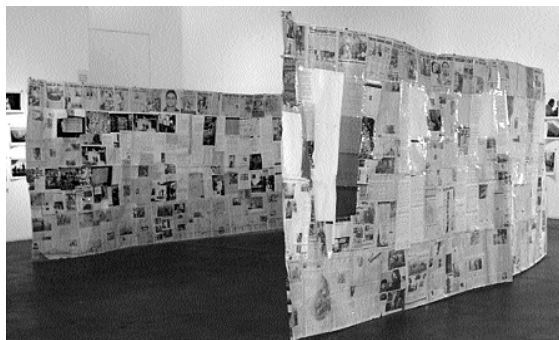
Appendices

Appendix 1 - Programmes:

Available Exhibitions Committed to making the book arts accessible to a wider public; Booklyn curates and produces thematic exhibitions of artist books and related media for galleries, museums, libraries, schools, universities and other public sites. Exhibitions are modular and available in various configurations.

...even the birds were on fire...

A touring exhibition which features nine books created by New York City artists who witnessed and responded to 9/11 and its aftermath, with accompanying audio, installation, printed matter, performance artworks, community meetings, lectures, classes, workshops, and poetry readings. The exhibition features a forty-five foot long and eight-foot high scroll collage of material related to 9/11 collected from the streets of New York in 2001. The exhibition has toured throughout the United States and will tour Australia in 2004.



The Scroll Marshall Weber & various, 2001, collage, 50' x 8'.



Parallel Botany/Vegetable Mind

A collaborative / interactive exhibition consisting of the pairing of innovative contemporary artists' books and prints with rare sixteenth, seventeenth, eighteenth, and nineteenth century botanical prints and books selected from the host library's collections. The exhibition explores the resonance between contemporary and antique botanicals and is structured to illustrate the historical development of natural theory from the Enlightenment to the current philosophy of deep ecology. Originally part of the *Parallel Botany* exhibit, the *Vegetable Mind* performance is a simple yet striking, site-specific ecological / endurance piece involving planting people in the ground for varying amounts of time.

Evidence of Creation; The Gabberjabs of Walter Hamady's Perishable Press

The Perishable Press has published one hundred and twenty-eight fine and award-winning editions and will celebrate its fortieth anniversary in 2004. Hamady has published collaborations with various writers, including Robert Creeley and Allan Ginsberg, and artists, such as Warrington Colescott and Herman Zapf. This exhibit features the *Gabberjab* series; seven encyclopaedic, self-referential explorations of the book production accompanied by sketches, proofs, mock-ups and other materials that comprehensively illuminate the books' creation.

Education (see separate entry under *Short Courses, Workshops and Summer Schools in Book Arts*)

Publishing

Booklyn has its own imprint and publishes artists' books with a focus on collaborative multi-media projects. Recent titles include the previously mentioned *Re-visioning of the Preamble to the Constitution* and *House of Ghosts* as well as the ongoing *Poets Quickie* series.

Collection Development

Booklyn does hands-on presentations of artists' books and prints, to libraries, museums, and universities in the United States and abroad. We keep information about artists and collecting institutions to aid in distribution and acquisition opportunities. And we also provide consulting and research services regarding artist's book collection.

Development

Booklyn's development department fundraises for Booklyn programmes and assists associated artists in fundraising and grant-writing. We also provide fiscal sponsorship for artists and other groups whose projects adhere to our mission and programming priorities.

Appendix 2 - Active Associated Artists and Presses

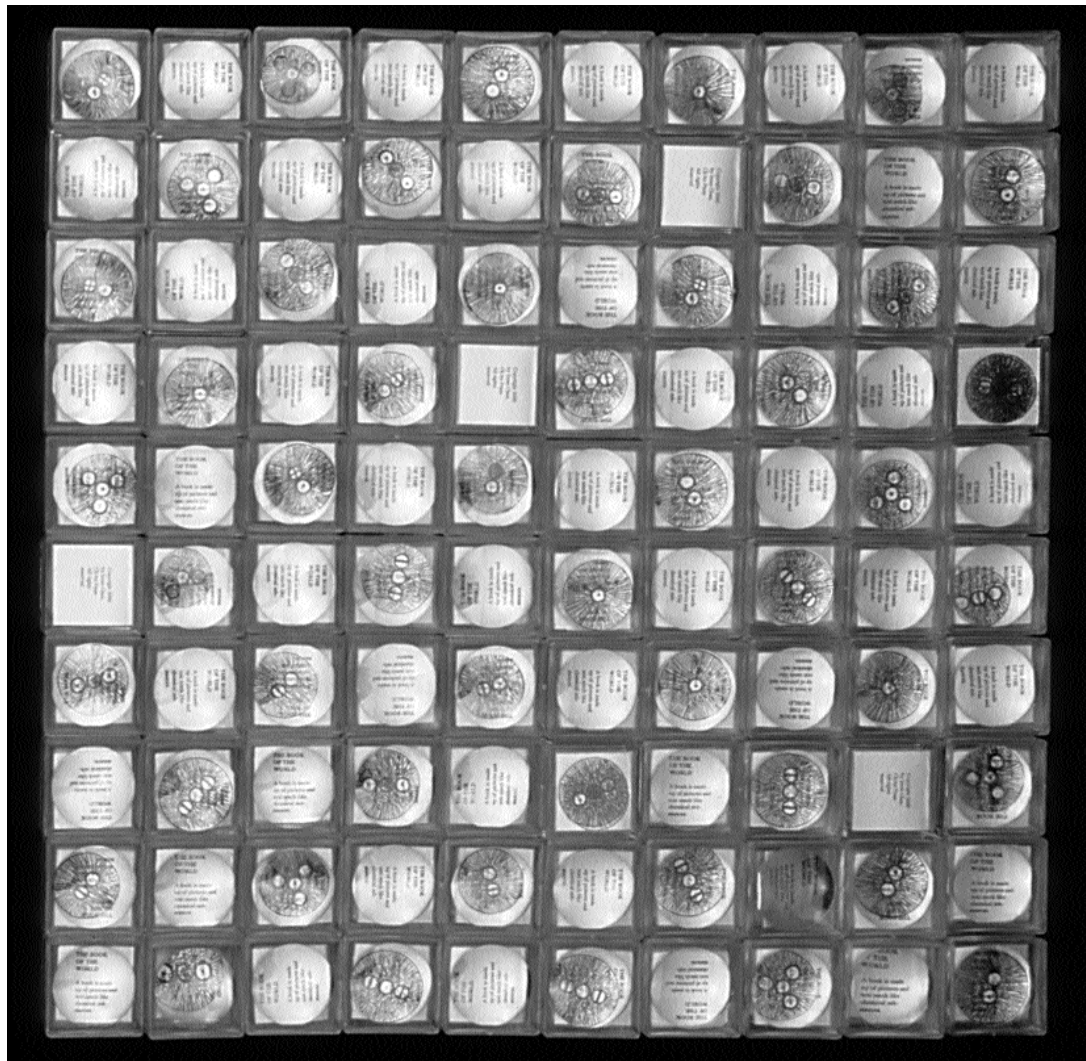
1. Arcadian Press, Caren Heft, Stevens Point, WI
2. Artichoke Yink Press & Comics, Dylan Graham, Christopher K. Wilde, Brooklyn, NY
3. Artnoose Press, Karen Switzer, Oakland, CA
4. Harriet Bart, Minneapolis, MN
5. Bird Brain Press, Mark Wagner, Brooklyn, NY
6. bleed.inc.books, Kurt Allerslev, NY, NY
7. Blue Barrel Press, Shon Schooler, Corvallis, OR
8. Blue Moon Press, Jim Lee, Glastonbury, CT
9. Beatrice Coron, NY, NY
10. Doublevision Press, Alison Williams, Bisbee, AZ
11. FiftyfootPineTreePress, MT Karthik, LA, CA
12. Ken Campbell, London, Great Britain
13. comPress, Marshall Weber, NY, NY
14. Maureen Cummins, High Falls, NY
15. Eric Drooker, Berkeley, CA
16. Evil Twin Publications, Brooklyn, NY
17. Filter Press, Sara Parkel, Brooklyn, NY
18. FLY, NY, NY
19. Philip Gallo, Minneapolis, MN

20. Robert Giard, Amagansett, NY
21. Allyson Mellberg, Durham, NC
22. Lois Morrison, Leonia, NJ
23. The Perishable Press, Walter Hamaday, Mount Horeb, WI
24. Pi Press, Jonathan Lill, Boston, MA
25. Poote Press, Ruth Lingen, NY, NY
26. Red Charming, Emily Larned, Brooklyn, NY
27. Fred Rinne, San Francisco, CA
28. SailorBoy Press, Jeffrey Morin, Stevens Point, WI
29. Robert The, NY, NY
30. Urst Press, Scott Teplin, Brooklyn, NY
31. Maria Yoon, NY, NY
32. Xu Bing, Brooklyn, NY

Appendix 3 - Selected Associated Institutions

Beinecke and Sterling Memorial Libraries, Yale University, New Haven, CT
Boston Public Library, MA
Brooklyn Museum of Art Library, NY
Flaxman Library, School of the Art Institute of Chicago, IL
The Getty, LA, CA
Golda Meir Library, University of WI, Milwaukee
Houghton Library, Fogg Art Museum, Harvard University, Cambridge, MA
Kohler Art Library, University of Wisconsin, Madison
Library of Congress, Special Collections Library, Washington DC
Metropolitan Museum of Art, NY, NY
Museum of Modern Art, NY, NY
Newberry Library, Chicago, IL
New York Public Library, Spencer and Ahrens Collection, NY
Sackner Archive of Visual Poetry, Miami Beach, FL
Smith College, North Hampton, MA
Smithsonian Institution, Museum of American Art, Washington DC
Victoria and Albert Museum of Art, London, UK
Walker Art Center, Minneapolis, MN
Wellesley College, Wellesley, MA

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Irene Chan's *The Book of the World* Ch'An Press, 2000

Dr Stephen Bury

One of the curiosities of 2002 publishing was *The Smallest Book in the World* (Leipzig: Gestalten Verlag) by the German typographer, Josua Reichert – a 2.4 x 2.6 mm red leather bound book of 26 pages of alphabetical exercises, complete with wooden box and magnifying glass. It connotes the masterworks of medieval guild apprentices, those miniature stairs leading nowhere, tongue-and-grooved with minute precision, all form and no function, obsessive even. Why, for example, have a leather cover at all when it could not possibly protect the contents? Contrast this with Irene Chan's *The Book of the World* (Ch'An Press, 2000). At 1" by 1" it is not as small as Reichert's. Nor does it claim the title of 'smallest': in fact, the contrast of titles is suggestive – Reichert's book is the smallest in the world (at least for the moment), whilst Chan's book is 'of the world' i.e. the whole world is contained in the book. Chan's point of departure is John Dalton's metaphor in his book on atomic theory, *A New System of Chemical Philosophy* (1808), in which he compares molecules and atoms to words and letters. *The Book of the World* extends this comparison, both the 26 letters of the Roman alphabet and the 90 atoms are combinable to make words and molecules, but not all combinations are permitted. A silver leperello structure holds the text, which surmounts images on transparent paper of Dalton's 'elastic fluid' and gas. Both are contained in a 'bug box', the naturalist's small clear container for samples – ants, moths, beetles etc. – with the lid's convex lens acting as an inbuilt magnifying glass. This is multum in parvo, the world in a grain of sand. The natural world and the world of the imagination (where the reader can forget him/herself in the world/s created by the author together with the reader) are continuously substituted one for another. The simplicity in idea and execution of Chan's project stands in stark contrast to the literally overwrought graphic design of the so-called smallest book in the world.

Paradoxically, larger books are smaller. This may require some explanation. When I taught

an artists' books workshop at Chelsea School of Art, I used to suggest that most things in the seminar room could be made into a book – the Venetian blinds, the doors etc. The Fluxus artist and who was also closely involved with Dick Higgins's Something Else Press, Alison Knowles constructed *The Big Book* (1966-8). This had 7 pages (including a fold-out one), a spine, a copyright notice etc. - some of the defining qualities of 'a book'. But it was 8 feet tall, had a table, telephone line and a grass tunnel to sleep in, and it was meant to be a functional living space. Our expectations of intimacy and privacy from the bedroom or home are undermined, subverted in this public, transparent and collapsible (it literally did so on tour in California) space/book.

Others have attempted an (almost) one-to-one scale matching of the book to the world, or the world to the book. Herr Mein in Lewis Carroll's *Sylvie and Bruno concluded*, first published in 1893 boasts of his map on the scale of a mile to a mile: "It has never been spread out, yet. The farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map...it does nearly as well." I am also reminded of John Ruskin's *Examples*, a separately published illustrated appendix to *The Stones of Venice*, double elephant folio sized etchings of the 'details' of columns and facades of Venetian palazzi and churches – in fact 'details' is probably the wrong word, as they are life-size, the transference of the Venetian city-scape, one by one, into a doomed book project.

This literal translation of the world into book underlies the 1966 project by Anthony Earnshaw, Patrick Hughes, Swift and Page. The 450 'leaves' of the book, *The Sycamore Tree*, in an edition of four, consist of the impressions of leaves from a specific sycamore tree in Leeds, 10-14 August 1966. Similarly, Herman de Vries *16m_: an essay* (Bern: Lydia Megert, 1979), in an edition of 50, takes that area of ground and maps the findings and samples from different spots. All these projects suggest that this attempt to equate in a literal one to one way the world and the book can only ever be fragmentary: this type of 'big book' therefore being potentially smaller than the little book.

The size of a book has important consequences for the artist / author and reader relationship. Verdi Yahooda's *The Dancer* (London: Yahooda; Coracle, 1984) is a 19cm (high) book with photographs in a black imitation photographic album. The book is wrapped in a sheet of black binding cloth with black elasticated string (at least I have always assumed that these were an intended part of the book): there is a real sense of intimacy as one unwraps the book and then follows through a private photographic album, looking at her deceased mother's mementoes kept in a box on the dressing table. The size of the book insists on this one to one relationship – you, the reader, have been privileged to see inside this private cache, however factitious, almost as if you are a voyeur. Anselm Kiefer's large and heavy lead-covered books are at the other extreme: they require the help of several assistants to turn the pages; you can only see what somebody else has decided what you can see – it is the page/spread as exhibition piece.

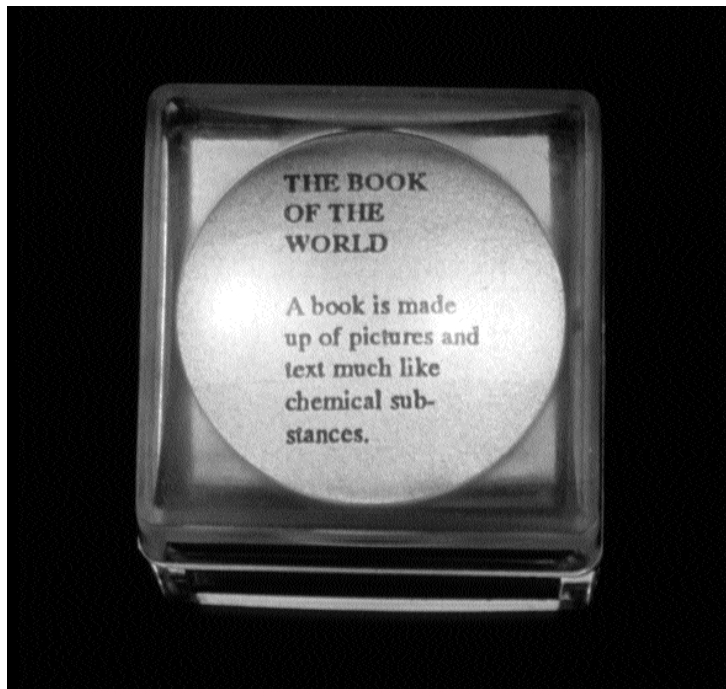
The 'average size' book lies in the terrain between extremes. A sort of ergonomic – easy to hold or carry, not too heavy, easily shelved and retrieved – balance has been attained, a sort of bourgeois equivalent to the easel-painting that replaced large-scale tapestries and paintings, the domain of kings and princes. The large book is redolent of authority, power and authority: it is the authorised text of the Bible, lying on aquiline lecterns, read out by clerics to the laity; it is the book of audit and taxation – reinforcing Levi-Strauss' equation of writing and oppression; it is the atlas of domination; it is the potlatch or symbol of conspicuous consumption of the medieval lord or rich merchant. One of the decisive moments in the history of the book is the movement away from speaking aloud – to an audience – to 'reading' words, silently, privately, as an individual. This was essential to the rise of the novel and its own project of realism, a recreation of the world in detail.

Perhaps one of 'largest' books is that one detected by Paul Auster's detective, Quinn, in *The City of Glass*. Commissioned by the younger Stillman afraid of what his father will do to him on his release from gaol, Quinn follows the elder Stillman's perambulations through an area of New York bounded by 110th and 72nd

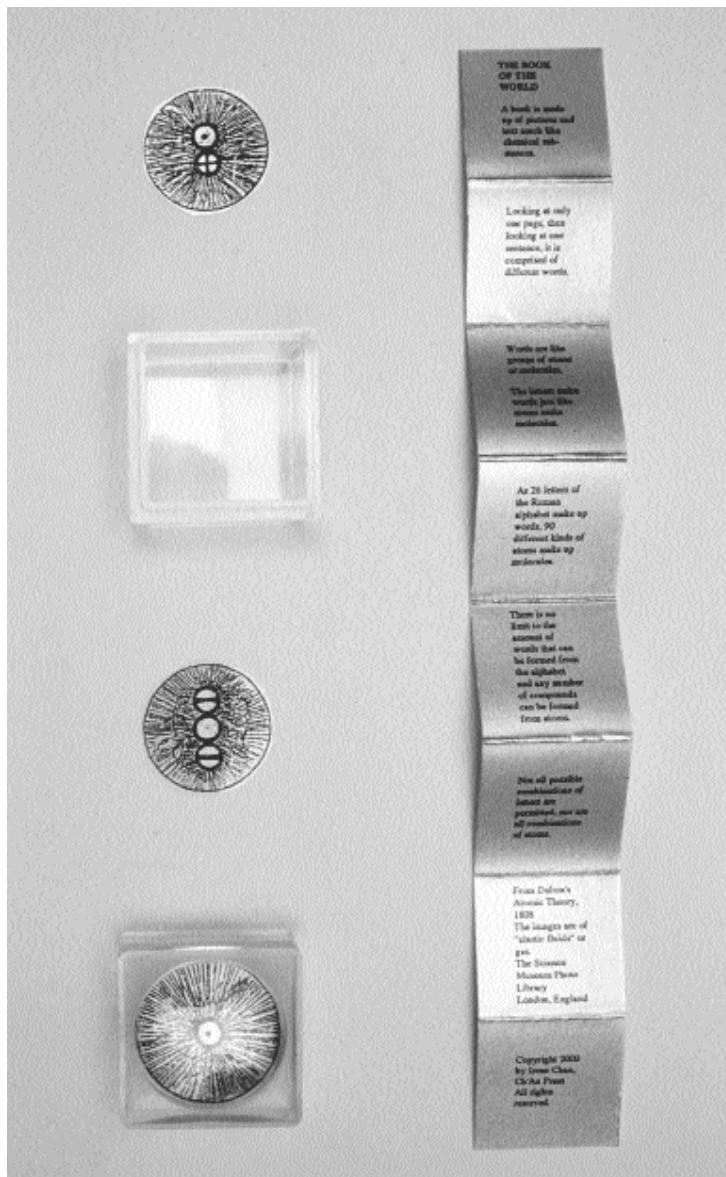
Streets, picking up and examining found objects, making notes in a red notebook. Translating these wanderings over the days into rough diagrams, Quinn, detects *OWEROFBAB*, which given four earlier days, is inescapably, *THE TOWER OF BABEL*. This is a gigantic book, the world as book – but it can only exist within the confines of Auster's moderately sized book. *Multum in parvo*.

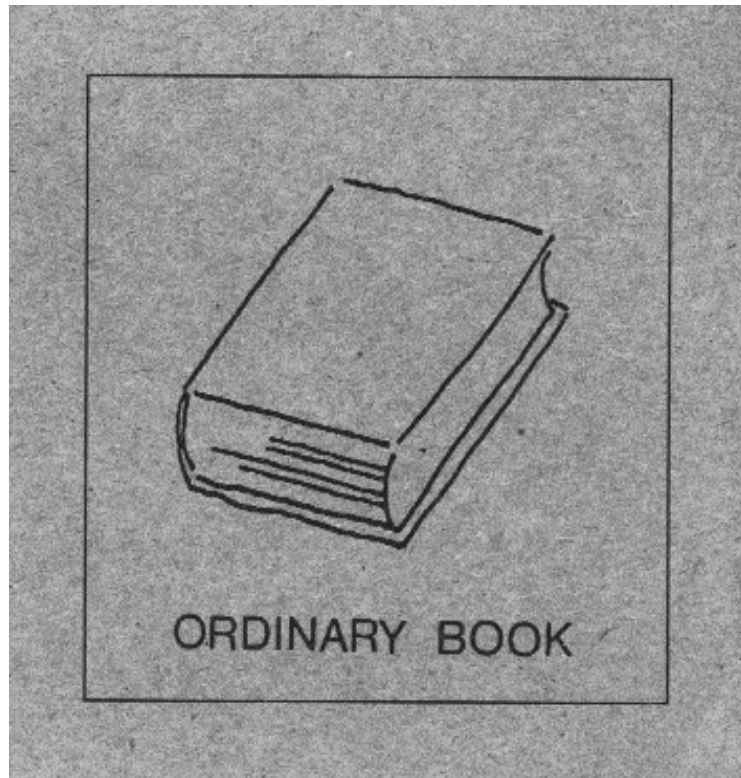
Dr Stephen Bury

Head of European and American Collections,
The British Library

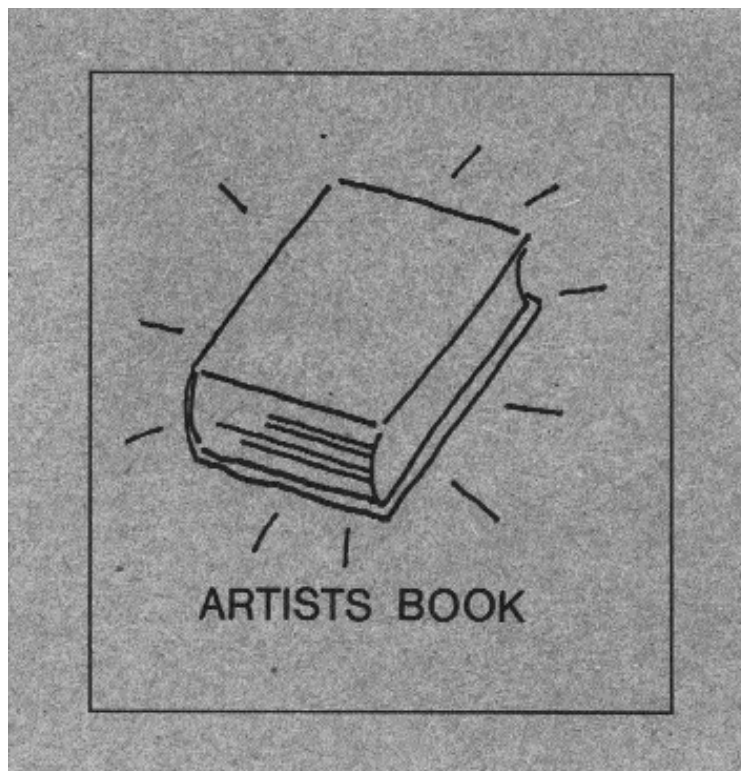


Above and below: *The Book of the World* Irene Chan, Ch'An Press, 2000





Above and below John Dilnot's *Ordinary Book* and *Artist's Book* for the 1996 Wexford Artist's Book Exhibition



Andi McGarry

There are ordinary books and there are Artist's Books in the words and graphics of John Dilnot. The ordinary book is everything that the artist's book is not. The definition about what these books actually are, throw up endless contradictions, some of which are quite entertaining. There is no safeguard or comfortable standpoint when it comes to describing/defining artists' books; just imagine shifting sands!

Around seventeen years ago I became involved in making artists' books, I formed the Sun Moon and Stars Press and my mission statement was to "circulate organic ideas." I have produced over 100 titles since then, in unique, limited and unlimited editions. I am one of hundreds, perhaps even thousands of artists who now make books as part of their practice.

YES IT'S TRUE; ARTISTS MAKE BOOKS.

Do all the books artists make constitute artists' books? Surely it's an artist's book if an artist made it etc. There are no hard and fast rules in the artist's book world, and this in itself is an attractive proposition. The punk rock revolution signalled exciting times for young, 'would-be' bands. I remember quite well as I was part of that scene, and the artist's book scene closely mirrors that garage band philosophy in many ways. There is a loosely based artist's book community out there; groups networking with other groups, individuals networking and swapping, sharing opportunities, setting up gigs etc.

Artists are increasingly finding their voice through the medium of the book if the proliferation of shows, fairs and new works is anything to go by. It is a different ballgame to the old canvas or limestone block; exploring through the book is more like making a movie than anything else, a flick book is in fact a mini movie!

But it is more than that, there is a contract of sorts between the artist who makes books and the viewer who bookgazes, it is unwritten and based on shared intimacy, and one the maker exploits to the full. The added possibility of tactile and other surprises always exists and is

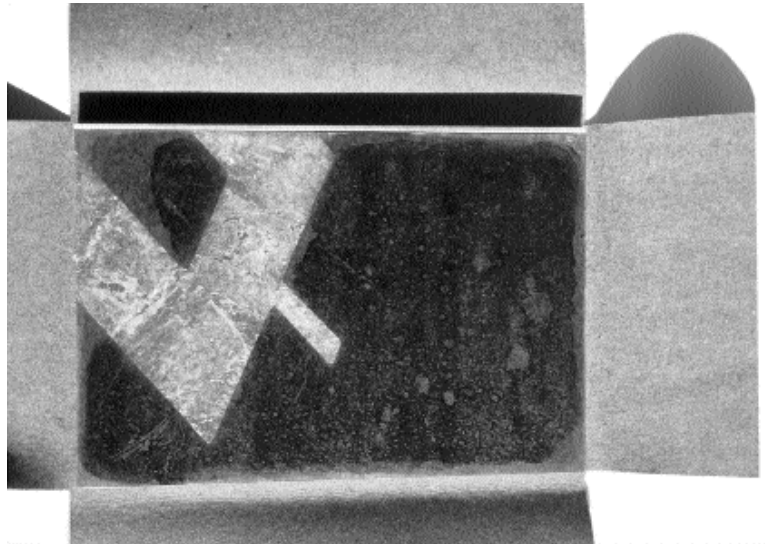
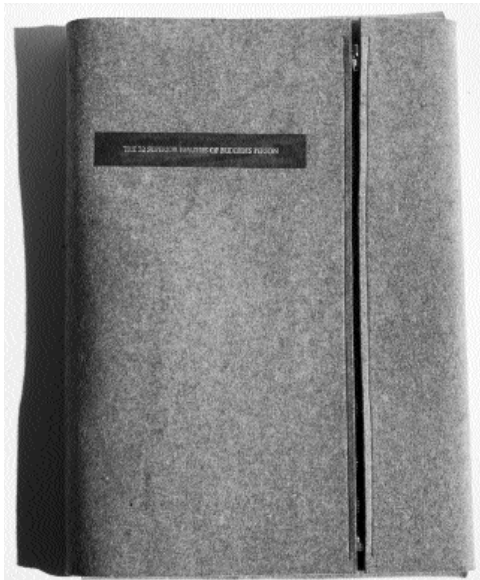
perhaps the hallmark or trait, and almost expected.

In my experience there are not any huge profits to be made in artists' books, most people are making them because they WANT to make them, NEED to make them, any sales are almost a bonus. That said, there are plenty of opportunities for the upwardly mobile maker, those include Frankfurt Bookfair which recently featured artist's book sections, London Artist's Book Fair and Halifax Contemporary Artist's Book Fair at Dean Clough to name but a few. They do represent good opportunities but take a lot of time and money; they remind me of fishing or hitchhiking.

Other outlets include institutions like Tate Britain and NCAD along with collectors and of course any personal contacts. The artist's book shows come in all shapes and sizes: tri-annuals in Lithuania, bi-annuals like *Pays Passage* and annuals like the Wexford Artist's Book Exhibition (which it just so happens I conceived and co-curate). This eclectic gathering of the clans is a golden opportunity for the uninitiated to try their hand at the making of an artist's book. Along with my colleague Denis Collins we offer a great 'deal' for the incoming artists. There is no fee to participate, it is open submission, we guarantee to exhibit your book, the accent is on user-friendliness - so the books are handled by the public. The show usually tours to a few different venues and is alternatively an International. This allows a bi-annual promotion of indigenous growth to take place. Purchases are made every year for the growing *Wexford Artist's Book Collection* that is used for further artist's book exhibitions, promotion and education. We have an annual purchase fund of around 1000 Euros.

It is really great to get the chance to see so many wonderful books; I've certainly seen quite a few 'beauties' since these shows began eight years ago. Seeing the works of my contemporaries on a regular basis has enabled me to keep in touch with this anarchic community of makers along with other book gazers.

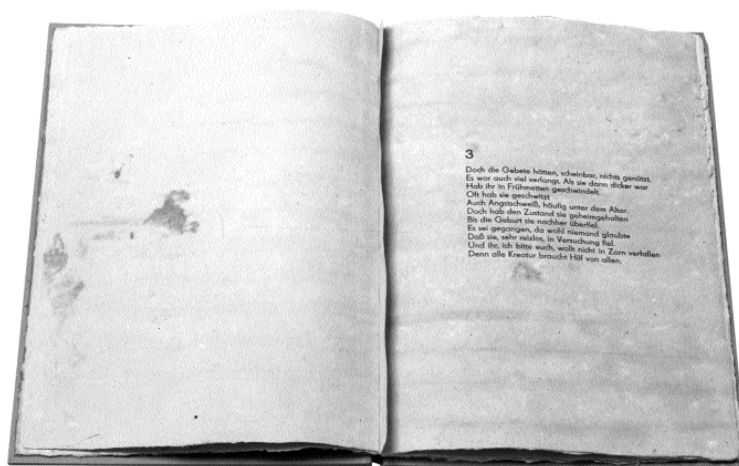
If it is true that "Everything exists in order to end up in a book" as Mallarmé states then I feel that the artist's book makers of the world are ideally placed to enact this prophetic line in the fullness of time.



Above and right: *32 Superior Beauties of Buddha's Person* Veronika Schäpers



Triumph eines Hosenverkäufers Veronika Schäpers / Heiko Michael Hartmann



Open and closed above: *Von der Kindsmörderin Marie Farrar* Frauke Otto / Bertolt Brecht

13+: Contemporary Book Art From Germany

Ulrike Stoltz

Preface

13+ is the name of a rather informal group of German Book Artists. The name *13+* is an indication of the fact that the number of members is not necessarily constant. Yet there is a sense of community among the members, a result of the group's history so far. In the autumn of 2000, the Association Internationale de Bibliophilie (AIB) held its yearly colloquium in Berlin. On this occasion, Jean-Marc Chatelain from the Bibliothèque Nationale de France in Paris and secretary general of this worldwide association of collectors and institutions initiated a presentation of contemporary German book art at the Staatsbibliothek in Berlin. He asked Françoise Despalles to curate and organize the show and to edit a trilingual catalogue: *13 x Künstlerbücher Livres d'Artistes/Artists' Books*.¹ The deciding factor of selection was the AIB's wish to see a representative cross-section of those book artists and publishers who have their focus on experiment and innovation.

The members of *13+* have quite different and manifold artistic approaches and temperaments - as well as much in common. First of all, they share a longstanding, often exclusive, and professional preoccupation with the book as media. Their working field is mainly the same: they are book artists in the first place, some of them fine artists or authors as well, they are 'illustrators,' type setters, printers, producers, maybe even book binders and - of course - publishers, that means organisers, distributors, book dealers all in one.

The general idea is that the work of a book artist can be compared with that of a stage director or film maker. The underlying subject, theme, concept, image or text is being interpreted and put on stage, historic material is being questioned for its present meaning. Starting point of work is not necessarily a text by somebody else or even a text of so-called world literature. It could as well be a text by the author, or no text at all, but instead a concept, an idea for an image, or some other material to work with. The artist is author in every regard.

At the same time he or she is the one who actually does the work, who has to cope with all technical details and problems, who runs the whole business. The craft itself and the technical processes generate experience as well as ideas and can lead to special ways of production. Craft becomes a genuine and integral part of the art. There is no division of labour in this book art, and no limits. Today, we have come full circle: Aldus Manutius is our direct ancestor. We live in a time of technical progress and upheaval as hardly ever before. Maybe the book will again become the elite media as it once was. Apart from that it seems the time of the book as media of cultural memory is going towards its end. The book as such is questioned profoundly by this development, and it has to be re-thought thoroughly. The situation is comparable with that of painting after the invention of photography. There are no answers or recipes of general value. Each has to find his or her own solution. What finally counts is the single book, its contents, and the fulfilment of the criteria chosen by the artist himself/herself. Most of the books presented here are small editions, some of them one-of-a-kind. Depending on the project, all available techniques and crafts are used, be it woodcut, photography, scans, moveable type, laser printer, photocopier, or data transfer.

While the book artists bring an idea into form (into being), while they experiment with typography, or binding structures, or material to print on, they always look for the possibilities and conditions of the book as a contemporary media and sensuous object.

From the very beginning, Dr. Stefan Soltek, former curator for book arts at the Museum für Angewandte Kunst (Museum of Applied Arts) in Frankfurt am Main and now director of the Klingspor Museum in Offenbach, was part of *13+* as author as well as consultant. After the AIB's colloquium in Berlin, Dr. Wulf D. v. Lucius published an essay in the Bulletin du Bibliophile, introducing *13+* to a wider international audience of experts.² At the same time, works of *13+* were shown on the International Book Fair "Salon du Livre" in Paris 2001 as part of the presentation of Germany as the guest country.³

As a result of all this the members of *13 +* wanted to continue this 'joint venture' in some way or another. In a somewhat different assembling works of *13 +* were exhibited under the title *einblicke-insights* at Takeo Showroom, Tokyo, Japan, in October 2002. This exhibition is documented on a web-site.⁴ Further plans for exhibition venues include Philadelphia, USA (November 2003—January 2004); Lithuania, Estonia, Schwerin ...

The following text goes back to a talk given at the opening of the exhibition *einblicke-insights* in Japan and at the Museum für Angewandte Kunst (Museum of Applied Arts) Frankfurt during the Frankfurt Book Fair 2002. It presents mainly those books that were on show in Japan and gives a general summary of each artist's approach and work.

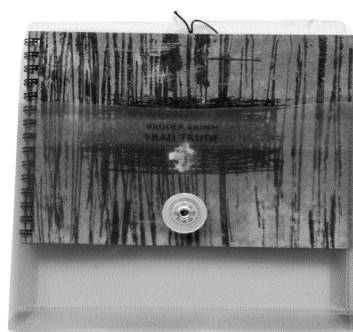
The Artists of *13 +* and their Work

The first book presented is by Veronika Schäpers and has the title: *32 Superior Beauties of Buddha's Person*. It is printed from Zinc Clichees on Torinoko paper and painted with a special Japanese lacquer. The large format book contains geometrical signs and symbols or parts of these respectively. (I'd like to mention again that the Nazi *Hakenkreuz* turned the other way round and that the swastika is the older symbol.)

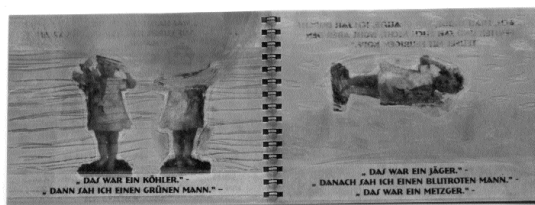
Since 1997, Veronika Schäpers has been living in Tokyo, and it seems natural, that where you live does have an influence on what you do! This influence can show up in different ways. Here, it is the theme that comes from the Far East. Heiko Michael Hartmann describes in his text *Triumph eines Hosenverkäufers* the situation of a man who wants to buy a pair of trousers. He is being put under pressure by the salesman in such a way that he imagines himself to be in a fight. He just tries to escape. Veronika Schäpers transforms the two men into boxers. While turning the pages of her book, I can follow their fight and read the text line by line. The figures are printed as light shadows on clear foil and become visible only when the pages are turned over. With all the pages on top of each other they become a colourful mass, suggesting some movement. The book is bound with rubber strings that are reminiscent of a boxing ring.

The next artist introduced is Frauke Otto. She is a bookbinder and paper maker. In this book here she uses handmade paper. The text is set by hand and printed letterpress. Usually she chooses texts from classical literature for her books, here it is a text by Bertolt Brecht: *Von der Kindsmörderin Marie Farrar*. The book design reflects the emotional states which are evoked by reading these texts. Frauke Otto considers it to be important that not only does she make the idea and concept for the book, but also does all work herself (papermaking, type setting, printing and bookbinding). Most important to her is that the realisation of handcraft techniques has to support the clarity of the design - a point of view many artists of *13 +* regard as important.

Susanne Nickel is next. Her ideas for books come from her growing collection of witty texts, descriptions of absurd scenes of everyday life, bizarre materials and interesting objects. Surrounded by all this, she mixes and mingles the ingredients into books which are often one-of-a-kind. In this book Susanne Nickel uses a fairy tale by the Brothers Grimm *Frau Trude*, which she illustrates with drawings and collages on transparent foil.



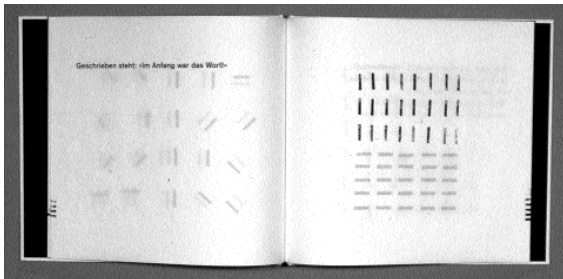
Above (closed) and below: *Frau Trude* Susanne Nickel / Brüder Grimm



Veronika Schäpers, Frauke Otto and Susanne Nickel together form the group *à 3*. Under this name they appear on book fairs and exhibitions. *À 3* refers, of course, to the fact that they are three – three quite different and individual approaches to the book.

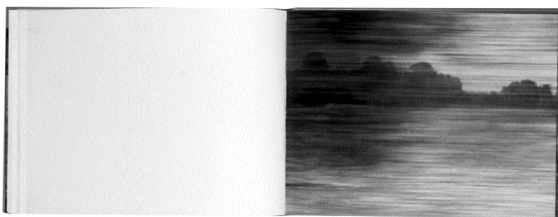
Next, another group: 10 years ago, two women from Leipzig founded *Carivari*. The word *Carivari* means something like a happy disorder. As a collective for artists' books, multiples and small edition prints, Christiane Baumgartner and Sabine Golde understand *Carivari* as a platform for a creative cooperation of text and image.

Christiane Baumgartner has her focus on artists' books, printmaking, and video. In this book, she takes the verses 1224 — 1237 from Goethe's *Faust* and breaks them down to the geometrical elements of the letters themselves: horizontal and vertical lines and segments of circles. Screenprinted, the unreadable elements add up to readable letters because she uses translucent paper.



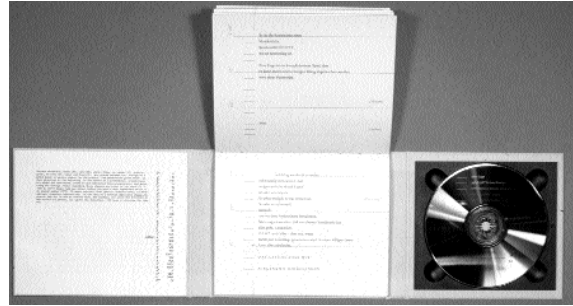
Goethe's *Faust*: Verses 1224 - 1237 Christiane Baumgartner

Speed is a book that has obviously to do with her video work. 26 videostills are combined with a text by Paul Virilio. Christiane Baumgartner is here dealing with abstract landscapes, reducing them to a visual structure and thus translating from a natural to an artificial form.

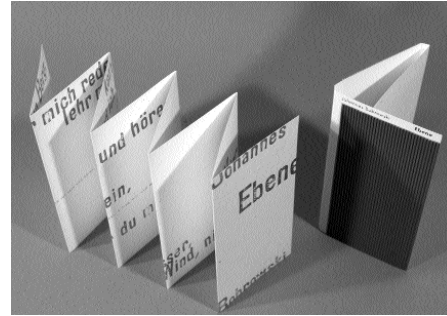


Speed Christiane Baumgartner / Paul Virilio

Sabine Golde is particularly interested in poetry and music. Several times she has used work by John Cage as a starting point for her artist's books. Here it is in *45 minutes for a speaker* including a CD with an interpretation of the piece by the pianist Steffen Schleiermacher. Sounds are not just sounds, but letters as well, as Cage said. Sabine Golde's typography tends to turn into images. In this book she interprets the poem *Ebene* by Johannes Bobrowski. Large letters are spread over the accordion book, leaving a lot of "empty" space to add to the

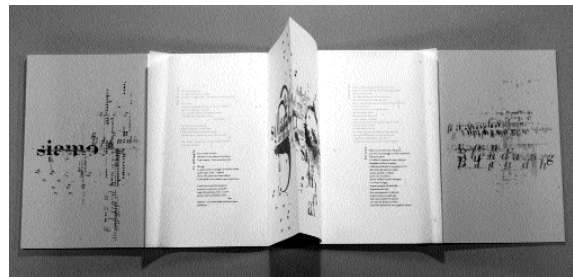


Above: *45 minutes for a speaker* Sabine Golde / John Cage



Ebene Sabine Golde / Johannes Bobrowski

"sound" of the text. This corresponds with the "flat land" that Bobrowski talks about in his poem. *Die Farbe der Leere* (the colour of emptiness) contains fragments from poems by Vittorio Sereni set in Italian as well as in their German translation. Sabine Golde's typographical compositions are dense and colourful. The text "illustrates" itself.



Die Farbe der Leere Sabine Golde / Vittorio Sereni

CTL Presse stands for Clemens Tobias Lange and his press, or, as he explains himself: "book different". For over 14 years, the careful research for the poetic application of little used traditional, fine, or forgotten materials is as important for him as the choice and the quality of the text. He often collaborates with other artists. In this book with the title *Mexico* you see photographs by Stephan Köhler. It is a two-volume artist's book. Each volume includes 33 black-and-white photographs printed by Clemens Tobias Lange onto photo-sensitive handmade Kozo paper, combined with a text comprising letters to Stephan Köhler from friends in Mexico, set and printed by hand.

Editions F. Despalles was started 20 years ago by Françoise Despalles and Johannes Strugalla in Paris (France) and Mainz (Germany) as a printing, publishing and distribution house for graphics, paperworks and artists' books. At the same time, Editions F. Despalles serves as a bridge between France and Germany, publishing authors and artists who might be quite known at home but would easily remain unknown in the other country. Bilingual editions are a speciality of Editions F. Despalles' programme. In addition, Johannes Strugalla is an artist, typographer, and author himself.

Ziemlich gedichtkopfkissen is a text by the Austrian author Friederike Mayröcker, published here for the first time, including the first translation into French (*presque oreiller poème*). The unusual images Friederike Mayröcker creates in her texts are accompanied by monochrome etchings by Monique Frydman that point towards what lies beyond words. The typography by Johannes Strugalla transforms the texts into visual structures – readable images that do not illustrate the text, but add another dimension.

Zinnober/Cinabre is a book with images and texts by Johannes Strugalla. In a meditative mood, Johannes Strugalla reduces his visual vocabulary to black vertical lines, drawn with a bamboo pen, creating a certain rhythm and tension. These lines meet with pages of pure rich vermillion and yellow. The texts were written parallel to the visual work in French and German. Here the artist/author plays with linking different levels of reality.

The next artist of *13 +* is Barbara Fahrner. She has been working with artists' books for 23 years. She is an artist, an author, a philosopher, a scholar. To her, writing is drawing, drawing is writing. In her work, text and image cannot be separated. For *Leuchte* Barbara Fahrner took a text by Georg Büchner, *Lenz* and re-wrote it, using a method called "ouliipo" (a term that refers to "Ouvroir de la littérature potentielle": workshop for potential literature). In doing this, every word is substituted by another, following certain rules, and the new text generated creates another sense that sort of lies behind the original text. (The book includes a dictionary to re-translate to the original text.)



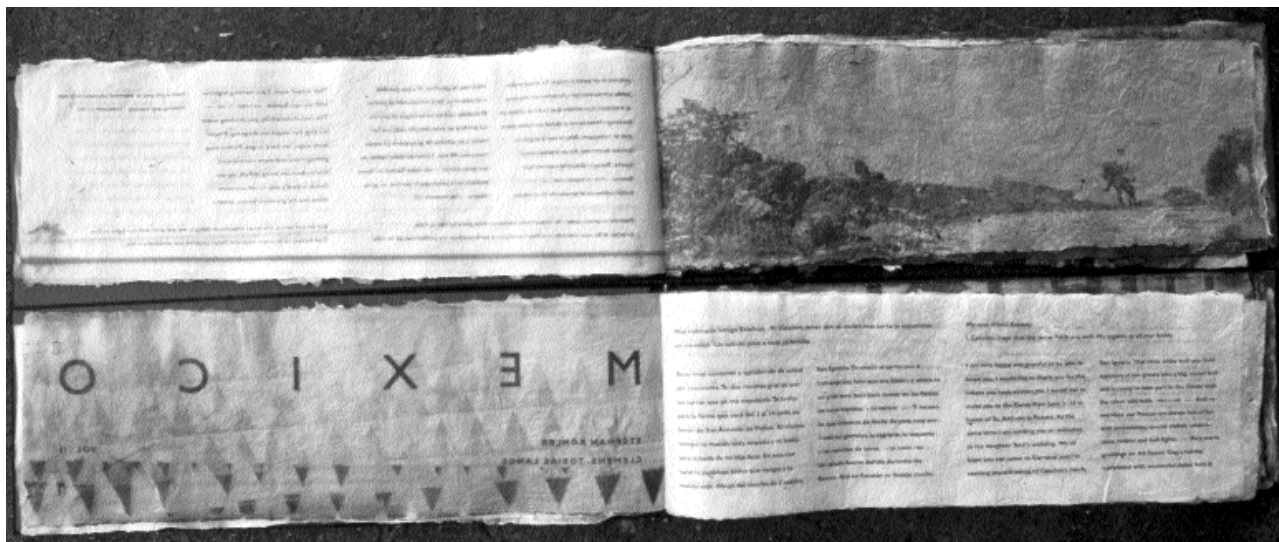
Leuchte Barbara Fahrner

The project which Barbara Fahrner has realised during the last 5 years with the help of her son, Markus Fahrner, and his wife, Fitnad Aboudye - Fahrner, is as large as manifold. The title *Zweite Enzyklopädie von Tlön* (Second Encyclopaedia of Tlön) refers to a novel by Jorge Luis Borges, where he says: "In a hundred years time some one will find the hundred volumes of the Second Encyclopaedia of Tlön".

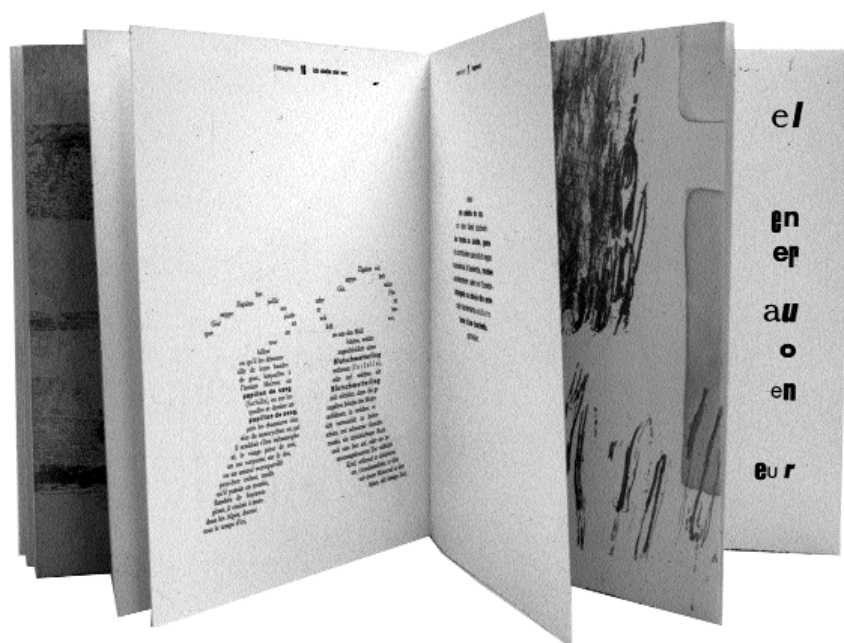


Zweite Enzyklopädie von Tlön Barbara Fahrner

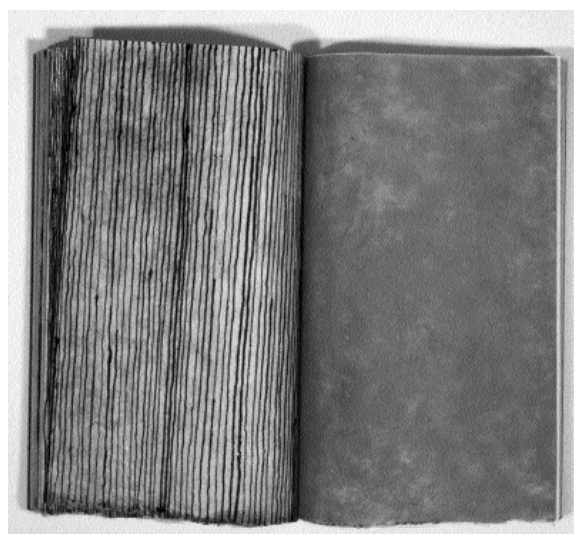
Barbara Fahrner's Encyclopaedia shows the whole range of her thoughts, material, and artistic techniques she uses: little sheets of paper with notes and sketches, long texts written by herself, quotations from different authors throughout the ages, exquisite drawings and prints on precious papers, hand writing and type setting, all sorts of collage, kept in envelopes and document files. This encyclopedia does not pretend to include the whole world, although it shows the world's complexity in every part. It is not a bibliophile beautiful book. Instead, it is a presentation of a concept of world perception, that asks and demands from the reader a new understanding of the traditional, re-reading what seemed to be well known, experimenting with the order of image and text.



Mexico Clemens Tobias Lange / Stephan Köhler



Ziemlich gedichtkopf/presque oreiller poème Editions Despalles / Friederike Mayröcker



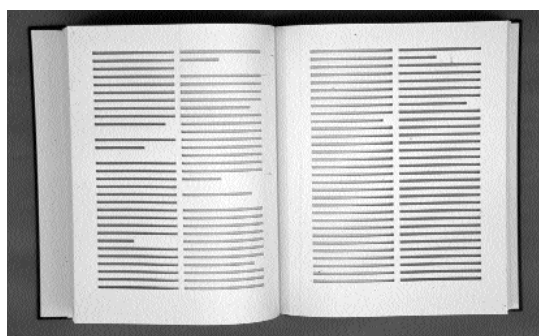
Zinnobere/Cinabre Editions Despalles / Johannes Strugalla

In the GDR of 1982 Uwe Warnke founded *Entwerter/Oder (e/o)* an artists' magazine only with original contributions. Currently, he publishes between 3 and 5 issues per year. In 1990 he founded Uwe Warnke Verlag in Berlin, where he publishes artists' books, print editions, painters' books and *e/o* - all in limited editions. Usually, artists contribute first to *e/o* before Uwe Warnke collaborates with them for a book or an edition of prints. Printing techniques to be found in *e/o* include etching and lithography, screenprint, copy art, drawings, photographs, even music cassettes or CDs. All contributions to *e/o* are first editions. Uwe Warnke is an author of experimental texts and visual poetry himself.



Entwerter/Oder (e/o) Uwe Warnke

Gerhild Ebel is an artist who mainly works with installations, objects, and concept art, including experimental literature and artists' books. Her work is characterized by a certain stringency.

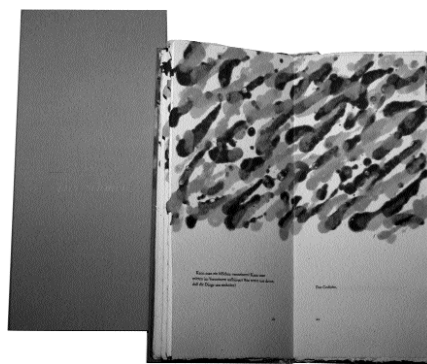


CUT Gerhild Ebel

The book *CUT* was made in context with an installation, where all the pages of the book were shown in frames on the wall. To Gerhild Ebel, her work has to do with communication at the end of the 20th century. She says: "The book is replaced by computer and electronic

media in a new dimension. The present information systems have become so extensive and complex that the one-dimensional form of the book can't deal with their needs for linking and simultaneousness." In 2002, Gerhild Ebel founded her own press: xlex-press.

John Gerard's dominant theme for his work is "paper as image". His images and hand-made books are variations of the many sided possibilities of artistic expression within the medium of paper. The multitudes of thickness, inner structures, surfaces, its ability to assume subtle colour nuances, as well as the unmistakable tactile qualities are integral parts of his work. He has been making artists' books for over 15 years.

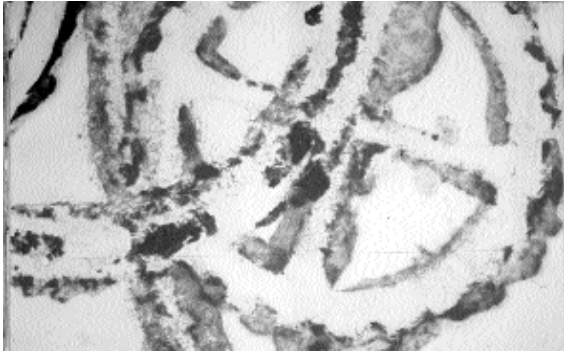


Der Schmerz John Gerard / Christa Wolf

For the essay *Der Schmerz* (On Pain) by Christa Wolf, John Gerard made ten paper paintings, using the motif of a belt of fire. The text was set and printed by hand in collaboration with typesetters in Leipzig (Haag-Drugulin) and a printer in Hamburg (Klaus Raasch). This book is a first edition. The paper-pulp painting *Cyclone* gives an idea of the technique of paper painting: wet coloured paper-pulp is poured onto the freshly made sheet of paper, pressed, and left to dry.



Cyclone John Gerard



Ein Cartesischer Hund John Gerard

The double page spread from the book *Ein Cartesischer Hund* is made with the same technique.

Dr. Dorothea Eimert, director of Leopold-Hoesch-Museum (Düren) writes: "John Gerard is both a systematic thinker and romanticist. His images are based on solid research and skilled knowledge in the medium of paper. ... The line becomes a poetically filled expression of the spontaneous act of movement."

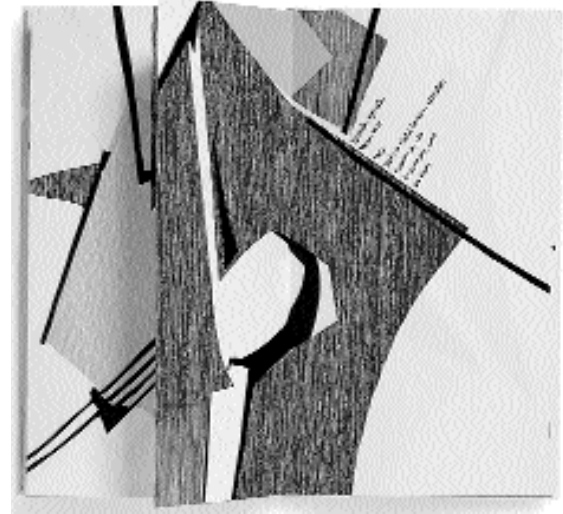
Leporello Verlag in Aachen is a one-woman publishing house spanning more than 12 years. Karin Innerling understands the book as a medium which creates a synthesis of text, image, and overall form comparable to a theatre production in which text, actors, choreography, sets and costumes contribute towards a common theme. Karin Innerling therefore likes to work with texts that were written to be performed on stage, but she rarely gives the whole text, she rather uses fragments of the text in combination with



Lichtwechsel Karin Innerling Leporello Verlag

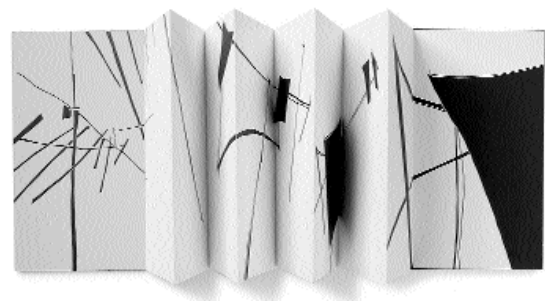
images, often photocopied, and collages, but also drawings, and sometimes fragments of other texts to "illustrate" the main text. The book *Lichtwechsel* deals with the piece *Play* by Beckett and also plays with different materials like Thai paper, cellophane envelopes, punch cards, etc.

Anja Harms has been making artists' books for 15 years. Her favourite printing techniques are linocut and woodcut, often used in combination. She also likes to use rich colours. Texts are always set and printed by hand. In *Durchbrüche/ Durchblicke* Anja Harms printed poems by Paul Celan, set so that they sort of melt into the picture, a line of text is treated like a line of drawing. The wood blocks were brushed to show the structure of the wood when printed.



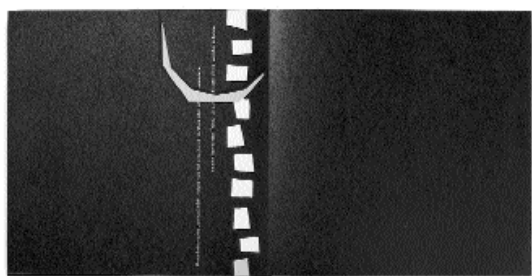
Durchbrüche/ Durchblicke Anja Harms / Paul Celan

In *Dachbewohner* the poems by Paul Celan are put at the beginning of the book, thus leaving the images by themselves. The title ("roof inhabitants") refers to antennae on roof tops, although some of the images become quite abstract. The accordion fold book has one dark side with white images and one light side with black images: day and night.



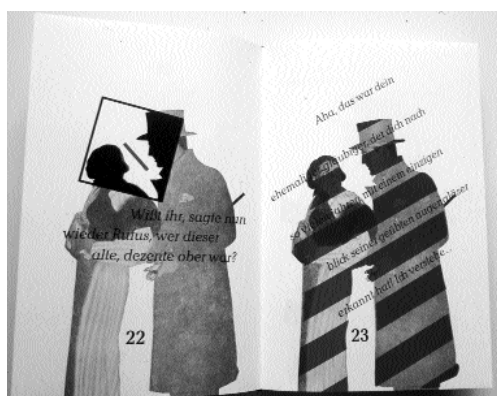
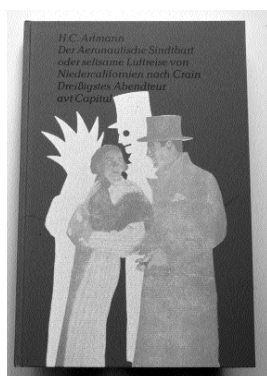
Dachbewohner Anja Harms / Paul Celan

The poetic cycle *Mondsand* (moon sand) by Hans Arp is printed in this third book of Anja Harms. It is an accordion structure which reflects the cycle structure of the text, like the circle of the continuous waxing and waning of the moon.



Mondsand Anja Harms / Hans Arp

In this next book with a text by the Austrian author H. C. Artmann *Der Aeronautische Sindtbart, Dreissigstes Abendteuer avt Capitul* Peter Malutzki uses the same zinc plate throughout the whole book. The picture shows a well-dressed couple, ready to go to the opera. Using different colours and ways of overprinting, the expression of the image changes continuously, thus reflecting the method of playing with words that the author uses in his text.



Der Aeronautische Sindtbart, Dreissigstes Abendteuer avt Capitul Peter Malutzki / H. C. Artmann (closed and open)

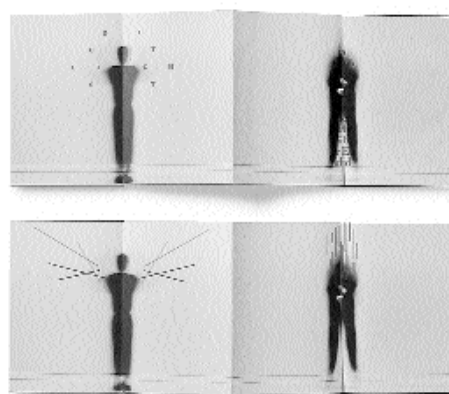
Ines v. Ketelhodt combined in her book a sonnet by Karoline von Günderode, *Der Kuss im Traum* (the kiss in a dream) with twenty four

photographs of kissing scenes from the Hollywood dream factory taken directly from the television screen. These pictures are printed in 24 different shades of red, orange, and purple (lipstick colours).



Der Kuss im Traum Ines v. Ketelhodt / Karoline von Günderode

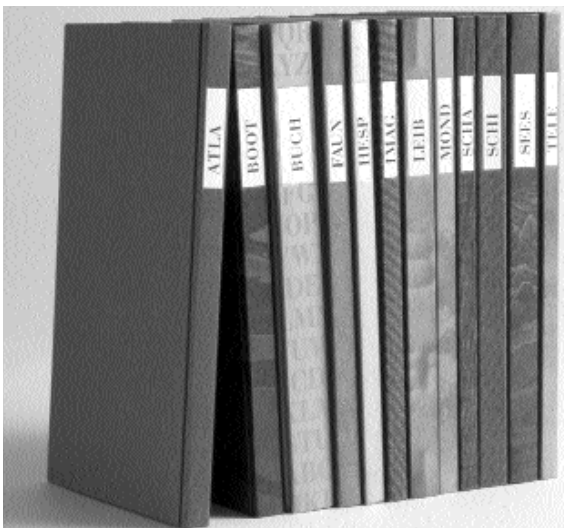
For more than 12 years, Ines v. Ketelhodt and Peter Malutzki have been collaborating occasionally. One of their first books together was *Leporello 1 + 2*. In front of the mounted camera, the actor moves, holding a black staff in front of a light background. Through the long exposures, the actor's and the staff's movements are interwoven in space. 18 black and white photographs were selected and composed into a sequence. *Leporello 1 and 2* make use of the same sequence, each artist imposing different overprints: Ines v. Ketelhodt combines the photographs with typographical images, Peter Malutzki overprints the same photographs with lines in different colours.



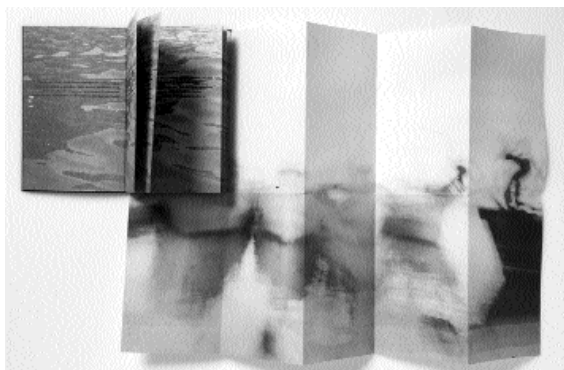
Leporello 1 + 2 Ines v. Ketelhodt / Peter Malutzki

Since 1997, Ines v. Ketelhodt and Peter Malutzki have been working on their version of *Zweite Enzyklopädie von Tlön* (The Second Encyclopaedia of Tlön), Borges' text is the source of inspiration for their project that they

regard as an attempt of reconstruction. The project is planned to last for 10 years, with 5 volumes being published every year, one volume covering one keyword. The artists regard choice and network of keywords as a main principle ensuring that in the end it will be not just a pile of “anything-goes”, but a coherent oeuvre. Even formally the 50 volumes show that coherence: all come in the same format and will be bound in different shades of grey. Inside, quite a lot of different techniques are used: handset and computer set type, offset as well as letterpress, photography and linocuts. The choice of paper (up to printing on found material) is also an important element. “But of course...”, they write, “we know we can only mirror Tlön in our own world, and the encyclopaedic idea can only be realized in cut-outs and fragments. But we hope that the pieces we find will give an idea of the whole building.”

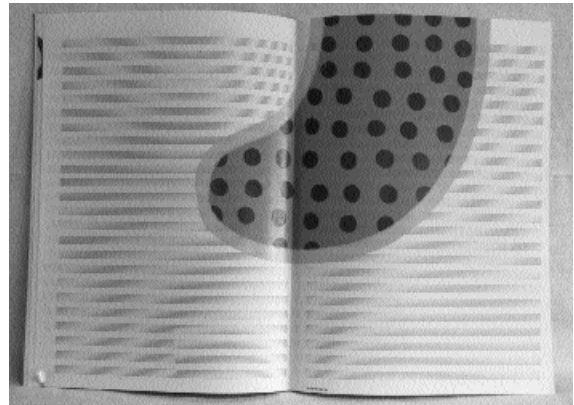


Above and below: *Zweite Enzyklopädie von Tlön*
Ines v. Ketelhodt / Peter Malutzki



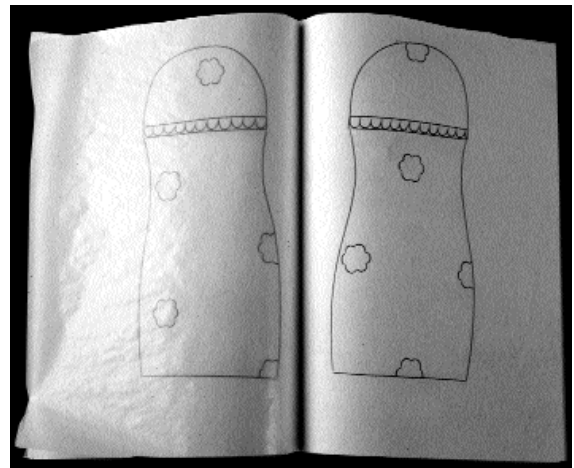
Anton Würth studied graphic design and lithography in Germany and Italy and has been exhibiting regularly both in Germany and abroad since 1985. The book is the object and

subject of his work, with construction and an artificial setting being more important than mimetic representation. The book *22.3.1994* contains colour woodcuts on music paper.



22.3.1994 Anton Würth

Anton Würth also makes copperplate engravings, a printing technique that supports his idea of “transforming the book from a linear rational form of knowledge into a multi-dimensional aesthetic concept”, as he says himself. The second example shown has the title *20. Mai - 4. Oktober 1997*. Technique and content correspond with each other: concentration, reduction, linearity, lightness. Sometimes, there is no text at all: “Book as a form and media of art requires an understanding of text that does not literally cling to writing.”



20. Mai - 4. Oktober 1997 Anton Würth

Frankfurter Edition (The Frankfurt Edition) is the title of a publishing project of Coco Giedehn and Bernd Wolf. It is a series of one-of-a-kind books created by fine artists. For the past 12 years more than 90 artists have taken part in the projects that all deal with visual communication. This diversity has fostered the growth of the project into a

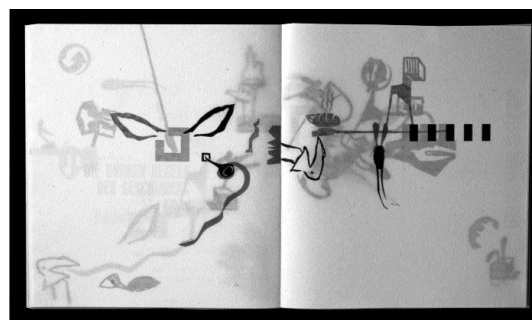
natural organism. As a consequence the choice of the theme for the annual production evolves from the experiences of the previous year. For example themes have been : *Das Plagiat* (plagiarism): 20 artists copying each other, every copy being the original for the next one in line; *Das Unsägliche* (unspeakable): I write a text for your picture / you illustrate my text (involving 19 artists); *Das Gastmahl* (the banquet): 17 artists were invited to eat and drink and make art and read Platon's Symposium, resulting in a series of one-of-a-kind artists' books; *Exerzitien* (religious exercises): 18 artists spent a week together in complete silence in a monastery, only communicating by exchanging pictures drawn into "cell books".

The illustrations (opposite) show samples from Frankfurter Edition's latest project: *Im Städel* (At the Städel-Museum) art about art. Fifteen artists investigated selected items of the Museum of Fine Art in Frankfurt, resulting in a collection of contemporary responses to classical paintings of the 17th to 20th century, here especially works that all deal with Courbet's *The Wave*.

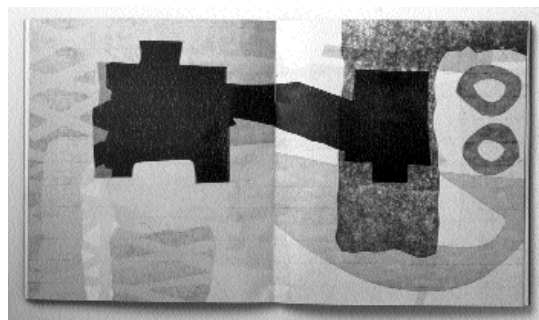
Hartmut Andryczuk is artist, author, publisher and journalist all in one. He is especially interested in book arts' networks, artists' magazines networks, and, of course, the internet as a platform for literature and fine arts. For 10 years, his *Hybriden Verlag* has been a forum for contemporary experimental artists' books with contributions by Pierre Garnier, Valeri Scherstjanoi, Wolfgang Müller and others. Often Hartmut Andryczuk invites artists to work on a certain subject, such as *Schädlingsbekämpfung/pest control* or *Virenbibliothek*. He often collaborates with artists and authors such as Freddy Flores Knistoff or Felix Martin Furtwängler and publishes some different sorts of magazines (periodicals): *Unikatmaschine*, *MMM-Diarium*, *Hybridenland*. Works include texts, sculptures, installations, performances, audio-CDs, and editions which document what's happening and continue to explore the results.

Uta Schneider is an artist especially interested in collaboration. Rather than monologues in self-assertion the interest in artistic dialogue

becomes important. *Jeder wusste um was es ging* (Everybody knew what it was all about) is the result of one of these artistic dialogues: a collaboration of Uta Schneider with the painter Thomas Dahmen. The book consists of three parts with the themes lines, planes, and figures, all printed from linocuts, woodcuts and cardboard cuts. Each part was printed page after page starting with the first page; the translucent paper connects not only the open double spread but also the pages following.



Jeder wusste um was es ging Uta Schneider / Thomas Dahmen



Every page is the result of what has been printed before and influences the next pages. Hand set texts were added and printed in white, as the text should not be in the foreground, but rather be a commentary voice in the background. The book can be read as a visual essay on perception: how do forms and figures influence each other, how are image and text related to one another? - these are some of the questions the book deals with.

Liegend/Im Fall uses a text by Uwe Warnke, with whom Uta Schneider has done a few other books as well. Here, the text, which consists only of one sentence (which I think is a speciality of the German language!) leads to the structure of the book: From colon to colon, the text is cut into 49 parts. Each part of the text is printed onto the middle of a square sheet of transparent paper, with overlapping elements of illustrations. The 49 squares make up one big square of 7 x 7 sheets, thus giving one image and the text in its proper order.

As long as the sheets are in the box, they can be turned like the pages of a book, the transparency of the paper creating new images in the combination of the sheets. But this book is not bound: this offers the opportunity to the reader to combine the sheets in a different form, thus making up his or her own text.



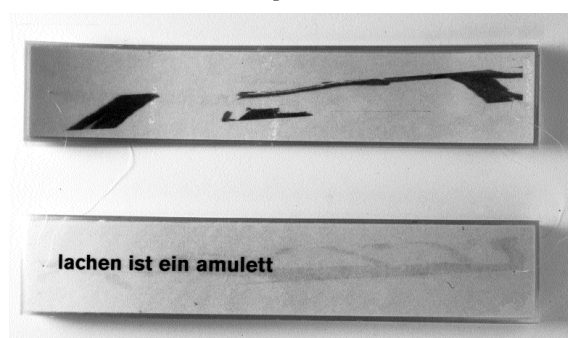
Liegend/Im Fall Uta Schneider / Uwe Warnke

Ulrike Stoltz has a focus on mythological themes and antiquity, the old stories and texts. In her opinion, the past is not gone, it is still there and has an influence on us. Ulrike Stoltz is interested in the presence of the origins, she likes to question the past what it has to tell us for today. She also likes to experiment with unusual materials.

Medea Fragmente has a poem written by Ulrike Stoltz, that refers to the Greek goddess and her magic power. The text is printed with a laser printer onto paper, the images were created on a computer and printed with archival ink from an ink-jet printer. The sheets were then laminated and bound in the form of a palm-leaf binding. This is a one-of-a-kind book.



Above and below: *Medea Fragmente* Ulrike Stoltz



Orakelblätter (oracle sheets) is the seventh of Ulrike Stoltz's Sibylline Books. This refers to the ancient prophetesses, the Sibyls, whose prophecies were kept in nine books on the Capitol Hill in Rome. This book contains a text written by Ulrike Stoltz, a set of poems on remembering and forgetting. The images are photographs – some of them are clearly recognisable for what they are, others are more vague. As loose sheets they can be laid out in different combinations and interpreted in various ways. The images are printed with archival ink on joss paper.



Orakelblätter Ulrike Stoltz

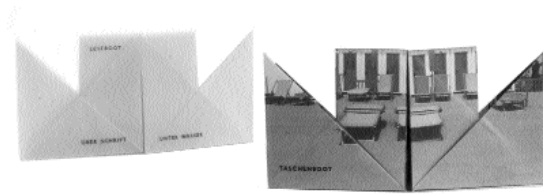
Uta Schneider and Ulrike Stoltz have been collaborating for more than 16 years, now under the imprint <usus>. Their latest project is called *The Boat-Book Project* and deals with the idea that boats and books are both containers as well as means of transport.

Boundless consists of 7 folded sheets, each is a chapter dealing with various aspects of both books and boats. The pages of the folded sheets can be turned and read, this way the book functions like a concertina. When you unfold them, you will see collaborative drawings by the two of <usus> that run across the text. On the other side, you will see photographs of a boat passing under a bridge: all 7 sheets put together show the whole boat.



Boundless Ute Schneider / Ulrike Stoltz

Books and boats are both strong metaphors, with which <usus> will continue to work. This is another example, *Leseboot/Segelbuch*; two folded objects playing with the boat form as well as with word combinations.



Leseboot/Segelbuch Ute Schneider / Ulrike Stoltz

Conclusion

To sum it up: the cross connections seem to be very important. There are even more links than mentioned so far. For example, the books *Triumph eines Hosenverkäufers* by Veronika Schäpers, *Frau Trude* by Susanne Nickel, *Ebene* by Sabine Golde / Johannes Bobrowski and *Liegend/Im Fall* by Uta Schneider all were initiated by Gerlinde Creutzburg/Neues Kunsthaus Ahrenshoop. There are lots of cross connections within 13 +: some projects by *Hybriden Verlag* included works by Gerhild Ebel, Barbara Fahrner, Sabine Golde, Ulrike Stoltz and Uwe Warnke.

Ulrike Stoltz also contributed work to some projects of Frankfurter Edition. Uta Schneider has collaborated more than once with Uwe Warnke. Some works by Gerhild Ebel have been published by Uwe Warnke Verlag.

Some of the artists of 13 + have a concept of art and work that necessarily involves collaboration with other artists (also from outside 13 +): CTL Presse, Editions F. Despalles, Frankfurter Edition, Hybriden Verlag, Uwe Warnke Verlag, Uta Schneider. Some of the 13 + artists form groups (at least duos) themselves: à 3, *Carivari*, *Editions, F. Despalles*, *Frankfurter Edition*, *Fahrner & Fahrner*, *v. Ketelhodt & Malutzki*, <usus>.

It should also be mentioned that Anja Harms, Ines v. Ketelhodt, Uta Schneider and Ulrike Stoltz formed *Unica T* (1986—2001).

This idea of cross connections, cross overs, networks and related relations works best with

the book as such, as each and every new book sits on the shoulders of all other books written, made and published before, be it consciously or unconsciously. The net of books is the original one: the net of nets.

Ulrike Stoltz was a co-founder and for 15 years (1986 - 2001), a member of the book artists' collective *Unica T* (Unica T is a fictitious person making real books). She is now working together with Uta Schneider under the imprint <usus> (Uta Schneider & Ulrike Stoltz).

Ulrike Stoltz is Professor for typography and book design at the Hochschule für Bildende Künste, Braunschweig, Germany.

notes

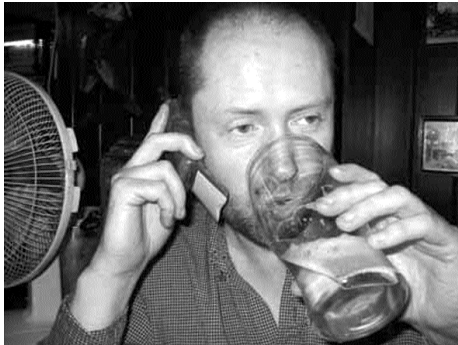
1. *13 x Künstlerbücher/Livres d'Artistes/Artists' Books* Ed. by Françoise Despalles. With an essay: "verso : recto" by Stefan Soltek. F. Despalles Editions, Paris & Mainz, 2000.

2. Wulf D. v. Lucius: *Die Sprache der Zukunft: Aktuelle Buchkunsttendenzen in Deutschland*. In: "Bulletin du Bibliophile, No. 1," Paris 2001. Ed. by Electre-Éditions du Cercle de la Librairie; p. 130 ff.

3. www.livresdartistes.com

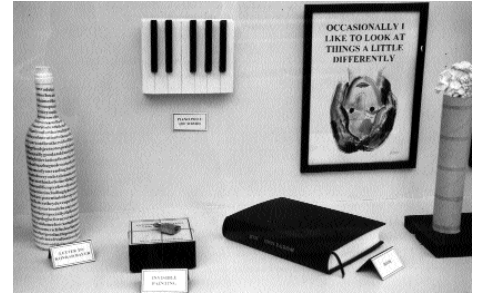
4. www.einblicke-insights.com

One year of bookartbookshop 2002-2003



Official opening of Bookartbookshop (BABS) on Palindrome day 20.02.2002
Alastair Brotchie friend & landlord

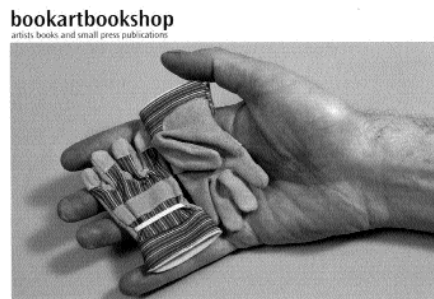
Hi Tanya,
Thanks for the Cheave - Big Sales on the
tea towers eh.
Please can you change the Cheave + make
it out to The Bristol Art Library as it all
goes to the Gift Shop to replenish
Stocks! - off to NY in Sept - Glasgow was really
good - 500 new readers in 3 afternoons - phew -
lots of love A - O - x



Simon Rackham: In Black and White
Exhibition. June 02



Kelly Wellman: Financial CPO without
whom BABS could not survive!



Bill Burns: Museum of Safety Gear for
Small Animals. Exhibition. July 02
(Thanks to Neil Crawford for
typesetting all our postcards)



Bob Cobbing & Jennifer Pike
Graeme Walker: POW
Installation and book launch



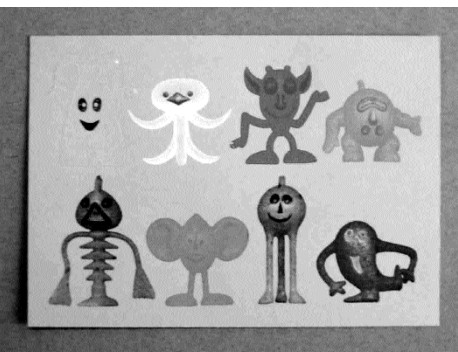
Anthony Hancock Retrospective at
BABS & The Foundry. Sept 02



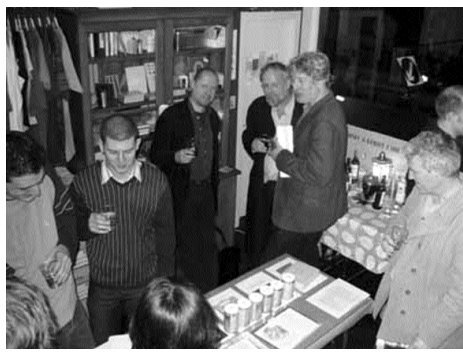
Les Coleman: Glue. Book launch and
exhibition of 35 years in print. Oct 02



LLAW: Curated by Brigid McClear.
This poster by Redell Olsen



Mark Pawson: Look I've made some
new postcards! Exhibition. Dec 02



Dominic Rose: Enseignement
Agricole. Demonstration. Jan 03



Andrew Lanyon: 100 Hollow Books
To celebrate 1 year of BABS

An Essay About Reading An Artist's Book About Reading

Sarah Jacobs

The essay and the artist's book described in it were conceived as being two parts of a single project and were made/written in the same space of time.

You are looking at a smallish notebook, not too thick, say 100 pages or so. The black cover with manufacturer's name at the back (Seawhite of Brighton) gives nothing away but an intention – to be sober, discreet. Touch it. It is rough. Pick it up. You see immediately it has been divided in half. At the back, all the pages are clumped, bundled together, tied by a narrow blue-grey ribbon. If you want to see what is inside the bundle, you would need to take a decisive step. Who would start so bold? Not I. At the front, the fly leaf gives one author – Heinrich Von Kleist – but two translators, two publishers, two years of publication, and two titles – *The Earthquake in Chile* and *The Chilean Earthquake*.¹ The words are handwritten, in ink and in pencil.

Moving on, turning the pages, you see that each verso page is blank. Each recto page has a rectangle of paper, creamier in colour than the paper of the notebook itself, pasted lightly on it. The pasted rectangles are printed but right away you can see something is happening – there are gaps (not too many) and some words (rather few) are picked out by being printed more faintly than the main text. This is not a riddle. I will give the game away. This edition, this redaction, this notebook, this untitled artist's book, compares or picks out differences between the two translations, by Ronald Taylor and by David Constantine. It forms part of my translation studies, and its making was just about contemporaneous with the making of 'The Unknown Masterpiece' "Drawing Book"² which is a multiple translation of the great short story by Honoré de Balzac.

Having flipped through the front half, you turn to the beginning, and start to read. And – even though the initial words are missing – you can immediately locate yourself in time and in

space. It is 1647, in the Kingdom of Chile, in its capital, Santiago, and a young man is standing in a corner of a prison, preparing to hang himself.

A year or two earlier in a grand house...and then, again, here and secretly. In the garden of a convent.

What is this year 1647, and where is this Chile, this Santiago? Is it the first time you have visited the Kingdom and the story? Or the 3rd, or the 10th? And who are you anyway? The answer determines the time and space of your particular reading.

Ostensibly, the place of the story is a city at the bottom of the long thin country constituting most of the west coast of the lamb chop that was (when I was a girl) South, but which now forms part of Latin America. The Inca sites are far away. So far outside the story that it is only the most anachronistic reading that proposes them as an absence or even a ghost. Peruvian dominion of the country has already ceased (1533) but its boundaries have not yet been agreed with Spain (1722). The city, familiarly, has houses, a convent, a prison, a mighty river, a Cathedral with bells, law courts and a site for public executions. And, in the year of the story – at the very moment the story begins – the city is struck by a devastating earthquake. A matter of historical fact, or so I take on trust.

For already the place is so far away, and the time so remote from Kleist – and the more so, from me – that I abandon attempts at understanding this tale as an historical recreation of a far-off continent in a chronicled and documented time. Did Kleist read eye-witness accounts of the earthquake? I care not. Was it an event which reverberated in world history? I doubt it. A thinly-veiled substitute for the earthquake which rocked Lisbon in 1755? Here we come closer. I remember that Voltaire published *Candide* in 1759, and a little research shows The Lisbon Disaster in 1756. So we are in Europe, in an age of philosophers, and two decades or so later, Kleist will be born.

How long will it take you to discover that if you lift the lightly pasted rectangles, some of the notebook pages have words handwritten on

them, not hidden but veiled? Mull them over, or read on? Having found one such page, do you search for others or leave it until later? Are the words a commentary, an exegesis, a counterpoint?

Read. For the story is thrilling – in two paragraphs the young Jeronimo has attained the summit of his happiness (in Constantine's version), consummated his love (in Taylor's) and an elided nine months later, Josepha sinks down to the ground in labour. By the third paragraph she, rendered criminal, is on route to the scaffold. By the fourth, young ladies (Taylor) or pious daughters of the city (Constantine) hang out windows to view the spectacle offered to (Constantine) or mounted for (Taylor) divine vengeance. Then, just as Josepha is about to be beheaded (Constantine) or burnt at the stake (Taylor), and while Jeronimo is testing the knot on his self-made noose – the earthquake.

Having enjoyed the rubble, the screaming people on burning rooftops, the men and animals struggling with the flood, we pass outside the city gate with Jeronimo. He faints, comes to, and a spirit of bliss takes hold of him as a west wind blows, and he looks down on the loveliness of the land. Josepha in the meantime has seen a convent-full of nuns crushed, the corpse of the archbishop, her father's house submerged in a lake boiling with red vapour, and the destruction of the law court where her sentence was passed. She too has escaped the city and has crept, baby in arms, into a dark valley shaded with pine trees.

I can read no longer without thinking of the time of the writing (probably 1806), and of the writer, of Kleist (1777-1811). The hills, the valley, the pines and the hordes of distressed people without number bring me back in time into the mental space of the last years of the eighteenth, the first years of the nineteenth century. But whose time? Not only can I not propel myself back – well who could? – but I do not even know German. Literally, I must read in translation. Constantine, properly, translates through Kleist's older contemporary, Kant (1724 –1804) and other philosophers. Taylor through the philosophical poet Coleridge (1772-1836). And I – astigmatic, myopic and

presbyopic, read, at the beginning of the 21st century, through scratched plastic obsolescent National Health Service trifocals. A (largely second-hand) Freud and his followers when I read down, a vibrant unreachable indubitably post-modern far distance as I read up. Always a blur as I move through the middle. Would someone who knows more be helped or hindered by a greater background knowledge?

All I can assert is that there is a difference between

“...and as though one fearful impression had driven all previous impressions from his [Jeronimo's] mind he wept for joy that life in its sweetness so full of bright phenomena was still his to delight in [Constantine]”

and

“as though that one terrible event had completely banished all earlier visions from his mind, he now wept for joy that he was still able to revel in the manifold delights that life had to offer [Taylor]”.

An impression or an event? Joy that life exists and that the bright phenomena are still there for us to delight in? Or joy that one can still revel in the delights, rather than sink into dejection and melancholy? The passages neither evoke, nor mean the same thing.

By now the rhetorical devices which shape the story begin to reveal themselves. Our reading post-dates the emergence of a critical vocabulary which accommodates such insights, and we can foresee that the story will fold back on itself, and that Josepha and Jeronimo, will, after the passage of a day of horror and a night full of wonder, meet the death to which they were on route as the story opened. The desire of the story is to hold out or tantalise with the threat of their deaths, postpone it with vivid or lyrical descriptions, and then, in a shortish paragraph, bring about their deaths, and the death of a baby – not of their baby, little Philip, but of little Juan. This doubling back, postponed through wandering and puffed with incident, is the space of the story. It would be tedious to tell you the plot.

It is also the time of the story, namely a time suspended between the moment before the deaths of Jeronimo (by hanging) and of Josepha (by lawful execution) which never take place and their actual deaths about 24 hours later. Do you remember that short story by Borges where a man, about to face the firing squad, is granted enough time in the short duration it takes him to take his last walk, to finish his last work? Borges has described story time.

And your desire to read, to read on, creates the story, which (as we all now know, or believe) is nothing but a heap of marks on paper until you start to read. The omissions and phrases in faint print in this edition, do not substantially hinder you, I surmise, until the very end when you reach the last of the printed rectangles, the last paragraph – set some time later and in a house back in the city. This last paragraph contains the after-story, which, like the end of a Jacobean tragedy, points to what happens next, outside or after the story and in consequence of it. You will see that the very end has been cut out. An omission it is hard to overlook.

Now you can unbundle the back half of the notebook.

Pause, I would like to backtrack. The story puts you in two different historical spaces. You are indifferent to the first (Chile in 1647) and perhaps more alert to the second (early 19th century Europe) than the original readers would have been. They would have taken that for granted.³

Imaginatively you are in a geographical space which is probably unknown to you, though it is not a strange space. Santiago is described in terms which make it sound like a European city, and its landscape is – more or less – the romantic landscape with which you will be acquainted, though you must remember that at the time the story was published, the great paintings of Caspar David Friedrich (1774 - 1840) which spring to your mind, had not yet come into existence. Kleist's first readers will have had a different concrete visualization of the scene. Literally, in real space, you probably remain in one place, and after you have made your initial investigations into the nature of the first half of the notebook, you will have read

the printed story in one go. The only substantial physical movement you will have executed is to turn the pages with, at most, an occasional peep under the pasted rectangles. Your movements will have been automatic and unthinking.

Your reading will not have taken very long, but if you are entranced by the story, it will have seemed to have taken even less. Neither the actual time it takes you to read, nor the duration of the narrated time (essentially the events of two days with references forward and back) correspond with the time you perceive to have passed.

I hypothesise that the task of the writer, of Kleist, is to fuse imaginative time and space so that the reader is mentally translated to a fictional elsewhere in such a way that the actual passage of time becomes irrelevant. Time and space are obliterated.

So what does this artist's book do? I would be surprised if you can untie the blue-grey ribbon, which has prevented you from gaining access to the second half of the notebook, without a qualm. For it must be clear that by so doing, you will inevitably damage the notebook – the object which is an artist's book – and that the next time you or someone else comes to look at it, it will be grubbier, more tattered, as an art object – less crisp and, to some, less desirable. Its monetary value will decrease. The automatic forward movement of reading is halted and you are forced to decide your move. Get up, get a drink of water like the reader in a Calvino story? Leave the untying for a more enthusiastic reader or a more propitious time? Untie the ribbon with the air (guilty or triumphant) of someone who may be opening Pandora's box? And while the object left my possession with the ribbon loosely tied, who is to say the next readers will tie it so scrupulously? Some may leave the legacy of a tight knot.

And once you have untied the ribbon, and seen that the second half is mostly blank, though some pages contain phrases in pencil (corresponding to Constantine's translation) or in ink (corresponding to Taylor's), you will realise that to look thoroughly, you will have to keep referring back of the first part. You will

also realise – perhaps for the first time – that the pages are unnumbered, so you will have to hunt. The hunt will take time. You must set aside the time. Unless you are very careful, the hunt itself will cause the further degeneration of the book as your greasy fingers (I do not mean this to be insulting – we all have them) pinch the pages and mangle their corners. You cannot execute your reading without becoming aware of your hand's movement through the physical space of the book. If only because the physical manipulation has become more difficult, you are more likely to be aware of the time that is passing while you explore. It no longer flows. It moves in jerks. You fidget, pause to tear up pieces of paper to act as ad hoc book marks, perhaps take notes. You are not in a fugue. You consciously quest.

If Kleist's story causes time and space to fuse, the artist's book sunders. Though only of course if you let it – if curiosity, if a sense of duty, if something you cannot label (desire) propels you – creates the time and space. Already you know what you will find. By now you catch my drift. Taylor and Constantine translate the last words differently. Their choices do not mean the same thing, though they have in common – that they are both mysteriously unclear. Does the end show you what the story is, or has been, about? There is no answer and the signpost of the ending points here, or points there.

Sarah Jacobs Colebrooke Publications
65 Colebrooke Row, London N1 8AB

notes

1. You are looking at an untitled artist's book by Sarah Jacobs (described as a redactor) which contains the full text of *The Earthquake in Chile* by Heinrich Von Kleist. Ronald Taylor, translator. Angel Books, London, 1985. This text is compared with *The Chilean Earthquake* David Constantine, translator and editor. J. M. Dent, London, 1997. The book is now in the collection of the National Art Library at the Victoria & Albert Museum.

2. This artist's book contains the full text of Honoré de Balzac's story *Le Chef d'Oeuvre Inconnu* Sarah Jacobs, translator and maker. Colebrooke Publications, London, 2002, ISBN 0 9527537 4 1.

3. Kleist's fictions, as opposed to his essays, are generally set in the far away and long ago. I – perhaps inevitably – read them as being about his own time. His original readers may well have done so too. However, obviously, our understanding of their time (which is shaped by our knowledge of what happened after) may be quite different from theirs.

An installation and books by Sarah Jacobs

will be shown at:

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...our art goes in multiple artists'[chap]books...
[part the first]

"If you want to buy; I'm your chap..." that was my predecessors famous cry... They were Chapmen - itinerant peddlars & hawkers - who cheerfully sold anything useful they could carry at fairs & markets, street corners in towns & door-to-door in the country. Their wares included lots of printed ephemera - like chapbooks...

What's that you say?
some of you haven't heard of
chapmen & chapbooks...!
Well now, let's see...

I must admit I have found
they're both become relatively
unknown - but they are,
nonetheless, very influential
and still extant in their own curious way...



...relevant intro - bear with me...

To start with chapbooks were originally called 'small books' and later nicknamed 'penny merryments & godlinesses' depending on their content... They became, by demand, the Chapman's stock in trade - and due to this became, over time, to be known as chapbooks...

They were waistcoat pocket-sized, very cheap, crudely made & definitively coverless - often incongruously illustrated with splendid impartiality using recycled woodcuts... Usually made up from a single sheet of rag paper - printed on both sides, folded & simply stitched to make 8, 12 or 16 little pages - the outside ones thus doubled as its own bookcover...

Unlike their contemporary counterparts - Broad-sides - which were only printed on one side, never folded & sold rolled... Broad-sides preceeded chapbooks and evolved from wall mounted almanacs via proclamations, posters & song sheets eventually into newspapers...

Bound books were rare and the height of luxury - so for over 500 years the little pamphlet like publications were profusely produced & avidly read by a vast & varied readership - from non-writing rurals to the likes of famous collector & diarist Samuel Pepys...

...pared-down 2nd paragraph...

For our pre-printing oral culture the advent of these small merry books "made the word flesh" and they were the only form of; & format for; literature... There's a misnomer that they were

'just' the 'popular literature of the masses' - but chapbooks preceeded the early 19th century's post-enlightenment divisive imposition of "high culture"... - plus that generalisation also overlooks the fact its now realised that 'altho' alot of people couldn't write - the majority of those could read - largely thanks to chapbooks ironically...

Consequently looked down on by the literary establishment - subsequent chapbooks evolved into magazines & comics on the one hand and on the other [smaller] hand; into children's story books...

[nb: I think chapbooks & broadsides also exist today in digital form - as tv soaps & blockbuster films - but that's another story for this ol' chap to unfold...]

Eitherway, in form & content there's contemporary 'merryments' like the Reader's Digest & People's Friend; or 'godlinesses' like the Salvation Army's 'War Cry' or the Jehovah's Witness' "Watch Tower" - or, perhaps surprisingly pertinent to this yearbook: I-SPY Books... Do you remember that popular series of little books...? They were keenly collected & filled in thru' the '50s 'till the '70s being published by; & featured daily in; the now defunct News Chronicle newspaper...

Well, today could be a red letter day...! for now you can relive those far off care free fun filled days of yore [youth] - with the all new series of revived I-SPY Books from our very own News Ironicle™...!

Just turn to 'part the second' [to re-use: old chapbook parlance] of this article and try to "I-SPY where art goes in artists' [chap]books"... Its a new-style chapbook that can be cut-out & made up - or photocopies of it can; thus creating a folio of unlimitedition™ prints of an unready-made™ flatpack



that's ready to be made into a readymade that's an installation piece as well as an Artists'Book or, more precisely, an Artgoes Multiple Artists'[chap]Book ...!

But I'll slow down with my streetery patter - introduce myself properly - and put a gloss on these terms & neologisms...

I'm Chappie - not strictly an old chapman as such - but a new chaperson™ from Artgoes...

...moving along briskly...

Artgoes is the "Catalogue Art Superstore" & Publishing Imprint. It produces unlimiteditions™

of encribed multiples & printed artefacts that're the collaborative socio-politicised art practice of Chloé Daykin & Chris Morton/c-more-tone...

...artframe...

Their central tenet is; to question everything & challenge definitions... Consequently commenting on & reflecting the irony of consumerism & the covert commercialism & elitism in so-called 'fine art' and, by extension; contemporary culture... This is attempted mainly by drawing attention to their theory of 'Cultural Hegemony' that points up the divisive & inherently negative nature of imposed on high brow & populist cultures bridging them both and offering an independent overarching perspective or model of interpretation...

...All the Artgoes stuff is hawked & peddled via their *Catalogue art Superstores* - modelled on Argos catalogue shops - and is presented in digilog™ form... That, definitively, involves an actual analogue shop/exhibition presence & simultaneously in a digital form with an online mailorder website [the revamped www.artgoes.com - coming soon - honest...]

This provides an autonomous gallery; a digilog™ presentation system of exhibition & dissemination for the various printed multiples produced - the Artgoes *items & artefacts* - that're all related to; or in one form or another are within the bounds of; Artists'Books...

...artsaw...

There's 3 main departments; firstly there's *ArtgoesEditions™* - a parody on Argos Additions, their separate in-store clothing catalogue - but ours is the department specifically for the Artgoes Imprint ISBN publications like "Introducing Artgoes for Beginners"; "Artgoes Introducing Chapbooks" & the New Broadside; the ChapMaps™; & the News Ironicle™ with its ESPY series...

...Then there's *Sound/aw/maund* - the recording label that releases only concept[ual] album's covers without the theoretical records by the 'supergroups' [de]composed mainly of [largely dead] French postmodern philosophers & PoMo thinkers that're signed exclusively to the Artgoes label in theory..!



...But if what you're really looking for is 'authorial' intentions rather than a 'readerly' interpretation - or if you simply can't take any more 'art bollocks' speak - then you'll love our latest department...

New *Arttite™* - for when you don't have to think too hard - "...cos it's just about art that's just about art..."

...existing in a nebula [non]form offering virally-distributed non-products, or; conceptual produce as concepts... obviously quite tricky to show to its best advantage in the instore catalogue,

but nonetheless ably promoted by Philo & Sophie - the 'art goes conceptual'

kittens - they don't know much about cute baby animals but they just love postmodern art & philosophy..!

All the actual art *items & artefacts* previously mentioned that arise in these departments fall into 3 main categories - each of them evolving a non linear form & definition... ...there's the unorthodox *ArtgoesPrints* & their development; *unprintedprints™* - the *encribed Readymades* and their follow-up *unreadymade™* flatpacks - and, covering the margins we're focusing on - *Artists'Books* that can turn, via *Artgoes'Books* into *ArtgoesChap/Books*...

...& so artgoes...!

As a consequence of all this earnest theorising the revived Chapbooks & Broadside's format has become Artgoes chosen vehicle or conceptual scaffold for *Artist Book/Multiples* for 2 main reasons;

Firstly because its a medium that can provide a culture of creative autonomy - a self-propelledprinting/publishing/distributing means of production... Not tainted via a culture imposed on from above but allows for the creation of a personal non-institutionalised one that can arise spontaneously - both in terms of physical production & philosophy of approach...

Secondly the format can ensure the privileging of content over style... [nb: the only time our art goes *with* the privileging of binary opposites..!] Sometimes we find a problem with Artists'Books is that they can become all cover & craft and no content - or a clever layout idea takes precedence and the content becomes secondary... thus, problematically, leaving that of 'elitism' door

dangerously ajar, whilst merely preaching to the converted - as it were... - and by being self indulgently sidetracked & shoehorning in too clever a format/style its all too easy to miss the point of pointing-up yer whole point - that is having a culturally-politicised point to make as your *raison d'être*...!

[end of intros &c., - begin main bit...]
...it's an artists' books if...

...Artgoes about trying to blur boundaries & definitions and when they first started out 3 years ago they began by producing a range of Multiple Artists' Books... Inspired by Marcel Duchamp's much quoted misquote; "...it's an artists' book if an artist made it or if an artist says it is..." and Dr. Stephen Bury's definition; "Artist's Books are books or book-like objects, over the final appearance of which an artist has had a high degree of control; where the book is intended as a work of art itself..."

Consequently the Artgoes work-in-progress version is that '...an artists'book is not defined just by its form [altho' important] or strictly by its [conceptual] content; but by those 2 elements requiring a 'sentence' [of text, images or marks] in order to communicate [importantly - a point] as an intended artwork - for a one to one physical relationship/dialogue with the viewer/reader...'

Within an all encompassing non linear Artgoes conceptual umbrella the individual *artists'books* are 'pages' in the *items & artefacts* 'chapters' - in the *artgoes departments* 'book' - on the *ArtgoesEdition*™ 'bookshelf' - in the *catalogue art superstore* 'library' - that, simultaneously, is symbolically & metaphorically a conceptual 'art gallery'; an 'installation piece'; a folio of prints; both a readymade & an unready-made™; and, of course, another reflexively big ol' tome of an Artists'Book...!

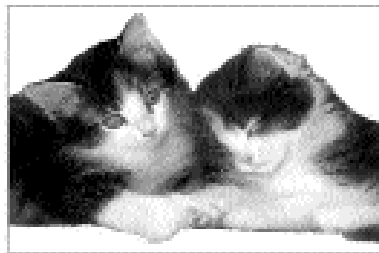
Artists'Books can - at least in artgoes rhizomic russian doll world - initially remain &/or simultaneously re-evolve & turn into *Artgoes Books* - thus, heaven forefend; avoiding accusations of both proscriptive & prescriptive practices - or even constrictive definitional assumptions..!

Either way it seems Artists'Books are a format in defiance of categorization; and

hereabouts "our art goes to subvert without malice, but hopefully, with intrigue & irony..." - by aiming at destabilizing the target barriers *within & between* so-called fine & graphic art; music & performance; craft & technology; and high-brow/cultist & populist cultures...

...regardez - c'est ne peep pas...

To illustrate this the series of Artgoes trans-definitional 'Artists'Book' examples [pictured farther on in 'part the second'] all vary widely... Starting with the early-period-Artgoes Duchamp-inspired 'greenboxset' - wherein the green buckram-covered 'special selection box set' the collection of enscribed readymades become the 'pages' in a labeled 'bookcover' that's also the lid of said presentation box - an example of an Artists'Books perhaps..?



recent - the pick-your-own

pick'n'mix boxset of 6 from the range of button badges that're also *artgoes prints* that come in a handmade satin lined & ISBN labeled gift box hence the label's title - a 'badger's cote' - that's a home for badges & an artists'book...

There's the 'empty' *haibunboxes* - a set of 3 folding boxes on who's 'bookcovers' the tiles combine to form a haiku - with sides that open up to intriguingly reveal its other identity and the captured image: that's the 'pages' within... also showing the 'image-inary' theme that metaphorically takes flight when the boxes are deconstructed..!

...Or the faux-tromp-l'œil full-size *Survey Ord ance Map - Fuckartlet's Dance* - that's actually 'foot-printed' in red paint with the life-size first 3 steps of a waltz on top of the grid of laid out pages from a Victor Sylvester dance manual...

Or there's the "our art goes into" *talking[artists]books*™ series - the *soundasan artists' book* cassette that opens by saying "...This sentence is

the front cover of an artists'book..." [and includes the specially composed & recorded "fuckartlet's waltz" - for use with the Survey Ord ance Map] which has a blank b-side for interactive DIY Sound/Art ists'Book making...

...Or indeed the extra value pack o'5 *unready-made*™ flatpucks that earn their ISBN rating by being gathered together in a little plastic bag with a stapled on *d'luxedition*™ header card that proclaims their artistic book like credentials...



To the smallest - a tasty stick of rock who's continuous 'page' within its scalloped & labeled sugar-coated 'bookcover' says "fuck art let's rock"...

Or the largest - where a collection of 5 'artgoes prints' as T-shirts [including the Artgoes original *détournement* series & revived "fuck art let's dance" print - best worn whilst waltzing & listening, obviously...] that're collated as a 'signature set' and become 5 'pages' bound in a specially overprinted black vinyl 'bookcover' that's curiously reminiscent of a suitcase/travel bag..!

So, to sum up; Artgoes generally & their artists'books specifically act-out & live-in a simultaneously enclosed & open ended, thus highly reflexive, cultural world...

Our art goes on reflecting this seemingly hollow centred world & mirrors its 'candy floss style' with the widest definition of & being an 'artists'book' - but with enlargement 'ad absurdum'...

This taking of book formats to extremes questions not only what we expect a book to be & do; or what a book is & isn't; - but, by implication - also our ideas of art specifically & culture generally...



...tale spin...

Which finally brings this Chaperson's Tale up to date... Seeing as Artgoes artists'books as *multiple* re-re-evolve [by way of a re-rejoinder?] and further stir-up their loose non-linear definition into a more fluid categorization by appropriating the aforementioned forms of & revived Chapbooks & Broadside's - their very morphing can justify the article's title & overarching neologism: *Artgoes Artists'chap|Books* - being as its the current outer ripple of Artgoes tasteful Artists'Book flavoured evolutionary soup...

The most recent publication to transgress definitive boundaries beyond the pale of the new I-SPY Books remit is the: "An Account of the Quality & Manner of Life of the Renowned Donkey Holey & Shado Panzo™" book & attendant series - shadowing an ongoing allegorical journey by our 2 errant heroes thru' the reflexive mist enshrouding our postmodern cultural landscape - graphically retold re-using Cervantes actual words [well chapter headings actually] all lovingly redeconstructed..!

...a tail end...

Which in turn is already trans-definitionally transcended with the unrivalling of ChapMaps™ - the book that's a non-linear read - charting a new era in artists'book mediums - achieved by conjoining one-side-only printed broadsides with integral cover chapbook folding..! Starting with "IS|fan the Tale on the Donkey(Holey)" - a Chapmap™ that unfolds to reveal its also a 'don't-get-bored game'..! These ISBN imprints come in see-thru' slipcases & 2 catagories; 'The Survey Ordance Map' *PathFinder Series* [with green covers - like the now defunct Ordnance Survey 1: 25 000 close-up maps]; & the temporal mapping *TimeRanger Series* [with magenta coloured covers - like the OS Landranger map series]...

...ing - as our art goes...

All the above are pictured & await being I Spied in "part the second" - the *unlimitedition™ print unreadymade"flatpack* "I SPY [where art goes in|Artists'Books" Artists'BookMultiple & reflexive mis en alyme Artists'chap|Book...

So this is a tongue-tied if not tongue-tired Chappie the Chaperson™ signing-off with that old streetery favourite: "...Come Who Buys My New Merry Books..?" - and, being a "good chap" also throwing in [as a special bargain you understand, just for you guv'nor 'cos, our blincy if I ain't robbin' me self & givin' it away for me bleedin'art's sake] that ol' street call's new PoMo response - "us our art goes *proleam*..!"



nbc as Little Chief of the I-SPY Artgoes REDSKINS we want to keep in touch with you [...] our existing Redskin members (& even you Palefaces..!) via the News Ironside™ e-zine (& tell you of the doings of the GREAT TRIBE (& hear of your Art-I-SPYing - so, to get on the mailing list (&/or to contact artgoes; email...

chris@ or chloe@artgoes.com

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*The Special Books Collection of The Scottish
National Gallery of Modern Art*

Ann Simpson

The Scottish National Gallery of Modern Art first opened its doors to the public in 1960. The collection spans the major international art movements of the 20th and 21st centuries in all media. It was decided early on to develop a Special Books Collection to document the interaction of the artist with the book and to reflect the diversity of format that has developed during the period. There are now over 4500 titles in this collection with a particularly strong holding of Dada and Surrealist books and over 2050 titles dating post-1960. The gallery has a dedicated budget for the collection and each year acquires both items lacking from the historical collection and cutting-edge books by contemporary artists.

Among the highlights of the historic collection are copies of Oskar Kokoschka's *Die Träumenden Knaben* (Leipzig 1917 edition), Wassily Kandinsky's *Klänge* (Munich 1912 [1913]), *Der Blaue Reiter Almanach* (Munich 1912) and Ernst Barlach's *Die Wandlungen Gottes* (Berlin 1922). French publications include Blaise Cendrars and Sonia Delaunay's *La Prose du Transsibérien*, (Paris, 1913), Fernand Léger's *Fin du monde* (Paris 1919), and Henri Matisse's *Jazz* (Paris 1947-1948). British artists are represented by Charles Ricketts, William Nicholson, F.C.B. Cadell, Paul Nash, Wyndham Lewis and Lucian Freud.

During the 1990's the Gallery made a series of notable acquisitions with the object of building up its Dada and Surrealist holdings. These movements involved poets, writers, musicians and artists who were eager to tear down the boundaries between art, poetry and literature. Therefore in order to represent the movements adequately, it was necessary to extend the collection into these areas. In 1994 with the help of the National Heritage Memorial Fund and the National Art Collections Fund, the Gallery acquired the Archive and Library of Sir Roland Penrose, one of three great collectors of Dada & Surrealism in this country.

A substantial number of artworks from the Penrose collection were added shortly afterwards. The following year we received the bequest of a second great collection, that of Mrs Gabrielle Keiller who was one of the Gallery's advisors from 1978 - 1985. Included in the bequest was her library of surrealist books and periodicals. Together these two collections give the Gallery a world-class resource of all types of material relating to Dada & Surrealism.

Roland Penrose was a key figure in the British art scene from the 1930's until his death in 1984. He lived in France from 1922 - 1935, pursuing a career as a painter. Here he encountered artists and writers of the surrealist movement; his circle of friends included Breton, Eluard, Ernst, Miró and Picasso. With the young poet David Gascoyne, he was largely responsible for bringing Surrealism to Britain. He was one of the organising committee for the controversial but influential International Surrealist Exhibition held in London in 1936. His superb collection of mainly cubist and surrealist art was assembled in the late 1930's and included several important works purchased from Paul Eluard. After the war he was closely involved with the foundation of the Institute of Contemporary Arts. He was a close friend of Picasso and wrote the first English biography of the artist. He also wrote biographies of Miró and Tàpies and organised countless exhibitions, often lending from his own collection and that of his second wife, the photographer, Lee Miller.

The Penrose Library is particularly interesting as it represents the complete working library of a Surrealist artist and reflects the diverse concerns of the movement. It comprises over 10,000 books, exhibition catalogues and periodicals on Dada, Surrealism and modern art in general. Among them are a number of important livres d'artiste and artists' books, many containing inscriptions, original prints and special dedicatory drawings. There is a complete collection of his friend Max Ernst's collage novels including *an hors commerce*, dedicated copy of *Une Semaine de bonté* (Paris 1934). Penrose had financed this publication and the archive contains correspondence about the development of the project between Penrose and Jeanne Bucher, the publisher.

Gabrielle Keiller, the other great collector, had been married to the distinguished archaeologist Alexander Keiller (of the Dundee marmalade family) who died in 1955. Her interest in modern art began in 1960 when she visited Peggy Guggenheim's art collection in Venice and saw the work of Eduardo Paolozzi exhibited at the Biennale. It was Paolozzi who encouraged her to include surrealist works in her art collection.



The Keiller Library
Photograph © National Galleries of Scotland

Mrs Keiller's Library is a collector's library distinguished by the consistently high quality of the material - fine bindings, rare editions and books which like Penrose's, often contain special dedicatory inscriptions and drawings. There are many examples of first issues of limited editions, which contain rare prints, and manuscripts and sketch material. Many of these came from the library of Georges Hugnet, who, as artist, poet, writer, bookbinder, and publisher, was a key figure in the production of surrealist books in Paris. Among the Keiller treasures is a de-luxe edition of Marcel Duchamp's *Green Box* (Paris 1934), dedicated to Hugnet and which complements Hugnet's de-luxe edition of Duchamp's *Boîte en valise* (1935 - 1941) also acquired by Keiller and given to the Gallery. Hugnet and Hans Bellmer's little book *Oeillades ciselées en branche* (Paris 1939) can be seen as the perfect example of the surrealist livre d'artiste. Mrs Keiller acquired Hugnet's own copy printed on violet-scented paper, complete with rose leather book-box lined with silk-gauze and dried violets that he made for it. The collection also has copies of Bellmer's *Die Puppe* (Karlsruhe 1934) and *La Poupée* (Paris 1935) as well as the artwork and manuscript for *Les Jeux de la poupée* (1938 - 1939, but not published until 1949).

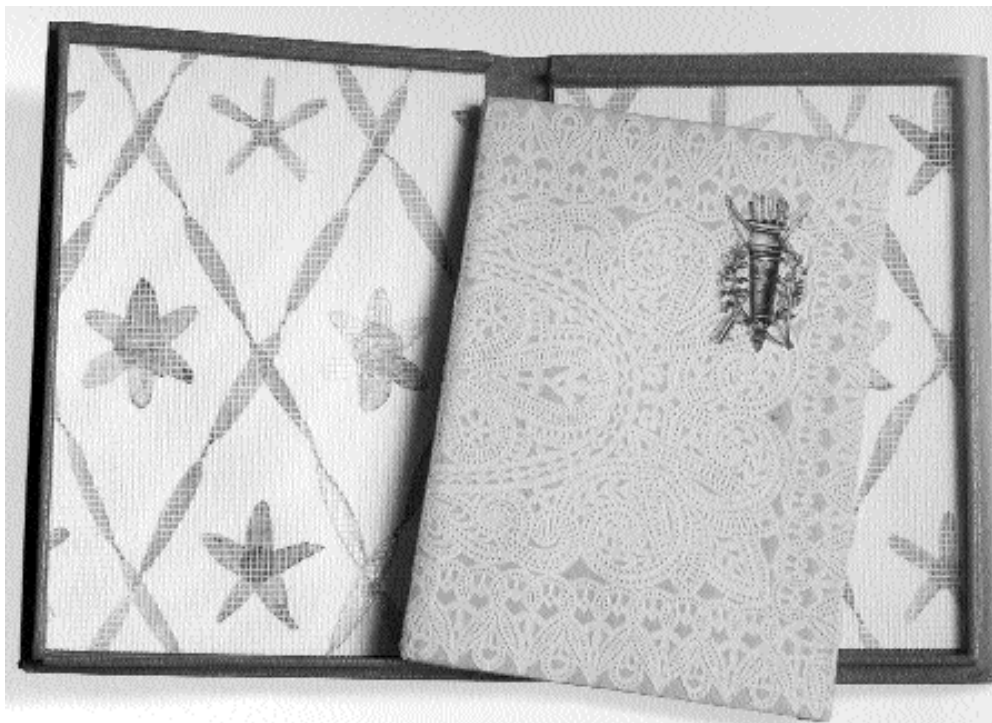
The Penrose & Keiller Libraries are remarkably complementary, with little duplication. Both contain key works by Hans Arp, André Breton, Salvador Dalí, Max Ernst, Paul Eluard, Man Ray, Francis Picabia, Yves Tanguy, Tristan Tzara, working alone or in various combinations. Since 1995, the Gallery has continued to collect dada & surrealist publications most notably the periodical *Dada*, the exhibition catalogue *Surrealism en 1949* with Duchamp's special cover of a foam breast laid on a black velvet cloth, and most recently André Breton's own copy of Tristan Tzara and Marcel Janco's *La Première aventure de M Antipyrine* (Zurich 1916).

Both Mrs Keiller and Roland Penrose collected books out of the surrealist movement. Penrose had an especially fine collection of books by his friends Picasso, Miró and Tapiès. Most of these livres d'artiste contain unique dedicatory drawings. Among the highlights are Picasso's *Vingt Poèmes de Gongora*, (Paris 1948) inscribed by Picasso, with a full-page original drawing by Picasso in coloured inks of a man on horse on the title page. The book was given to Penrose by Picasso during his visit to Britain for the World Peace Congress held in Sheffield in 1950. Joan Miró's *Je travaille comme un jardinier*, (Paris 1963) similarly has a water-colour drawing enclosed at the front that is dedicated to Penrose and Lee Miller as does Antoni Tàpies's, *Nocturn Matinal*, (Barcelona 1970). Penrose's connection with the ICA brought him continued contact with the contemporary art scene and his book collection was enriched with examples of work by Dieter Roth, whose *little tentative recipe*, (Stuttgart, 1969) was sent to him by the artist through the post; it's box still bears the stamps. Other titles include *Arte come Pre-Testo/Art as Pretext*, by Momo, (Rome, 1976), Ed Ruscha's *Twenty-six Gasoline Stations* (Alhambra, 1963) *Some Los Angeles Apartments*, (Los Angeles 1970,) and *A Few Palm Trees*, (Hollywood 1971) and Gui Rosey and Hans Richter's, *Faits Divers, Faits Eternels*, (Paris 1972).

Gabrielle Keiller also had a lively interest in contemporary art and encouraged many younger British artists such as Richard Long, Hamish Fulton, Gilbert and George, Bruce McLean as well as Paolozzi. She acquired work by Roy Lichtenstein and in 1976 commissioned



From the collection, clockwise from top left: Smith/Stewart *Lovebite*, 1995; Damien Hirst, Robert Sabbag and Howard Marks *Snowblind: A Brief Career in the Cocaine Trade*, 1998; Morning Star Press *Anthology*, 1997; Jaqueline Donachie *Part Edit*, 1994; Roderick Buchanan *Work in Progress*, 1995; Deb Rindl *Parallel Lives*, 1995
 Photograph © National Galleries of Scotland



Georges Hugnet and Hans Bellmer *Oeillades ciselées en branche*, Paris, Éditions Jeanne Bucher (Paris 1939)
 Photograph © National Galleries of Scotland

a portrait of her dachshund Maurice from Andy Warhol. This interest is also reflected in her Library which contains most of Paolozzi's book productions - *Metafisikal Translations*, (London 1962), *The Metallization of a Dream* (London 1963), *Kex* (London 1966), *Abba-Zabba* (Cologne 1970). International Pop Art is represented by Walasse Ting's *Ic Life* (Bern 1964) and Lucas Samaras three-dimensional *Book* (New York 1968). Later came Daniel Spoerri's *Krims-Krams Magie*, (Berlin 1971), and Dieter Roth's *Gesammelte Werke, Band 6*, (Reyjavik, Dusseldorf, London, 1971). Mrs Keiller was one of the very early subscribers to Bruce McLean and Mel Gooding's *Dreamwork*, (London 1985).

The Gallery's collection has grown steadily over the years. Scottish artists and authors are well represented. The Gallery has an almost complete holding of the printed work of Ian Hamilton Finlay and the Wild Hawthorn Press. These include prints, cards, folding cards, booklets, books and proposals. Other artists include Callum Innes, Alan Davie, John Bellany, Bruce McLean, and Adrian Wiszniewski. The Gallery's copy of Wiszniewski's *For Max*, (London 1988) is unique, with text added in biro by the artist during a visit to the Gallery. There is a strong holding of books by Hamish Fulton including *Hollow Lane*, (London [1971]) *Skyline Ridge: Four Connecting Walks on Southern England*, (London 1975), *Song Of The Skylark: Middy Hawk . Mice in the Hedge.*, (London 1982) and *A Twelve Day Walk And Eighty Four Paces*, (London, 1991). Gilbert and George titles include *Side by side: Gilbert & George, the sculptors, 1971*, (Cologne 1972), *A Guide to Singing Sculpture by George & Gilbert, the human sculptors*, (London 1973), *Red Boxers series*, (London, 1975) and *Dark Shadow* (London 1976). The publications of Bookworks, Coracle Press, Morning Star Press, Weproductions and Workfortheeyetodo are all represented. From further afield titles include Sol Lewitt's *Location of lines*, (London 1974), Andrea Zanzotto and Joe Tilson's *Circhi e Cene (Circuses and Suppers)* (Verona 1979) and John Cage's *Rolywholyover: a circus*, (Los Angeles 1993). More recent additions have been works by Christine Kermaire and Maddy Rosenberg. The Gallery also has a complete run of *Krater und Wolke*, ed. Ralf Winkler (A.R. Penck) (Cologne 1982 - 1990).

Access and display

Members of the public as individuals can study books from the collection in the Gallery Reading Room by appointment. There are also regular seminars on Artists' Books and Bookmaking held for students as part of their coursework.

To make the collection available to a wider public, during the 1999 conversion of the Dean Orphanage into a new Gallery, one of the smaller rooms was fitted out as a display library. Dedicated to Mrs Keiller, both the Keiller and Penrose books are shelved here together with two *Cabinets of Curiosities*, recreated from Penrose's houses in London and Sussex. The displays change every twelve weeks and cover work from the historic collection and new work. Among recent displays have been: *A word for the Mantelpiece: The Work of Thomas A. Clark & Laurie Clark*, 2001 and *A Library for a Justified Sinner*, in association with Pocketbooks 2002. Book material is also incorporated into other Gallery exhibitions. The major summer exhibition of 2002 *New, Recent Acquisitions of Contemporary British Art* included a large section of artists' books. These included work by Roderick Buchanan, Tacita Dean, Jacqueline Donachie, David Faithfull, Ian Hamilton Finlay, Douglas Gordon, Damien Hirst, Julian Opie, Deb Rindl, David Shrigley, Bob and Roberta Smith [Patrick Brill], Stephanie Smith and Edward Stewart, Tim Staples and Catherine Yass.

As part of the move to the Dean Gallery, an automation programme for the catalogues of the Special Collections, Archive and Gallery's Reference Library is currently underway.

Access to the Special Book Collection, Archive and Reference Library is by appointment only. For information please contact:

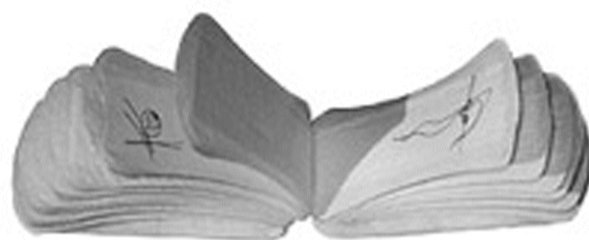
The Senior Curator Archive and Library or the Librarian, Scottish National Gallery of Modern Art, The Dean Gallery, 73 Belford Road, Edinburgh EH4 3DS
gmaarchives@nationalgalleries.org
Telephone: 0131 624 6252/6253

Ann Simpson

Senior Curator Archive and Library

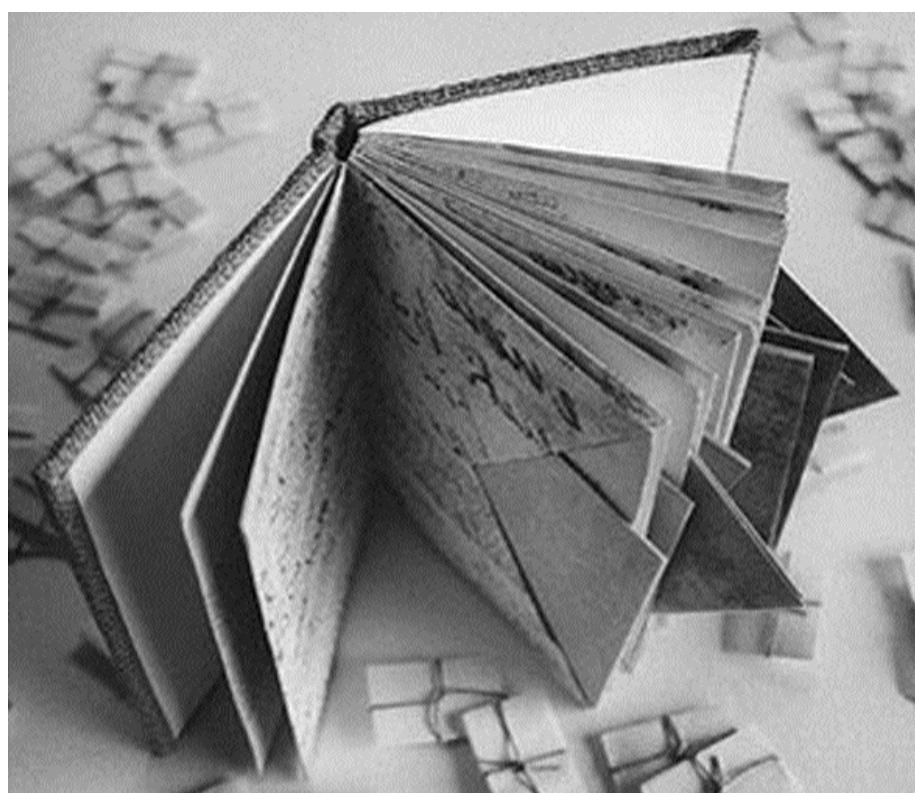
but reading not books

a book within this book
 a book within this book
 a book within this book



Roberta Bridda *Libro fluxus* ink on sanitary pad, cancelled typewriter text, one-of-a-kind, 2002

Roberta Bridda *Col ricordo infine* 12 x 12 cms, watercolour, ink, collage, one-of-a-kind, 2002



Roberta Bridda *Lettere al direttore* 14 x 20cm, altered book with Xerox transfer, one-of-a-kind, 2002

Carrie Galbraith

“The book is a place where you can wait for somebody, a place in which to search for something that is lost, or perceived lost, and to find it again, in your hands, through the pages.” - Roberta Bridda



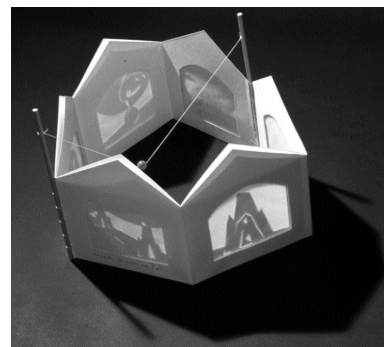
Class in *Libro d'Artista* Scuola Internazionale di Grafica, Venice, 2002

Italy has a long tradition of artists making books, from illuminated manuscripts to innovative early printers, from the Futurists to artists and designers such as Bruno Munari in the 60s and 70s. Today there are a number of small independent presses and artists working in the book form in Italy such as Corraini in Mantua and Alberto Casiraghy and his *Edizioni Pulcino Elefante*. In this article, I have chosen to focus on six artists who, unlike the monk labouring a lifetime in the scriptorium, vary greatly in their disciplines and age. They are architects, designers, anthropologists, social workers and teachers yet they share the common bond of the love of the book. They have all studied at the Scuola Internazionale di Grafica in Venice, whose artistic director, Matilde Dolcetti, has been a great influence and supporter of their explorations.

In interviewing the artists, I focused on the individuals approach to the process, specifically asking them their interpretation of the artist's book. The artists have responded candidly to my questions, touching on the essence of their ideas and aesthetic sensitivities as well as their processes.

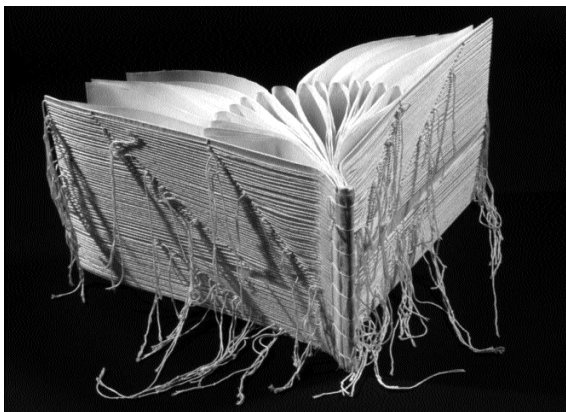
All of the artists have seen many international exhibitions of artists' books. They have found a “spirit of common intentions” in the books, even if the language and techniques have been different. To quote Lia Malfermoni, “each book is original, different and unique. The country of creation is the inner homeland, inside the artist.”

Roberta Bridda (see opposite) studied at the University of Architecture in Venice and wrote her dissertation on artists' books, placing them in the same structural territory as buildings. In 1997 she saw an exhibition of books and began considering the possibilities of the medium, describing the artists' book as “an open shape, a home, a body and a journey.” Roberta has said that the book “creates a need to think about language, a place where codes mix together, where the text can be an image and the image can also be text. With books, the idea is to stay awake in front of reality and dreams, living one's multiple lives.”



Loretta Cappanera
Ali di Carta (I)
23 x 18cms,
cut paper and
collage,
one-of-a-kind, 1994

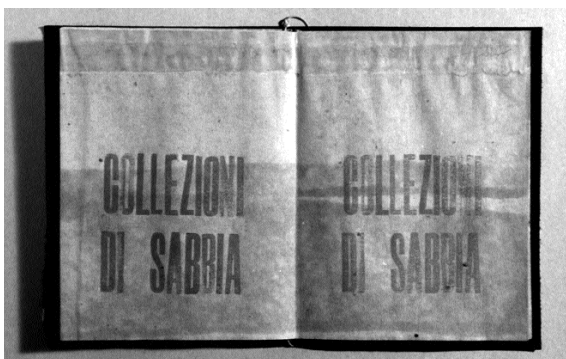
In 1993, while searching for a way to express her desire to communicate and give testimony to the inner journey, Loretta Cappanera began working with artists' books. She does not distinguish between “art” and “book,” finding the book a valid vehicle by itself. For Loretta, the book is a witness to the personal vision quest and is full of movement. She perceives the materials used in the creation of the book as leading to a continuous exploration of the form.



Loretta Cappanera *Ali di Carta (2)* 26 x 36 cms, thread and woven paper, edition of 2, 1998



Loretta Cappanera *Libro bianco* 40 x 30 x 10cms closed, 37 x 900cms open, woodtype, one-of-a-kind, 2002



Loretta Cappanera *Collezioni di Sabbia* 22 x 17 cms, letterpress and collage, edition of 5, 2002

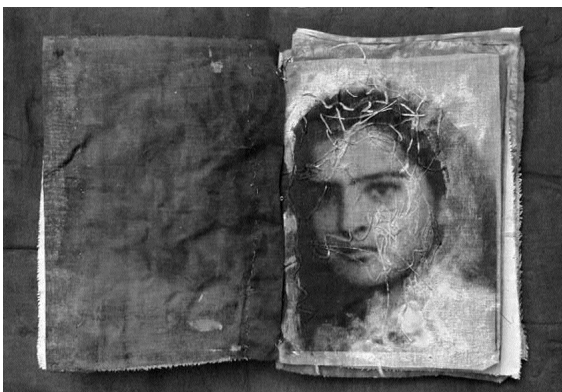
In 2002, out of a desire to understand publishing and communication, Loretta initiated *Belles Pages* a small press project. Conceived as collaboration between Italian and French poets and artists, *Belles Pages* is more than just beautiful words. There is an intent to promote pleasure in the viewer from touching the paper, caressing the binding and encountering the etched lines on the page. These small books (A5 format) are hand-bound in editions ranging from 25 to 50, with letter pressed covers, an original print and computer generated text on high quality paper. *Belles Pages* will eventually realise a total of 7 editions annually.



Morena Coppola *Un Libro Gioco* monotype, one-off, 2002

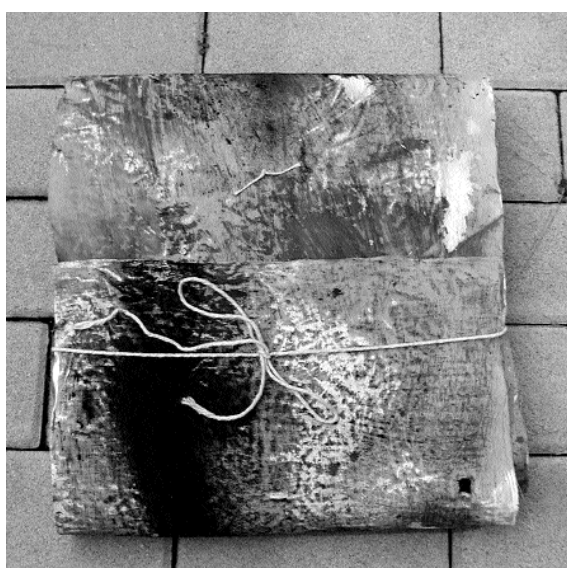


Above and below: Morena Coppola *Salehah* 22 x 30 cms, mixed media, one-of-a-kind, 2002



For some years Morena Coppola studied art and art history, attended exhibitions and tried many different mediums in search of a instrument for her unique voice. In 2000 she found the artist's book and began experimenting and investigating the many possibilities. Morena believes that the book is part of the individual, that it challenges and gives advice about the discipline, that it follows the thought process until a solution is found and one is ready for the next level of exploration. She feels it expands creativity and softens the encounter when diving into a surface. In the book, there is a passionate emotion that has no room for compromise.

"An artist book is a kind of expression of my soul, it's a self-portrait, a declaration of correspondence with myself, with my words and my feelings for others. It's my thoughts expressed to others who want to interact, it's a diaphragm-volcano that doesn't want to stop, and it discovers facts that I cannot understand rationally. It's always surprising. But it's also a response to that with which I do not agree. It is the possibility of political reply and the opportunity to reveal and redeem by disagreement. It's a strong wind, it's convincing to the extreme, it's passion. Each book is a sort of homecoming to Pompeii where, upon arriving, one finds it is their hometown. It's resting in the sleeper's vegetable-garden, its relief at the Temple of Isis, its magnificent collaboration."

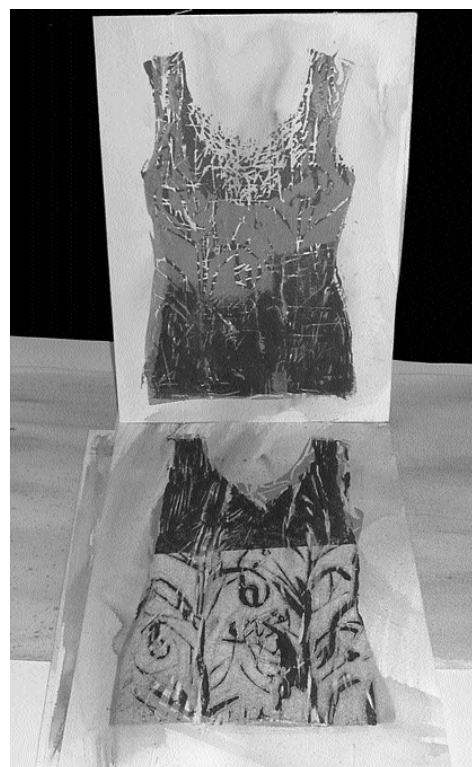


Lia Malfermoni *Erranti* 224 x 40 cms (open), 49 x 49 cms (closed), mixed media, one-of-a-kind, 2002

Lia Malfermoni began making artists' books in 2000 after becoming interested in the possibility of working in three dimensions. She began to extend her explorations to include the sequencing of words and images, using them to communicate emotions and thoughts and as a declaration of her passions and beliefs. She feels that the book also holds an element of play, a game. As Lia has described it, an artist's book is "experimentation, revelation, learning, work, memories, discussion, the meeting, the moment, the risk, the telling, the passion, the becoming, the listening, the sensibility, the glancing, the soul."



Above and below: Lia Malfermoni *Corpetti* 25 x 35 cms, woodcut & watercolour edition of 7, 2002





Images above: Stefania Missio *Gli Amanti di Pietra*
32 x 34 cms, linoleum print, collage, thread on
Japanese paper, edition of 10, 2002

Stefania Missio studied medieval history followed by paleontology and codification courses where she became interested in the history of the book. At the Accademia delle Belle Arti in Rome, she wrote her thesis on “History, Aesthetics and Instruments of the Artist’s Book.”

Stefania thinks of the book as an essential organ for human beings. Before studying and making artists’ books, she understood the book only in terms of a device for illustration. Learning that one can go beyond the usual way of projecting through sequencing and the integration of text and image as well as the altering of size, Stefania has opened to an artistic and expressive quest, creating and also experimenting with the book from different perspectives.

“An artist’s book is a handmade work that takes advantage of the ideological inheritance of the language of books but uses its structures, materials, languages and codes to get far away from the standard communication systems found in every traditional book. It’s an object that forces us to decode systems of communication for transmitting messages, systems that are comfortable and that are found in books available in bookstores and libraries,” she says.

In artists’ books, she feels that the real quest is playing with the semantic significance as given to letters, words and some materials. She finds that there is a possibility to work with the meaning as expected from one system of words, while creating another way of reading by giving the words an alternate significance. The game, she thinks, is in the decoding, provided one is willing to see things differently. As she says, creating all art, not just books, is a study in anthropology and sociology.

Giuseppe Perezan came in contact with artists’ books in 2000, in Venice. He became fascinated with the freedom and possibility for expression that the medium allows. He found within the book form the possibility to include the use of widely differing processes and techniques, offering a way of working which forces one to think about the task from multiple points of view: conceptual, structural and aesthetic, and as such, demands concentrated time and effort.

Always interested in challenging his point of view, Giuseppe tries to reinterpret all that he encounters. Deriving his inspiration from day-to-day occurrences, he is often struck (with pleasure or otherwise) by facts, impressions, readings and sheer coincidences. From this he takes the opportunity to define these occurrences and give them form, to express the ideas in a work, in something that he feels can enclose the moment. It is never an instant task, easily carried out. He finds that he requires plenty of time to discover the expression of a book. There are advantages to this slow approach, he says, as it allows the idea to become deeply rooted, coaxing the best from the project, making it more effective, creating, in the end, a more complete book.



Above and below: Giuseppe Perezan *Errare*
24 x 47 cms (closed), 112 x 309 cms (open) cyanotype on
paper, text by Mauro Lazzaretti, edition of 4, 2002



Giuseppe Perezan *Abbiti mille baci*
cyanotype on cotton, 150 x 30 cms (book), 33 x 7 x 5 cms
(box), edition of 6, 2002

Each artist interviewed has found, in the book form, a vehicle of expression singularly suited to his or her unique interests and concerns. While each is working with different processes and approaches, they share an enthusiasm that connects the artists by an invisible thread, binding them to the long tradition of artists' books in Italy.

The following is a list of courses, exhibitions, museums and collections of artists' books in Italy. The list is by no means complete, as interest in the artist's book in grows daily.

Schools

Venice: **Scuola Internazionale di Grafica di Venezia** an independent centre for the Visual Arts with courses in printmaking, book arts, graphic and web design, painting and drawing and providing residencies in the visual arts.
www.scuolagrafica.it/

Cortona: **University of Georgia Arts Program at Cortona** courses in papermaking and book arts in the spring, summer and fall semesters.
www.visart.uga.edu/cortona

Florence: **Santa Reparata Graphic Art Centre** printmaking, papermaking, drawing and book arts courses and workshops.
www.fionline.it/santareparata/welcome.html

Exhibitions

Libri Mai Mai Visti (Books Never Ever Seen) An annual juried exhibition in Russi (near Ravenna) since 1995. Open to international submissions, catalogue each year, organised by the Vari Cervelli Associati (VACA).
www.vaca.it (website in English, Italian and German)

Annual International Review of Artists' Books An exhibition in Rome open to international submissions, sponsored by La Tana Spazio dal 1999, a non-profit organisation, whose purpose is the study, research and promotion of reviews

and exhibitions about artists' books, both national and international.
<http://utenti.lycos.it/latana1999>

Collections & Other

The Contemporary Art Museum Luigi Pecci in Prato (near Florence) has a small collection of artists' books dating from the 1960's, with many Italian artists' books. Not a permanent exhibition, call for an appointment.
www.comune.prato.it/pecci/gener/eng/home.htm

Tipoteka Italiana in Cornuda (near Treviso) An excellent typography and printing press museum.

Biblioteca Poletti in Modena (near Bologna) for artists' books exhibitions, collection.

Galleria Martano in Turin has artists' books exhibitions.

Central National Library in Florence *Fondo Bertini (Gabinetto Stampe)* collection.

MART a new modern art museum in Trento with artists' books in the Archivio di Nuova Scrittura.

The **National Library** in Rome has set up a small area for artists' books exhibitions and houses a growing collection.

For articles on artists' books and print/works on paper in Italy (including workshops) visit **www.printworks.it**

Carrie Galbraith

Fellow

Scuola Internazionale di Grafica, Venice, Italy
Special thanks to Giuseppe Perezan for translations.





ARCHIVE: a race against the instant?

Chris Taylor

In March 2001 a Regional Arts Lottery Project, *Contemporary Artists Books & Related Events*,¹ was established providing the opportunity to develop a number of research interests related to artist's book production. These included the Contemporary Artists' Book Fair as a focus for discussion, exchange and dissemination; a series of public workshops highlighting the processes and production values involved in the making of such objects; SYMPOSIA, three round-table events exploring book-related areas of collecting, audio/visual and interpolation; IMAGE and TEXT, two separate publications exploring the book format/the format of the page and, finally, *ARCHIVE*, a collection of artists' books, catalogues and documentation.

ARCHIVE is a collection, a history, an exhibition, a resource. The collection comprises 55 artists' books, (57 if you include the three individual items contained within IMPACT's *Correspondence*), purchased primarily from participants at the 2001 and 2002 Contemporary Artists' Book Fairs.² It includes a cross selection of artists' publications produced, exhibited and available during that specific period.

The term 'archive' can be problematic as a way of labelling a collection of contemporary art works. 'Archive' can suggest a past history, rather than a reflection of the contemporary. In the first of the three SYMPOSIA³ events held at the Henry Moore Institute, Leeds in 2003, Clive Phillpot questioned the application of the term 'archive' to artists books.

"It seems to me that for some reason the idea of 'archives' got attached to artist's book collections. I don't really understand why. I'll read you a definition of archives that might perhaps make you understand why I have a problem with this:

Archives - Definition 1. *Public records of selected materials kept in a recognised archival repository.* And 2. *The accumulation of original records assembled in the course of activities of a person or*

persons or of a public or private institution, etc. etc.
(Librarian's Glossary)

"So archives, some people say, are the memory of an organisation, or in some cases something to do with the life of a person. Yet, in popular parlance, the word 'archive' is often applied to collections of things, an archive of bird's eggs or something, and it seems to be inappropriate. So, I'll just say that I do have problems with the word 'archive' attached to artists' books but it's one of those things like the phrase "artist's books" itself, which won't go away, and that's not very satisfactory either.

However, *this* archive is not only a history, but a snapshot of contemporary practice in which the genre of artists' books is explored, discussed and disseminated to both dedicated and new audiences. *ARCHIVE* is a living history, an accessible and tangible resource made available as a portable exhibition. As Victoria Worsely, Archivist at the Henry Moore Institute noted,

"Archives are often seen as dark spaces, stereotypically located in the basement, and this space signifies a burial or entombment of things past. In archival theory, all information produced fits into what is called the 'life cycle of the record'. When it is created and being used by its creator, it is termed a 'current record'. When its active life is over, but it is still used occasionally, it becomes 'semi-current' as a record that isn't needed all of the time but may occasionally be referred to. And only when it has no use in the present by its creator and is determined as valuable enough to keep for posterity does it take on the attributes of an archival record. Archives, because they normally begin at the end, are therefore inextricably linked with the notion of death."⁴

Usually, collections of whatever type are acquired and grow until every item that could possibly belong within them have been collected, the collector loses interest or the collector dies. *ARCHIVE* never had the luxury of endless funds, but was defined from the very beginning by a set budget, a decision to incorporate a diverse range of production techniques and, most importantly, to highlight the array of conceptual experimentation

currently at play within the structure and function of the book format. It is important to understand that *ARCHIVE* did not “begin at the end”, but came to life at the very beginning of the project, even before a number of the books which now reside in it were even conceived, such as Colin Sackett’s *Speakers* or John Bently’s *The Rainbow Makers*.



At the outset, the decision on what to select, though a seemingly envious position to hold, proved far more difficult than anticipated. It was never the intention to create an overview of the most prominent artists working within this field, but rather, to provide an educational resource that would inform and inspire a wider audience through the book’s natural interplay of space, rhythm and sequenciality. Yet, as the collection developed, the overall visual aspect would change. Books purchased in the early stages were ‘withdrawn’ and either exchanged with the artist or replaced by that of a different producer. Certain books became superfluous within what is basically a small, tight-knit community of objects and, eventually, the curators’ aesthetic judgements came in to play.

As a temporary measure, purchased books were stored in sets of commercially available cardboard drawers, the design of these units becoming the benchmark around which the maximum size of the books was determined (A4) and the final storage constructed. Eighteen drawers, set within a bespoke wooden cabinet, now house the books. Those drawers not containing the maximum size books are sub-divided to hold the smaller publications in place, with each drawer incorporating a list of contents pasted on the inside.

“Jacques Derrida’s work on the archive investigates the concept as being one sited in the idea of the house: the Greek word *arkeion* being the house or residence of the superior magistrate. From this domestic and yet authoritative location Derrida begins to view the archive as lying between the public and the private, and between the coldness of the law and the intimacy of the home. He suggests the process of collecting and archiving (with their insistence upon distance and dislocation from the immediate and the actual) affects and colours the very body of material which is being scrutinised. The archive can only ever be a distorted lens through which phenomena are addressed. With the advent of email, an instantaneous mode of communication, untold stress is placed on the idea of the archive. It threatens received ways of ordering material with destruction. What ensues is Derrida’s ‘archive fever’: a race against the instant and a plea for a distancing from phenomena.”⁵



The contents of the complete *ARCHIVE* are documented in an index, a ring-bound series of cards which, as well as providing artist, imprint, media and date of publication details, contain a short description of the book written and compiled by the curators. By chance, the index has become a collection in itself, a series of thoughts inspired by 55 objects. The individual descriptions are intended simply as a stepping stone into the content of each particular book providing the reader/viewer with an opening into some of the more abstract concepts and formats. From Conor Lucey’s minimal *Accidental (Australian) Waterfalls* to Pavel Büchler’s bureaucratic *What the Cleaners*

Found, each publication's title and description have no obvious connection with the next except the means to incite the curiosity of the reader/viewer.



The main function of *ARCHIVE* is to be accessible to both conventional and unconventional audiences and institutions by way of educational and curatorial means. It is self-contained and can be displayed with the minimal of effort and resources.



It can be crated and transported to locations far and wide. To date, *ARCHIVE* has been accessed at the IKON Gallery, Birmingham as part of its educational outreach programme and the Dean Clough Galleries, Halifax as part of the RALP workshops. It will be launched in its entirety at the Henry Moore Institute Library, Leeds in Autumn, 2003 before touring to national and international venues.

By its very nature, *ARCHIVE* is at once intimate and public.

Chris Taylor
School of Fine Art, History of Art & Cultural
Studies, University of Leeds

notes

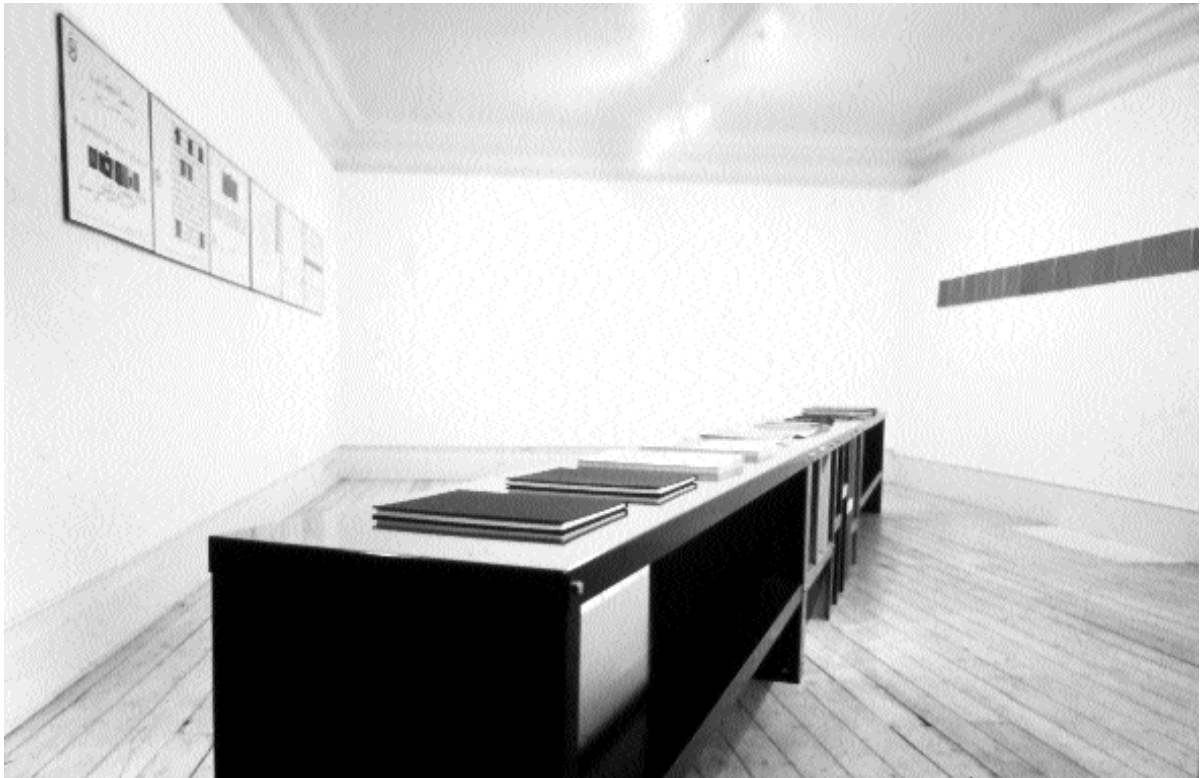
1. *Contemporary Artists' Books & Related Events* a Regional Arts Lottery Project funded by the Arts Council of England March 2001 – 2003. Co-ordinated by Chris Taylor and John McDowall, curators of the *International Contemporary Artists' Book Fair*, held annually at Dean Clough, Halifax.

2. Illustrated catalogues from the 2001 and 2002 Contemporary Artists' Book Fairs are housed within *ARCHIVE*.

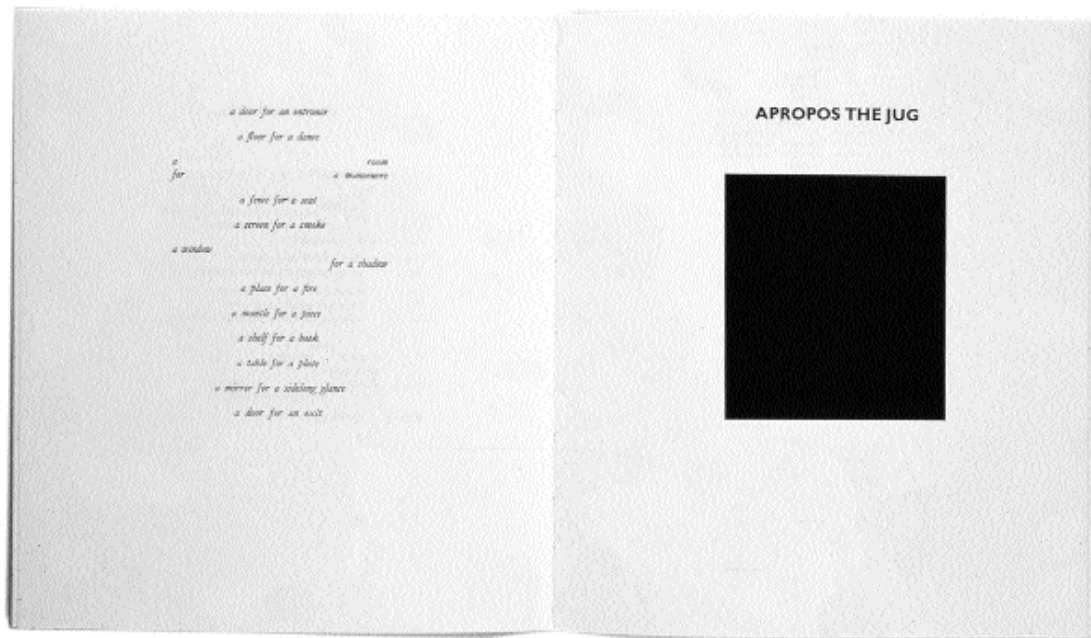
3. *SYMPOSIA*, held in collaboration with the Henry Moore Institute Library, Leeds, 3 May, 7 June and 12 July 2003. *Archives: shelved?* the first of three events, examined the issues of acquisition, intention and development of archives and collections, particularly in reference to artists' books, objects and ephemera. The speakers were Tim Brennan, Clive Phillpot and Victoria Worsely.

4. *Ibid.*

5. Tim Brennan *Curationism: The Nu-Curator as Performer* in Simon Morris *Interpretation 2 Information as Material* 2002, p.44. A copy of this publication is housed within *ARCHIVE*.



Knife Edge at the Eagle: Another Situation: No Style Bruce McLean and Mel Gooding, 1992



Knife Edge Texts Bruce McLean and Mel Gooding, 1992

Making Books

Emma Hill

Moving house two years ago, I counted sixteen boxes that contained my books. I have books from four generations of my family. Books I have re-read at intervals throughout my life and other books I will probably never read but keep because they have become in some way familiar. As Calvino understands you can read a person's life by looking at their books, they represent the past and are held, with unknown potential, for the future.

I make books because I think books are important. When you take a book into your hands you are taken on a journey that leaves you somewhere different from where you started. I make artists' books because they can contain more than one creative language in a structure that holds time. I make books for the same reason I imagine most people are drawn to making them, because they are satisfying to make.

As a publisher of books which bring together the work of contemporary artists and writers one enters interesting but problematic territory. The experience of a book is generally a private one, a subjective gathering of images in the mind to visualise the words we read, fluid and individual to each reader. A work which attempts to 'make visual' words, to create visual narrative, or to play conceptually upon the 'bookness' of itself, is by nature a hybrid thing and risks overloading the space where what you see or read becomes real in the mind's eye. Good artists' books are never merely illustrative. The best of them integrate formal qualities to create "harmony among our various modes of perception..."¹ - the intangible effect all good art has to provoke a sense of recognition, even in the first glance.

A book comes with a certain set of rules which can be utilised or broken and I am less interested in debating what an artist's book is than in finding out what an artist's book can be. I am encouraged by the view that "a book is a space for imaginative action"² - a particular kind of site where an artist can use what we

understand about how a book holds language to make us pause, contemplate and look anew.

Over the last ten years I have published books which range from unique objects to limited run, hand printed books to long-run commercially printed editions. The only defining feature of the imprint is that it brings together words with images and in most instances words which have been written contemporaneously with the making of the images. Early books tended to be made as a record of temporary installations at the Eagle Gallery and were simple letterpress, block print or litho publications. The gallery is situated in an area of London traditionally associated with printing and in the early 90's still had a working community of small scale commercial print workshops, which made printing the books financially possible.

In 1992 Bruce McLean and Mel Gooding's *Knife Edge Texts* brought together the writing from their previous collaborations in a simple board bound book printed entirely in letterpress by Tom Shaw. McLean liked the utilitarian feel of the blank billboard covers and incorporated a line of the books on the wall of the installation *Knife Edge at the Eagle: Another Situation: No Style*. Having a gallery it seemed to make sense to show books in the same way as we showed other art works and to present them in a context where they were not an adjunct to the other objects but attendant to them. It was important to make them accessible and readable. I can't see the point of making a book with text if the viewer can't read it and however precious a book is, the experience of it as an object is lost if contained in a glass case.

In 1995 I was approached by Terry Smith, who was gaining recognition as an installation artist and had recently made a number of interventions in a group of Acme houses in the east end of London which had been cleared to make way for the M11 link road.

Smith's work by then existed only as documentation - sequences of mainly black and white photographs which showed how he had referenced the histories of these spaces in simple, eloquent repetitions of architectural details, cut directly into the walls.

Smith was exploring ways of bringing his work to a wider audience and though he had shown extensively within a museum context in the UK and abroad, had not yet found a satisfactory way of translating this most private aspect of his practice into work which could be shown or disseminated.

The work was intriguing and beautiful but how it fitted within the framework of a commercial gallery took a long time to resolve since its resonance depended upon the specificity of its location. A bookwork seemed a logical way of containing the documentary aspect, but Smith was anxious that the approach taken to making the publication follow as closely as possible his wider working methods. Thus the book *Site Unseen* was conceived as a 'page specific' site that would reveal a single project through a narrative of visual images, working notes and commentaries and a longer poetic text.

Funding from the Arts Council made the project possible, but it also imposed parameters that led to a different way of making the book than in previous publications. We were required to print in a run of 500 or above and to explore ways of distributing the book wider than the network of individuals, collections and libraries that had previously bought the smaller edition publications. Budget dictated that the book would largely have to be printed using commercial lithography and the most efficient tool to bring all the different elements together was the computer. Within the financial restraints however there was a determination to use material and design to mirror the working process of the artist who had made a series of sculptural drawings into the fabric of a derelict house, exposing layers of its history down to the lathe and plaster skeleton. Images were chosen as much for their potential to convey the atmosphere of the house as they were to show the artist's interventions upon it while pages of different materials were layered together or cut through with perforations and apertures to parallel the sense of revealed form and pattern.

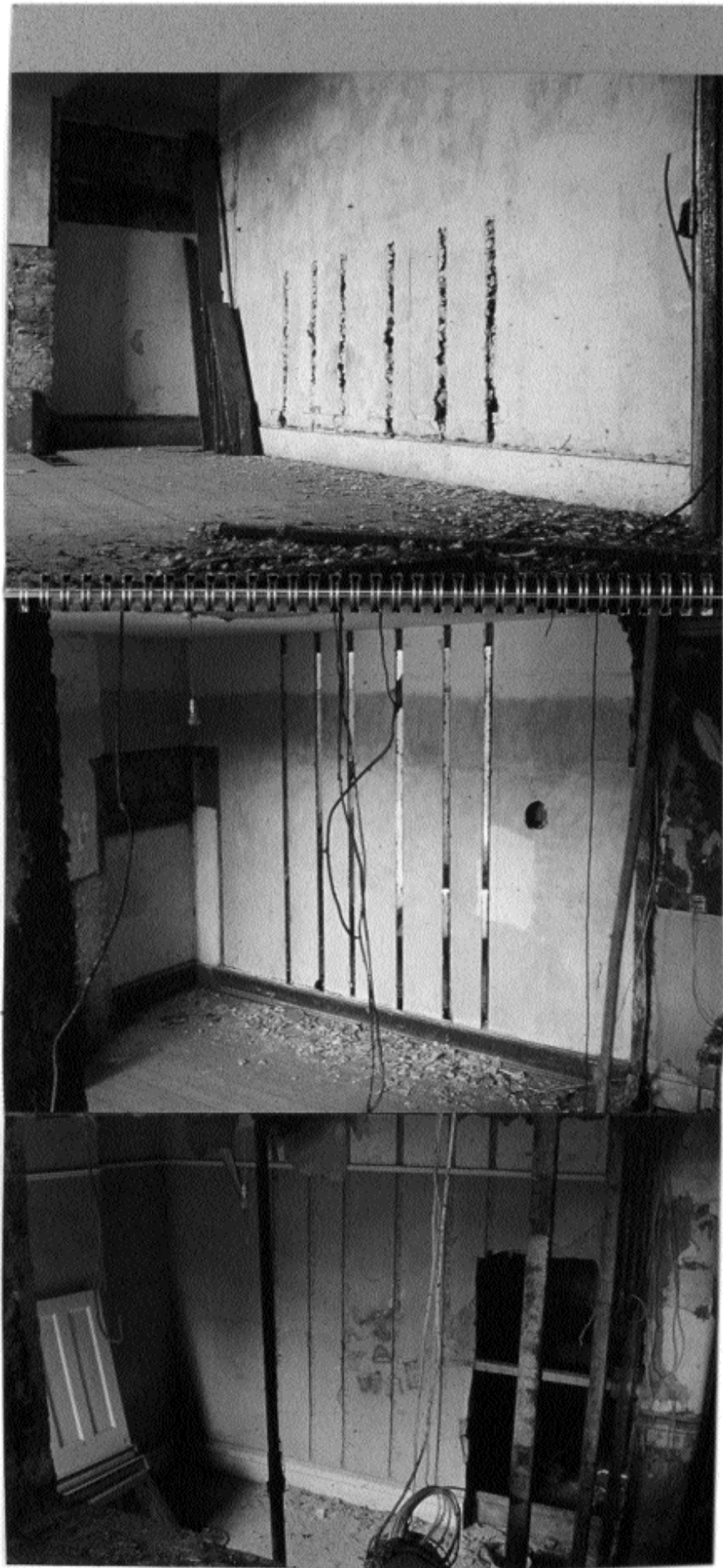
We were fortunate in the two writers involved in *Site Unseen*. James Putnam, who put the project into the wider context of Smith's practice and highlighted the crucial interplay between the

"actual and the metaphorical" that runs through all the work and Mel Gooding who understood implicitly how his text must function to complement and reveal in language the sensation of the hidden site, which he did most eloquently.

Site Unseen was published in the context of an installation at the Eagle Gallery and was the inspiration behind a number of the books that followed which were approached on a much more complex level and developed as an extension of the work we were showing in exhibition. It was important as a publisher to ask what kind of an audience these works were for, since the arena for artists' books in the UK is a small one and the Gallery could only operate in a limited way as a distributor. It seemed to make more sense to stay at the 'fine art' end of making artists' books than to attempt to produce longer runs where quality of purpose and print would be limited by budget and where to make any kind of financial returns large numbers of the books would have to be sold.

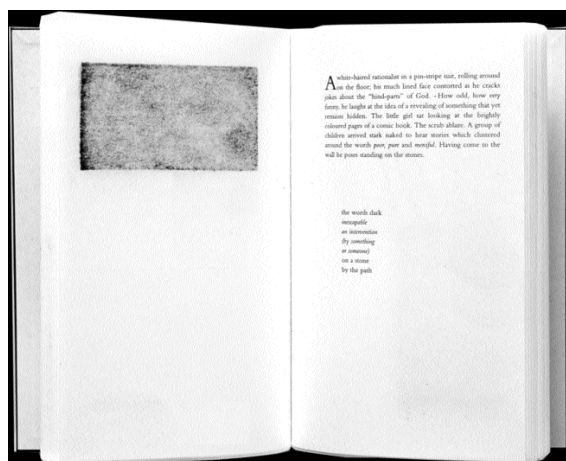
Two fundamental questions interested me and were born out of the experience of making previous books and in thinking about the context in which we were showing them. The first was whether we could make publications as objects that would appeal to people even before they had read the text or properly looked at the images. Our immediate audience was the mixture of private individuals, consultants and curators that passed through the gallery and though there was interest in the books there was a hesitancy about them as collectible works of art. The second and far more difficult issue was how one could commission genuine collaborations between an artist and writer within a framework which would allow them the time and flexibility to develop a work which properly integrated the various languages involved.

In 1999 I set up a subscription scheme to publish five artists' books that could be developed over a period of years rather than months. The scheme was designed to raise a starting fund of £20,000 which would be supplemented by grant funding, sponsorship and sales of the published books.



Site Unseen Terry Smith, 1997

The choice of artists went wider than those represented by the Eagle Gallery and included some who had made books before and others for whom it was new territory. Writers were approached in consultation with the artists and a provisional list of collaborations went to museums, research departments and collectors with 10 subscribers copies of the books available.

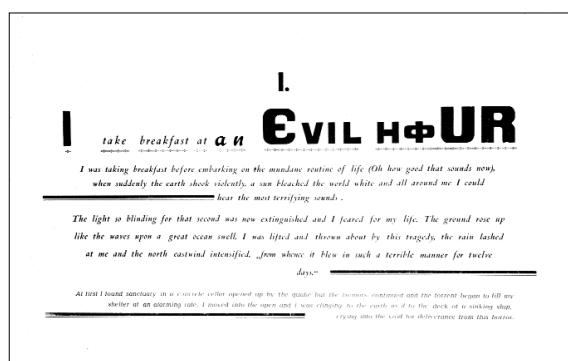


Spiritual Letters Andrew Bick and David Miller, 1997

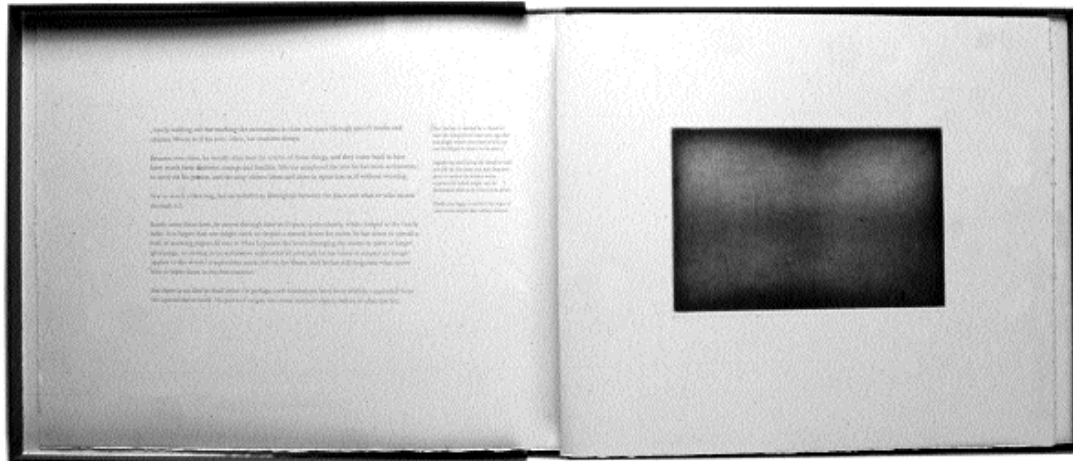
The first book published under the EMH Arts Publishers Scheme: *And a year ago, I* commemorated a missed encounter was brought out in 2000 and was a collaboration between the painter Jane Bustin and the curator and critic Andrew Renton. Bustin had been working on a series of paintings which took their titles from references in the poems of Paul Celan. As an abstract artist she had been much drawn to Celan's ability to fracture and remake language in his attempt to find a means to express the unsayable and was exploring ways in her own work whereby she could convey a range of associations and emotional responses through very minimal, process led paintings. The deep seated link between word and image in the work made it obvious material for a book but the approach to making it and how or whether to reference the source material had to be considered carefully.

Andrew Renton accepted the invitation to write a text and brought to the project a deep seated knowledge and understanding of Celan's work. He did not attempt to write in literal response to the artist's paintings though he requested to borrow individual works to have around him over a period of approximately six months. Renton's text when it was finished was remarkable. He had managed to combine reference with suggestion and had written a piece that while ostensibly was about the act of writing drew in threads of memory, sensation and potential.

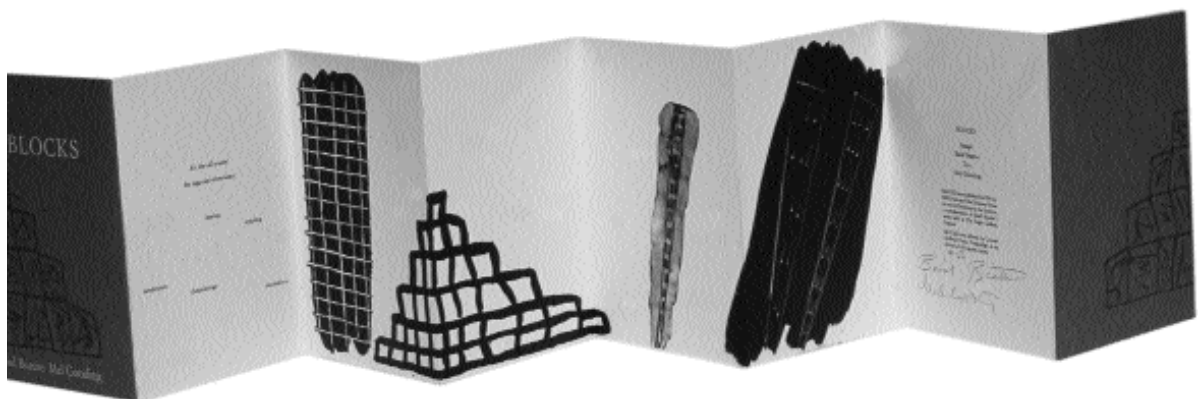
Celan said that his poetry was written towards the moment of "becoming Silent" and this sense of constructing a work that would be as much about absence as presence became the dominant principle in deciding how to make the book. Bustin had made two aquatints - pools of colour, latticed with a trace of an etched plate, that were to be printed on unbound, folded pages. The resonance of the images on the paper was overt, almost sculptural, as the saturated ink bled into the bite of the etched line. It became apparent that in order to reinforce the sense of what was not present we should run a blank plate on the opposite page so that the spread became a diptych, empty and full. The text had been written with a series of commentaries and was



Mr Krusoe's Garden: I take breakfast at an Evil Hour
Pete Nevin, letterpress printed at Uhiselu,
Tallin, Estonia, 2002



And a year ago I Jane Bustin and Andrew Renton, 2000



Blocks Basil Beattie and Mel Gooding, 1991

set to resemble the pages of the *Talmud* and printed letterpress with the deepest impression we could make. Thus closed the book showed only blank, white paper with the merest trace of words, like braille - the after evidence of the book's contents.

Working collaboratively it is always the case that what you intend to make is altered in the process of making it. Our most recent publication involved the work of Julia Farrer and the American writer Judith Thurman. Farrer is an immensely dexterous artist who works across many media and has made books consistently over the last twenty years.

Her ideas for this book were already developed and ambitious, exploring a structure which involved etched and cut out sections, so that the book would stand, opened out like a leperello, with different views of, and through the pages. Initial discussions between the writer and artist had centred around a work which would explore language, the tower-like structure of the book a potential allusion to the *Tower of Babel* and the idea of fragmented language a possible starting point to the text.

During the initial period of collaboration a close friend of both died and the book became a dedication to Kate Griffin, widow of the poet Jonathan Griffin. Thurman's writing moved away from discussing language in any abstract sense and became a poem about love, a more intimate and lyrical text than was first anticipated. How it counterpoints Farrer's architectonic plays of line and space is an interesting and unexpected thing, for it brings a humanistic tone to the work which might otherwise have been absent. The poem reflects a softness and music in the artist's images and together the elements of language, form and image become, I think, a space for imaginative action.

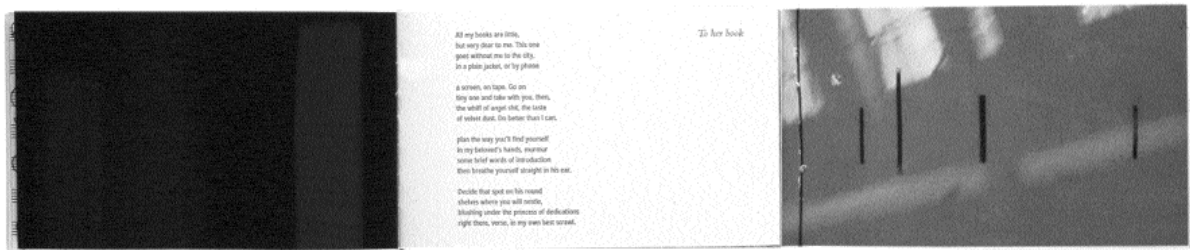
notes

1. Paul Valéry on Mallarmé

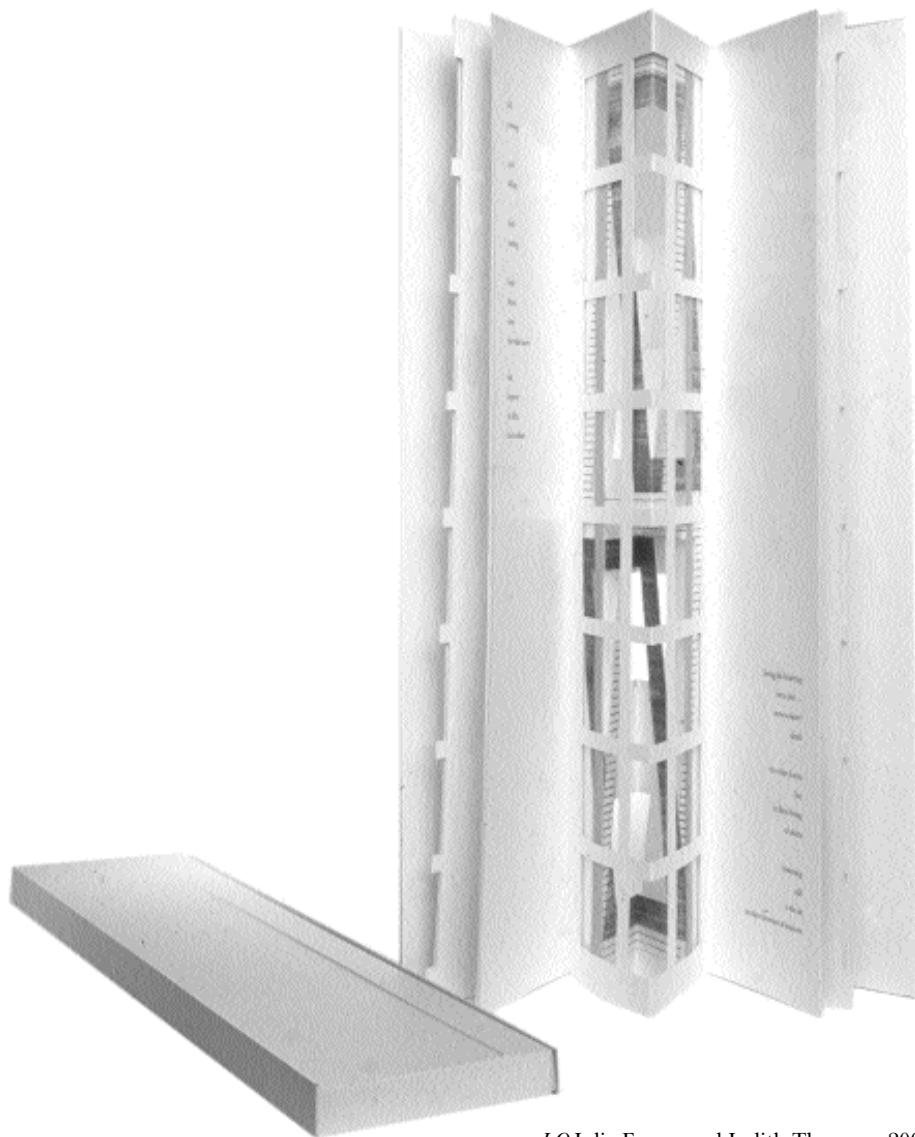
2. Mel Gooding: *Propositions 'Apropos the Artist's Book*

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LO Julia Farrer and Judith Thurman 2001

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Alec Finlay is an artist and publisher who has been working as artist-in-residence at BALTIC: The Centre for Contemporary Art since July 2001, producing a series of twelve books co-published by BALTIC and Morning Star. The first titles in the series include: *Irish 2*, *Football Moon*, *Cowboy Story* and *Verse Chain: Sharing Haiku and Renga*. Some of the forthcoming publications will be based upon the participative projects that Alec is running: *Bynames* (Hermit Futon), *Wind Blown Cloud*, and *The Book of Questions*: details of how to take part in these projects are at www.balticmill.com.

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Contact: Christine Higgott / Peter Ford

The gallery houses an international collection of artists' books including items from Eastern Europe, USA and Canada. These range from refined photogravure and small edition offset

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Off-Centre Gallery co-organised "The Book Garden - artists' books from Russia, Ukraine and Lithuania" in 1995 (touring) and was the Bristol venue for *A Tale of Two Cities*, the CFPR/ NY Centre for Book Arts exhibition in 2001.

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The Hemingway Western Studies Center at Boise State University, in coordination with the Idaho State Library, was designated by the Library of Congress as the site for the "Idaho Center for the Book" in 1994.

The purpose of the ICB is to encourage and promote an interest in reading, writing, making, disseminating, and collecting books, as well as preserving and publicising the bibliophilic heritage of Idaho.

In addition to bookmaking workshops, displays and demonstrations, the ICB sponsors, juries and coordinates a biennial travelling artist's book exhibition (Booker's Dozen) which includes 14 bookworks by Idahoans. It also publishes books, card games and videotapes as well as a bi-annual newsletter, and Idaho by the Book, the unique format (tetratetraflexagon) literary heritage map.

Works by Idaho authors and bookmakers Vardis Fisher, James Castle, Ernest Hemingway, Glenn Balch and Evelyn Amos are available from the ICB.

The center also sponsors a travelling exhibition about autistic, self-taught Idaho artist James Castle and sells facsimile Castle books and a special issue of *The Journal of Artists' Books* devoted to Castle.

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Artists' books: the book as a work of art 1963-1995 by Dr Stephen Bury, (Scolar Press, 1995) also documents much of the collection.

Summary of Collection: The collection was started in the early 1970s to document work produced by contemporary avant-garde artists; it is strong on Fluxus, American conceptual works, British artists and current and ex-Chelsea staff and students.

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Opening hours Year round: Monday - Friday
10 am – 4 pm (excluding bank holidays)
The Artists' Books Collection, currently about 1300 items, forms an important part of the Book Design Collection and can be browsed in a separate sequence. Twentieth Century artists' books, (book or book-like objects in which an artist has a creative input beyond authorship or illustration) are important for disseminating the ideas of artists and for demonstrating the structure of a book used as an artistic medium. Works range from the conceptual works and multiples of artists such as Dieter Roth, Ed Ruscha and Sol Le Witt to the concrete poem cards of Ian Hamilton Finlay or the experimental, hand-printed livres d'artiste of Ken Campbell.

The scope of the collection is from the late 1960s to the present day with a strong bias towards British artists. The library regularly features exhibitions from this collection. A catalogue *Artists' Books: a catalogue of the collection* by Gaye Smith, 1993 (£4) can be purchased from the Book Design Enquiry Desk (see Catalogue details for more info).

National Art Library: Book Art Collection

Victoria and Albert Museum
South Kensington
London
SW7 2RL
Tel: 020 7942 2400
Website: www.nal.vam.ac.uk
Email: nal.enquiries@vam.ac.uk
Contact: Andrew Russell, Special Collections.
Approx. no of books held: 5000
Public Access: Yes
Opening Hours: Tuesday – Saturday
10 am – 5 pm (not Bank Holiday weekends)
Reference Collection
Catalogue Details: http://ipac.nal.vam.ac.uk
A major reference library and the Victoria and Albert Museum's curatorial department for the art, craft and design of the book.

Norwich School of Art and Design Artists Books Collection

Library, Norwich School of Art and Design
St Georges Street
Norwich
NR3 1BB
Tel: 01603 610561
Email: t.giles@nsad.ac.uk
Website : see above
Contact name: Timothy Giles
Approximate number of books held: 400 items
Public Access: No
Opening Hours in term time : 9.15 am – 5 pm
Vacation Opening Hours: contact library
Reference Collection
Catalogue Details: On line catalogue at
<http://aleph.lib.uea.ac.uk>
(see link for NSAD Library)
Small Studio resource of contemporary artists' books (from 1990 to present). Lower price range, with an emphasis on European and US works. Adding approx 50 items per annum.

Royal College of Art Artist's Book Collection

Royal College of Art Library
Kensington Gore
London
SW7 2EU
Tel: 020 7590 4219
Email: darlene.maxwell@rca.ac.uk
Website: www.rca.ac.uk
Contact name: Darlene Maxwell
Approximate number of books held: 300
Public Access: No
Opening Hours in term time:
Monday - Friday 2-30 pm - 4.30 pm
Vacation Opening Hours: By Appointment.
Reference Collection
Catalogue Details: Paper (some online)
Includes items from RCA students and well known British and international artists.

Scottish National Gallery of Modern Art Special Books Collection

Dean Gallery
Belford Road
Edinburgh
EH4 3DS
Tel: 0131 624 6252
Fax: 0131 623 7126
www.nationalgalleries.org

Email: gmaarchives@nationalgalleries.org
Approx. no of books held: 4500
Open to the public, by appointment
Opening Hours: Monday to Friday
10 am – 1 pm and 2 pm – 4.30 pm
Catalogue details:
OPAC available in the Reading Room
Reference collection, see the essay by Ann Simpson in this issue for more information.

Tate Library

Tate Britain, Millbank
London
SW1P 4RG
Tel: 020 7887 8838
Fax: 020 7887 8902
Email: research.centre@tate.org.uk
Contact name: Hyman Kreitman, Research Library Enquiry Desk.
Approximate number of books held: 4000
Public Access: By appointment
Opening Hours: Monday – Wednesday
11 am – 5pm
Reference / Closed access collection; it may be necessary to make an initial appointment to study the catalogue and make requests. All visits are by appointment.

University of Brighton Artists' Books Collection

St Peter's House Library
16-18 Richmond Place
Brighton
BN2 9NA
Tel: 01273 643220 or 643221
Email: AskSPH@brighton.ac.uk
Website: <http://library.bton.ac.uk/>
Contact name: Alison Minns / Monica Brewis
Approximate number of books held: 200
Public Access: By appointment
Opening Hours in term time:
Monday -Thursday 9 am – 8 pm
Friday 9 am –6 pm; Saturday 1 pm – 4 pm
Vacation Opening Hours:
Monday – Friday 9 am – 5 pm
Reference Collection
Catalogue Details: <http://library.bton.ac.uk/>
The University has also produced a holdings list of a small selection of their artists books in:
A guide to the Special Collection at St Peter's House.

University of Gloucestershire Artist's Book Collection

Pittville Learning Centre
University of Gloucestershire, Pittville Campus
Albert Road
Cheltenham
Gloucestershire
GL52 3JG

Tel: 01242 532254

Website: <http://www.glos.ac.uk>

Email: dthompson@glos.ac.uk

Contact name: David Thompson

Approximate number of books held: 150

Public Access by appointment

Opening Hours in term time:

By appointment within Learning Centre Hours

Monday -Friday 9 am – 9 pm

Vacation Opening Hours:

Monday -Friday 9 am – 5 pm

Reference Collection

Catalogue Details: all holdings listed on WebCat
on-line catalogue <http://webcat.glos.ac.uk>

The Collection has been developed to support
Artist's Books and Printmaking modules of the
Fine Art Course.

University of Plymouth, Exeter

Library, Earl Richards Road North

Exeter

EX2 6AS

Tel: 01392 475060

Fax: 01392 475053

Website: www.plymouth.ac.uk

Email: Vicki.Maguire@plymouth.ac.uk

Contact name: Vicki Maguire (Senior subject
librarian, Exeter)

Approximate number of books held: 420

Public Access: Yes

Opening Hours: see website for details

Reference Collection

Catalogue Details: telnnet:lib.plym.ac.uk

University of the West of England, Bristol

Library

UWE Faculty of Art, Media and Design

Kennel Lodge Road

Bristol

BS3 2JT

Tel: 0117 32 84757

Website: www.uwe.ac.uk/library

Email: Sarah.Clifford@uwe.ac.uk

Contact name: Sarah Clifford

Approximate number of books held: 300

Public Access: Yes

Opening Hours: Monday – Friday 9 am – 5 pm

Reference Collection

A collection built upon from the 1970's with
contemporary artists' books added over the last
two years onwards. A monthly exhibition
programme of invited artists runs in the study
area, please see the website for details of
current and archived artists' books events in
the library at:

www.uwe.ac.uk/amd/cfpr/exhibit.htm

***University of Westminster, Harrow Learning
Resources Centre***

Watford Road

Harrow

Middlesex

HA1 3TP

Tel: 020 7911 5885

Email: bannards@wmin.ac.uk

Website: <http://www.wmin.ac.uk/harlib>

Contact name: Sally Bannard

Approximate number of books held: 70

Public Access: By appointment

Opening Hours in term time:

Monday -Thursday 8.30 am – 9 pm

Friday 9.30 am – 7 pm, Sat/Sun 10 am – 5 pm

Vacation Opening Hours:

Monday – Friday 9 am – 5 pm

Reference Collection

Catalogue Details:

<http://owl.wmin.ac.uk/ALEPH>

Modest collection, purchased inexpensively.

Wexford Artist's Book Collection

Wexford Arts Centre

Cornmarket

Wexford

Ireland

Tel: 00353 53 23764

Fax: 00353 53 24544

www.wexfordartscentre.ie

wexfordartscentre@eircom.net

Contact: Andi Mc Garry and Denis Collins

A growing collection, built upon annually with
purchases from the Wexford Artists' Book
exhibition. The collection has been assembled
as a resource to promote artist's books in
education and to be used for special artists'
books exhibitions.

Wimbledon School of Art Library

Merton Hall Road
London
SW19 3QA
Tel: 020 8408 5027
Email: hdavies@wimbledon.ac.uk
www.wimbledon.ac.uk/school/resources.html
Contact name: Helen Davies
Approximate number of books held: 100
Public Access: Yes for reference only, by permission of the Head of Learning Resources
Opening Hours in term time:
Monday – Thursday 10 am - 8.30 pm
Friday 10 am - 7.30 pm
Vacation Opening Hours: usually 10 am - 5 pm, (with 2 weeks closed in August, but hours can vary)
Reference Collection
Catalogue Details:
www.wimbledon.ac.uk/school/resources.html

Winchester School of Art Library

Park Avenue
Winchester
SO23 8DL
Tel: 02380 596986
Website: www.library.soton.ac.uk
Email: wsaenqs@soton.ac.uk
Contact name: Catherine Polley
Approximate number of books held: 605
Public Access: Yes
Opening Hours in term time:
Monday – Friday 9 am – 7 pm
Saturday 10 am – 4 pm
Vacation opening hours:
Monday – Friday 9 am – 5 pm
Reference Collection
Catalogue: online at www-lib.soton.ac.uk
The Winchester School of Art Library is a specialist art and design library within the University of Southampton. Specialisms within the collection include, the complete *Liver and Lights* series by John Bently.

International Archives and Collections

Artistbookarchive.com

The collective result of a number of individual collectors who wish to remain anonymous. The

collection is presented here for the pleasure and profit of book collectors and researchers. Artistbookarchive.com started collecting books in 1999. The books in the collection may be lent to individuals or institutions for exhibitions. Contact them for information. www.artistbookarchive.com

Booklyn Artists Books Study Collection/Archive

37 Greenpoint Avenue
4th Floor
Brooklyn
NY 11222
New York
USA
Tel: 001 718-383-9621
www.booklyn.org
Email: mweber@booklyn.org
Contact: Marshall Weber
Approx. number of books held: 700
Public Access: Yes
Opening hours: Archive and library research are by arrangement between Monday – Friday 10 am – 5 pm
Reference collection, but some lending for institutional research or exhibitions.
On-line catalogue in production, complete by 2005, paper catalogue available on request by 2005. Booklyn has a wide spectrum of contemporary book arts by living artists including, fine collage books, collaborative projects, fine letter press, independent press, multi-media books, photographic books, unique books, and 'zines.

Franklin Furnace / MOMA Artist's Book Collection

Franklin Furnace Artist's Book Collection at Museum of Modern Art
11 West 53rd Street
NY 10019
New York
USA
The Franklin Furnace Artists' Books Archive was acquired by MOMA in 1993 and forms part of the Museum of Modern Art's Artist's Book Collection. Franklin Furnace has an informative website with links to the MOMA "Dadabase" of Artists' Books in their collection. The website also includes a catalogue of Franklin Furnace publications since 1977. Franklin Furnace Archives include (amongst

many others) works by Jenny Holzer, Yoko Ono, Laurie Anderson, Ed Ruscha, Lawrence Weiner, Barbara Kruger and Lucy Lippard. The website has extensive information and historical texts www.franklinfurnace.org, follow the links to access the MOMA "Dadabase."

MOMA is undergoing refurbishment until 2005 and is temporarily located at:
33 Street at Queens Blvd.
Long Island City, Queens
Tel: 001 212 7089400
www.moma.org
info@moma.org

Franklin Furnace continues to; document the 'avant-garde,' show virtual and digital works on their website and promote performance art.
Franklin Furnace Archive Inc
45 John Street # 611
NY 10038
New York
USA
www.franklinfurnace.org
mail@franklinfurnace.org

Grahame Galleries: Centre for the Artist's Book

1 Fernberg Road
Milton 4064
Brisbane. Australia
Tel: 0061 7 3369 3288
Fax: 0061 7 3369 3021
Email: editions@thehub.com.au
www.grahamegalleries.com.au
Contact: Noreen Grahame
Approximate number of books held: 550
Opening hours:
Wednesday – Saturday 11 am – 5 pm
The Centre for the Artist's Book is a collection of c. 550 artists' books and some 200 reference books.

Joan Flasch Artists' Book Collection

John M Flaxman Library
School of the Art Institute of Chicago
37 South Wabash
Chicago
IL 60603
USA
Tel: 001 312 899 5098
Website: www.artic.edu/saic/art/flasch/

Email: aboehme@artic.edu
Contact name: Doro Boehme
Approximate number of books held: 4000
Public Access: Yes
Opening Hours in term time:
8:30 am to 7:30 pm
Vacation Opening Hours: 10 am to 4 am
Reference or Lending Collection: Reference
Catalogue Details:
Catalogue only available in the book room.
In addition to a wide variety of artists' books we also collect multiples, artists' 'zines, mail and stamp art and any ephemera surrounding the production of artists' books. Various dealers' archives of professional papers and correspondence as well as an extensive collection of artists' and publishers' files, exhibition catalogues that are addressing this field and a growing number of examples of web/net art complement these holdings.
Public access is as unencumbered as possible.

Meermannno-Westreenianum - Museum van het Boek

Prinsessegracht 30
1514 AP Den Haag
The Netherlands
Tel: 0031 70 3462700
Website: www.meermannno.nl
Email: bibliotheek@meermannno.nl
Contact name: Drs. Rickey Tax
Number of books (approx):
artists' books: 1,000
modern fine print collection: 30,000
Public access: Yes
Opening hours (library):
Tuesday - Thursday 1 pm – 4.45 pm
Friday 9 am -12:30 pm and 1 pm – 4.45 pm
The museum, opened to the public in 1852, has since developed into the national museum of the history and the art of the book.
It consists of two sections, the collection Van Westreenen and the collection of the Museum van het Boek (established in 1960). A research library provides secondary literature reflecting these interests, including books on the history of the book and the book-trade, private presses, book production, history of script and calligraphy, early typography, graphic design, paper, book design and bindings.
Special collections include; Van Westreenen Collection: 340 (illuminated) manuscripts, 1,500 incunabula, and early imprints, often in

costly bindings; Jhr dr R.M. Radermacher
Schorer Collection (bibliophile editions)
Editions printed by and literature on private
presses, Artists' books and Ex-libris.

Reinhard Gruener: Artist's Book Collection

Postfach 1302
D 82243
Fuerstenfeldbruck
Germany
Tel: 0049 89 15912 102
Email: r.gruener@buchkunst.info
A private collection of Modern Avant-Garde
artists' books with the main focus on East -
German and Russian Artists. Exhibitions can be
curated, and contacts with Museums and artists
are welcome. Contact Reinhard Gruener for
more information.

Scuola Internazionale di Grafica

Cannaregio s. Marcuola
Calle Seconda del Cristo
1798 Venice
Italy
Tel: 0039 41 721 950
www.scuolagrafica.it
Email: info@scuolagrafica.it
Contact Names: Lorenzo de Castro (Director)
Carrie Galbraith (Fellow)
Approx. number of books held: 200
Public Access: By Appointment
Opening Hours Term Time only:
Monday – Friday 9 am – 1 pm and 2 pm – 6 pm
Reference Collection
Catalogue Details:
Paper catalogue to be published in 2004.
International school, nearly all of the books in
the collection were created at the Scuola
Internazionale di Grafica by students, residents
and visiting artists. The collection will be
travelling to the USA in 2004 for several
exhibitions.

Visual Studies Workshop Research Archive

31 Prince Street
Rochester
NY 14607
USA
Tel: 001 585 442 8676
www.vsw.org

library@vsw.org

An extensive collection and archive of artists'
books and related disciplines from the early
1970's onwards. See the essay overleaf for more
information on the collection.

***Yale Center for British Art: Department of Rare
Books and Manuscripts***

1080 Chapel Street
P.O. Box 208280
New Haven
Connecticut CT 06520
USA
Tel 001 203 432 2814
Fax: 001 203 432 9613
Website: www.yale.edu/ycba
Email: Elisabeth.fairman@yale.edu
Contact name: Elisabeth Fairman, Curator of
Rare Books and Manuscripts
Approx. number of books held:
1000 (plus archival material)
Public Access: Yes
Opening Hours:
Tuesday – Friday 10 am – 4.30 pm
Reference Collection
Catalogue Details: Paper catalogue and online
at orbis.library.yale.edu
The Yale Center for British Art, both a public
museum and research institute, houses the
most comprehensive collection of British
paintings, sculpture, drawings, prints and rare
books outside Great Britain. Given to Yale by
the late Paul Mellon, the collection contains
masterpieces by the leading artists who worked
in Britain from the sixteenth century to the
present. The Center's Department of Rare
Books and Manuscripts houses c. 30,000
volumes, including a growing collection of
contemporary British Artists' Books.



The Visual Studies Workshop in Prince Street, Rochester, New York



VSW Library and Research Center

Sarah Bodman

The Visual Studies Workshop Press is part of the Visual Studies Workshop, based in Rochester, New York State, USA. The press has a long history of artist's book production by students, residents and visiting artists and has built up a huge collection resource for the preservation and study of artists' books. The press is part of the wider sphere of VSW, which investigates both the practice, and historical study of computer media, artists' books, film and photography. VSW also runs an educational programme through State University New York, summer schools, workshops, internships and film and exhibition programmes in the galleries. *Afterimage*, the bimonthly journal of media arts and cultural criticism, edited by Bruno Chalfour, is also based and published at VSW.

The Visual Studies Workshop was originally instigated by Nathan Lyons in 1969 and began the first part of its long history in a loft space on Elton St in Rochester, as an artist's space and MFA programme with 30 students. The main focus of the workshop was (and still is) film, photography, artists' books and print.

Joan Lyons developed the press element of VSW, with the first piece of machinery being an old proof press and cases of metal type obtained from a newspaper printer in the area. With her experience of printmaking, graphic design and book making from her earlier years spent working as a graphic designer in New York city, Joan Lyons has had plenty of opportunities to use all of this expertise in her on-going role as the press director. She is also well known for editing and publishing the informative *Artists' Books: A Critical Anthology and Sourcebook*, which has been updated and reprinted three times since its original publication.

Many of the early workshop students were interested in printmaking techniques and the book arts and by 1971 several students had made letterpress books, which led to VSW acquiring an offset press in 1972. Over the next year the printing of books, prints, posters and

artwork increased, with the press regularly producing books for student's group exhibitions and, an important step in 1972 saw the first book produced by the press with outside artists Videofreex (*Cooperstown TV is a Museum Videofreex*, Mediabus Inc. in an edition of 1,000 copies). The press element of VSW was beginning to grow and the next few years saw the onset of many collaborative projects with visiting artists, establishing the press as an important publisher of artists' books. In 1973, with the press in full swing, a foundation grant helped with the purchase of a new offset press, copy camera, darkroom equipment and a plate maker to expand the facility.

In the same year, Keith Smith, John Wood, Sonia Sheridan and A. D. Coleman were invited to the press for two weeks and produced 10 artists' books between them including; Sonia Sheridan and Keith Smith *Unfolding Vol. 1* and *Unfolding Vol. 2*, Sonia Sheridan *Time Plane*, A. D. Coleman *Carbon Copy 6/25-6/29* and John Wood's *A Ten Page Note*. More artists' books followed in 1974 and the production of three handbooks, much-valued reprints of early photographic process books: Ernst Lietze's *Modern Heliographic Processes*, Herbert Dennison's *A Treatise on Photogravure* and A. T. Story's *The Story of Photography*.

By the end of 1974 the VSW Press was busily producing artists' titles, a research series and editions of students work. VSW Press also printed many editions of poetry for small publishers which provided a means of income for the press; prospective writers, poets and publishers would bring their texts, with Joan Lyons providing a free design and layout service and the press then charging only for the printing. This not only brought in funds for the workshop but also helped small press publishers to produce editions they might not otherwise have been able to afford. With the exception of a small amount of grant support, the press became more or less self-supporting and in 1976, a Heidelberg press was purchased with a grant from the visual arts programme of NYSCA, and was subsequently used to print over 400 books.

In the late 1970's VSW as a whole moved to their present location; a large stone mansion

and gallery / workshops in Prince Street, Rochester. The huge presses moved with them but, with the development of newer printing technology over the last thirty years, the letterpress eventually gave way to processes such as DocuText, and more recently, digital output.

With the changes in pre-press work and output, most artists' books published by VSW now use mainly computers and inkjet printers, with large scale or offset litho editions being printed off the premises. As with nearly all print and book arts workshops, the old letterpress has made way for a new set up of computers and printers. There are still some traditional aspects of book making and binding available within the studios, although the press is now veering more towards small editions and pre-press production for their artist's book publishing programme. After 34 years the press still pursues an active publishing output, which is documented on their website and VSW continues to run a successful artists-in-residence book arts programme which has been ongoing since the early 1970's. The book arts residency production programme involves publishing of books in editions of up to 200 on site, with facilities for hand binding available.

As part of their artist's book publishing history, VSW press established their Research Centre and collection as their own press grew; including a Research Library of 20,000 books concentrating on the areas of photography, filmmaking, video, bookmaking, media studies, and the cultural practices of image making.

The Research Centre's *Independent Press Archive* has a vast collection of over 5,000 artists' books from the 1970's onwards with a substantial part of the artists' books collection amassed from books either made at VSW as part of the Workshop's residency and publishing programme (since 1970), or through the VSW sponsored publishing of books by local and visiting artists. Through these programmes, pre-press and publishing sponsorships VSW have helped to publish and collect a diverse range of books by artists including: Douglas Holleley (*Far Fetched*, 1976) Paul Zelevansky (*The Case For The Burial of Ancestors, Book I*, 1980) Mimi Smith (*This Is A Test*, 1982) Douglas Heubler (*Crocodile Tears*, 1984) Philip

Zimmerman (*Civil Defense*, 1984) Erica van Horn (*Black Dog White Bark*, 1986) Ulises Carrión (*For Fans and Scholars Alike*, 1987) Helen Douglas and Telfer Stokes (*Real Fiction* 1987) Buzz Spector (*The Position of the Author*, 1992) Babette Katz (*My Flag*, 1995) Scott McCarney (*Far Horizons*, 1997) and Judy Gelles (*Florida Family Portrait*, 2002).

I was fortunate enough to experience the Research Centre archives at first hand in Nov/Dec 2002 when I was given a sponsored residency at VSW to print one of my own artists' books. On completion of my book in the studios I was determined to spend as much time in the Research Centre archives as possible as it was such a treat to be able to handle so many examples of artists' books. The books are cross-catalogued by publisher, title and artist, so they were easy to locate within the labyrinth of archival boxes on the shelves.



The archival boxes full of artists' books at VSW

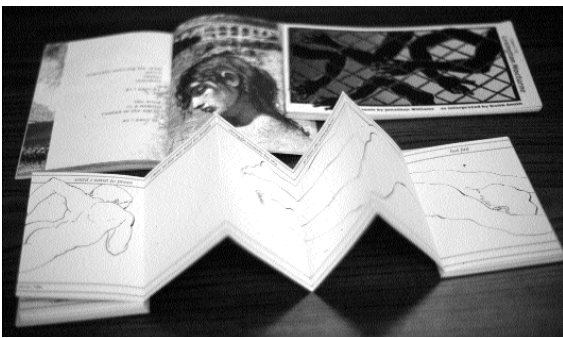
The VSW collection also includes countless artists' books by individuals such as Barbara Kruger, Richard Olsen, Sol Lewitt and a large collection of the work of Ed Ruscha from the late 1960's and early 70's. Although the collection is well catalogued, I did find some work by happy accident when looking for the work of another artist in the box files, for example Jim

Pomeroy's *Stereo Views / Ver Multidimensionales* made in 1988, a boxed, manipulated View Master, with a set of 21 3-D images and an offset printed book published at Syracuse.



Stereo Views / Ver Multidimensionales Jim Pomeroy, 1988

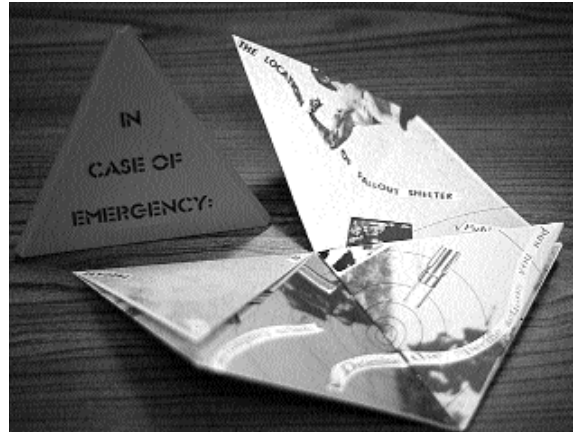
The archive contains many artists' books by Keith Smith who is based in Rochester, including some of his earlier works *Overcast* (Book 112) 1986; *Lexington Nocturne April 19* (with Jonathan Williams) 1983 and *Swimmer* (Book 114) 1986 as well as his bookbinding and book art publications (which are all listed at www.keithsmithbooks.com).



Artists' Books by Keith Smith, clockwise from top left: *Overcast* (Book 112) 1986, *Lexington Nocturne April 19* (with Jonathan Williams) 1983 and *Swimmer* (Book 114) 1986

Also well represented in the collection are many of the recognisable artist's book publishers in the USA (see page 62); Nexus (with works by Steven L. Steinman, Clifton Meador and Scott McCarney), the Museum of Modern Art New York (including works by Telfer Stokes, Ted Greenwald / Richard Bosman, A. R. Penck and Jörg Immendorff) and Hallwalls Press (Jenny Holzer and Peter Nadin's *Eating Friends* and Laurie Anderson's *Words in Reverse*). Printed Matter Publications represented in the collection include works by Nancy Holt (*Ransacked*), Douglas Huebler and Kathy Acker (*The Adult Life of Toulouse Lautrec*) and there is also a good selection of works from

Philip Zimmerman's Space Heater Multiples in Rochester, including books by Willyum Rowe (*Sure as Death*) Philip Zimmerman / Tim Ahern (*The Rusty Plate*) and Keith Smith.

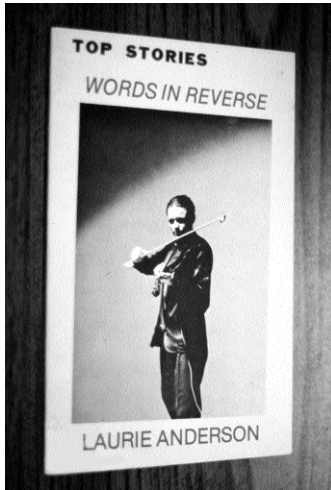


In Case of Emergency Scott McCarney

The time I spent at the Research Centre allowed for a pleasurable delve into a large and valuable collection; with such a vast amount of books, it would take a long time to fully explore the whole archive. The luxury of looking at and having time to study so many examples of work for my own curiosity was an added bonus to being at VSW. The archives and study centre including: media arts, photography, independent film and video, electronic imaging, visual books and the publications arts are open to the public by appointment. For more information see the website link or email library@vsw.org. Artists' books still form a significant part of the Visual Studies Workshop; as well as the collection and study centre, the ongoing artists' books publishing and residency programme there is The Collector's Gallery and Bookstore which sells artists' books and reference books produced at the Press.

The MFA education programme runs in the VSW studios giving students and residents the opportunity to interact (during my time there I really enjoyed meeting the students who were busy making some very nice editions for a book arts project in the studios).

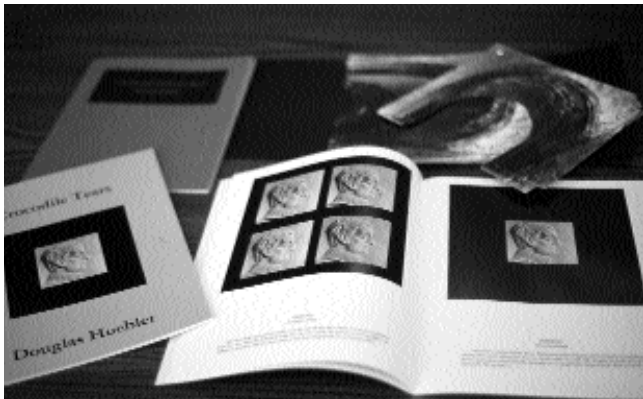
Residencies usually last up to four weeks and artists are given free access to the studios on a 24-hour basis. Full details of the programme and how to apply can be found on their website alongside information on exhibitions, and current and archived VSW Press publications at www.vsw.org, or email artists@vsw.org.



Words in Reverse Laurie Anderson,
Hallwalls Press, 1979



Artists' Books by Ed Ruscha, clockwise from middle left:
Nine Swimming Pools and a Broken Glass, 1968 (closed and open),
Various Small Fires and Milk, 1970, *Twentysix Gasoline Stations*, 1969,
Some Los Angeles Apartments 1965, *Every Building on the Sunset Strip*, 1966
and *Thirtyfour Parking Lots in Los Angeles*, 1967



Two examples of artists' books produced at VSW Press:
Perspectives III Joan Lyons, 1976 (open and closed)
Crocodile Tears Douglas Huebler, printed at VSW in an edition of
2,500 in 1985 (open and closed)



Fragments for a Body of Knowledge Shelley Hoyt, Susan King,
Joan Lyons and Sue Ann Robinson, VSW Press, 1992



Examples of Museum of Modern Art (New York) publications in the artists' books archive at VSW,
from top left: *Young Masters and Misses* Telfer Stokes, MOMA, 1984, *Exit the Face* Richard Bosman and
Ted Greenwald, MOMA, 1982, *Brandenburg Gate* Jörg Immendorff and A. R. Penck, MOMA, 1982,
Conversations with Nature Bryan Hunt, MOMA, 1982 and *Book of Nine* Gary Stephan, MOMA, 1983

Book Arts Organisations

Booklyn (USA)

37 Greenpoint Avenue, 4th Floor
Brooklyn, NY 11222, New York, USA
Tel: 001 718 383 9621

Email: mweber@booklyn.org

Web: www.booklyn.org

Contact: Marshall Weber

Booklyn is a super-cool, non-profit artist-run organisation that distributes, publishes, and produces exhibitions and runs educational programmes involving contemporary artists' books. Booklyn includes a bookshop dealing in artists' books, courses in book arts, a gallery centre and typeset/design studio services.

Fine Press Book Association

Membership Enquiries

Janet Jackson

Glenswinton

Parton

Castle Douglas

DG7 3NL

www.fpba.com

jj@forge.demon.co.uk (for membership enquiries)

An association dedicated to the appreciation of finely printed books and their production.

Open to collectors, printers, artists etc.

Also organise FPBA book fairs.

Geelong Arts Alliance (Australia)

PO Box 1229

Geelong

VIC 3220

Australia

Tel: 0061 3 5222 8300

Email: gaa@swift.net.au

Contact: Susan Hartigan and Glen Smith

Not for profit cross artform membership organisation in regional Victoria, promoting collaborative actions, events and ideas and community cultural development.

Letterpress Alive

A website set up by the Alembic Press to collect any information about letterpress activities in the UK. This is to ensure the continuation of its

use, and to encourage a greater awareness of the subject. The website includes information and links on Letterpress societies, printers, courses and workshops, museums, exhibitions, book fairs, sources of help and information and discussion and website links. Please visit the website at www.letterpressalive.co.uk.

Any suggestions for inclusion on the website should be emailed to David Bolton at AlembicPrs@aol.com.

The Book Art Project

Paul Johnson Director

11 Hill Top Avenue

Cheadel Hulme

Cheshire

SK8 7HN

Tel: 0161 485 2174

pauljohnson@bookart.co.uk

The encouragement of writing and illustration in the book form by children and promoting books and the book arts in school education. Based originally at Manchester Metropolitan University, but now operated in the private sector. For details of courses and publications, please contact as above.

The Society of Bookbinders

(President: James Brockman)

The Society of Bookbinders is dedicated to traditional bookbinding and to the preservation and conservation of the printed and written word. There are eight regions, each with its own committee, comprising a Chairman Treasurer, Secretary and Committee Members. The Society of Bookbinders is committed to the provision and furtherance of education in the field of bookbinding. Our stated aim is to, 'advance education for the public benefit in all aspects of bookbinding, in particular, but not exclusively by, the collection, collation, evaluation and organised dissemination of craft and technical information.'

The Society's eight Regions each organise meetings at which lectures and/or Masterclass demonstrations are given. Visits to libraries, binderies and suppliers are also arranged.

At the National level, a Conference, hosted by one of the Regions, is held every other year.

In non-Conference years, a National AGM is held - usually at a venue housing a book / binding - related attraction. We also have an Education & Training weekend on non-Conference years. This is a new initiative that concentrates on specific subjects and processes within bookbinding.

Regions:

Birmingham • East Anglia • London & South • Midlands • North East • North Wales & North West • Scotland • West • Overseas.

For further information, membership details and related links and events, please visit the website: www.societyofbookbinders.com

For National membership details contact:

Mrs Phillipa Harvey (Secretary)

Plaster Hill House

Churt

Surrey

GU10 2QT

or email info@societyofbookbinders.com

The Society of Bookbinders: Western Region

Secretary: Bindy Wollen

St Annes

Higher Woodfield Road

Torquay

TQ1 2LE

Tel: 01802 293047

www.societyofbookbinders.com

Email: bindy@wollen.demon.co.uk or

info@societyofbookbinders.com

The Society welcomes new members whether they are professional, amateur bookbinders or just enjoy books and their bindings.

Membership offers regional programmes of lectures, workshops and visits. There is a biennial Conference and Competition and an annual publication Bookbinder. Newsletters keep members informed of events throughout the year and give names and addresses of suppliers of materials and new and second-hand equipment.

Wexford Artist's Book Exhibition

A popular annual event including works for sale at Wexford Arts Centre, Ireland. Contact Andi Mc Garry or Denis Collins for further details.

Wexford Arts Centre
Cornmarket, Wexford
Ireland

Tel: 00353 53 23764

Fax: 00353 53 24544

www.wexfordartscentre.ie

wexfordartscentre@eircom.net



Book Arts Websites

www.andreweason.com artists' books by Andrew Eason with useful links to other book arts sites.

www.artistbookarchive.com an archive website of donated artists' books.

www.artistsbooks.com Johan Deumen's site for sales of artists' books with useful links and reference books.

www.artgoes.com the official Artgoes website of their multiples, books etc.

www.artic.edu/saic/art/flasch/exhibitcatalog.html the *Consistency of Shadows* book arts catalogue exhibition, full of information. Also the Joan Flasch Artist's Book Collection.

www.artmetropole.com in Toronto has a very good online selection of multiples, book works, artists' books and reference material with links to other sites and archives.

www.aspectable.com artists' books by Niamh Jackman, Conor Lucey and Mermaid Turbulence.

www.backspace.org/hayvend/list.html Hayvend multiples and artists' details.

www.balticmill.com see their Projects section for Alec Finlay's book art projects.

www.barbarawien.de German book arts bookshop and gallery.

www.boekiewoekie.com online catalogue of artists' books from Boekie Woekie, Amsterdam.

www.bookart.co.uk The Book Art Project website promoting the book arts in schools.

www.bookartbookshop.com The London based Bookartbookshop website, with opening hours exhibitions info and current information.

www.bookarts.ua.edu for useful bookarts web resource links.

www.bookartscentral.com website of book arts techniques and handbooks.

www.bookarts.com a book arts directory of makers, museums and suppliers in the USA.

www.bookhad.ac.uk search engine for book arts study and research in selected institutions and collections, with useful links.

www.booklyn.org Booklyn Artists Alliance, features their published artists' books, courses and workshop programmes.

www.bookstorming.com Paris based artists' books for sale by many international artists.

www.bookworks.org.uk Book Works website, lots of information on current and past artists' publications, forthcoming projects with mail order available.

www.buechermarkt.net Walther König book dealer and artist's book publisher.

www.califiabooks.com San Francisco based artists' books and Fine Press editions.

www.cca-kitakyushu.org Japanese international gallery / book art research publishing.

www.centerforbookarts.org New York Center for Book Arts, exhibitions and courses.

www.colophon.com Fine Press books, plus links to a number of related websites.

www.colophon.com/umbrella/index.html online selections from the Umbrella book arts journal.

www.dca.org follow the links for the Centre for Artists' Books, Dundee.

www.diabooks.org DIA Center's New York bookstore including artists' books.

www.digital.library.upenn.edu/books/ online books.

www.florenceloewy.com artists' books archive and bookstore.

www.fpba.com Fine Press Book Association membership details and information, plus some useful links.

www.fruitmarket.co.uk/artistsbooks.html
details of current publications from the
Edinburgh gallery.

www.grahamegalleries.com.au Centre for The
Artist's Book, Brisbane, Australia with details of
exhibitions and their artist's book fairs.

www.granarybooks.com/catalog.html full
catalogue of their publications.

www.hamish-fulton.com details of the artist's
work, including books.

www.indeprintent.com/index.htm artists' books
by Ral Veroni.

www.kuenstlerbuecher.de/messen.htm list of
international book fairs and artist's book fairs.

www.library.yale.edu Yale University library's
collection of artists' books.

www.lili.org/icb Idaho Center for the Book.

www.mpawson.demon.co.uk Mark Pawson's
website of multiples, *disinfotainment*, artists'
books and lots more.

www.keithsmithbooks.com Keith Smith's Books,
all titles, information and mail order.

www.mnftiu.cc David Rees' *Get Your War On*
publications and prints.

http://myweb.tiscali.co.uk/strictnature/
Edward Summerton's Strict Nature Reserve.

www.onestarpublish.com artists' books and artists'
multiples.

www.pabagallery.com Photo Book Art Gallery
website, Connecticut, USA.

www.penkiln-burn.com Bill Drummond's
website including *How to be An Artist*.

www.philobiblon.com site for artists' books
information, plus links to numerous websites.

www.printedmatter.org the major artist's book
store in New York has an online selection of
artists' books, multiples and reference books.

www.sfcfb.org the San Francisco Center for the
Book, book arts information and exhibitions.

www.smabs.co.uk Stuart Mugridge's artists'
books and useful links.

www.slis.ua.edu/ba/bookweb.html
MFA in Book Arts at the University of Alabama,
with bookweb links.

www.societyofbookbinders.com for society
information, events, membership and links.

www.theBenedict.net artists' books and site
specific works by Benedict Phillips.

www.thecooker.com Jake Tilson and Atlas.

http://theorangepress.com/ has a very good
information section of museums and book arts
stores and suppliers for New York and Paris.

www.thingsnotworthkeeping.com details of
TNWK's projects and bookworks.

www.uwe.ac.uk/amd/cfpr/exhibit.htm
UWE, Bristol website with artists' books events
and exhibitions archive.

www.vsw.org details of Visual Studies Workshop,
programmes, residencies and artists' books.

www.weproductions.com weproduction's own
website with details of their artists' books and
useful links.

www.wexfordartscentre.ie for the annual
Wexford Artist's Book exhibition.

www.wsworkshop.org Women's Studio
Workshop information and artists' books
archive.

www.zyarts.com/zybooks UK based exhibition
and information website, featuring various
artists making books, artist's book gallery, news
and events, with useful links.

Guy Begbie

At the time of writing this review, Benedict Phillips site **www.theBenedict.net** is in the process of being completed. However as it stands there are some quirky pages that reveal an intelligent and witty approach to expanding one's practice into a digital virtual structure, as well as providing clear information on conceptual projects that translate successfully into the web site format.

At the opening page you can access *A book for loozing in the street*. This describes a project where an edition of books was produced from found discarded objects. These books were then placed (effectively lost) along a route defined by their origins (where they were found).

Benedict Phillips is an artist, poet and curator based in Yorkshire, UK. The clear layout of the homepage is reminiscent of double page spreads. Scrolling down to the second one, you can link to *Homeless Houses*. Here, bag sized house models inhabited with people symbols rendered onto their surfaces, are placed in or around public buildings in York. This work seems to highlight a social dilemma and a relationship between the users of these buildings and their architectural fabric.

Scrolling downwards, the word 'fragile' on a red banner demands attention on the next spread below. This sub-section of the site, documents aspects of an artistic endeavour, a collaboration between Benedict Phillips and Anne-Marie Culhane carried out in a Leeds park. The art works were produced by subtle interventions. These were intended to provide intriguing diversions for passers-by. A text intro gives details about the project. The viewer can navigate through thumbnail images to access documentation of specific artworks such as a book that draws parallels between the body and the park. Details of a touring exhibition of this work and associated educational workshops, are included with a summary of issues and ideas concerning the relationship of the public with

the park. The final curiosity of this site is the *Benedictionary*, a phonetic alternative spelling site with the option to type in your own text to 'Benedikshonise' it, an ecclesiastical overtone of blessed words.

Edward Summerton's site *Edward Summerton At The Strict Nature Reserve*

http://myweb.tiscali.co.uk/strictnature/ is an intriguingly lucid presentation of a body of work made up of disparate elements that all have a poetic resonance and Scottish identity. The site catalogues sculptural work, paintings, artists' books, postcard editions, installations, video and sound. Summerton's site has the option to be concluded with an exuberant piece of text. This links all the individual pieces of work in a description of a post apocalyptic journey through an urban / rural environment in which the narrator creates a contemporary subcultural mythology.

The opening page of *The Strict Nature Reserve* takes you into a space resembling the periphery of redundant trading estate. You click on the sign/hoarding and you are immediately confronted with a set of curious thumbnail images depicting Summerton's work in a variety of genres. Having chosen the object option, I particularly liked the cloven *Dear Shoes* and the *Hollow Log* vinyl Bag that is carried by the *Fly Bastard* in the narrators account. The enlarged versions of the thumbnails include the titles and media used to make the works. The Strict Nature Reserve site is utilitarian and functional in its design, a factor which is appropriate, given the ascetic nature of Summerton's work.

Andrew Eason's site **www.andreweason.com** opens with text and thumbnail images floating over an ochre and yellow striped home page. Following the threads of hypertext and images through the site, this striped backdrop is consistent in a variety of hues, creating a rich dressing to emphasise this book artists' images and his concern with the finer nuances of texture and mark. Eason is a Bristol based artist whose interest in presenting sequential text and image in the book form is informed by his position as a librarian at the city's main public library.

Eason's subject matter is fairly eclectic, but runs with historical reference on which he builds his own singular lyricism in words and pictures. His texts are poetic and allude to a heightened experience of the ordinary, such as a night walk in the city, as in the book *Smoke Flower*. This is a book that acknowledges the archaeological residue of the urban environment. Through historical re-enactment, Eason has created *Obscura*, which can be linked to from the home page. This was originally conceived as an installation for a performance event at Bristol's Camera Obscura. The site version is displayed in a cinematic format with stills images of a character dressed in eighteenth century costume, he is appropriately contained within circular lens like vignettes.

Andrew Eason's site has a useful selective links section, listing further sites for artists' books exhibition venues, project facilitators and institution collections. The overall feel of this site does not compromise the books it disseminates.

Keith Smith's books site, www.keithsmithbooks.com is a godsend to artists wishing to actively engage with the book structure and its cultural and technical complexities. This site lists all the practical manuals that Keith Smith has self published. Clear explanatory text gives an oversight of each manual with the option to view specific sections of these books through the hypertext. An order form is easily accessed and the whole site has a minimal straightforward design aesthetic.

www.penkiln-burn is the site dedicated to the marketing of the work of maverick and svengali Bill Drummond. Drummond's former exploits include building up his self-made myth through a popular music empire, the KLF and the K Foundation. He is also a conceptual artist who has employed a range of strategies in order to question and subvert the cultural landscape. The site is extremely straightforward to navigate through. At the time of writing there are three sections to choose from at the opening page, *The Catalogue*, subdivided into *Job No 5 How to be an artist* and *Job No.21 Silent Protest (war art one)*. The 'Shop' page enables the ordering of works through a downloadable

form, and the Events section lists exhibitions video installations and performances. The underlying glorious nihilism in the main body of work catalogued, is celebrated through sparse utilitarian typography and seductive thumbnails of paintings, multiples and one-off publications reflecting a diversity of oblique obsessions, such as the owning, disowning and modification of an expensive artwork by one's favourite artist.

Visiting Mark Pawson's site *Disinfotainment & Kustom Kulture* at www.mpawson.demon.co.uk the aesthete in search of refined minimalist web design will experience a major arrest of colour recognition. The home page is a chequered with thumbnail images in a wonderful lurid day-glow rainbow hue. Pawson is a self-confessed image junkie, photocopier fetishist and aficionado of lo-fi printing methods. He has a mail art lineage, that has informed his methods of working, distribution and dissemination of ideas. His bookworks are meticulous and affordable varying from what could be described as artists' books to more fanzine type publications.

As well as Pawson's own work, it is possible to purchase the publications of other artists on this site. Apart from the dazzling array of ephemera available (printed and painted material, badges, T-shirts and toys, to name just a few items); the sheer focussed obsessional nature of Pawson's practice and production places this site in the 'add to favourites' league. His publications, *What are you collecting at the moment Mark?* and *Noggins* the Scandinavian tourist souvenirs, display a deranged, eccentric sensibility that is refreshingly articulated by five years of collecting and research. *Disinfotainment & Kustom Kulture* is a site where the opening low-budget page belies the innovative use of a high quality retro-graphic layout, once the viewer has acclimatised and proceeded beyond home.

Guy Begbie is a practicing book artist and long distance lorry driver. He lectures in Book Arts, Graphic Design and Fine Art at Herefordshire College of Art and Design.

I saw this and thought of you.



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Artist's Book Fairs

There are various book fairs around the world that feature artists' books. International events such as Pyramid Atlantic Book Fair, USA, The Frankfurt Book Fair and the Bibliophile book fairs in Paris feature artists' books, but stands can often prove to be an expensive outlay for individual artists or small publishers.

The following list includes fairs where artists' books are the main feature or are significantly represented within the fair.

For a current list of worldwide book fairs, see the website: www.kuenstlerbuecher.de/messen.htm

BALTIC and Independent Northern Publishers Book Fair Saturday 1st November 2003

11 am – 5 pm

Contact: Crista Ermiya

Independent Northern Publishers

PO Box 990

Newcastle Upon Tyne

NE99 2US

Tel: 0191 212 0354

cristae@zoom.co.uk

Centre des Livres d'Artistes has hosted and organised artist's book fairs, contact them for further details.

17 Rue Jules Ferry

87500 Saint-Yrieix-la-Perche

France

Tel: 0033 555 757030

Fax: 0033 555 757031

www.irisnet.fr/pp

Fine Press Book Association (FPBA) have book fairs around the UK, with stands available for FPBA members. The next fair is at Oxford Brookes University on Sat 1st and Sunday 2nd November 2003. See the FPBA website for more details and for subsequent fairs.

For FPBA membership details contact:

Janet Jackson

Glenswinton

Parton

Castle Douglas

DG7 3NL

www.fpba.com

jj@forge.demon.co.uk

Grahame Galleries organise the Artists' Books and Multiples Fair (4 since 1994) Overseas participants can submit works by post for a small fee, without having to attend.

Centre for the Artist Book

1 Fernberg Road

Milton 4064

Brisbane

Australia

Tel: 0061 7 3369 3288

Fax: 0061 7 3369 3021

www.grahamegalleries.com.au

editions@thehub.com.au

Contact: Noreen Grahame

Halifax Contemporary Artist's Book Fair is an annual, one-day artist's book fair with events, at Dean Clough Galleries, Halifax, now in its 7th year. For dates and information contact:

Chris Taylor

Arts Co-ordinator

Dean Clough Galleries

Halifax

HX3 5AX

Tel: 01422 250 250

www.contemporaryartistsbooks.com

book.fair@ntlworld.com

London Artists Book Fair 2003 (LAB03) The next LAB 2003 is from 28-30th November at the Institute of Contemporary Art, London. For details of LAB 04 & LAB 05 contact:

Marcus Campbell

Marcus Campbell Art Books

43 Holland Street

London SE1 9JR

Tel: 020 7261 0111

Fax: 020 7261 0129

lab@marcuscampbell.co.uk

Printed Matter Editions and Artist's Book Fair, USA

Contact: Max Schumann (Manager) for dates / venue information of the annual international artist's book fair.

Printed Matter Inc

535 West 22nd Street

New York

NY 10011

USA

Tel: 001 212 925 0325

Fax: 001 212 925 0464

www.printedmatter.org

mschumann@printedmatter.org

Book Arts Courses

Bradford College

School of Art, Design and Textiles
Bradford College
Great Horton Road
Bradford
BD7 1AY
Tel: 01274 438 998
Fax: 01274 433 236
www.bradfordcollege.ac.uk
Contact name: Ian Colverson

Bradford offers a range of courses at Undergraduate and Postgraduate level. A well-established printmaking department.

Camberwell College of Arts

Peckham Road
London
SE5 8UF
Tel: 020 7514 6302
Fax: 020 7514 6310
enquiries@camb.linst.ac.uk
For more information and to order a prospectus see www.camb.linst.ac.uk

Book Arts - General Course Information.
Camberwell is the only college in the UK providing specialist postgraduate study in Book Arts. Book artists are at the forefront of creating a new role and identity for the book, which is being freed from its traditional role as container of information by technologies such as 'e-books' and downloadable internet sites. The increasingly important role of the book within fine art practice is at the heart of this unique course, which is led by a teaching team of experienced educators and artists. Students are asked to explore the concept of the book through analysis of its form and function, and its changing nature with reference to its historical context and its relationship to current practice.

Postgraduate Diploma

The Pg Dip is an intensive course providing an introduction to the concept and practice of Book Arts. Students develop skills in areas such as printmaking, reprographics and computers, and follow set projects to investigate narrative structures, image and text. The course has been

particularly designed to enable people from diverse academic or professional backgrounds to establish specialist skills, knowledge and focus in preparation for practice in the field or further study at Masters level.

Masters Degree

The MA offers you the opportunity to develop a project from proposal to final exhibition. Students are asked to research the content, materials and technical skills appropriate to their project, and produce written as well as practical work exploring their chosen subject area and their relationship to contemporary practice. Applicants are expected to be well grounded in relevant aspects of book arts and able to define and debate their study proposals. Individual programmes are negotiated and supervised throughout the course in tutorials with specialist academic staff.

Both courses include a Postgraduate Professional Development Programme, which helps students update or acquire research and career development skills.

The Book Arts teaching team is made up of experienced educators and practising book artists. The course is led by Subject Leader Susan Johanknecht, who is the founder of Gefn Press. Course tutor Les Bicknell has work included in the collections of the Victoria and Albert Museum, The Rijksmuseum, and MOMA in New York. Visiting tutors include Dr Helen Douglas who is the co-founder of *Weproductions* and winner of the Nexus Press book award, Virginia Nimarkoh artist and curator and Melanie Jackson artist and curator.

Hereford College of Art and Design

Folly Lane
Hereford
HR1 1LT
Tel: 01432273359
Fax 01432 341099
www.hereford-art-col.ac.uk
head@hereford-art-col.ac.uk
Contact name: Guy Begbie

Hereford College of Art and Design has a strong interest in artists' books. The following courses all deliver book arts projects:

BA (Hons) Illustration, Design Crafts, HND Fine Art, Graphic Design, Spatial Design and Photography. The college has specialist book arts teaching staff and a good letterpress and bindery facility. The college holds an annual book arts competition and student work is shown at the London Artist's Book Fair and the Hay on Wye Literary Festival.

London College of Printing

Elephant & Castle

London

SE1 6SB

Tel: 0207 514 6700

www.lcp.linst.ac.uk

Contact: Mike Brunwin

m.brunwin@lcp.linst.ac.uk

BA (Hons) Book Arts & Crafts

This project-based course is designed to create opportunities for you to explore the art and craft of the book in all its aspects. It uniquely combines theoretical and cultural studies of creative practice with the development of highly specialised crafts skills. Within this context, this 3D design course utilises the book both in its traditional role as information carrier, using text and illustration in the codex form and as an art object in its own right.

Units of study and options include: Formal and structural design, historical and contemporary design structures, form and function, printmaking, illustration and calligraphy, computer-aided design, photography, fine print and typography, the book as art, paper engineering, limited editions, cultural studies. Options are practically-based and develop makers as well as designers.

Year 1 includes; printmaking, drawing, craft bookbinding, and illustration, photography and creative book practice. Core studies include; computer aided design, cultural studies and personal and professional studies.

Year 2 concentrates on book at structures and fine print editions with a choice of special electives in: advanced printmaking, design bookbinding, artist's books, historical and conservation structures, computer graphics. Core studies provide support with research and

professional practice through work placement and exhibitions at major venues in the UK and Europe.

In year 3 students undertake a range of project briefs and write a dissertation. There is a final year degree show exhibition.

This full-time, 3 year undergraduate course is recognised as being the best available in this field. Through its expanding international links in Europe and North America, the course provides opportunities for student exchange. Recent student exchanges have included Germany and North America. Field trips to Prague and Amsterdam have also been organised, with future exchanges planned with institutions in Paris. Book Arts students have also exhibited to acclaim in major galleries and won international awards in UK, Europe and the USA. All first and second choice applicants are interviewed and visits from prospective applicants are welcomed.

For further information please contact:

Mike Brunwin Tel: 0207 514 6700

Email: m.brunwin@lcp.linst.ac.uk

Scuola Internazionale di Grafica (Italy)

Cannaregio s. Marcuola

Calle Seconda del Cristo

1798 Venice

Italy

Tel: 0039 41 721 950

www.scuolagrafica.it

info@scuolagrafica.it

Contact: Lorenzo de Castro (Director)

Carrie Galbraith (Fellow)

Year-round courses offered in the Book Arts (Libro d'Artista) for Italian and International students. Information for all courses can be found at www.scuolagrafica.it.



Bradford College

School of Art, Design & Textiles

The option to make **Artists' Books** is increasingly available and appropriate as part of the curriculum within the School's broad range of courses including **BA(Hons) Graphic Media Communication, BA(Hons) Art & Design, BA(Hons) Fine Art** and the **Masters Degree in Printmaking**.

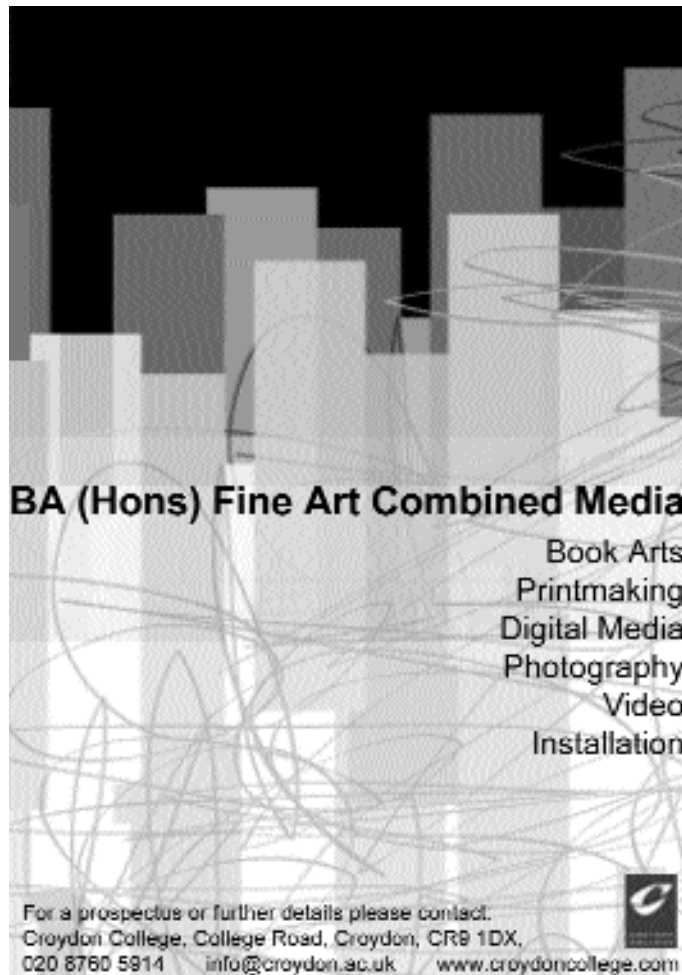
For further information please contact:

The Admissions Officer · Bradford College
Great Horton Road · Bradford · West Yorkshire BD7 1AY

Tel 01274 433333
Fax 01274 433241
www.bradfordcollege.ac.uk




An associate college of the University of Bradford



BA (Hons) Fine Art Combined Media

Book Arts
Printmaking
Digital Media
Photography
Video
Installation

For a prospectus or further details please contact:
Croydon College, College Road, Croydon, CR9 1DX,
020 8760 5914 info@croydon.ac.uk www.croydoncollege.com



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17 March 2004

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Peckham Road
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For more information
www.camb.linst.ac.uk
enquiries@camb.linst.ac.uk
telephone: 020 7514 6302



Short Courses, Workshops and Summer Schools in Book Arts

Artgoes

Artgoes publish a journal: the *News Ironical* and have a website of their *Artgoes Catalogue Art Superstore*. Artgoes also offer courses in Book Arts, including summer schools at Newcastle College and Hexham Campus (Tel: 0800 731 7073 for dates and times).

Artgoes also run a design service and are happy to visit colleges for workshops: At the Major 'art Surgery' our ART goes into TEACHing art 'n' design & DESIGNing 'artfully' - it's the 3-pronged 'art attack' that's trident-tested!

For more information on any aspect of Artgoes contact: Chloe Daykin (chloe@artgoes.com) or Chris Morton (chris@artgoes.com)

Artgoes

The Major 'art Surgery

Baddox

NE46 2PX

Tel: 01434 60 80 70

Fax: 01434 60 80 70

www.artgoes.com

Booklyn (USA)

Booklyn offer a range of educational programmes over the full year at their book arts centre in Brooklyn, New York. Summer Seminars and Intern Institutes cover a range of classes, workshops and seminars for educators, artists and students, covering many aspects of the book arts. Examples of courses include: Reading Books Out Loud, The New Book; Book Craft Tradition meets Do It Yourself Youth-Pop Culture or The New Book in the Twenty-first Century. For more information regarding any of our education programmes, please contact Emily Larned, our Education Coordinator, who can answer any questions you may have.

Emily Larned Education Coordinator

Tel: 001 917-612-0375

redcharming@hotmail.com

Booklyn

37 Greenpoint Avenue, 4th Floor

Brooklyn, NY 11222 ,

New York,

USA

www.booklyn.org

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Hazell Designs Books Top Flat,

3 Kirk Street

Edinburgh. EH6 5EX

Tel: 0131 554 6283

www.hazelldesignsbooks.co.uk

rachel.hazell@virgin.net

John Jameson

John Jameson runs short bookbinding courses around the UK.

Cotswold Bookbinders

Oak Tree House

Ewen

Cirencester

Glos

GL7 6BT

Tel: 01285 770458

www.cotswoldbookbinders.co.uk

john@cotswoldbookbinders.co.uk

London College of Printing

LCP run short courses and summer schools in Book Arts, please see the website:

www.lcp.linst.ac.uk for more details and to order a prospectus

Book Arts

London College of Printing

Elephant & Castle, London SE1 6SB

Tel: 0207 514 6700

www.lcp.linst.ac.uk

San Francisco Center for the Book (USA)

102 workshops each trimester in all aspects of making artists' books. Letterpress, photo processes, printing and bookbinding.

See the website for calendar of classes.

300 De Haro Street

San Francisco 94103

USA

Tel: 001 415 565 0545

Fax: 001 415 565 0556

www.sfcbook.org

info@sfcbook.org

Contact: Steve Woodall (Artistic Director)

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The Scuola also has an active residency programme for printmaking, book arts, drawing and painting throughout the year. Information for the residency programme can be found at www.artsinvenice.it
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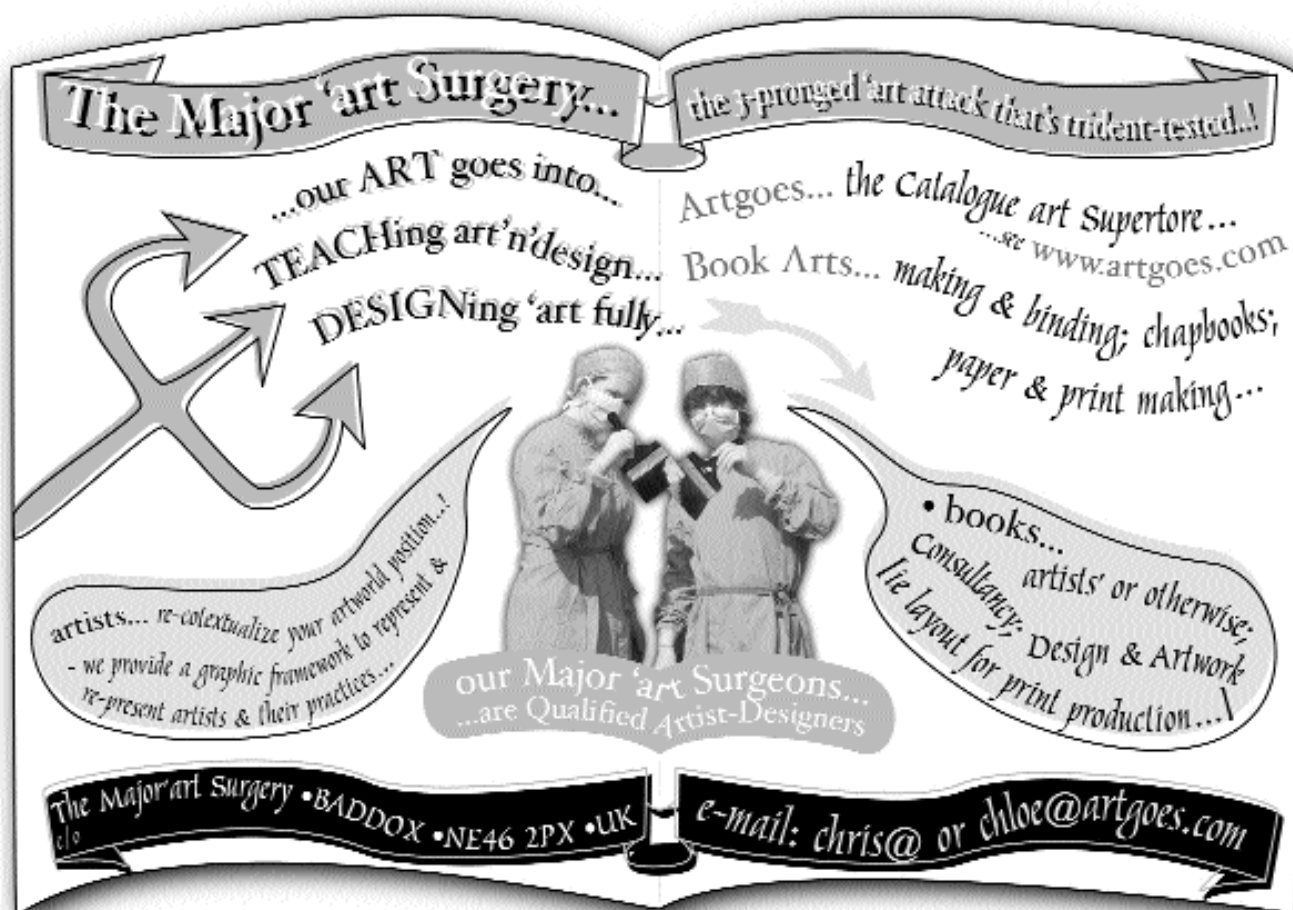
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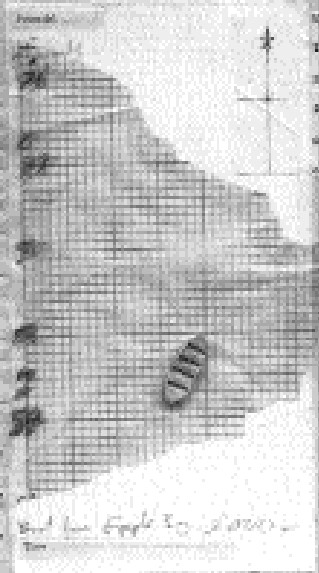
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Relief, October 1944. Maps - Birds - Eggs



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TOURISTS & TRAVELERS

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Time from 11:00 AM to 12:00 PM

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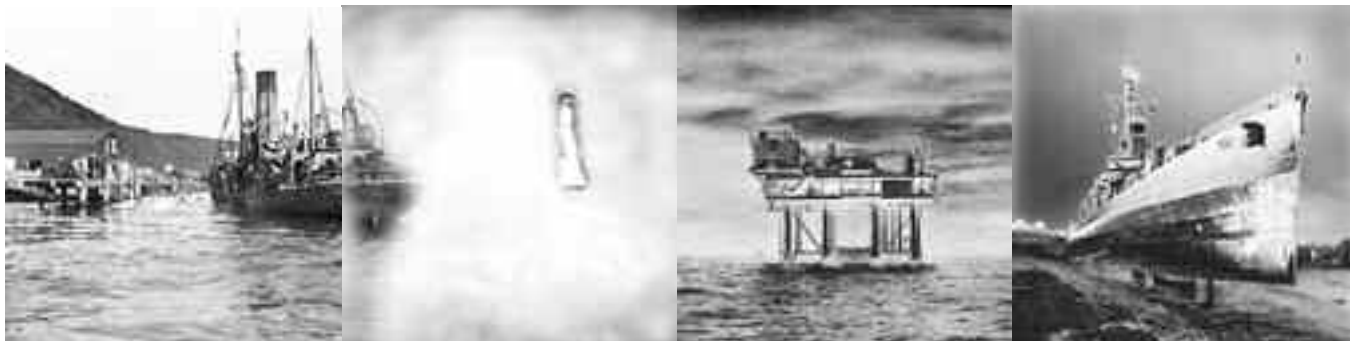
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Bury, Dr Stephen *Artists' Multiples 1935-2000* Ashgate, Hants, 2001
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Courtney, Cathy *The Looking Book: A pocket history of Circle Press 1967-1996* Circle Press, London, 1996
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Doggett, Sue *Bookworks: Books, Memory and Photo Albums, Journals, and Diaries Made by Hand* Watson-Guptill Publications, 1998
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Drucker, Johanna *The Century of Artists' Books* Granary Books, New York, 1995
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Paperback, 1997 ISBN 1887123024

Findlay, James A. *Pop-up, Peek, Push, Pull ... An Exhibition of Movable Books and Ephemera from the collection of Geraldine Roberts Lebowitz* Bienes Center for the Literary Arts, USA, 2001
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Finlay, Alec (ed) *Libraries of Thought & Imagination; an anthology of books and bookshelves* Pocketbooks, Edinburgh, 2000
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Ford, Simon *Artists' Books in UK and Eire* Libraries Estamp, London, 1992

Gilmour, Pat *Artists and Books in the 20th Century* Circle Press, London, 1990

Holleley, Douglas *Digital Book Design and Publishing* Clarendon, New York, 2001, updated 2003 ISBN 0 9707138 0 0

Johnson, Robert Flynn and Stein, Donna *Artists' Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books*, Thames and Hudson, London, 2001
ISBN 0 500 23948

Jones/Turner/Tyson *Contemporary Artists' Books: Parts 1 & 2* published supplement in *Artists' Newsletter*, April 1989

Klima, Stefan W. *Artists' Books: A Critical Survey of the Literature* Granary Books, New York, 1998
ISBN 1887123180

Lauf, Cornelia and Phillpot, Clive *Artist/Author: Contemporary Artists' Books* Distributed Art Publishers (DAP) 1998
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Lyons, Joan (ed) *Artists' Books: A Critical Anthology and Sourcebook* Peregrine Books, New York, 1985, 1987, updated 1993
Visual Studies Workshop Press, New York
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Peixoto, Tanya (ed) *Artist's Book Yearbook 1994-5, 1996-7 and 1998-99* Magpie Press, Middlesex, 1994, 1996, 1998
(all available from Bookartbookshop, London)

Phillpot, Clive and Hendricks J. *Fluxus: selections from the Gilbert and Lila Silverman collection* MOMA, New York, 1988
ISBN 0 87070 311 0

Rolo, Jane and Hunt, Ian (editors) *Book Works: A Partial History and Sourcebook*, Book Works, London, 1996
ISBN 1 870699 20 3

Smith, Keith A. *200 Books: An Annotated Bibliography* Keith Smith Books, New York, 2000
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Smith, Keith A. and Jordan, Fred A.
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London, 1969

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September 1993*
Copyart, London, 1993

Szczelkun, Stefan
UK Artists Books: Marketing and Promotion
Estamp, London, 1993

Turner, Sylvie (editor)
Facing The Page: British Artists' Books
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Reference and Contemporary Exhibition Catalogues

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Artists' Books from Bristol and New York*
(ed) Sarah Bodman,
Impact Press, UWE, Bristol, 2001
ISBN 0 9536076 6 6

Artists and Books in the 20th Century
Circle Press, London, 1990

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Books As Art
Boca Raton Museum, USA, 1991

Books As Art (ed) Andrew Bick,
Cheltenham & Gloucester College of HE, 1998
ISBN 1 86174 067 0

Books By Artists
Art Metropole, Toronto, 1981

Books by Artists (ed) Sarah Bodman,
Impact Press UWE, Bristol, 1999
ISBN 0 9536076 0 7

Books By Artists
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Cooking the Books: Ron King and Circle Press
Andrew Lambirth,
Yale Center for British Art/Circle Press,
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Collaborations: Ian Tyson and Jerome Rothenberg
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Eric Linard Galerie,
Published by ed.it, France, 2003

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London, 1995
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Publishers, 2000
ISBN 1900999 13 7

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annual catalogues of exhibitors

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Marcus Campbell, London, 1993

Painters and Poets in Print
South Bank Centre, London, 1990

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Simon Cutts and Colin Sackett
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ISBN 0 901437 50 6

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Anne Dorothee Böhme and Kevin Henry,
The Joan Flasch Artist's Book Collection,
School of the Art Institute of Chicago, 2003

The Coracle: Coracle Press Gallery 1975-1987
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November 1989 - January 1990,
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The State of the Book Arts
Craft International, Oct/Nov/Dec 1984

Turning Over The Pages: Some Books in
Contemporary Art Pavel Büchler (editor)
Kettles Yard Gallery, Cambridge, 1986

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and the body Dr Stephen Bury, Flaxman,
London, 1996

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Working Press, London, 1992

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1980-1992 Open Editions, London, 1995
(paperback) ISBN 0949004065

Words From the Arts Council Collection,
Fiona Bradley,
Cornerhouse, Manchester, 2003
ISBN 1 853322261



Artist's Book Reviews

Andrew Eason

Modern (Laundry) Production

Susan Johanknecht

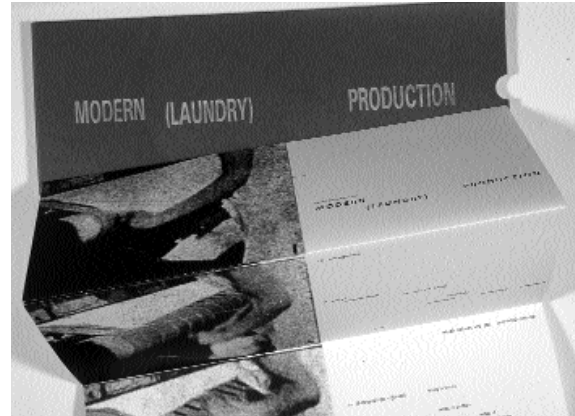
Here's a world where the supply of soiled linen must be consistently maintained, and where special precautions must be taken to preserve the continued "bore and flow of the dirty liquor." Despite the vivid language, this is the world of laundry.

Susan Johanknecht's *Modern (Laundry)* *Production* interposes the minute and arbitrary observations of 1940's handbooks on industrial-scale laundry procedures, with images of a figure carrying out some arcane part of the processes described. The figure in these repetitive, grainy images is reduced to an arm and a torso, endlessly loading linen into an unknown machine. Cut off from their original contexts, both words and pictures take on the qualities of poetic statement, an effect intensified by Johanknecht's decision to organise the text into free-floating units. Language used to describe the mundane routines of sorting, washing, ironing, etc, starts to constellate deeper meanings. Some meanings resonate with body imagery, others - those categorising materials and types - spark off ruminations on the definition of material substances, and how these definitions have been organised in many ways over the centuries.



This field of play is an interesting way to cast an eye over the laundress' activities. Repetitive as these activities are, the weave of description begins to suggest an alchemy, or a set of Aristotelian transmutations that turn the endless waves of cotton, silk and wool into the days and thoughts of the operator.

Turning back, though, to the descriptions in the book, there's still a madly-impending, Brazil-like totalitarianism to the sorts of things categorized and commented upon. In this world, the people must be the right shape for the machines, and the text bristles with words and phrases of control and subjugation.

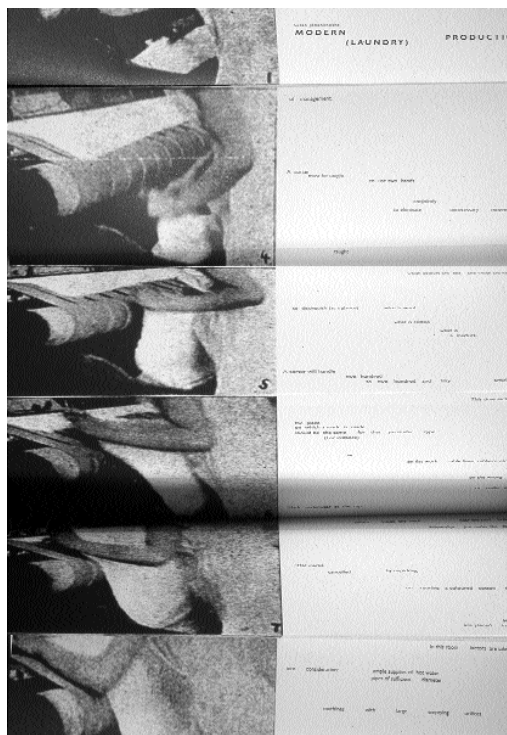


Clothing is washed in a cage, processed through a cuff and yoke press. Time itself is a commodity to be used in the most efficient way, or it is wasted time. Every action, every movement is under observation (a method of control associated with 19th Century penal theories). Calibration, observation, control are the emphasised qualities. But still, the language of the text (mostly an apparently honest lift from the 1940's originals) is rebellious.

It springs into forms that rebel against the [1940's] author's original intention. The effort of maintaining the cyclopean rigidity of these incantations-against-waste struggles against the language's tendency to suggest bodies, feelings, tactility. This in turn reflects back on the imagery. The grainy, boring-looking pictures, each with their original, hand painted numbers start off seeming identical. One notices eventually that there is movement. This, one discovers, is a picture of one of the processes described so minutely in the text. A woman (well, an arm, actually) is feeding clothing into a calendering machine. Eventually, through the repetition and the gradual drift between text and image, eventually our imagination steps out of the frame. Fills in, however sketchily, some of the gaps. Adds the missing head and limbs. Supplies the thoughts and boredom of the operator, supplies the texture of the clothing and the noise of the press.

The last words of the text seem to turn from the voice of the machine/management to that

of the laundress, whose language is formed in the same mould. She uses phrases that indicate she is tied to the machine in some deep way. She is “pushing thoughts / into the machine”, she must “push the day on, push it through”. The interface (the material that lines and enables the smooth contact between surfaces) is fabric itself. The wools, silks, linens that have flowed through her hands and have become her time and thoughts.



There's also a parallel with the industry of print. Traditionally seen as a male occupation, print, too, has its presses, its mighty machines, its tactile materials and consistencies. Print has its human devotees, subservient to the great presses, and a similar network of language and custom to describe and account for such distinctions and processes. But printing has always been highly organised and unionised, and, though typically the conditions in the past have been as bad as in other industries, printers enjoyed privileges and traditional rights not extended to the laundry industry, for example. Printers, in fact, had also the benefit of a long history of insular development that gave them an almost priest-like identity, surrounded by jargon and secrets. This, I think, would have made for a different sort of interface between the worker's identity and the work.

The pictures in *Modern (Laundry) Production* look a lot like printing, too: that piece of pale

clothing looks a lot like paper. calendering (the process shown) is something we do to paper too, to smooth the surface. Something filters through to the book in one's hands: the product of art and craft, rather than industrial labour, but nonetheless the product of hands and machines.

Modern (Laundry) Production takes a (largely defunct) industry and subjects it to a scrutiny regarding the human experience of work in such circumstances, and wider issues constituting identity and roles in society at large. As such, it covers areas on the relationships with work prevalent in all such highly-managed, production-oriented environments. It constructs, largely successfully, the reverie of repetitive work and exposes the instability of the controlling language used to manage the thought and action of the workers.

I would have liked more of the worker's voice at the end. I'd have enjoyed a move into the abstract territory of the laundress' thought that had time to allow certain movements to transpire, to reveal a little more of the possible involutions and complexities of the worker / machine relationship. But it functions perfectly well as a coda; the catalysing process of a different voice chanting the (by now worn-out and slipping) taxonomies of laundry accomplishes the mission of transformation. *Modern (Laundry) Production* uses its sources well, and presents them coolly and seriously.

Paddle Notes

Andi McGarry

I'm scared of boats. But Andi McGarry isn't. His *Paddle Notes* sets him right at home in an open boat, a situation that has me thinking of dehydration and eating the other hapless mariners in the outer reaches off Franz Josef land. Andi McGarry's a more intrepid soul, and his comfort with and openness to the experience of being in a little boat; rowing about and diving off it, roaming about the coast and enjoying himself, shines through in this book.

I like a book with a bit of something in it. This one has only drawings with a brush in black ink, but the quality of simple observation and

the assembly of poetic reflection achieves much. Several pages convey a sense of space with little more than a horizontal black line three-quarters of the way up the page. The background is on roughly marbled paper, with little broken-up mottlings of bright colour tapping in simple cues for space and atmosphere. McGarry works this (pretty good) trick in many of the pictures making up this book. The other one is to have swirly bits of marbling filling up the whole picture plane (no horizon)- this becomes a subsurface space where the diving and bubbling goes on. My favourite page has the line “clouds in double surface” and separates two groups of puffy shapes with a horizontal line across the page. The basic background is (as throughout) on marbled paper, this time quite open with hundreds of small sky-blue marks. It achieves as good a feeling of a calm, open sea as I’ve seen anywhere.



Investigating this paper again just now I got a bit of a shock: I had assumed that the various spreads in this concertina-format book were on separate bits of marbled paper, selected for their appropriateness to individual pages. It’s actually on one continuous sheet: so the artist has deliberately dipped the precise areas on the sheet into the differently-prepared marbling trays. I’d not suspected such a level of organisation: the playful line and unique character of the books prepares one for something of a dashed-off miracle. There’s still a lot of that to it: it takes tremendous poise, a clear vision and a good heart to plunge right in like this. It’s got that in common with Chinese brush painting. Every mark tells: no pentimenta. (In fact, regrets of any kind have no place in this book.) Preparing the paper like this ups the ante a little bit. To fail on this

surface would spoil the material and the effort would go in the bin. It also reveals more calculation in the effects achieved. Although the one-word review remains “charming”, I’ve got to look at the fact that the charm is intended. That the artist has been artful, rather than naive.

These artful effects hold their own. The glow of the marbling and the swirling colours combined with the pouncing expressive line make several pages quite dramatic. I can’t get over the space that combining the two elements of the marbling and the inky line has produced. Either one of these elements on their own would tend towards a flattening effect. But in these hands they’ve been transformed.

There’s an element of transformation in the narrative as well. The rowing, diving (and, one feels, probably pic-a-nicking) figures aren’t clothed: if this is happening off the Irish coast there’s gonna be shiverin’. Of course, it’d be daft to expect wetsuits. This is happening in a luminous world where the landmarks turn into chapters, the noticing of fish into events that penetrate with wonder. It’s a childlike view of the world in some senses: although there’s clearly adult wonder going on here too. In this way it’s a somewhat cinematic book. Shafts of illumination peep through as we open up concurrent pages, and build up into a narrative space that we travel through (“row through” seems appropriate). And we get a nicely cinematic ending too. The inky camera pulls back and isolates the tiny boat on a vast surface, “huge swathes of silver shadow”, then pulls back further, until our only connection is the sound we can still hear of the oars: “dip creak, dip creak” And fade out...

I love this book even more for discovering that he meant it. What I mean is that I’d previously seen the effects and thought them happy coincidences, or as wise choices of material at the most complex. But in reality this is a carefully-planned work that artfully arranges itself to produce the effects that we experience. It tells us that we can be aware of the world around us, and experience it in all it’s sensational vibrancy, and still use our awareness to make and think in articulate ways.

A Chocolate Journey

Isabell Buenz



Isabell Buenz's *A Chocolate Journey* is beguilingly packaged in dark & mysterious black and purple. One uncoils the purple satin ribbons from their fastening places and takes a peek into the dim underworld of chocolate - fixated womanhood.

"If you had a box of chocolates all to yourself, what would you do?" I asked my girlfriends. "What, all to myself?" would some of them say, with shining eyes."

What follows is a vox pop, as it were, of various slightly-but-not-really-guilty pleasures. A series of pastel-hued commentators pop up airing their confectionary-based foibles alongside an equal number of pictures of chocolates in their gaudy wrappers.

I'd expected more, really. The quality of workmanship on the box containing the book is good, and approaches its model - the industrially-produced chocolate box. I'd expected someone lavishing this degree of care over their selection and use of materials (correct weight of card, lovely-but-not-too-snooty-construction-quality, satin bows, little bed of faux-chocolates inside for the book to nest in) to have made something more of the content. Granted, if these are real interviews, then one is drawn away from possible answers to the question ("I run off to my tower in the woods and feed them all (except the strawberry cream) to the corpse of my murdered lover whilst my mad sister plays the organ in the crypt") and drawn towards the mundanity of the actual answers "I only like sharing chocolates with my husband because he likes the ones I don't" (a statement whose veracity, at least on the husband's side, I (unreasonably)

doubt.) Rather than the roiling turmoil of guilt and sensuous abandonment that could have been frothed up out of the subject, we get; "I will probably ration myself to a few a night" Which dry response might play well in a more documentary setting, but we're camped out in *Black Magic* territory and the liner-pages between the pages are sighing "ecstasy...delight ... satisfaction...fulfilment...luxury...paradise". I want to grab the book by its lapels and shake it to demand more... more dammit!

My friend has just walked through and said that Anthony Worral-Thompson is preparing a sumptuous repast of pickled scorpions and black ants on his TV show. A fact I'm including merely for contrast.

Unfortunately this book doesn't extract very much from its subject matter. I can't fault the presentation, though, and while the photographs of the chocolates themselves are a bit same-y and miss out on the obvious trick of whittling a pile of them away as one goes through the book, they're excellent photographs.

Maybe I'm missing the point a bit with this book. It has a series of these unprepossessing confessionals whose effect is to swaddle what doesn't seem all that horrifying a sin in yet more layers of innocuous cameraderie and harmless ritualisation. Perhaps that's the aim. Certainly there's no particularly convincing sense of journeying into private pleasures, nor is there a sense of identity carried over the book's development. Rather, it's a continuation of the themes already prevalent in the way the product (chocolate) is advertised: it's a tiny bit naughty. It's a tiny bit luxurious. It's a tiny gratification. I wish there had been more of an attempt to tease out the further uses, abuses and anxieties chocolate engendered in the respondents.

The way that the posited "Chocolate Journey" might have gained depth would be, I think, through a reading from one character to the next. How they use chocolate. How it affects them. In short, to ask more questions. I think a dialogue between word and image would have been fruitful too, rather than the (nicely composed) repetition that dominates the book.

Judging by the quality of image and construction, I'd want the artist to have achieved more here. The capability demonstrated in producing a work of palpable material luxury such as this one, is capable of twisting that luxury into forms that do more than play into the patterns of advertising. I think there were glimmers of intention behind this book that wanted to present something more subversive than the final product. I don't mean uncomfortable, or challenging in that sense: I think there may have been an intention originally to create a much more voluptuous response.

There was an initial situation created by the excellent packaging and construction of the book. Very effective in setting the scene for some sort of metaphorical chocolate combat, but let down, unfortunately, by the interior. But on this showing, I would hope that the artist will continue making books, and working more on how they create the content for them.

Paradise is Always Where You've Been
Sandy Sykes



Paradise usually suggests and pre-supposes its opposite. And the threat of transition from one to the other. This book's title "paradise is always where you've been" denies us the distinction, and challenges us to look at paradise depicted in the round. It's a shocking place.

I'm writing here, looking out at a bright sky, a few russet trees not touched yet by spring. A herd of placid animals seem to be looking at me. All very peaceful. Yet this is only removed geographically from hell, and is less than the width of an instant away from airwaves saturated with panic, recrimination, lawlessness,

confusion and the absence of justice. But here, all is peaceful. There's a box of paper from a supplier on the table. The supplier's name is *Paradis*. I wonder if the paper is made from the pulp of forbidden trees.

I pick up this book, with its heavy wooden covers. There's a hole in the front of the book. I take a deep breath and heave myself into it, descending (if that is the word) into the torments of paradise. It's a tight squeeze, and when I make it I'm not sure that I don't prefer my previous world. At least there I have luxuries. I can wear the shroud of ignorance from time to time.

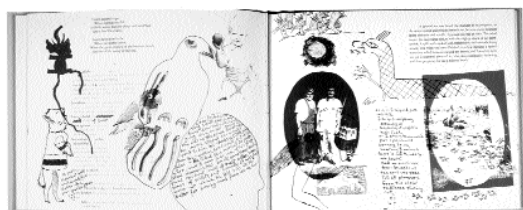


My guide is a dog. A survivor, but not a reassurance. An accomplished accompanist, his howl counterpoints the main themes and drags my attention around as I bump along the bottom. I'm bombarded with texts and images that seem to burst all around me like shells. There's no peace here, not even in the fabrics of the body itself. The appeal to Gerald Manley Hopkins' *Windhover*, usually a source of satisfied perfection in nature, is winged: a hurt hawk spirals down and is consumed. There's hunger, destruction death, accusation.

Paradise, though. There are tiny glimpses of what has failed. It just makes the absence harder to bear. There are territories, loves, losses touched upon. There was supposed to be a design to which everything conformed. There was supposed to be justice: here the notion is poked fun at. It's just another criterion in God's box-ticking management-style, and subject to change without notice. But power remains. There's plenty of that, for those that have it, and precious little for those that don't. The only power left to some is the accusation their bodies make after their death. Their power is in the vacuum made by their removal from life. The dog's howling again. I wonder

that he has the breath, so rarefied has the atmosphere become. Most of the oxygen taken up by burning or sucked into the lungs of the weeping survivors. Power doesn't seem to need the air, but would deny it to those that do. "Why?" takes breath to say.

There's a great deal of activity here, a great deal of exercise to be had. Bracing actions that mean something, or don't. Setting yourself alight. Being executed. Starving or being beaten.



I wish the dog would say something. Perhaps the best, the only thing to say is what he's already saying. Perhaps better not to try to articulate a précis, a meaningful pattern in this best of all possible worlds. Certainly it's a blessing to have power without responsibility in this world. The power to wear ignorance like a shroud, the power not to have to tread the knife edge of action, which would surely show one up as the less-than-omniscient strategist one really is. Not to take action, to dwell in insularity and protection. With all you can eat. That's paradise, isn't it? The most precarious stage in the world. A backdrop for hubris to unroll like a wave upon.

One of the several reasons we still have so many intact Roman ruins in Italy is because of their mortifying religious effect. They are possessed of what some Pope or other called an "exemplary frailty". The ruins of a great empire, now festooned with the garlands of chaos nature throws around to cover up the starkness of our failures. They were spared complete destruction partly because they remind us of the transitory nature of all things, even civilisations. Sykes has prearranged some contemporary ruins for us, so that we get an odd time warp effect of looking in at our civilisation in ruins before the fact. It's already in ruins in my mind. The force of my own inevitable hypocrisy advances through my life, smashing up all the fine facades and everything

in its path. I've got to get out of here. Fortunately, there's another hole in the back of the book.

Made it. Phew. So that's all right then.

I needn't say, really, that I found this a disturbing book. I can't respond to its beauty, because I don't like it that way. I feel that a ranged and imaginative assault has been made on my complacencies. I'm not as shattered as I've suggested, a bit melodramatically, above. But I am, at least for now, haunted. This book is from a series Sykes has made from Dante's *Divine Comedy*. The foreword notes how she's jettisoned a close-reading illustrative approach. She's kept the book "in the Terrestrial here and now" Not in Dante's heaven. Just as there's no escape from heaven, there's no escape from the profound moral flimsiness that seems to be part of being mortal.

Paradise is always where you've been also suggests that the only safe haven for perfection is in the past, in memory. Beyond the reach of the powers to contain or control it, or subvert it to its ends. It doesn't insist that there ever was a good place to be in the past, just that it's now as untouchable as the possible outcomes of action are, somewhere out there in the future.

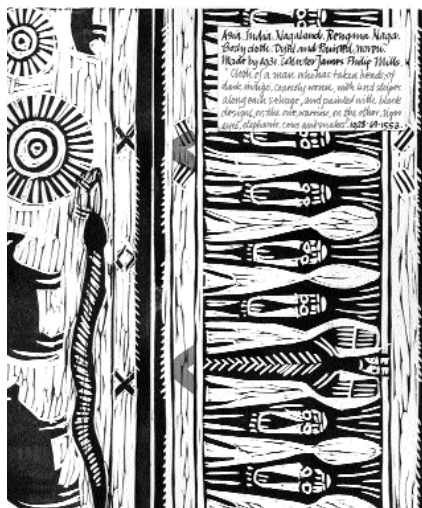
Pitt Rivers Museum: An Eccentric Collection

Rosemarie Shortell

Rosemarie Shortell's book *Pitt Rivers Museum: An Eccentric Collection* brings together a large number of drawings, paintings and prints based on artifacts in the museum. It's been a while since I've handled a book that contains so much unique material, and I've seldom handled books where the text is 100% hand-drawn calligraphy. It's rather nice. In a way, it's also the first "non-fiction" artist's book to come my way. I'd usually expect the graphic requirements of a book like this to be taken care of by more conventional means, but the result, though a little eccentric, is neat and tidy. The illustrations likewise, uniformly accomplish their graphic duties.

I've always been shy of saying anything that distinguishes illustration from other book-and-text practices, but here I have a book which is

a labour of love, showcasing the artist's illustrative skill. I can appreciate the difficulties of being faced with a tidal wave of information like the Pitt Rivers Museum, and I can also identify with the impulse to take examples, to structure simply, to tread lightly over the surface of the vastness embodied in the source. But I also wanted the artist to zoom in: to close off some area and work it more investigatively.



This a book superior to any guide book. No commercial publication will ever give you the sense of the hours spent looking at and researching these objects. I wish, though, that I could have had some glimpses of the artist's own thoughts, and what these treasures inspired in them.

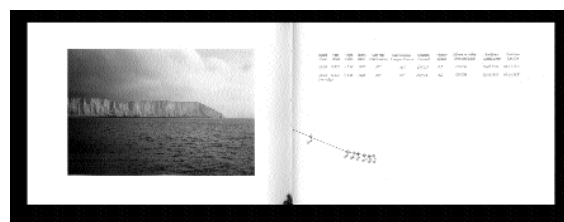
Beachy Head

Christine Kermaire

Over the last couple of years I've made several stabs at acquainting myself with 3-D computer programmes, with a view to creating animations (which have never actually emerged). One of the neat things I found one could do, was to fix the virtual camera on a point in the 3-D space you'd just so painstakingly crafted. The camera keeps looking at this point wherever you move the camera's point of view, which gave me a nice filmic thrill.

Christine Kermaire's *Beachy Head* blasts away from my nerdy desk exploits and sets me down in the channel, my camera pointed firmly at the mass of Beachy Head. The book sets its stall out early: a title page with a course plotted carefully overlaid with a screen of plastic mesh suggesting latitude and longitude. The book

then sails, page by page, from one plotted position to the next, a photograph accompanying the parallel page showing the evolving course, and the course data tabulated alongside it, giving all the essentials like time, bearing, speed and windage. Enough data to recreate the course as an animation, I wonder? It's a quite successful juxtaposition, one given in a lot of descriptions of sailing: the combination of exacting skill, the positivist obsession of establishing place without reckoning, and placed beside that, the vivid light, the ponderous apprehension of the land seen from the sea. The feeling of being at sea, detached and independent, yet wholly dependent on one's charts and measurements.



Beachy Head is one way of envisaging this relationship- a dual description, one technical, immediate, of the moment and projected as a course of such moments over time, the other represented by photographs, paradoxically far from instantaneous, depending instead on looking ahead, looking behind. The closest the photographic gaze gets to its object, the closest it is to Beachy Head itself, and this moment of the gaze, of the most immediate photograph, is punctuated, appropriately, with a lighthouse. That moment, achieved, gradually recedes, as the course continues, still reliably plotting the now.

I found the simplicity and scope of the book exhilarating. The spare conceptualisation benefits from the good material. The photographs, whilst being apparently fairly documentary, are nonetheless pretty dramatic, with the chalky headland looming majestically in the patchy light looking huge, and the improbable lighthouse looking almost comically isolated at the bottom of the cliff.

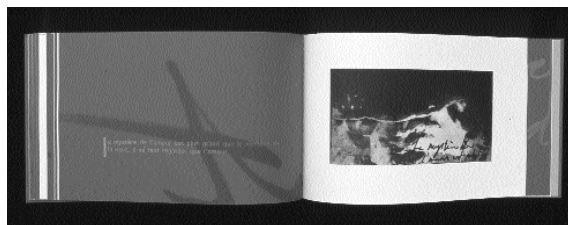
Having said I liked the book very much, I don't think the way it's presented works very well. The patterned brown nylon drawstring bag it comes in looks like a washbag and has kitschy connotations that don't benefit the book (even

if it does keep the book nice and dry). The acrylic painting done in some sort of thick, palette-knifed medium, depicts the headland as a sort of expressive glyph but lacks the light, subtlety and poise of the photographs inside the book. It has no apparent relationship to the printed matter inside the book beyond the depiction and detracts from my experience of the body of the book by suggesting a conflict of intentions within the artist. The binding, whilst enjoyably chunky, is done in brown cloth and gives the book a sacklike appearance not in keeping with the subject and approach inside. The binding of the book itself involves a novel use of nylon line and a section of rubber tubing, which, although redolent, perhaps, of the materials and intrepid solidity of sailing gear, does not belong in this book. The book inside this cover is a nicely poised piece that pits control and wonder against one another in a setting that allows the proposed oppositions plenty of imaginative scope. I think the cover and binding for this piece is a very unfortunate defect in an otherwise admirable book.

Salomé

Rebecca Cartwright

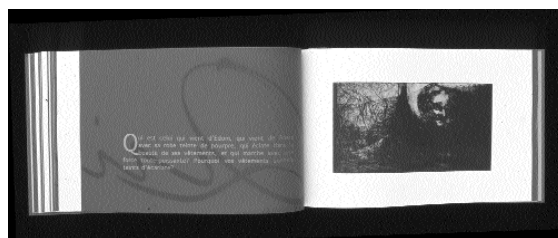
Noel Coward's play *Salomé* uses colour symbolically: the white of moonlight, madness and death and the black of darkness, the ineffable mysteries of silence and reserve are accompanied by the red of blood and lust. The tensions between these formal devices are played out within the tale of the magnetic *Salomé*, who maddens those who gaze upon her, bringing them misfortune and death.



The play examines the mysteries of desire and fate in a fatalistic *melée* that ends badly for all concerned, dragged downwards, freighted with their human burdens of lust, iniquity and pride.

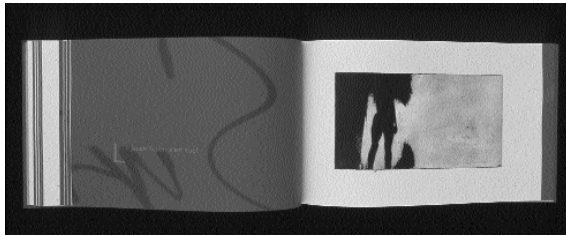
Rebecca Cartwright's book of the same name is a book of illustrations drawn from extracts of

the Noel Coward play. It's a good example of this type of book: formally excellent, the dark and tensely-read etchings build with the play to a climactic ending. The illustrations are powerfully rendered, enlivening the reading of the play extracts with imagery that conveys something of the erotic charge *Salomé* is supposed to have confused and maddened her victims/voyeurs with. Occupying a symbolic range that frames the play's own formal construction in a powerful new way, the book and its illustrations do not stray too far from the original's spoken imagery. For me, much of the original work's web of connotation is left intact. We have a new, post-feminist context within which to experience the play and its' imagery, but my feeling is that this book does not, despite its' expressive qualities, add new layers of interpretation to the original.



Whether or not this is a thing to be desired is a matter of personal choice: I would have liked to have seen the artist introduce some more obvious themes of her own, to build a new arrangement to accompany the original figures. As it is, the themes of the original are performed exquisitely, and with some finely impassioned virtuosity. There are movements away from depiction, confluences of parts of the play's symbology that pick up some of the formal undercurrents of the original in a new and more forthright way, but the book does not depart from the original text.

Viewed as a *livre d'artiste*, in a more illustrative role, however, the work is very successful. Elaborately realized, it characterizes the moral darkness and fatalistic impulses of the play in a darkly woven tide of marks and figuration that sweeps through the printer's paces. The expressive and technically impressive combinations of intaglio techniques have produced a work where one feels the ponderous dread of fatalism, dragged onwards by lust, itself as evanescent and unpredictable as flame. The blackness of ink seems as heavy as real darkness, real dread.



The physical production of the book is good and benefits the work as a whole: a smooth bookcloth in a sharky-grey gives way to well-deployed luxury materials within, couching the the fine printmaking in fine papers. Black, white and red echo the symbolic colours of the text, and translucent ruby-plastic text pages veiled the images in a suggestive, half-seen suspense. I found the book production highly professional and enjoyable to handle.

Buenos Aires

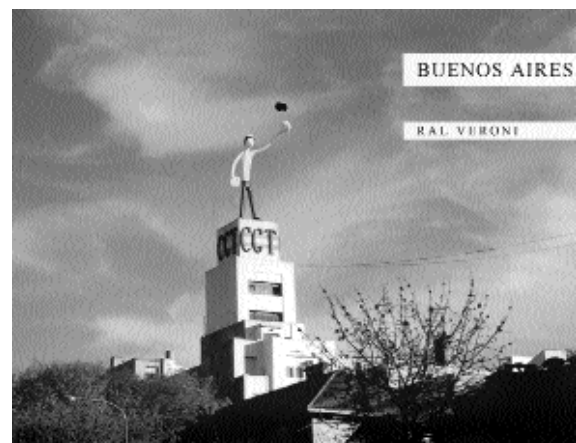
Ral Veroni

Ral Veroni's *Buenos Aires* is a book in the form of a series of related cards, accompanied by a colophon and notes. It features the figures I've seen before in prints by Veroni: glyphic personages impinging on the skyline like Japanese monsters, by way of Mexican hero-wrestlers, accoutred strangely, with their godlike accessories. Hammers, sickles, improbable decorations and masks. Staring skywards and raking the horizon with their electrical-impenetrable gaze like socialist sculpture produced directly from the unconscious of the workers. Ral is from Argentina but lives in Glasgow now. One figure, a representation of the She-Wolf suckling Romulus and Remus, is described by Veroni in his notes:

"The wolf was the symbol of Rome. In a city like Buenos Aires it also marks the presence of the massive Italian immigration... *The Wolf Departs* is an attempt to symbolise in an image the return of the discouraged sons of the immigrants to the land of their forefathers."

It made me think also of the Scottish/Italian sculptor Edouardo Paolozzi, whose work showing massive, fragmentary feet and hands recall the broken statues one finds in Rome. They pop up in conurbations across Scotland (and elsewhere), where they're well liked, and

routinely covered in chip papers tossed away by our homegrown urchins. Both these bits of statuary, and Veroni's autochthonic sky-geezers look out across their environments with the mixture of insecurity and hope we get from any sense of history. There's a lingering communication implied in these glances though: a communication between generations and continents that asks in which direction the communication is going. Are the discouraged sons finding their courage again? When they return, where will they return to? Are these personages on the skyline above our cities ready for us to use, or are we, like the one holding the sickle, simply not able to control the dominating and rapacious power of these heroes? The sickle man is bent-backed, unsure, so the sickle twists around, becomes a question mark instead. Who knows what the real character of this power is? This figure is Absurdity: he's maybe taking the piss out of us mortals for having a go at controlling our lives. On other pages the figures biff each other with hammers, are poised, ready to smash up the forest of communications around them like Gods disgusted to find that their worshippers, becoming bored, have turned to other things to fill their world.



In other pages the figures - I'm starting to think of them as a family of Gods, irascible, powerful and unpredictable - are looming over bleak skylines of clocks without hands. In another, a red skull, eyes obscured by a bone and looking like something out of the *Codex Borgia* (a collection of Mexican (Aztec) writings) hovers threateningly in a district of faceless, hermetically dull buildings. Ready to smash the puny mortals. Well, history does that - we've no need of Gods to do the same: rather these are the parts of human character that'd like to

smash all this stuff up. In another page still, Destiny (for it is he) is masturbating genteely from a roof-top onto the houses, spilling the seeds of consequence into the lives of the humans going about their business in the rooms and streets below. Behind, on the skyline, huge signs rise above the city, survivors from abroad who've weathered the local storms. They're now cruising all over the surface of the city like hubristic Titanics broadcasting their confidence and overbearing success to the discouraged people. Destiny's sowing some seeds in this field.

Here's a place with a history of its own, with its own character and history, its own problems and destinies. Here's a corner, where a café honoured the name of a poet. Then it's gone. Then it returns again - perhaps not the same, but there at least, so there's something to work with. The same old characters cruise the skylines, ready to beat the culture into the shape of their choosing for good or ill. *The Hammer* is right here, waiting for the new material. He's patient, at least, but a bit unpredictable. Smashing up the old building has, though no one expected it, made it possible to bring back something of the good that was there before which had been lost. Time's here too, using his pair of Mjolnir-like hammers to bash everything around, but he's also using them to semaphore out to the horizon, perched atop a communications tower. Or he might just be threatening: his big hammers are aloft in the air. Where will they come down? If he is signalling, who's he signalling to? Another God? Destiny perhaps? Veroni's already shown us that those two have an argument to sort out: it's them who we see on another page, going at each other with their weapons. Destiny has just smacked Time in the head and seems to have won a temporary ascendancy. What will it mean for us all? Veroni says of these divinities

"When in kindness they try to make good, things get worse. When enraged they are merciless with us; then, sometimes, things get better."

It seems to be in the nature of these beings that they can't act with subtlety, that they get too snarled up in humanity if they slow down and

compromise their agency. It seems to be, as well, that they have something in common with us - they, like us, can't be sure of the consequences of their actions. But they need to act or be subsumed into nothingness. In fact, that's what they are themselves: their power is ours. If we speak and act according to something we'd ascribe to a principle or a higher cause, we're engendering these Gods and all their shaky leverage.



Veroni wraps things up with a little old-fashioned hope. He began the series with an image of the Argentine flag: two bands of pale sky-blue with a band of cloud-white between. Where the sun should be, in the centre of this picture of the sky, he's placed the image of Absurdity, wielding his discouraging question mark to scythe down our hopes. But by the end of the book he's replaced the blue colour with the sky itself, the white colour with the clouds. In the centre, two figures shake hands: friendship. The next page: a windowless white beaten-up building stands against the sky. Phonelines run across it, connecting it to heaven and earth. It looks like it will stand as long as it has to, but it looks tired.

On the last page, the Hammer is waiting to fashion a new world from the destruction of the old. It'll be a bit of a shock. It's always been that way. The Gods know, because they were here first.

A FISHY WISH

A Fishy Wish

Hannah Grice

Hannah Grice's *A Fishy Wish* sets a series of colourful prints alongside letterpress verses about catching a fish. Tissue paper overlays the images, in many cases depicting the outlines of the images underneath, perhaps suggesting the world of difference between the reflected surface of the water and the fluid world below. *A Fishy Wish* uses a variety of papers, and utilises a Japanese-style stab binding. Hopefully the artist's success with this small book will encourage her to develop a more in-depth project and, er, catch some bigger fish.

Digital Book Design

Douglas Holleley (ISBN 0 9707138 0 0)

Joan Lyons, in her preface to Douglas Holleley's *Digital Book Design and Publishing* tells us that the book which follows places digitally produced books in an historical continuum. Certainly digital forms of working are at the forefront of technical development in our time, and the prospect of placing some of digital artworks' protean identity in historical perspective is welcome.

More immediate, though, at least for me, was the way Holleley has locked on to technical issues that place digital book design in a technical continuum. Much of the life of debate around artists' books arises from matters of technique and production. For many artists, artists books' appeal lies in the way they remain undefined in any one easy description and can take on the mantle, and the cultural frisson of many different guises. So perhaps questions of technique, and how technique is presented in (or as) the finished artwork, are the contentious issues that give shape to the historical continuum of book-making. The scope of Holleley's book positions digital book design squarely as a legitimate part of artists books' practice, describing digital techniques

alongside traditional ones in a manner calculated for ease of use and meaningful transference of skill and inspiration across media. It includes core digital skills like scanning and DTP alongside canonical craft skills in printing and binding in a way I've only previously been able to see in my head or in my own experiences as an artist who combines many of the skills shown.

My first few days with the book were spent exploring the familiar technical territories I'd previously surveyed for myself through a combination of instruction and trial-and-error. What held my fascination was the way in which I could consult a chapter on constructing hard covers, and flip a few pages over to find out about the various tools of Quark Xpress™. In fact, when I read in the acknowledgements of the author's admiration for the works of Edward Tufte, I felt as if someone had sneaked a look at my bookshelf and assembled some sort of hybrid book from the evidence of my own interests. (Tufte's *Envisaging Information* is the best book on organising information I've yet seen, and is a wonderful design experience as a book to boot.) The point is that works on both the construction of books, and the technical how-to of Quark™ and Photoshop™, share space on the same shelf in my house: seeing them together here was sort of life-affirming for me.



Detail from page 57 of *Digital Book Design and Publishing* showing examples of "found typography", these images, made in Mexico are taken from Holleley's artist's book *Past and Future Tense*, 1998

The fact that Holleley has chosen to include quite detailed technical information that deals with such digital matters as scanning, page layout and so on, alongside chapters on paper and binding makes a bold statement - one I've already touched on above; digital book design is part of this group of techniques. If the artist takes a little care, their artwork can be part of the permanent legacy that traditional techniques are at the heart of.

Whilst it's true that computer programmes (even the unsinkable Photoshop™ and Quark XPress™) may not be around as long the average Columbian press, other computer programmes fulfilling the same functions will be around for as long as there are computers to run them. Inevitably, as time goes on, some of the technical information contained in this book will lose its relevance (it gives good advice on the current technologies). But the book's strength lies in its defence to this pitfall. Wherever possible, Holleley relates the principles of the computer applications to their actual purpose (which, in this specialised book, we have the luxury of knowing - ie, to design books) The effect of this is to make more sense of why you'd want to use the programme in the first place. (Answer: because of the things computers make easier, and because there are ways to use them alongside all the other techniques you like.)

As far as the technical advice offered is concerned, the book keeps its brief in mind, and moves through the programmes in a very biased way. This is a good thing. I've spent a long time coaxing the techniques I wanted to use out of the existing manuals and courses on various computer programmes, and I've often wished for something less generalised. (On the other hand, computers always keep something in reserve to spanner you with the moment you think you're on top of things. If you're new to computers, I'd get general guides too, or a more experienced friend to help with the more rarefied digital problems you might encounter.) But a generalised guide couldn't give the depth of context this book offers; that's the main trade-off. I wouldn't expect, for instance, to be told (in a chapter about Quark™) that I should get my images to size before I got them into Quark™ in the first place. Neither would I, in my usual, generalised manual, expect to be told to simply ignore bits of the programme that are largely of "academic interest" to someone using it for book design. The usual guide books howitzer one with information and leave one sorting through the wreckage afterwards, casting about for clues.

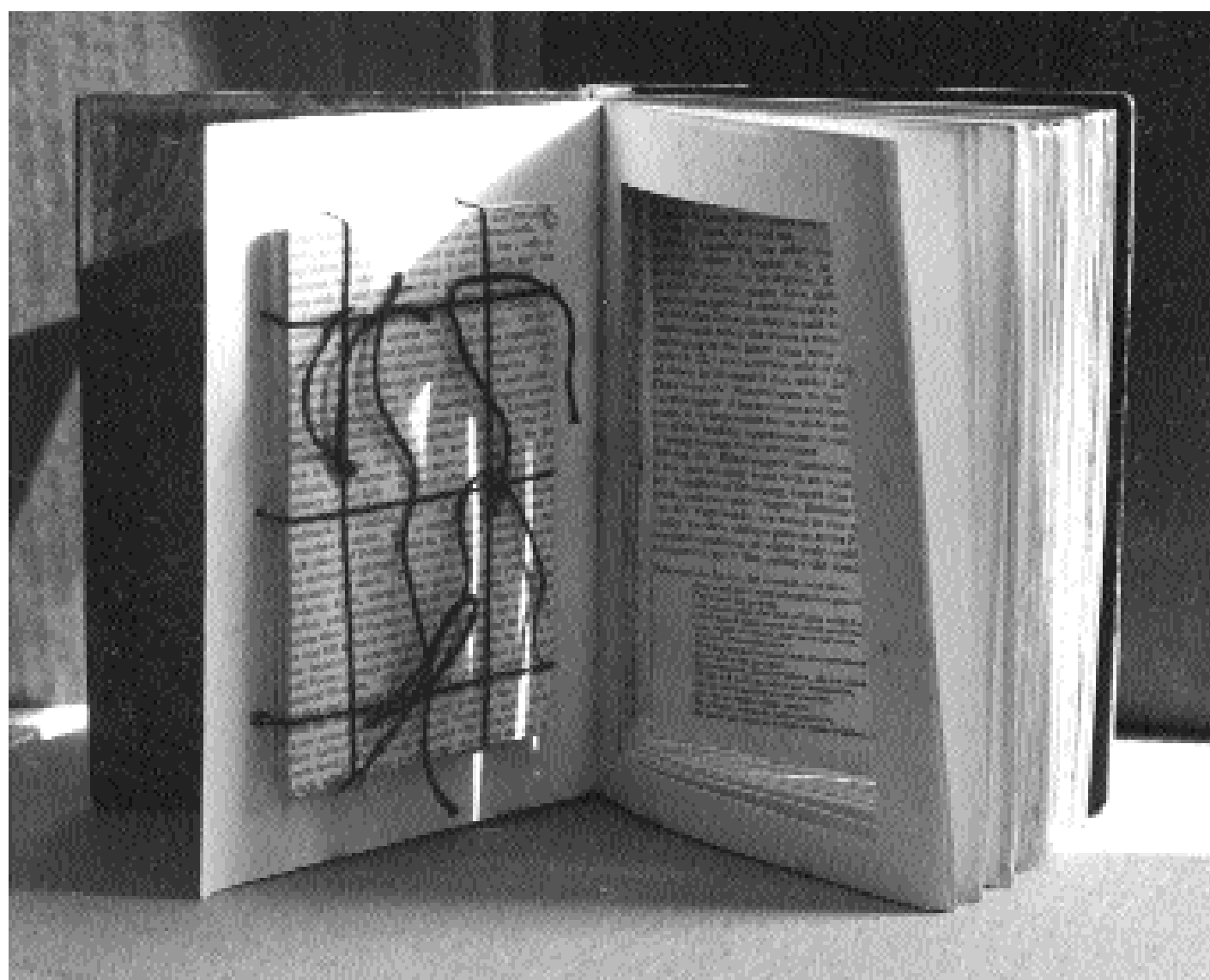
The most compelling point in the book's trade-off between technical information and context is the continuity each chapter has with

the others. The most technical pages still have pages showing real artists' books; it's somehow comforting to know that pages detailing glues and awls and thread are never far away (or, conversely, if your home team is electrical and encased in beige plastic, there's a cosy chapter for you too.)

When I say that the book brings together things from books I already own, I think I will be describing its appeal to many of its readers. As a practical guide to new bookbinders it's a thoroughly usable guide and sourcebook of ideas that covers its subject well and introduces important concepts that would serve to inculcate the unity of production media in new book makers. It would be entirely possible to learn from this book and go on to make many, many books: both form - the main construction techniques are well covered, and content too, is covered; the very many illustrations of artists' books are a continuing delight.

If you don't know about the technical aspects of artist's book production, I'd recommend this book to get a great overview on how it all works. If you do, I'd recommend it simply to see so much useful stuff in one place at the same time. It had to happen.

Andrew Eason is a book artist and writer living in Bristol. He has produced artists' books for over ten years and has work in diverse public and private collections from Tate Britain in London to the Joan Flasch Collection at the Art Institute of Chicago. A recent retrospective show at the University of the West of England, entitled *Interpreter* showcased the ongoing literary and investigative concerns prevalent in his work. "I use artists' books to put stuff in. They have a privileged narrative condition that allows me to approach subjects in a self-contained manner that I couldn't work with in any other way. With books, I can set up an environment where I can intervene on a subject under conditions prescribed and controlled by me." Andrew Eason's books can be seen at www.andreweason.com



Artist's page contributors

For each issue of the *Artist's Book Yearbook* we invite a selection of artists to contribute a page (or more) of artwork, which is interspersed throughout the publication. Some of the featured artists have also listed their books and contact details in the *Artists' Books Produced* section on the following pages. This year's contributors are:

Kate Farley (page 89) Printing, folding, a title, late nights and a fascination with the seeing, feeling, responding, and recording process from an experience. I make small editions of books and prints inspired by both physical and emotional journeys. As a tutor at Central Saint Martins, and schools and colleges further afield. I also enjoy teaching the possibilities of book art to a broad range of student groups. (kate.farley1@virgin.net)

Alec Finlay (pages 81, 127, 215) is an artist and publisher who has been working as artist-in-residence at BALTIC: The Centre for Contemporary Art since July 2001, producing a series of twelve books co-published by BALTIC and Morning Star. Some of the forthcoming publications will be based upon the participative projects that Alec is running: *Bynames* (Hamish Fulton / Hermit Futon), *Wind Blown Cloud*, and *The Book of Questions*. Details of how to take part in any of these projects are available at: www.balticmill.com. (alecf@balticmill.com)

Paul Laidler (page 132) During my time of being alive I have enjoyed breathing oxygen, this has allowed me to make art. Also my brain telling my hands and eyes what to do has been a real bonus in this area. Working in print has really brought me out of my shell. I now like saying "photo spectrometer" to people whenever possible and always encourage using gradient blends on a stochastic mesh. This sense of belonging is second to none, and has awoken me to the fact that it is not blood that flow'th through my veins, for it be but ink. (Paul.Laidler@uwe.ac.uk)

Andrew Lanyon (page 165) The hollow books evolved because one of the characters in one of my books had an accident in a laboratory and cloned himself, not as a scientist, but as an artist. Within a fortnight there were 900 clones. To Walter's horror, not only were these all artists, but each inaugurated a new art movement! To give the whole idea credibility I had to appear to invent at least one new art form – the result was the hollow books, and 10 years later I'm still making them... in fact they have led on into new areas in which writers quarry language. (see listings section for contact details)

Steve McPherson (page 140) Taking a couple of years to complete each volume, I see my Diary/journal making as a way of mapping and organising, visually and conceptually. Where found objects, images, motifs, symbols and text repeat themselves - forming streams of conscious and unconscious thought, idea and meaning amongst layers of everyday debris and detritus. Each double page is treated as potential space for endless possibilities. On completion, there lie in the bloated pages, created and re-created - invented and re-invented - lost and shared - archived - collected and collated histories of individuals and others, known and unknown. Forming in the viewer distant memories of undiscovered places. (fgp7297@hotmail.com)

Kristen Merola (page 152) has recently finished her two years postgraduate study for the Master of Fine Arts at the Visual Studies Workshop, Rochester NY, where she specialised in photography. She is currently doing an internship at Lake Affect Magazine, a regional arts magazine in New York State, USA. (kmerola@rochester.rr.com)

Otto (page 15) I am interested in narratives that are expressed visually rather than verbally. Usually I use the book as the medium, as it is the obvious way of presenting a continuous series of images. Often the book breaks out of its function of being merely a carrier of a message and becomes part of the message. The illustration shown is the first of a planned series of illustrations for scenes in Ovid's *Metamorphosis*, a subject popular with painter - illustrators of the Renaissance. (otto@ottoillustration.com)

Lucy May Schofield (page 38) Romance can be found in the quietest and most insignificant of places, a shy look, an innocent touch of the knee, a secret smile. There's not much time for love anymore, so in an attempt to capture a bit of true romance, I make secret love note books. Designed to be popped into the pockets of those whom you find it difficult to tell you love, fancy, lust after or need forgiveness from. They are a shy girl's guide to expressing herself and a modern boy's guide to romancing the old fashioned way. For those who want pure fun, 'teaser books' are designed to help entice or just break the ice. (lucymayschofield@hotmail.com)

Genevieve Waller (facing page 1) is a postgraduate student at Ohio University in Athens, Ohio, on the Masters of Fine Arts in Photography programme. She has recently completed a Bachelor of Arts in Art History, and one year of postgraduate study at the Visual Studies Workshop, Rochester, New York. Genevieve has also interned at *Afterimage* for the past 8 months, and has been an intern at the George Eastman House for 3 months. (anneholyyoke@hotmail.com)

Listings of Artists' Books Published between 2002 and 2005

Adams, Becky

Castle View

Cardiff Road

Creigiau

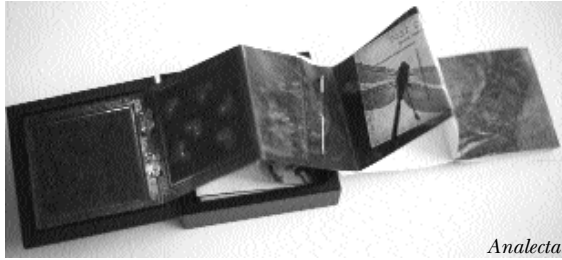
Cardiff

Wales

CF15 9NL

Tel: 02920 890017

beckymoth@hotmail.com



Analecta

Analecta refers to the collected ephemera that creates the book and the fragmentary nature in which the images appear, a personal reponse to the notion of the *Object of Desire*. Mixed media on paper with rose petals, fabric and stitching.

8.3 x 8.3 cms (boxed)

2002, UK

Edition of 40, £55 each

Altman, Louise

Lou Lou Loves Books / The Cat's Me-ow Press

1 Malting Villas Road

Rochford

Essex

SS4 1AE

Tel: 01702 545651

louisealtman@hotmail.com

Summer Holiday

Louise Altman

The artist and the disco girl went to sea in a beautiful sea green box.

15.5 x 2.5 cms

April 2003, UK

Edition of 50, £20 each

Because My Blood Can Sing and Dance

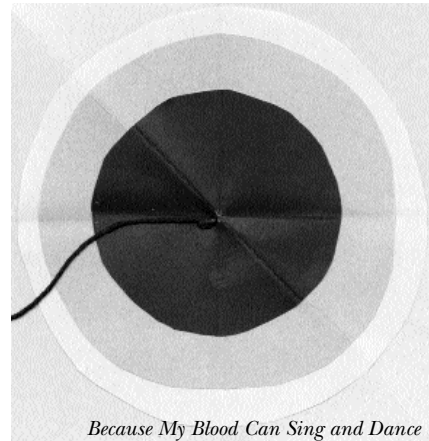
Louise Altman

Origami flower folded book.

4 x 4 cms

February 2002, UK

Unlimited edition, £3.50 each



Because My Blood Can Sing and Dance

Sweetsleeps

Louise Altman

A book of heartbeats and pulse rates, french folded, japanese bound in white and red.

10.5 x 13 cms

January 2003, UK

Edition of 20, £20 each

Ambeck, Mette-Sofie D.

MSD Ambeck

Hovsørvej 19

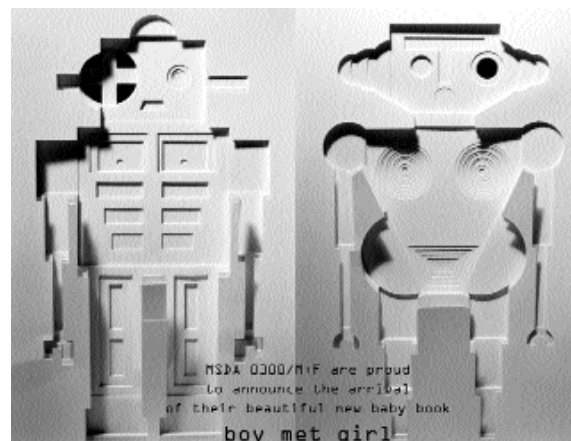
DK-7700

Thisted

Denmark

www.ambeck.mdd.dk

msambeck@hotmail.com



Boy Met Girl - MSDA 2003

Mette-Sophie D. Ambeck

Congratulations it's a book! A colourful sequel to *MSDA 0300/M+F - Boy Meets Girl* 2000.

Come and see the babies.

8 x 12.5 cms

2003, Denmark

Edition of 40, £35 each

The Jante Law

Mette-Sophie D. Ambeck

A refugee crosses the tracks (Aksel Sandmose, 1933) outlines ten commandments said to reveal how Danish identity is dogged by inferiority and inadequacy. This book investigates and reassembles these commandments in both physical construction and applied design. 31 x 31 cms
2003, Denmark
Edition of 10, £300 each

Punch and Beauty

Mette-Sophie D. Ambeck

The neglected beauty of the punched hole.
A portfolio containing 234 randomly punched pieces of information, six of which are enlarged by 2000 percent and then cut out.
Each copy is unique.
15 x 15 cms
2002, Denmark
Edition of 42, £25 each

Artgoes

The Major 'art Surgery

Baddox

NE46 2PX

Tel: 01434 60 80 70

www.artgoes.com

sales@artgoes.com



Introducing Artgoes For Beginners

Artist: c-more-tone

Author: Chris Morton

The 3-in-1 Artist's Book that's more than just an Artgoes primer – it's a ...

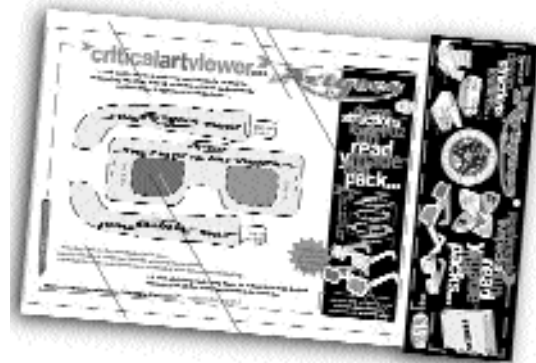
- reflexive critical reader/study guide;
- a special edition B&W Artgoes superstore catalogue; &
- an intriguing 'researchhypothesis' –
"Is language a virus masquerading as our soul..?"

20 x 14 cms

ISBN 1 904309 00 3

2001 Artgoes, UK

£8.99 each



Readymade 5 Pack O' Unreadymade™ Flatpacks

Chloe Daykin & Chris Morton

The development of "we make 'em so you don't have to" readymades – the "you make 'em so we don't have to "unreadymade™ flatpacks" – 5 pack for the IDEA Bag; critical art viewers; art compass; foldyopenychoosething & the haiku box set....

25 x 40 cms

ISBN 1 904309 01 1

2001 Artgoes, UK

£15.99 a pack



(S)Pin The Tale On The Donkey (Hotey) Chapmap™

Chloe Daykin & Chris Morton

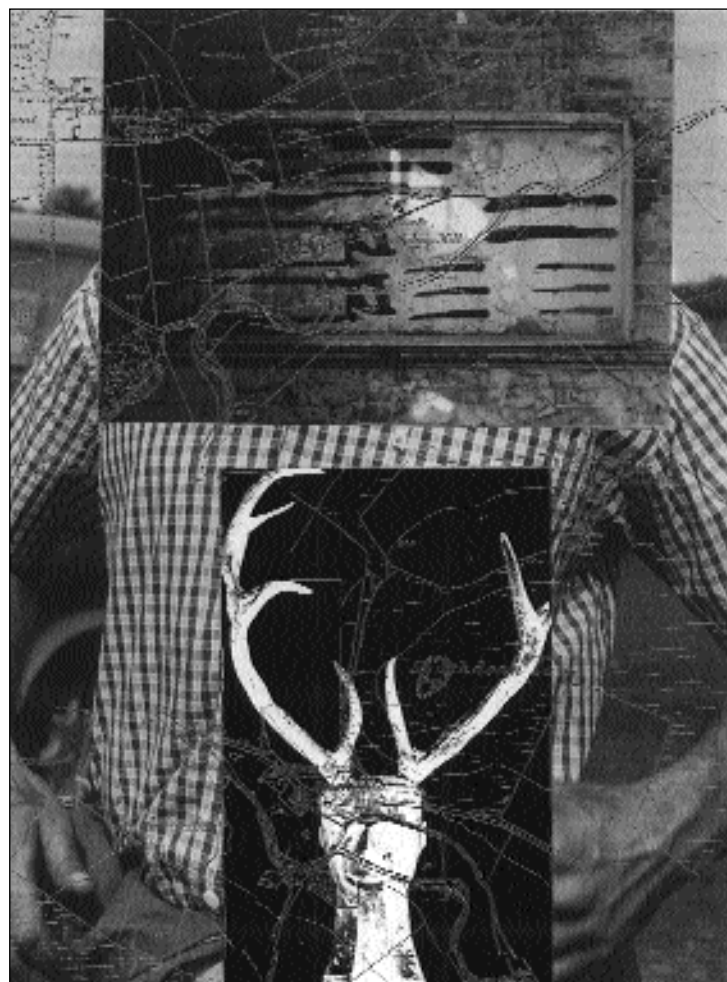
Text: thanks to Cervantes..!

The *Survey Ord ance Pathfinder* series chapmap™ that unfolds to reveal a don't-get-bored game that includes a cut-out-spin-the-tail tale (that compliments the *Donkey Hotey & Shado Panza* part the first & part the second chapbooks)
15 x 12 cms, A3 sheet folded (inc. slipcase).

ISBN: 1 904309 06 2

2001 Artgoes, UK

£4.99



Between Carterhaugh and Tamshiell Rig: a borderline episode.

Transcribed, compiled and edited by Iain Biggs
and designed by MakingSpace, Isle of Wight,
this book is published by Wild Conversations
Press in association with TRACE, Weymouth.

This hybrid text is part 'borderline' academic
research, part 'fictional' study of the relationship
between a place, a song and an identity. It
follows the ruminations of an anonymous aca-
demic, A, as he pursues the roots and implica-
tions of the traditional Borders ballad 'Tam
Lin', using a variety of textual styles and images,
while he explores diverse aspects of the parish of
Southdean on the English / Scottish border.

The 176 page book, to be published in January
2004, measures 20cm x 20 cms and includes 64
colour images.

For further information contact
iainbiggs@tantraweb.co.uk



DAVID BARTON

Began working in book form in 1964
while studying with Anton Ehrenzweig.
Began publishing in 1978 with an Arts Council Award.
Over 160 books published to date.

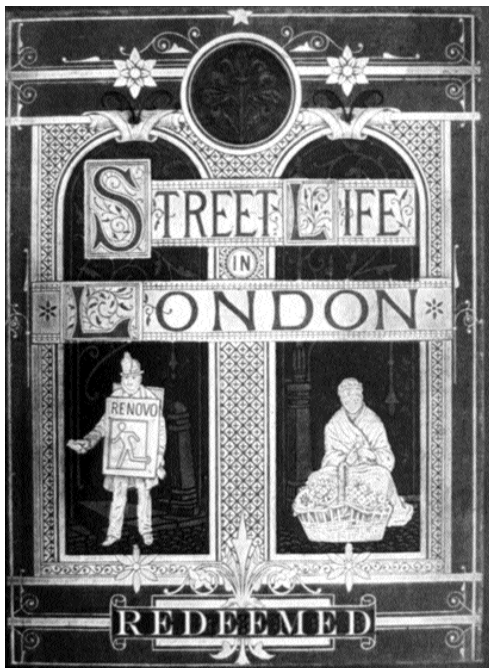
Three drawings from HELD 2003. 'The flaw, the flinch, the shudder, the split in the emptiness in which I am held.'

Ashby, Lyn
Bashplate Books
New South Wales, Australia
lyn_ashby@hotmail.com

The Sweetest Six Kilometres

Lyn Ashby
The intertwining of three journeys, three stories in text, photographs and symbols.
16.5 x 15 cms
2003, Sydney, Australia
£20 each

Atkinson, Andrew
24 Mayflower Avenue
Pentwortham
Preston
PR1 0LJ
Tel: 07717 376094
www.andrewatkinson.net
mail@andrewatkinson.net



Street Life in London Redeemed

Artist: Andrew Atkinson
Author: Jaldaboath
A reworking of 'Street Life in London', a 19th Century photographic social documentary of the living conditions of the capital's poor, as seen through eyes of the Jaldaboath, a character from gnostic myth. The book is published as part of the mid-C20th findings of the C4th Egyptian Nag Hammadi Library.
20 x 15 cms
2003, Center for Book Arts, New York, USA
£75 each

Barton, David
45 Wellmeadow Road
Hither Green
London
SE13 6SY
Tel: 020 8244 4238

Visible and Invisible

David Barton
Searching for the precise, subtle, volatile structure which supports, contains and projects the invisible presence of the body, 65 full page line drawings and texts.
21 x 14.7 cms
February 2003, London
ISBN 1 902639 65 0
£6 each

Holding a Breath

David Barton
Drawing a breath, holding a breath, feeling a growing inside. Beginning with nothing, becoming nothing, holding nothing within nothing. 37 full page line drawings and texts.
21 x 14.7 cms
June 2003, London
ISBN 1 902639 64 2
£4.50 each

Held

David Barton
I am the flaw, the flinch, the shudder, the split in the emptiness in which I am held.
12 full page line drawings and text.
21 x 14.7 cms
July 2003, London
ISBN 1 902639 66 9
£3 each

Baake, Frans
Schumannlaan 22
7522 KE
Enschede
The Netherlands
Tel/fax: 0031 53 4777 802
www.fransbaake.nl
info@fransbaake.nl

Ilhas

Frans Baake
A step by step guide through the Azores (Ilhas

is Portuguese for islands). An oblong book containing eight characteristic photographs. In the first part of the book, each picture has been divided into two parts, containing half of the information. In the second half of the book, the photos are shown in their original size, being complete. Relief printed texts have been used to support the images.

10.5 x 29.5 cms

2002 Enschede, The Netherlands

Edition of 75, £38 each

Meer

Frans Baake

On the island of Flores, Azores, the artist photographed all seven crater lakes with an unpredictable Lomo-graphic camera, in order to get four images on one picture. Presented as a leaflet in a plastic box. The title refers to the two meanings of a Dutch word: Meer, which means 'lake' as well as 'more'.

8.5 x 2.3 cms

2002 Enschede, The Netherlands

Edition of 250, £6 each

Les Îlots de L' eau

Frans Baake

A cloth bound leperello containing four photographed lakes as seen in the Netherlands, Germany and the island of Miquelon. The title is French for 'small islands out of water' as the artist considers them.

5.3 x 8.1 cms

2003 Enschede, The Netherlands

Edition of 50, £12 each

Bastiaans, Rudi

AKI

Hallenweg 5

7500 BK

Enschede

The Netherlands

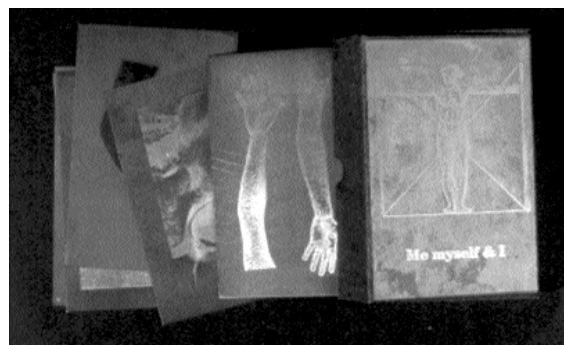
Tel: 0031 53 482 4404

R.Bastiaans@aki.nl

Me, Myself and I

Rudi Bastiaans

An ongoing book project which is added to annually as the artist changes each year. The images are hand printed in negative on metal pages, giving the effect of an x-ray. Boxed as a set of loose leaf pages



15 x 10 cms (boxed)

2000 onwards, Enschede, The Netherlands

Edition of 50, £50 each

Begbie, Guy

15 Kingsley Road

Cotham

Bristol

BS6 6AF

Tel 0117 924 7190

guy@begbiebook.freemove.co.uk



New York Dolls: Flipbook series

Guy Begbie

New York Dolls is produced in a series, from original video footage shot by the artist in order to produce a bound document. These flip books are about people watching in an unfamiliar city. They provoke pertinent questions concerning issues of anonymity, surveillance, voyeurism and the fleeting moment. Repetition in the editing of single frames has produced choreographed momentary movement which has been translated into a cinematic flip book structure.

6 x 10 cms

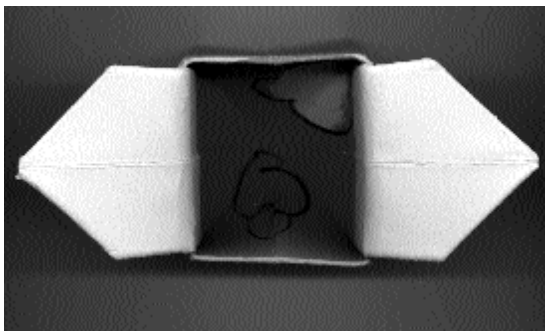
2003 Bristol

Open edition, contact artist for price.

Held & Contained

Guy Begbie

Held & Contained is one of a series of paper engineered books that challenge and redefine shifting parameters of the book form, through interpretations alluding to landscape. Conceptually these works investigate ways in which the book structure may hold and contain the experience of buildings and the landscape.



Held & Contained

11 x 11 cms
2003 Bristol
Edition of 60, £45 each

Demountable Camper

Guy Begbie

"If you go down to the woods today, you will have a big surprise." *Demountable Camper*

Volume one and *Expanda Store*, Volume two in a slip cased boxed set, are a visual treatise on the rural retreat.

16 x 22 cms
2003 Bristol
Open edition, £95 each

Bently, John

Liver and Lights Scriptorium

Flat 3

2 Wyneham Road

Herne Hill

London

SE24 9NT

Tel: 020 7501 9566

johnbently@hotmail.com

Liver and Lights No. 29:

A Handful of Memories, Dundee

Editor: John Bently

Artists: John Bently, Sarah Derrick,

Graham Esson, Mark McKay, Irene Shearer,

Lynn Cunningham

A collection of souvenirs and mementos from the lives of five Dundee residents - somehow constituting a portrait of a community through a handful of memories.

21 x 15 cms
March 2002, London
ISBN 0 9533961 5 0
£5.99 each

Liver and Lights No. 31: Orange

John Bently

The story of an orange, from peeling to nothingness. Hardback, bound and made entirely with brown paper and rubber stamped text and image.

8 x 5 cms

September 2002, London

Edition of 60, £10 each

Liver and Lights No. 30: Thirty People

John Bently

The 30th Liver and Lights publication contains 30 portraits created from collected second-person descriptions of people's lives overheard in the course of the last year. Hardback, cloth binding, red bolt bound.

13 x 10 cms

April 2003, London

Edition of 100, £19 each (detail below)



Bicknell, Les
Eva's Place
Sibton Green
Saxmundham
Suffolk
IP17 2JX
lesb@tinyonline.co.uk

Idea

Artist: Les Bicknell

Author: Robin Brooks

An audio tour of an idea. A collaborative project that questions the creative act and its relationship to object making; along with truth, imagination and the role of the artist and the de-objectification of art.

6 x 10 cms

May 2003, Published by Sibton Green, UK
£100 each

Bodman, Sarah
2 Handel Avenue
St George
Bristol
BS5 8DS
Tel: 0117 32 84747
www.uwe.ac.uk/amd/cfpr
Sarah.Bodman@uwe.ac.uk



Time Itself

Sarah Bodman

Made as the result of a residency at the Jenner Museum, Berkeley, Gloucester, in July 2002. The museum is the former home of Edward Jenner who discovered the cure for smallpox. The book is based on aspects of Jenner's work and the isolation hospitals used to house past victims of the highly contagious disease.

Hardbound in red buckram with silver foil title.
16 x 15 cms
2002 Bristol, UK
Edition of 10, £95 each



The Marsh Test

Sarah Bodman

Marie Lafarge was found guilty of poisoning her husband Henri, in Paris, in 1840. Her trial was the first publicly documented use of James Marsh's highly sensitive test for the detection of arsenic in natural compounds. This book is based on the court case, presented as a folio, bound in blue buckram as a series of letters and an etching, discovered by a pathologist.

16 x 19 cms

November 2002 Visual Studies Workshop,
Rochester, New York, USA

Edition of 25, £100 each



Pace Bend

Sarah Bodman

A book based on climbing routes through Pace Bend Park, Texas, USA. The climb is detailed with instructions, heights and ability guides but soon develops into an ambiguous and uneasy situation. Bound with a simple fold card cover, with screenprinted title. The format of the book unfolds as a map with an individually numbered map pin.

12 x 16 cms

2002 Bristol, UK

Edition of 30, £35 each

Booklyn

37 Greenpoint Avenue, 4th Floor

Brooklyn NY11222

New York

USA

Tel: 001 718 383 9621

www.booklyn.org

mweber@booklyn.org



Eleven

Artists: Marshall Weber, Isabelle Weber

Authors: Marshall Weber, Ellis Avery, Euripides, Judith Foster, M T Karthik, Jane LeCroy and Peter Spagnuolo

Photographs of New York City in the weeks after 9/11 with texts by six local witnessing writers. Alternating vertical and horizontal page-spreads evoke the disorientation of the city. Hand bound, 72 pages with an audio CD of the authors reciting their texts. Book designed by Marshall Weber, Christopher Wilde and Sara Parkel; page design by Marshall Weber and Alison E. Williams; text designed by Alison E. Williams and binding by Sara Parkel.

23 x 15 cms

09/11/2002 Brooklyn, New York, USA

Edition of 29, £1,500 each



Souvenir

Artist: Marshall Weber

Layout and printing: Amy Mees

Design and binding: Mark Wagner

Over the course of three years, a 1969 New York City high school yearbook was torn by hand and reconstructed into a vintage stamp album. This 28 page deconstruction poignantly evokes the idealism of the 1960's.

20 x 14 cms

2003 Brooklyn, New York

Edition of 25, £500 each

12/11

Artist: Marshall Weber

Author: Katherine Bates

Design, printing and binding: Mark Wagner

Three months after 9/11 the artist spent one day in New York City photographing the plethora of decaying American flags. The Japanese stab bound photographs have the lyrics from *America the Beautiful* letterpressed on their verso.

12.7 x 17.8 cms

2002 Brooklyn, New York

Edition of 13, £300 each

Book Works

19 Holywell Row

London

EC2A 4JB

Tel: 020 7247 2203

www.bookworks.org.uk

mail@bookworks.org.uk

Romanov

Adam Chodzko

June 1995, a young woman's car is illegally parked in Soho. Inside the car, police find ammunition and weapons; when arrested she refuses to speak. In this book, Chodzko attempts to reclaim the woman's identity and her voice.

21 x 14.8 cms

October 2002 Book Works, London

ISBN 1 870699 51 3

£9.95 each

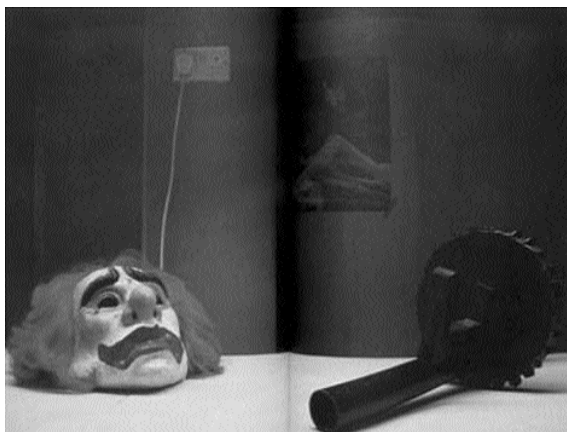
Trying to Get In Between

Maria Lindberg

Maria Lindberg is an influential Swedish artist, this new book presents an overview of her career and has been constructed so that no hierarchical or sequential relationship dictates the reading.

22.5 x 19 cms

December 2002 Book Works, London
ISBN 1 870699 64 5
£20 each



Magazine

Mike Nelson

Mike Nelson is well known for his labyrinthine installations. He has chosen the title 'Magazine' to suggest the book as a storeroom where previous works can be encountered and recreated anew.

24.2 x 17.1 cms

March 2003 Book Works, London

ISBN 1 870699 62 9

£15 each

Borbonesa

PO Box 3429

Brighton

BN1 5UR

www.borbonesa.co.uk

mail@borbonesa.co.uk



Turtle Soup

Borbonesa

A publication unlike much else concerning

Natural Wonderland. *Turtle Soup* comprises of a concertina paper, a poster of illustrations and a 3-inch CD of precious audio matter.

22 x 11 cms

2003 Brighton

ISSN 1477 8629

£6 each

Emitron

Lee Sherman

An occasional Micropaper for the 21st Century detailing the mixed particulars of *Emitron*'s past, present and future. It comprises of a single sheet of A4 drafting paper folded into 24 pages 52 x 49 mm. Each copy is cropped, folded and stamped by hand.

5.2 x 4.9 cms

2003 Borbonesa, Brighton

£2.50 each

Bristol Art Library

10 Maycliffe Park

Ashley Down

Bristol

BS6 5JH

Tel: 0117 904 7609

headlibrarian@thebristolartlibrary.co.uk

My Place

Annabel Other / The Head Librarian

A 7-inch picture disc featuring the Head Librarian of the Bristol Art Library singing a specially commissioned song written by Jesse Morningstar and a B side remix by David Hopkinson.

7 cms across

July 2003 Disco-ordination Records, Bristol

£25 each

Buenz, Isabell

5 Cleuch Road

North Middleton

Midlothian

EH23 4RB

Tel: 07751 649161

www.papermagic.co.uk

isabuenz@hotmail.com

A Chocolate Journey

Isabell Buenz / Papermagic

A one-off bookwork of a box containing



recreated chocolates and a book made in the format of a photo album. This leads the reader through a visual and tactile 'journey' revealing the personal chocolate eating habits of the artist's girlfriends. A Book Project Exhibition publication.

22 x 19 cms

2003, UK

NFS

Burns, Bill

7 Silver Avenue

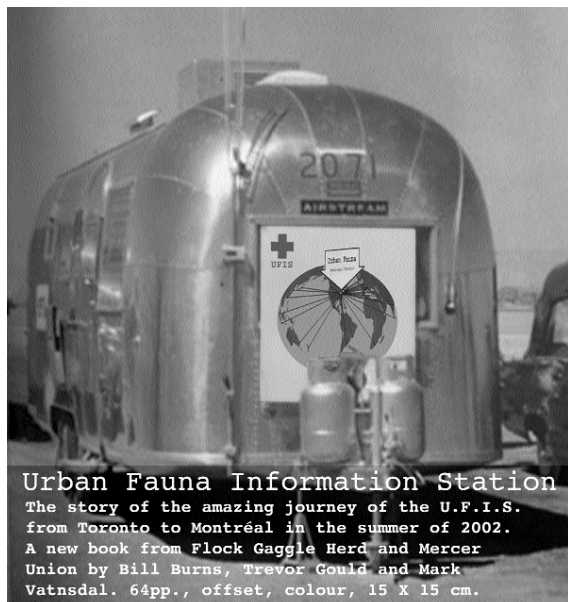
Toronto

M6R 1X9

Canada

www.safetygearmuseum.com

bburns@canada.com



Urban Fauna Information Station

The story of the amazing journey of the U.F.I.S. from Toronto to Montréal in the summer of 2002. A new book from Flock Gaggie Herd and Mercer Union by Bill Burns, Trevor Gould and Mark Vatnsdal. 64pp., offset, colour, 15 x 15 cm.

Urban Fauna Information Station

Artists: Bill Burns, Trevor Gould, Mark Vatnsdal (Flock, Gaggie, Herd)

The story of the *Urban Fauna Information Station's* journey from Toronto to Montreal in the summer of 2002. 64 pages, four-colour

offset printed. Published by Flock, Gaggie, Herd and Mercer Union.

15 x 15 cms

2003 Toronto /Montreal

ISBN 0 921427 62 4

Regular edition of 950 copies £20 each

Special edition of 50 copies which also include trading cards and stickers £30 each

How to Help Animals Escape from Degraded Habitats

Bill Burns

A guide to the rescue, relocation and rehabilitation of animals living in degraded habitats. French and English text, printed as two-colour offset. Published by Flock, Gaggie, Herd and Optica.

12 x 16 cms

1997 Montreal

ISBN 2 9800981 9 1

£15 each



Footprints of Animals Wearing Safety Gear

Bill Burns

An exquisite blueprint in a book cover, showing the effects of safety gear on animal tracks. Part of a series including *Songs of Birds Wearing Safety Gear* (Plugin 1999) and *Safety Gear for Small Animals* (303 Gallery, New York 1994).

18 x 15 cms

2000 William English Editions, London

£10 each

Burwitz, Neils

Libra Press

Calle Rosa 22

Valldemossa

Mallorca E-07170

Spain

Tel: 0034 9716 12838

Fax:0034 9716 12839

burwitz@arrakis.es

El Miró Invisible

Nils Burwitz and 20 contributors.

This boxed, bibliophile set of *The Invisible Miró* is an homage to Burwitz's spiritual mentor Joan Miró. After his death in 1983, Burwitz discovered an as yet unpublished graffito of Joan Miró. It was a charcoal drawing on the plaster wall of his studio, "Son Boter" with the words 'The artist with his true palette' written next to it. This inspired Burwitz to interview some of the friends and contemporaries of Miró and the result is this bibliophile edition of 20 personal texts, prose and poetry along with 20 graphic prints by Nils Burwitz.



44.5 x 32.5 cms

Libra Press Valldemossa,

Mallorca

ISBN 84 605 9933 7

Edition of 100, £2700 each

Bush, Tracey

Fathom Five Books

The Gallery Workspace

Pennybank Chambers

33-35 St John's Square

Clerkenwell

London

EC1M 4DS

Tel: 07941 958 402

www.cga.org.uk/traceybush

fathom5books@hotmail.com

River Stairs

Tracey Bush

River Stairs is a photographic exploration of the Thames through Docklands. Eight densely inked indigo flexo prints on Korean paper describe these liminal places. Accompanied by letterpress text, written by the artist. Bound in indigo bookcloth, blocked in silver.



29 x 18 cms

2002 Fathom Five Books, London

Edition of 12, £160 each

British Butterflies

Tracey Bush

British Butterflies is a stamp album, containing cut-out butterflies from maps of Britain (general collection) or recycled envelopes (browns and blues). Bound in green, navy or dark red cloth, with striped ribbon ties, blocked in gold. 15.5 x 12 cms

2003 Fathom Five Books, London

Numbered open edition, £45 each

Cartwright, Rebecca

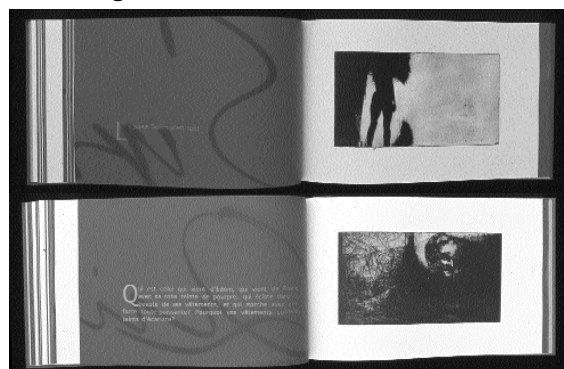
45 Honor Oak Rise

London

SE23 3RA

Tel: 07773 287 192

rfcartwright@hotmail.com



Salomé

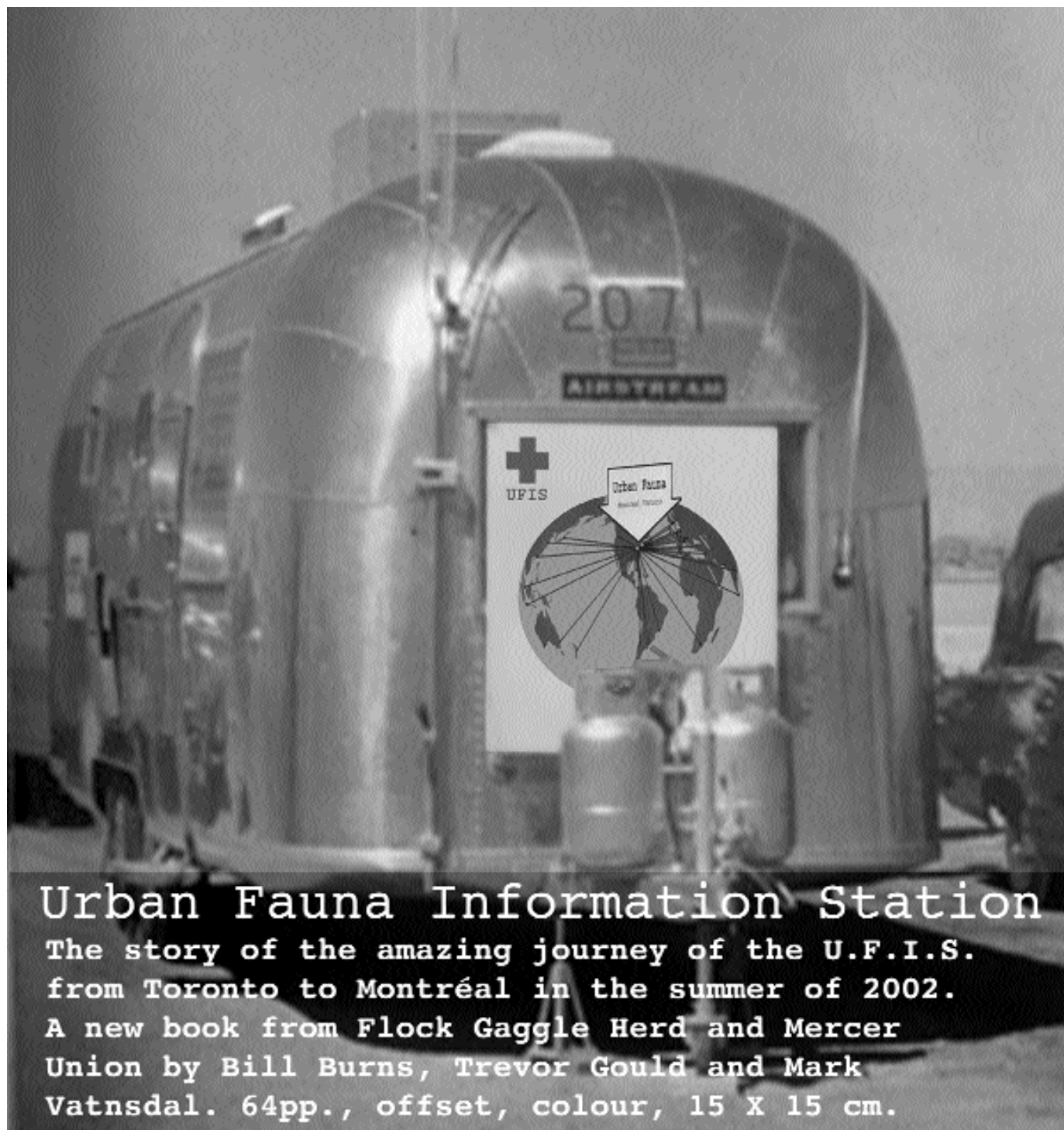
Rebecca Cartwright

Text by Oscar Wilde

Salomé is a hand bound artist's book including twenty four etchings illustrating the text by Oscar Wilde. Extracts from the original play, in French are screenprinted opposite each image.

22.5 x 38 cms

Edition of 10, £360 each



Urban Fauna Information Station

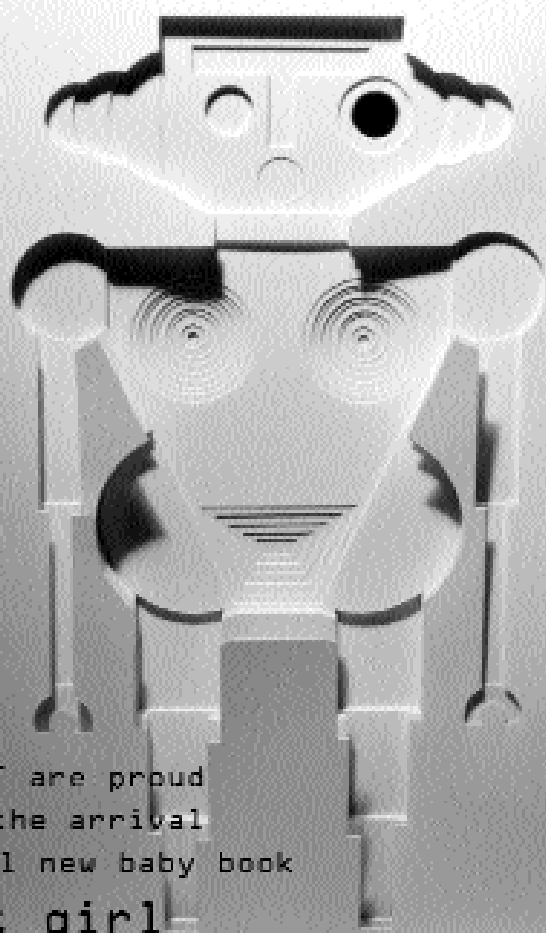
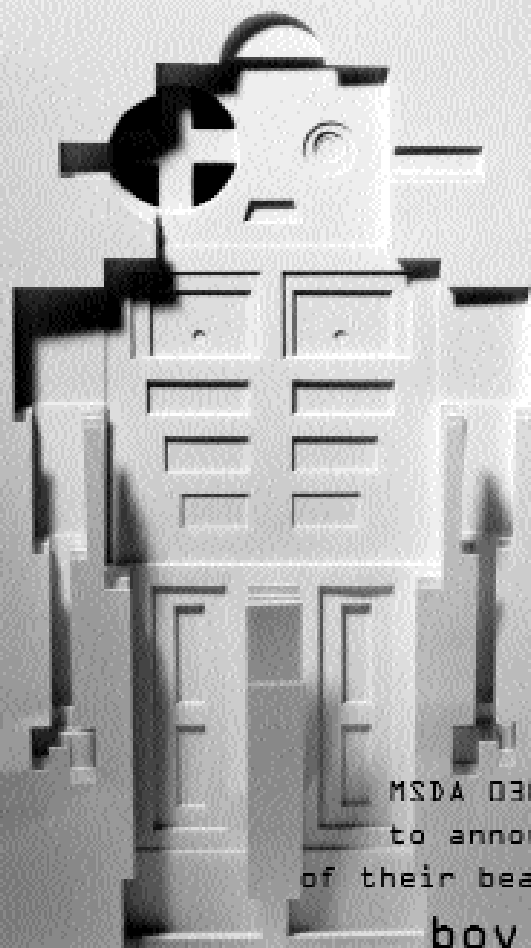
The story of the amazing journey of the U.F.I.S.
from Toronto to Montréal in the summer of 2002.

A new book from Flock Gaggle Herd and Mercer
Union by Bill Burns, Trevor Gould and Mark
Vatnsdal. 64pp., offset, colour, 15 X 15 cm.

Please send your order to :

Bill Burns, 7 Silver Avenue, Toronto,
M6R 1X9, CANADA (email: bburns@canada.com)

- ☐ I enclose £30.(cash only) or US\$42.50 cheque payable to Bill Burns
for the Special Edition of U.F.I.S.(1 of 50 copies) which includes
5 stickers and trading cards in an archival mylar package.
- ☐ I enclose £20.(cash only) or US\$32.50 cheque payable to Bill Burns
for the Regular Edition of U.F.I.S.(1 of 950 copies).



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boy met girl

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~ CHARLIE HIGSON, 'THE FAST SHOW' ~

"THIS MAN'S WEIRDER THAN I AM!"
~ ROBERT RANKIN, AUTHOR OF THE BRENTFORD BOOKS ~

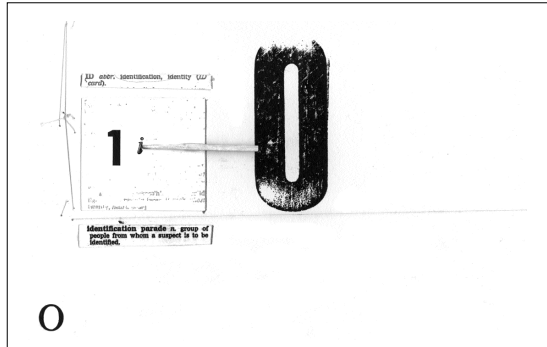
"IT'S A KIND OF JAZZ COMIC."
~ MARTIN NEWELL, POET FOR 'THE INDEPENDENT' NEWSPAPER ~

... HIS SWASH IS BUCKLING!

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"ENSIXTEEN EDITIONS"
BASEMENT FLAT
104 SHAKESPEARE WALK
STOKE NEWINGTON
LONDON. N16 8TA
U.K.
ladnicholson@yahoo.co.uk

Chamberlain, Ian
114 Grattons Drive
Poundhill
Crawley
West Sussex
RH10 3JP
Tel: 07765 662916
i-chamberlain@hotmail.com



Odyssey

Ian Chamberlain
The book contains a series of images and text depicting various scenes and characters from Homer's *Odyssey*. Hand printed in letterpress with collage and mixed - media.
16 x 22 cms
2003 Bristol
Edition of 10, £100 each

Claire, Paula
International Sound and Visual Poetry Archive
11 Dale Close
Thames Street
Oxford
OX1 1TU
Tel: 01865 727529
paula.claire@talk21.com

Sunflowerpower

Paula Claire
A book of 20 transparent pockets with 11 pages of poems and text in English / Portuguese. Colour illustrations include 10 visual poems and 6 photos. A video of a performance with 100 sunflowers at *Porto 2001 International Poetry and Performance Festival*, is also included.
31 x 24 cms
2002 ISVPA Publications, Oxford
Edition of 20, £150 each

Still Bemused

Paula Claire

Seven typewriter 'text-iles' digitally enhanced poems, significantly interleaved with varying densities of tracing paper: veils we must pass through in quest of the muse. A book of 20 transparent pockets.
31 x 24 cms
2002 ISVPA Publications, Oxford
Edition of 20, £100 each

Concrete Poetry x 6

Paula Claire
My definition of concrete poetry typed in computer graphics, successively overprinted by hand to form a set of six sound / visual poems, each unique. 10 transparent pockets.
31 x 24 cms
2002 ISVPA Publications, Oxford
Edition of 20, £100 each

Collins, Patricia
2 Litchfield Cottages
Rattlerow
Mileham
Norfolk
PE32 2PY

Behind the Scenes

Patricia Collins and Jorg Seifert
Dual language publication of photographs and text exploring life behind the scenes of an English country garden. The text is taken from a 1928 jobbing gardener's diary.
29.7 x 21 cms
2003 Germany
£25 each

Roosters Dictionary

Patricia Collins
An A5 book recording what cockerels say throughout the world: 'cocorico' in France, 'ko ki ko ko' in Japan and 'cock a doodle do' in England. Illustrated with hand coloured rubber stamps and maps.
21 x 14.5 cms
2003 Norfolk
£7.50 each

The Practical Home Archaeologist

Patricia Collins
The interface between D.I.Y. and field archaeology explored in text and image. "And in the space between ceiling and floor - a line

of flints, untouched, existing only in time.”

2003 Norfolk

£7.50 each

Colverson, Ian

34 West Hill Road

London

SW18 1LN

Tel: 01274 423267

icolverson@bilk.ac.uk



A Bolt Through Barnett Newman

Ian Colverson and Louise Parsons

A collaborative book comprising of a jointed strip of paper measuring 570 x 5 inches with a vertical 9/16 inch etched band of words, words running down the centre - complete words and fragmented words - derived from random vertical cuts through the pages of Kate O' Riordan's 1995 novel *Involved*.

13 x 1,140 cms

2002 Bradford

Edition of 15, £100 each



Calm

Berina Anderson and Ian Colverson

Calm consists of 4 etchings printed on Somerset paper in black, Japanese bound in an edition of 10 copies.

26 x 35 cms

2003 Bradford

Edition of 10, £35 each

Cowie, Heather

Beckstones

Buckfast Road

Buckfastleigh

Devon

TQ11 0EA

www.heathercowie.com

heathercowie@btconnect.com

Beating re-Sonance

Heather Cowie

A book focussing on percussion in terms of original pencil markings on paper, overprinting with digital images of instruments and text on transparent overlays. Image and text pages hand sewn into an accordion book, casebound with slipcase.

21 x 19.5 cms

2003 Buckfastleigh

Edition of 10, Contact artist for price.

Fingering re-Sonance

Heather Cowie

A partner book to *Beating re-Sonance* focussing on piano, celesta and harp. Black and white, 24 original drawings plus inkjet overprints and transparencies.

21 x 19.5 cms

2003 Buckfastleigh

Edition of 10, contact artist for price.

Earth Bound

Heather Cowie

Earth strata variations represented in image, symbol and bound text. Images derived from original oil paintings, digitally printed on Arches satine, partially hand coloured.

Overstitching in silk, sewn sections, casebound in cloth.

19.5 x 19.5 cms

2003 Buckfastleigh

Open numbered edition, contact artist for price.

Cronin, Marian

The Cat's Me-ow Press

90 Crest Road

Cricklewood

London

NW2 7SL

Tel: 0208 452 2522

marz_cronin@yahoo.com

A Storm Passing Overhead

Marian Cronin

A slot - together mobile constructed from six printed circles. The circles bear images of rain clouds with accompanying text. Colour photocopies on card, flatpacked in 10cm² envelope.

15 x 13 cms

2003 UK

Edition of 50, £10 each

Dilnot, John

24 Yardley Street

Brighton

BN1 4NU

Tel: 01273 684250

urbantree@ntlworld.com

Boundaries

John Dilnot

Contains 13 photographs of urban trees taken at various times and places over the last 20 years. One of a series of themed books. 32 pages, wire binding.

13 x 10 cms

2002 Urban Tree, Brighton

Edition of 50, £25 each

Trees

John Dilnot

Facsimiles of illustrations from children's dictionaries, 12 pages. 16 x 14 cms

2002 Urban Tree, Brighton

Edition of 500, £10 each

Little Museum

John Dilnot

Made with Joe Dilnot. Contains 9 photographs of hands holding a: book, fossil, photograph, stamp, card collection, lorry, cow, postcard, coin. 16 pages.

10.5 x 14.8 cms

2002 Urban Tree, Brighton

Edition of 500, £10 each

Doñaque, Manya

7 Hollydene

17 Beacon Road

Hither Green

London

SE13 6ES

manyadoñaque@hotmail.com

Traces of Me

Manya Doñaque

This book was printed in silkscreen, using water based black ink. It has a dust jacket of printed tracing paper with an attached pair of white gloves (also printed).

22 x 15.5 cms

2002 Bradford College, UK

Edition of 3, £100 each



Match Book

Manya Doñaque

This book has been made using photopolymer print techniques. Each of the match plates were individually printed on white Somerset papers and folded into a concertina. The book is housed in a cardboard (match) box.

12.5 x 7.5 cms

2002 Bradford College, UK

Edition of 6, £50 each

Twenty Six Drawings

Manya Doñaque

Letterpress printed in cream and terracotta ink. Each page is printed with a single word, it has to do with things I cannot draw. Printed on thick white card.

24 x 20.5 cms

2002 Bradford College, UK

Edition of 10, £100 each

Downes, Penelope

Queriendo Press

140 Cotswold Road

Bristol

BS3 4NS

Tel: 0117 963 3010

www.axisartists.org.uk/all/ref/5570.htm

penny@queriend.dialstart.net

In the Time of Crow

Artist: Penelope Downes

Author: Alyson Sarah Hallet

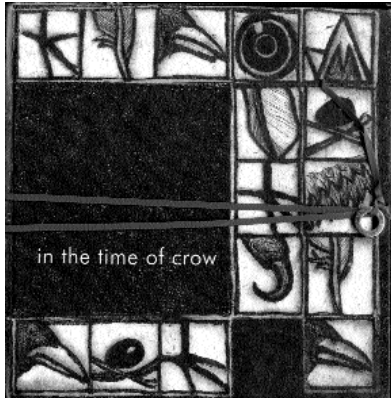
A small book of predictions with images of crows leading to the text pages through a foldout chart. Printed at Doveton Press, Bristol in offset - litho from original etchings, hand bound, 36 pages.

15 x 15 cms

2001 Queriendo Press, Bristol

ISBN 0 9541484 0 1

Edition of 500, £22.50 each

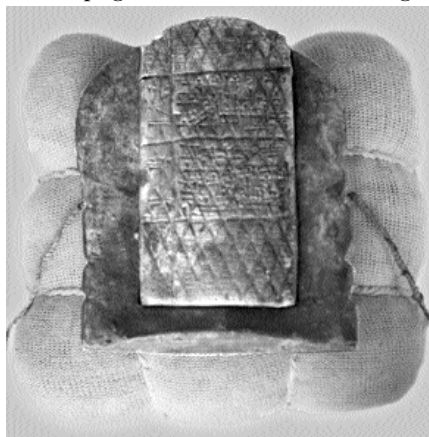


Letter from Timbuktu

Artist: Penelope Downes

Ceramic Artist: Deborah Prosser

In collaboration with ceramic artist Deborah Prosser, *Timbuktu* is a series of 12 individual clay books that are exhibited on bundles of cloth or in boxes. There are three categories; covers with a page, closed covers and single tablets.



Sizes vary from 26 x 21 cms large cover with page format, to 10 x 18 cms in tablet format.

2002 Queriendo Press, Bristol

Prices from £75 to £250 each.

Casa

Artist: Penelope Downes

Printer: Cornelio Garcia

About a conversation with a young daughter,



in a house, in a city, in Mexico. A book of six folds made from four etchings in two colours. Hand bound, the book can be displayed wide open.

21.5 x 16 cms

2003 Queriendo Press, Guadalajara, Mexico

Edition of 20, £150 each

Dupré, Marie-Fred

Allende 224

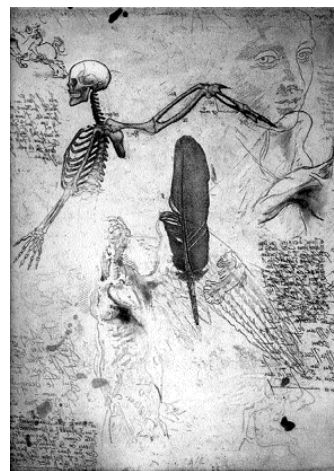
La Cañada, Sanata Ana Tepetitlán

Zapopan 44230

Jalisco

Mexico

mariefred_2000@yahoo.com



Anatomy of the Chimera

Marie-Fred Dupré

Anatomy of the Chimera is a wink to Leonardo da Vinci and his beautiful anatomical drawings. It brings 20 monsters from classical / mediaeval mythology to life. A skeleton is a splendid architecture of 12 vertebrae and 24 ribs that breathe or have been breathing. If it is the symbol of death, it is also the symbol of life. Hardbound, with a series of etchings.

42 x 36 cms

2003 Mexico

Edition of 5, £500 each

Eagle Gallery,
159 Farringdon Road
London
EC1R 3AL
Tel: 020 7833 2674
emmahilleagle@aol.com

A Little Flora of Common Plants

Artist: Jane Joseph

Author: Mel Gooding

A contemporary botanical of English common plants. Nine drypoint images and nine letterpress poems.

29.x 18.5 cms

October 2002 EMH Arts, London

Edition of 12 plus 4 Artists Proofs, £950 each

caranicino

Artist: Nicola Schrudde

Author: Mel Gooding

Artist's book evolving from a series of abstract paintings made about the landscape around Olevano Romano, Italy.

23.x 28.8 cms

ISBN 0 9531793 7 0

May 2003 EMH Arts / Parerga Verlag GmbH, London

Standard edition of 1000 at £30 each

Special edition of 20 at £200 each

Variant

Artist: Andrew Bick

Author and Artist; Gad Hollander

Description: Artist's book of texts, notes and images collected from 1999 – 2003, printed offset litho.

12.3 x 16.2 cm

ISBN 0 9531793 9 7

July 2003 EMH Arts, London

Edition of 750, £12 each

Eason, Andrew

41 Upton Road

Southville

Bristol

BS3 1LW

Tel: 07771 533 810

www.andreweason.com

andreweason@hotmail.com



Radio

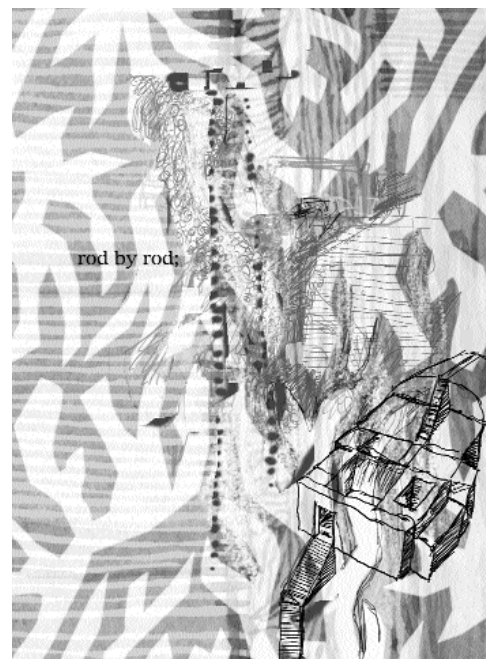
Andrew Eason

Digitally - produced imagery touching on the particle/ wave problem in describing electromagnetic radiation. How do light and radio waves propagate themselves across space? How do people communicate?

12 x 15cms

2003 Bristol, UK

Open edition, £50 each



Nilometer

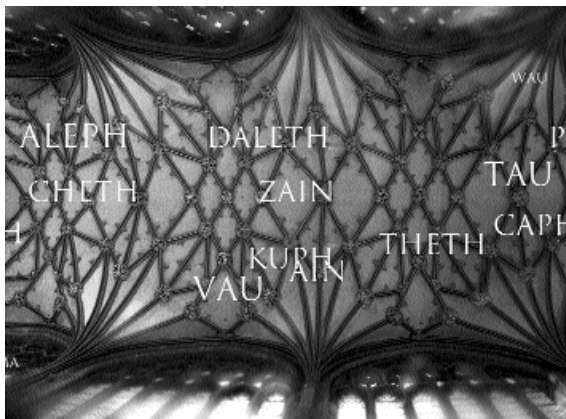
Andrew Eason

Digitally -produced. The Nilometer is one of the longest-serving pieces of scientific apparatus in existence. Used to measure the annual inundation of the Nile, it also records humanity's continuing attempt to codify and control nature. Data from ancient records has been used to support research into global warming.

19 x 13.5cms

2003 Bristol, UK

Edition of 20, £100 each



Firmament

Andrew Eason

Digitally - produced. The ceiling of St Mary Redcliffe in Bristol is covered with over 1000 unique bosses. Stone ribs vaulting the space suggest a tree pattern reminiscent of Kabbalist imagery. However, Greek, Hebrew and Phoenician alphabets co-exist, constructing a complex involution of culture and history.

26 x 111.5 cms (spread)

2003, Bristol, UK

Edition of 10, £100 each

Editions Signum

Wanda Mihulear

5 Rue des Pruniers

Paris 75020

France

Tel: 33 (0) 1 43 6670 27

editions_signum@hotmail.com

L'Epave d'une Parole

Artist: Karl-Heinz Bogner

Author: Brigitte Gyr

A dual language edition (French and German) of six original drawings, with text. Printed on Hahnemühle papers, bound in a calfskin box.

21 x 28 cms

2002 Editions Signum, Paris, France

950 Euros

Or (Gold)

Artist: Wanda Mihulear

Author: Jacques Derrida

Three engravings and a CD (Derrida's voice and electronic music) texts on gold paper with gold leaves, housed in a sculptural metal box made by R. Pervoloriq.

32 x 22 cms

2000 Editions Signum, Paris, France

763 Euros

Pierre à Encre

Artist: Danielle Loisel

Author: François Cheng

A French - Chinese translation: Liu Nei, with nine stone lithographs on Hahnemühle paper.

25 x 20 cms

2002 Editions Signum, Paris, France

460 Euros

Enitharmon Press

26B Caversham Road

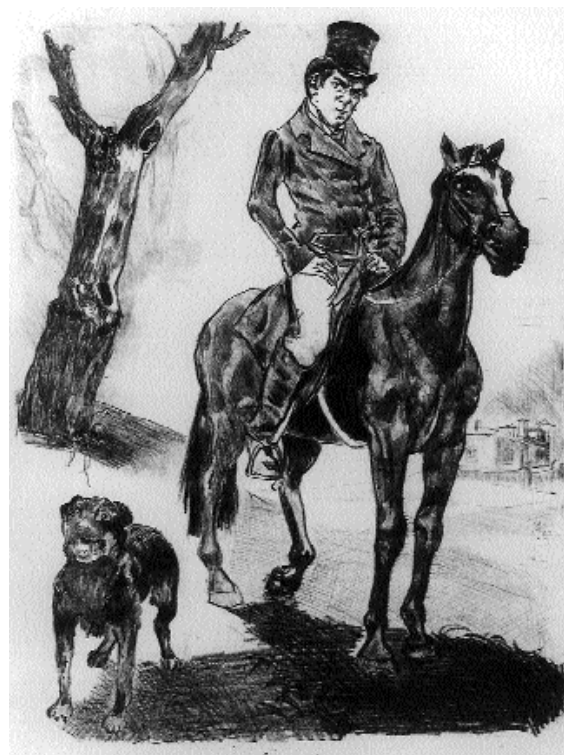
London

NW5 2DU

Tel: 020 7482 5967

www.enitharmon.co.uk

books@enitharmon.co.uk



Jane Eyre

Artist: Paula Rego

Introduction by Marina Warner

Paula Rego's lithographs based on Charlotte Brontë's *Jane Eyre*, paired with extracts from the text, and with a long introduction by Marina Warner. The de luxe edition is accompanied by a signed original lithograph.

38 x 26.5 cms

October 2003 Enitharmon Press, London

ISBN 1 900564 44 0 (de luxe)

ISBN 1 900564 49 1 (regular)

£550 and £95 respectively

The Disappeared and Other Poems

Artist: Tony Bevan

Author: Harold Pinter

A selection of Harold Pinter's poems from the 1950's to the present, paired with images of paintings by Tony Bevan. The de luxe edition is accompanied by a signed original etching.



32 x 23.5 cms

October 2002 Enitharmon Press, London

ISBN 1 900564 98 X (de luxe)

ISBN 1 900564 04 1 (regular)

£475 and £100 respectively

Farley, Kate

96b Southwell Road

Camberwell

London

SE5 9PG

Tel: 020 7274 5712

kate.farley1@virgin.net

Inside - Out

Kate Farley

A flat sheet, folded and relief printed to suggest the complexity and the awkwardness of self-awareness.

8 x 8 cms (30 x 40 when open)

2002 London

£32 each

Along the Lines

Kate Farley

The search for summer sun and a day out at the seaside resulted in *Along the Lines*.

14 x 30 cms (open)

2002 London

£38 each

Ferry, David

df@soton.ac.uk

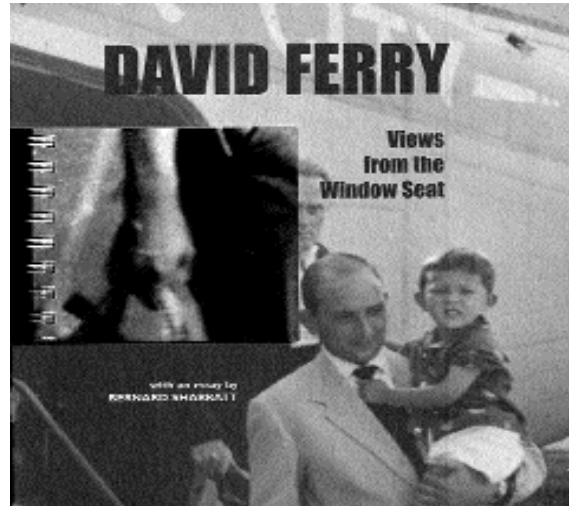
Views from the Window Seat

Artist: David Ferry

Essay by Bernard Sharratt

Designed by John Gillett

A spiral bound album of photomontages. The images were made during a recent coast to coast North American visit. Published on the occasion of the exhibition *From the Window Seat* at the Avram Gallery, New York, USA in 2002.



17 x 17 cms

2002 The Avram Gallery, New York, USA

Edition of 300, £15 each

Field Study

P. O. Box 1838

Geelong

VIC 3220

Australia

Tel: 61 3 5277 2478

fluxusstudy@hotmail.com

Field Report

Mixed authors/artists

Published by Field Study International

Field Report is the annual of the neo-fluxus group Field Study International. Since 1996 reports have taken the form of an assemblage. Participants contribute an edition of 100 pages, conceived as a "Field Study Emanation."

Works include performances, instructions, manifestos, journey works, etc. comb-bound, hand stamped and numbered. 14.5 x 21 cms

Published annually from 1995, Australia

(back issues also available)

Edition of 100, £25 each

Wipe

Mixed authors/artists
Published by Field Study International
Wipe is a light-weight bookwork, assemblage of toilet tissue. Twenty participants contribute to each issue.
11 x 15 cms
Published from 1998 to present, Australia
Edition of 40, £7 each
(back issues also available)

Finlay, Alec

Artist in Residence
BALTIC The Centre for Contemporary Art
South Shore Road, Gateshead,
NE8 3BA
Tel: 0191 478 1810 x 237
Fax: 0191 478 1922
www.balticmill.com
alecf@balticmill.com

Irish 2

An artist's book by Alec Finlay, with photographs by Guy Moreton and an audio CD composed by Zöe Irvine; exploring real and imagined pathways, interweaving poetry and place, from Paul Celan's *Irish*, to Wittgenstein's hut at Skjolden, and his cottage at Rosroe. Paperback, 28 pages, printed in colour. Published by Morning Star and BALTIC
ISBN 0 9527669 5 7
Edition of 750, £10 each

Football Moon

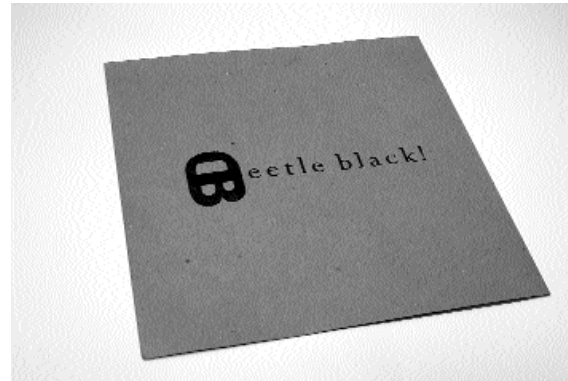
An artist's book featuring illustrations and poems by Alec Finlay and type by Jon Harker; a gentle and amusing evocation of football and play. Paperback, 24 pages, printed in colour. Published by Morning Star and BALTIC
ISBN 0 957 669 4 9
Edition of 750, £10 each

Cowboy Story

A collaboration, with poems by the American artist Richard Tuttle, drawings by Heather Deedman, and an audio CD *Slide Sunset* by Zöe Irvine. Paperback, 28 pages, printed in colour. Published by Morning Star and BALTIC
ISBN 0 9527 669 3 0
Edition of 750, £10 each

Flynn, Danny

c/o Middlesex University
Cat Hill
Barnet
Hertfordshire
EN4 8HT
Tel: 07951 704306
dannyamosflynn@hotmail.com



Beetle Black!

Danny Flynn
Softbacked, wallpaper covered booklet printed in letterpress with large woodcut letterforms. Derogatory text concerning beetles and war.
24 x 24 cms
January 2004, Barnet
Edition of 30, £30 each

Foundry

43 - 47 Raven Row
Whitechapel
London
E1 2EG
Tel: 020 7247 6365
foundry.press@virgin.net

From Cradle to Grave

Foundry
Reading Halsbury's Statutes so you don't have to. Fourteen full colour, double page spreads, hard back bound. 20 x 30 cms (open)
February 2003 Foundry, Whitechapel, London
Un-numbered edition, £20 each

Day in the Life

Foundry
A day in the life, defined within the pages of the Daily Mail. Fourteen full colour, double page spreads, hard back bound.
20 x 30 cms (open)
February 2003 Foundry, Whitechapel, London
Un-numbered edition, £20 each



Day in the Life

A Modern Olympia

Foundry

The same as Manet's *Olympia* only modern.
Nine double page spreads printed onto tracing
paper, hard back bound.
20 x 30 cms (open)
March 2003 Foundry, Whitechapel, London
Un-numbered edition, £20 each

Freeman, Brad

110 Warren Lane

Charlottesville

VA 22901

USA

Tel: 434 244 3319

jabeditor@earthlink.net



Nether Wallop

Brad Freeman

Nether Wallop is a visual/textual poem exploring
the intersection of the personal vision of the
artist and the public sphere of social definition.
192 pages, printed in black and white and
colour hardbound casing.
13 x 13 cms
2004 Charlottesville, Virginia, USA
Edition of 500, £10 each

Fruitmarket Gallery Bookshop

45 Market Street

Edinburgh

Scotland

EH1 1DF

Tel: 0131 225 2383

Fax: 0131 220 3130

www.fruitmarket.co.uk

bookshop@fruitmarket.co.uk



Midwest Girls from Hamaniora by Rosalind Nashashibi

Home

Dalziel and Scullion

The first major publication documenting
Dalziel and Scullion's projects from 1993 to the
present day. 96 pages, with essays by Keith
Hartley, Judith Findlay and David Ward.
22 x 22 cms
ISBN 0 947912 08 8
January 2002 The Fruitmarket Gallery,
Edinburgh
£14.95 each

Love is Lovely

Graham Fagen

Tackling contemporary identity and its
associated myths and fictions. Fagen works with
video, photography and installation, using a
particular combination of sculpture and
language to explore personal and cultural
influences on the individual. Suggesting fiction,
his work nevertheless deals with social, cultural
and historical accuracies.
17 x 22.5 cms
ISBN 0 947912 43 6
December 2002 The Fruitmarket Gallery,
Edinburgh
£12 each

Hamaniora

Rosalind Nashashibi

Chronicles the work to date of 2003 Beck's Futures winner Rosalind Nashashibi, including new work commissioned for the *Visions for the Future V* the fifth exhibition in The Fruitmarket Gallery's four-year exhibition series of new art in Scotland. Texts by Francis McKee, Lucy Skaer and Sarah Tripp. Image shown: Midwest Girls, 2002.

22.5 x 17 cms

ISBN 0 947912 58 4

May 2003 The Fruitmarket Gallery, Edinburgh
£10 each

Gee, Arthur

31 Karen Close

Burtonwood

Warrington

Cheshire

WA5 4LL

Tel: 01925 222368

Serendipity

Arthur Gee

Each book is a compilation of original water-colours, drawings, monoprints, plus editioned etchings and relief prints. Landscape and Birds. Six works plus text per book. Paper covered boards with gold embossed motif, with stencilled hawthorn leaves, in slipcase.

30 x 29 cms

December 2003 The Green Man Press,
Burtonwood
£150

Geelong Arts Alliance

PO Box 1229

Geelong

VIC 3220

Australia

Tel: 61 3 5222 8300

gaa@swift.net.au

Contact: Susan Hartigan and Glen Smith

FAST (24 Hour Actions)

Artist: David Morison / Geelong Arts Alliance
The FAST catalogue, designed by David Morison, documents the 14 actions of Geelong Arts Alliance's 2002 project, FAST (24 Hour Actions). Each individualised catalogue is 64

pages on 150gsm uncoated paper, it is fully illustrated and bound in a white A5 ring binder. The catalogue documents each action with images and text and contains ephemera from the various actions.

24 x 20 cms

2003 Geelong Arts Alliance, Geelong, Australia
Edition of 200, £15 each

Lights Out

Artist: Geelong Arts Alliance

Limited edition handmade spiral bound book documenting an exhibition and installation in the Old Geelong Gaol by over 30 young unemployed people, exploring the themes of darkness, surveillance, punishment and discipline. 15 x 21 cms

2003 Geelong Arts Alliance, Geelong, Australia
£10 each

Such Fertile Ground

Artist: Regional Arts Victoria and
Geelong Arts Alliance

A set of 12 coloured postcards documenting each large-scale land art action by 12 regional Victorian communities working with local artists. The first card is blue sheep, a work made up of over 300 blue and white sheep by Koori artist Glenn Romanis and the Geelong Arts Alliance. 11.5 x 23 cms

2001 Regional Arts Victoria, Melbourne,
Australia
£10 each

Gilligan, Rosie

2 The Knoll

Chesterfield

Derbyshire

S40 3PS

Tel: 01246 568321

rosie_gilligan@yahoo.co.uk

The Stream of Consciousness

Rosie Gilligan

A visual journey across various states of mind. The eleven drypoint images form one continuous strip 7^{1/2} metres in length and folded in a concertina, not attached to the cover. Printed in black.

19 x 34 cms

2003 Bradford College, Bradford
Edition of 3, £70 each

Griffiths, Noëlle
Hafod Y llyn
Maentwrog
Gwynedd
LL41 3AQ
Wales
Tel: 01766 590 638
www.hafod-art.co.uk
hafod.art@virgin.net



Hands Books

Noëlle Griffiths

Three concertina books, 6 pages each with three colour collograph prints on TH Saunders 300 gsm paper. Each has indigo khadi covers. Children's hands, semi abstract and revealed images.

14 x 12 cms

2002 Hafod Press, Snowdonia, UK

Edition of 3 sets, £500 per set

Letters Books

Noëlle Griffiths

Three concertina books, 6 pages each with three colour collograph prints and hand written text on TH Saunders 300 gsm paper. Each with burnt sienna khadi covered card covers. Each book is a love-message from three imagined victims of September 11 2001 to their loved ones.

14 x 13.5 cms

2002 Hafod Press, Snowdonia, UK

Edition of 3 sets, £500 per set

India Books

Noëlle Griffiths

Three books with centre fold - out, 7pp each. Colour digitally printed images including: photographs, paintings, rubber stamps, text on 300gsm watercolour and Japanese paper. Each sewn into khadi handmade paper covers. Visual experience of temples of Tamil Nadu (*Seeing Book*), nature of Kerala (*Breathing Book*), palaces of Rajasthan (*Being Book*).

14 x 25 cms

2003 Hafod Press, Snowdonia, UK

Edition of 50 sets, £40 per set or £15 each

Hand and Eye Letterpress
9 Railway Street
London
N1 9EE
Tel: 020 7278 9606
www.handandeye.co.uk
handandeye@mac.com

Getting There

John Hunter

Lino cut alphabet book, printed direct from blocks with accompanying letterpress type printed in two colours.

21.3 x 26.4 cms

2003 Hand and Eye Letterpress, London

£49.50

Harris, Stina

5 College Terrace

Ackworth

Pontefract

West Yorkshire

WF7 7LB

Tel: 01977 611251

destina@harrides.fs.net.co.uk

Sectioned

Stina Harris

Sectioned is an account of three weeks in a loony bin. It consists of 13 drypoints on Saunders Waterford paper and text on Japanese semi - transparent kawagata paper. Made in two editions; the above and a lower cost computer generated version.

30 x 27.5 cms

March / April 2003 Bradford College, Bradford and Yorkshire Arts Circus

Edition of 10 drypoint copies, £200 each

Edition of 20 computer copies, £20 each

Hazell, Rachel

Top Flat

3 Kirk Street

Edinburgh

EH6 5EX

www.hazelldesignsbooks.co.uk

rachel.hazell@virgin.net

Believe Me

Artist: Rachel Hazell

Author: Ali Smith

A very limited edition of a quirky story by acclaimed writer Ali Smith (shortlisted for the Booker prize). Monoprints and text stitched onto flannel sheet, explores the trust and humour of a relationship.

18 x 25 cms

August 2003 Hazell Designs Books, Edinburgh
£133

Healey, Lauren

19 River View Close

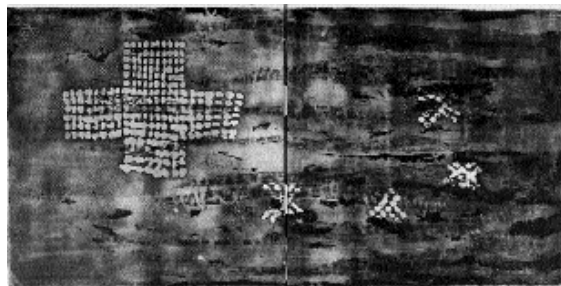
Holme Lacy

Hereford

HR2 6NZ

Tel: 07779 578 713

lolskibushbaby@yahoo.co.uk



Moroccan Book

Lauren Healey

20 page handmade book, leather bound with various processes used: etching, screenprint, collograph, lino and collage. Based on travel experiences around Morocco, my work aims to recognise the subtle layers that separate the outsider's gaze from what is real.

23 x 22.5 cms

2003 Leeds

Edition of 5, £500 each

Hill, Andrea

75 Vanbrugh Hill

Greenwich

London

SE10 9HB

Tel: 020 8305 1148

Sanctuary

Andrea Hill

A locket with a key, containing a map and old sepia photograph fragment, encased within an old jewellery box. Inside, a secret compartment

is found which lifts up to reveal text within torn silk. Unique book box.

3.5 x 11 cms (3.5 x 23 cms open)

2003, UK

£150

Holleley, Douglas

116 Elmwood Avenue

Rochester

NY 14611

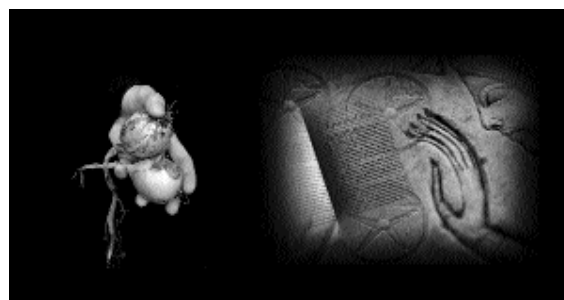
New York

USA

Tel: 001 585 436 0735

www.clarellen.com

douglas@clarellen.com



The X Portfolio

Douglas Holleley

The X Portfolio contains a short story which begins by re-calling a somewhat traumatic childhood event and concludes with a speculative vision of the nature of life after death. Comprising of 16 images each 13 x 17 inches, the portfolio is published on demand with a final edition limited to 32 copies.

The images are made with a digital camera, printed on watercolour paper and are housed in a portfolio case, hand made by the artist.

43 x 48.5 cms

2003 Clarellen, Rochester, New York, USA

Edition of 32, \$800 USD each

Hunter, Heather

46 Stokes Croft

Haddenham

Aylesbury

Bucks

HP17 8DZ

heather.hunter@tesco.net

Patterned Landscape

Heather Hunter

A special garden's landscape, observed

throughout a year, "follow a path, follow a pattern."

19 x 20 cms

June 2003, UK

Edition of 25, contact artist for price.

Treasures

Heather Hunter

The beauty of things incomplete and / or impermanent. Collected as a record of memories similar to those found in museum collections. Digital images bound in a Japanese bookcloth covered case binding.

13.5 x 13.5 cms

2002 Heather Hunter Books, Haddenham
£60

Hurlstone, Nigel

Garden Flat

18 Victoria Road

Clevedon

Bristol

BS21 7SB

Tel: 0117 32 84760

nigelhurlstone@hotmail.com



Peephole: Caught Looking

Nigel Hurlstone

A unique bookwork consisting of 35 *Mills and Boon* paperbacks. The books were scorched, fixed and manipulated into a cast lead base. Placed consecutively in a horizontal row to allow a view through the peephole.

15 x 10 cms (95 cms as installation piece)

2000, Manchester

Unique bookwork, contact artist for price.

Hyslop, Jane

7 Durham Place

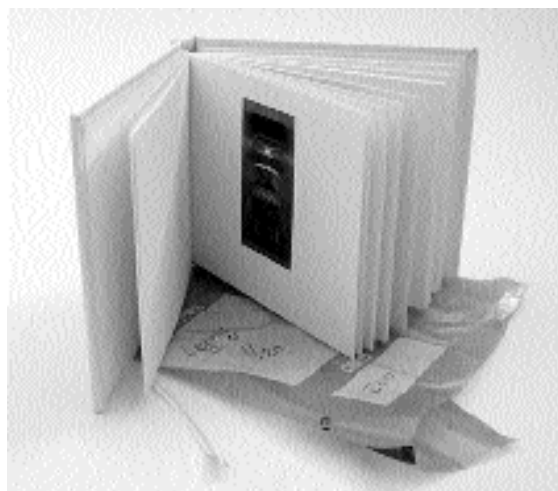
Bonnyrigg

Midlothian

EH19 3EX

Tel: 0131 654 1624

jane@print.freemove.co.uk



Legacy

Jane Hyslop

A collection of 27 digital prints of labels from home made frozen food, jams, preserves, dried herbs etc. Dedicated to my mother. Bound in white buckram.

10 x 11.5 cms

March 2003 Midlothian

Edition of 20, £40 each



Wild Plants Collected in Midlothian

Jane Hyslop

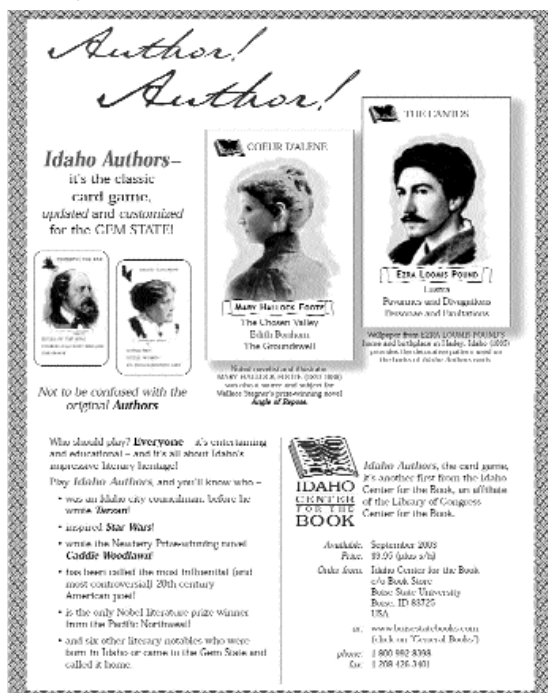
A concertina book with each page representing a month, extending to a continuous frieze 305 cms long, showing the year through changing plants. The title is screenprinted on Somerset satin white, images etched on BFK Rives grey and contained in a white buckram slipcase.

16.5 x 26.5 cms

March 2003 Midlothian

Edition of 50, £95 each

Idaho Center for the Book
MS 1525
1910 University Drive
Boise
Idaho 83725
USA
Tel 001 208 426 1999
www.lili.org/icb
ttrusky@boisestate.edu

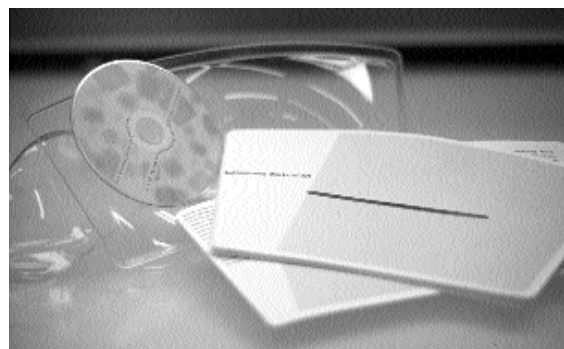


Idaho Authors

Kathy Robinson and Tom Trusky
 Hemingway, Pound and nine other literary
 notables appear in this updated version of the
 classic card game. 8.8 x 6.3 cms
 2003 Boise, Idaho
 \$9.95 USD each

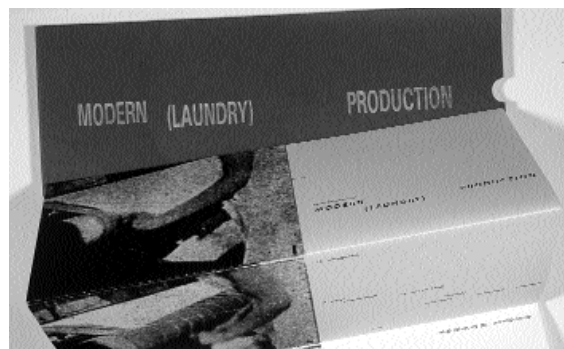
Joan Flasch Artist's Book Collection
The School of the Art Institute
37 South Wabash
Chicago
IL 60603
USA
Tel: 001 317 899 5098
aboehme@artic.edu

***The Consistency of Shadows: Exhibition Catalogues
 as Autonomous Works of Art***
 Concept and Design by: Anne Dorothee Böhme
 and Kevin Henry
 Seven folded, die-cut leaflets housed in a
 custom fitted vacuformed clear acrylic box,



with CD-ROM. The whole package is from an
 exhibition featuring catalogues as artists' books
 and includes essays by: Anne Dorothee Böhme,
 Anthony Elms, Barbara Moore, Mary Jane
 Jacob, with excerpts from an interview with
 Christian Boltanski, and excerpts from email
 conversations with Alan Cravitz, a Chicago
 based collector. 29 x 15 cms (box size)
 2003 The School of the Art Institute
 Chicago, USA
 \$45 USD (approx £27 GBP) each

Johanknecht, Susan
Gefn Press
5 Elmwood Road
Herne Hill
London
SE24 9NU
www.pauperspublications.com
gefnpres@ntlworld.com



Modern (Laundry) Production
 Susan Johanknecht
 Text derived from 1940's laundry trade
 manuals and imagery from time and motion
 studies of a woman feeding a calendar
 machine. Horizontal concertina structure in
 slipcase, printed offset litho at the Pauper
 Press, London. 14 x 38 cms (open)
 December 2001 Gefn Press / Paupers
 Publications, London
 ISBN1 902596 26 9
 Edition of 150, £30 each

Jones, Shirley
Red Hen Press
Byddwn Uchaf
Llanhamlach
Brecon
LD3 7SU
Tel: 01874 665 297
ken@tkjones.2x3.net

Etched Out

Shirley Jones

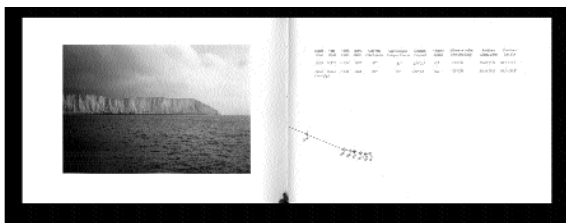
A triptych on custom made paper; the text describes the 1940 eviction of 52 Welsh farming families: their land commandeered for an army firing range. Six landscape etchings and a 38 inch pull - out mezzotint overprinted with the farm names.

41 x 31 cms

2002 Brecon, Wales

Edition of 40, £725 each

Kermaire, Christine
32 Avenue Henin
6000 Charleroi
Belgium
Tel/Fax: 0032 (0)71 32 00 66



Beachy Head

Christine Kermaire

Photographs of the prominent chalk headland Beachy Head (the cape between Dover and Brighton in England) with a 6PS Global Positioning satellite. The 36 page booklet has 16 illustrations, bound in ochre cloth with a decorated landscape (Beach Head) in a red and black synthetic bag.

17 x 24 cms

2003 Charleroi, Belgium

Edition of 300, £48 each

Survival Phylactery Yarvis Syndrom

Christine Kermaire

Photographs of a Russian submarine (inside, torpedo...). A 24 page booklet, each page is illustrated with one plate mounted between pivoted cloth - covered boards in a camouflage

pattern. Dual French and English text.

30 x 30 cms

April 2001 Charleroi, Belgium

Edition of 300 copies, £48 each

Cenotaph

Christine Kermaire

Photographs of an atomisation funeral urn.

Presented on dark grey wool cloth boards with six grey decorated leaves of hieroglyphic text on a sand like surface. Inside the back cover is an original artwork mounted behind plexiglass, the front cover contains a metal air vent.

30 x 30 cms

May 2002 Charleroi, Belgium

Edition of 300, £48 each

Kirby, D.G.

Typecast / The Paperboy Press

20 The Friary

Friary Close

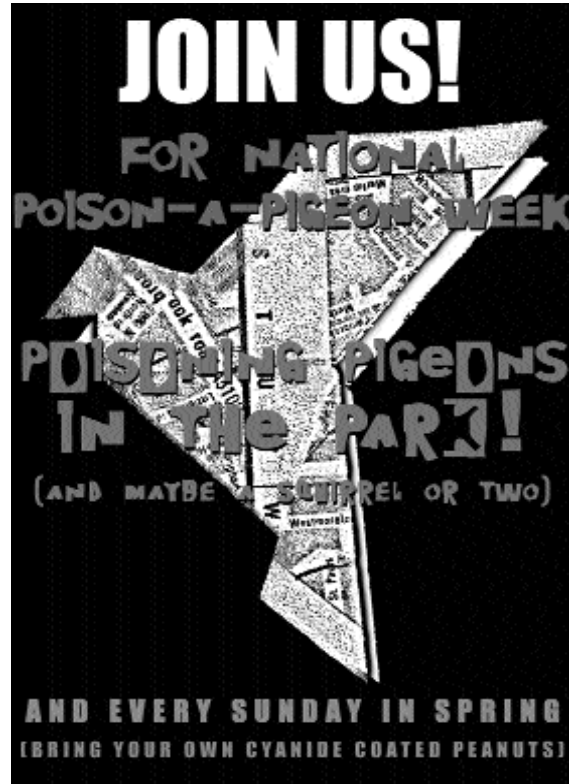
Southsea

Hants

PO5 2LS

Tel: 07766 283 693

davidgkirby@hotmail.com



Urban Wildlife

David G Kirby

A whimsical meditation based on the song by Tom Lehrer, "Poisoning Pigeons in the Park."

Fold - out colour maps of London, with origami

birds, and text in middle slipcase. Bound in green handmade covers.
9.5 x 10 cms
2003, UK
Edition of 20, £18 each

Free-ad Poetry

David G Kirby

An idea based on the classified adverts in our local 'Free-ads' paper. Adverts are placed in the form of poems. Or poems are placed in our local 'Free-ads' paper in the form of classified adverts. Result? (mostly) free publishing.
21 x 29.7 cms
2002 and onwards as they appear in the paper.

Kirby, Éilis

61 Aubrey Road

Bedminster

Bristol

BS3 3EZ

www.southbank-bristol.co.uk

mikeilis@yahoo.com



Handbook

Éilis Kirby

Subtitled "Elementary Cataloguing" this 20 page black and white volume contains information and intriguing illustrations which combine to assist the reader in 'being'.

15 x 11 cms

2003 Bristol

Edition of 8, £2 each



Foot and Mouth

Éilis Kirby

Sealed in an openable, clear plastic bag with warning label. Contains gloves and an illustrative box for the object - orientated.
18 black and white pages of tell - tale signs and precautions. 4 copies made with cows and 1 made with sheep.

29.5 x 20.5 cms

2002 Bristol

Edition of 5, £25 each

Klein, Randy

30 Homeleigh Road

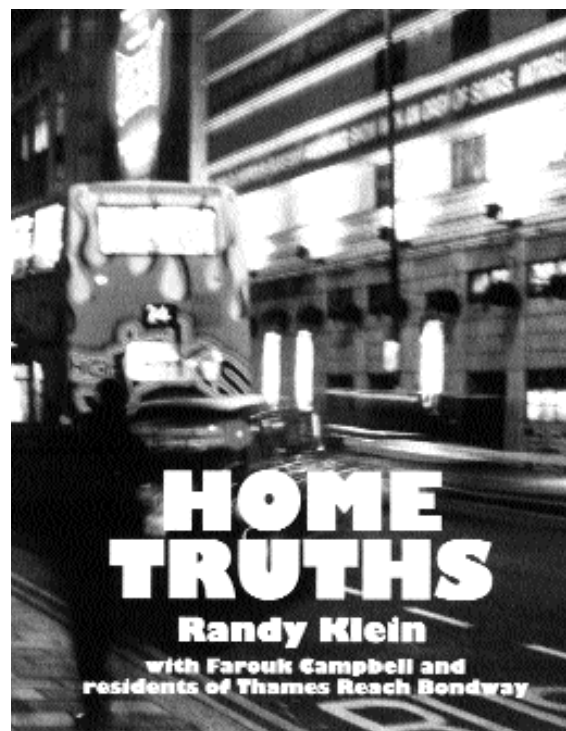
London

SE15 3EE

Tel: 020 7635 8627

www.randyklein.co.uk

randy@klein.f9.co.uk



Home Truths

Randy Klein with Farouk Campbell and residents of Thames Reach Bondway

Documenting an artist's residency by Randy Klein with a homelessness charity in Thames Reach Bondway. Former rough sleepers made an award winning video, a 5 1/2 metre sculpture and this book. Full colour 24 pages.

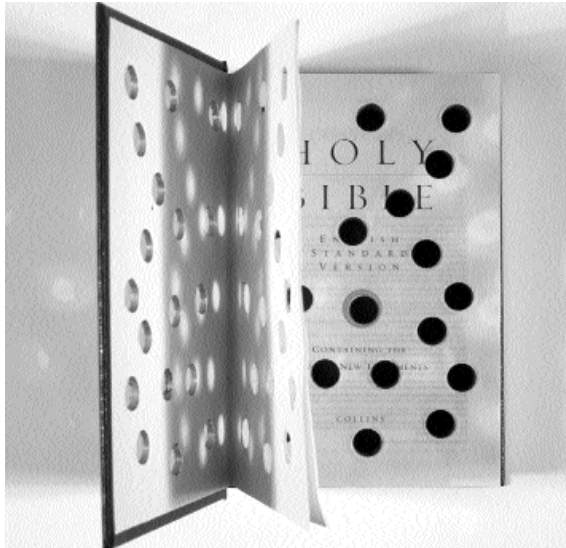
21 x 21 cms

2003 Taking Shape Books, London

ISBN 0 9542951 1 0

£7 each (£8.50 inc. p&p)

Laidler, Paul
27 Deanery Road
St George's Place
Bristol
BS1 5QH
Tel: 07952 194 310
Paul.Laidler@uwe.ac.uk



Holy Bible
Paul Laidler
This book is just so clever.
15.7 x 10.4 cms
AD 2003, Laidler Productions, Bethlehem
Unique edition £75



Thinking of You
Paul Laidler
Courtesy of the *Thanks for Nothing* range.
25 x 12 cms
2003, Laidler Productions, Bristol UK
£100

Lanyon, Andrew
Polcrebo Moors
Helston
Cornwall
TR13 0BG
Tel: 07748 465 020

Aide Oubli
Andrew Lanyon
Unique hollow book. The first of Mervyn Rowley's *Aides Oubli* from Vera's *Tower of Silence* an edition to be published in 2004. Vera and Mervyn are two of the main characters in a series of 10 books published in the last twenty years and now being made into films.
18 x 12 cms
2004 Cornwall
Edition of 150, £175 each

Lucey, Conor
89 St Stephen's Green
Dublin 2
Ireland
Tel: 003531 478 5137
www.aspectable.com
conor@setanta.ie

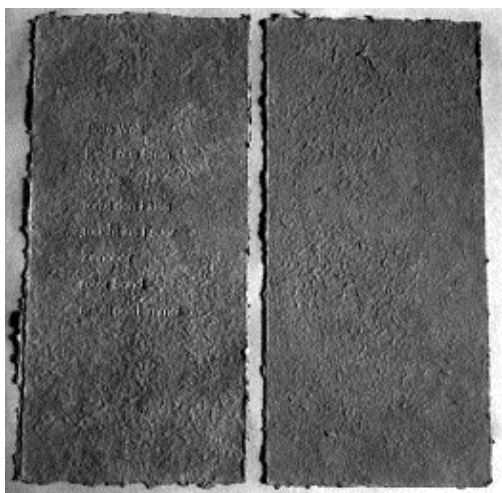
Spiritual Spectrum
Conor Lucey
Metaphysical colour guide in the form of a swatch book. 14 colour pages digitally printed on 200gsm silverblade gloss.
11.8 x 4.9 cms
2002 Dublin, Ireland
Edition of 50, £15 each

The Planets
Conor Lucey
A perspective on the difficulty of being within the larger context of infinite space. Black and white, 24 numbered pages. Third (enlarged edition).
14.8 x 14.8 cms
ISBN 190177659 X
2002 Mermaid Tubulence, Leitrim, Ireland
Edition of 500, £4.50 each

Within Without
Conor Lucey
Pinhole photographs and polaroids, duotone plates, 4-8pp.
ISBN 190177611 5
Mermaid Tubulence, Dublin, Ireland
Edition of 500, £7 each

Lydia Megert Editions
23 rue de Chéroy
75017 Paris

France
Tel: 0033 1 4522 1228
lydiamegert@gmx.net

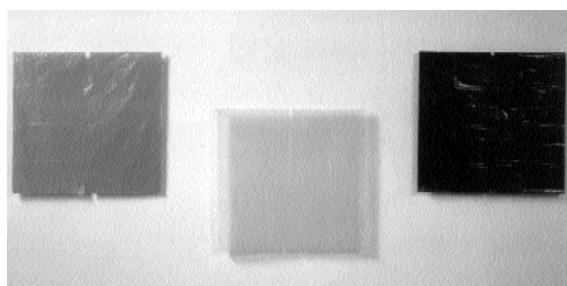


Red Jasper 2001

Helmut Dirnaichner
Two handmade pages, one with a poem in German by the artist. Wrapped in Japanese paper and case bound in hand - made paper.
69.5 x 34 cms
2002 Lydia Megert Editions, Paris, France
Edition of 7, 1600 Euros each

Grey and Gray - From Earth

Herman de Vries
The fourth volume in the series *Library of Earth Colours* nine sheets with earth rubbed in by the artist. One coverpage in a case, the fifth volume published in summer 2003. 28.5 x 21 cms
2002 Lydia Megert Editions, Paris, France
Edition of 17, 1600 Euros each



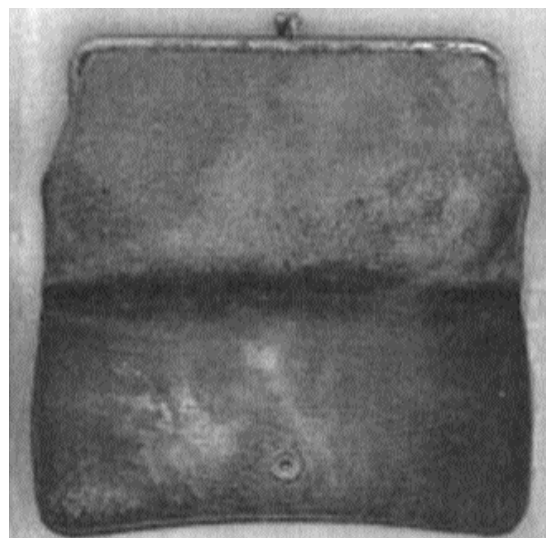
Serifos / Simi / Albi

Antonio Scaccabarozzi
Three different editions, each an object in resin in a case with one coverpage of text by the artist. One page also with biography and bibliography in German and Italian.
32.5 x 23 cms (box size)
2002 Lydia Megert Editions, Paris, France
Edition of 5 for each of the 3 editions,
1200 Euros each

Lyons, Joan
176 Rutgers Street
Rochester
NY 14607
New York
USA
Tel: 001 585 473 3046
www.vsw.org/faculty-students/joanlyons1
jlyons1@frontiernet.net

Mexico City - Walls

Joan Lyons
Sequence of colour photographs of the rich iconography of Mexico city. Pigment - based inkjet on rag paper, 40 pages, hardbound.
51 x 32 cms
2002 Rochester, New York, USA
Edition of 5, £\$500 USD each



Twenty - Five Years Ago

Joan Lyons
A lost wallet, its contents intact is returned along with some long ago memories. 24 pages, saddle stitched, black and white with colour cover. See www.vsw.org for details and images.
23 x 20 cms
ISBN 0 89822 075 0
VSW Press, Rochester, New York, USA
Edition of 250, \$12 USD each

Martin, Jenny
6 Pathfield Cottages
St Cleer
Liskeard
Cornwall
PL14 5DD
Tel: 01579 342097
jenny.martin@su.plymouth.ac.uk

Drawrite

Jenny Martin

a single sheet folded page of drawn writing,
photocopy on cartridge papers, re-used card
and string. Hand made.

9.5 x 9.5 cms

2002 Liskeard, Cornwall

Unlimited edition, £6.50 each

Remains to be Seen

Jenny Martin

A handmade book of rubbings on folded lining
papers, wax and graphite, eight pages.

14 x 9.5 cms

2002 Liskeard, Cornwall

Edition of 25, un-numbered, £12.50 each

Marking Time

Jenny Martin

A record of a simple solar clock made by
visitors to the studio on the exterior wall during
August / September 2002. A brief investigation
of time (*Marking Time* is a working title, please
contact the artist for more details).

Scroll (approx 25 cms x 6 cms diameter)

2003 Liskeard, Cornwall

Maufe, Imi

16 Picton Street

Montpelier

Bristol

BS6 5QA

Tel 0117 944 6521

www.axisartists.org

bluedogtours@hotmail.com

Cycle Ride

Imi Maufe

An accordion screenprinted book of blue
photographic images of signs, from photos
taken on a bike ride from Bath to Frome.

10 x 10 cms

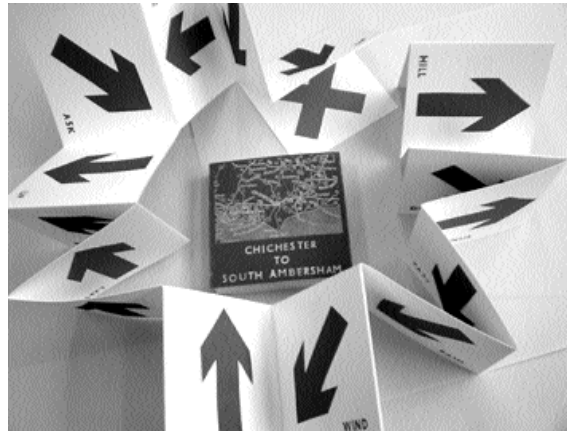
2002 Bristol

Edition of 20, £15 each

Getting Lost

Imi Maufe

A short journey, made long by getting lost,
journey interpreted onto one sheet of paper,
screenprinted in two colours, with arrows, cut
and folded to create the illusion of getting lost
in a book. Folds up into slipcase.



10 x 10 cms

2002 Bristol

Edition of 22, £35 each

Malbik Endar

Imi Maufe

121 words on 121 pages: one for each day of my
cycling trip to Iceland via Orkney, Shetland and
the Faroes; returning through Norway and
Denmark. Letterpress printed text, perfect
bound and tied, in a flip-book style.

6 x 15 cms

2002 Bristol

Edition of 40, £25 each

McDowall, John

Flat 2

259 Manningham Lane

Bradford

BD8 7EP

Tel: 01274 543912

Mask - Canadian Eclipse

John McDowall

Continuing the series of *Mask* and *Mask - 16
details*, this presents a collection of 52 black
discs of varying sizes and positions as found in
certain Canadian publications. Perfect-bound
in hard cover, 112 pages, screenprinted.

22 x 15.8 cms

2002 Bradford

£40 each

Atlas

John McDowall

360 photocopied, hand - numbered loose
sheets, contained in a fluted card box with
screenprinted title. As these are dispersed a
shifting, expanding atlas will form, with a
conceptual and yet physically actual geography

created in the space between the pages.
27.5 x 21 cms
2002 Bradford
£55 each

Kakusu - a graphic score

John McDowall

Sewn folio, 20 pages, photocopy. Following the theme of the *Mask* books, the shapes, in this case, are from Japanese mangas.

Open, indeterminate visual notation to be interpreted and improvised from by a solo performer, for any instrument or voice.

27.8 x 20.3 cms

2003 Bradford

£15 each

McGarry, Andi

Sun Moon and Stars Press

Kilmore Quay

Wexford

Eire

www.geocities.com/sunmoonstarspress

sunmoonandstarspress@hotmail.com



Paddle Notes

Andi McGarry

Marbled entirely with indian ink drawings, the narrative charting a trip in a boat one day in high summer.

14 x 11 cms

2002 Sun Moon and Stars Press, Eire

£40

McPherson, Steve

Tel: 07968 970 277

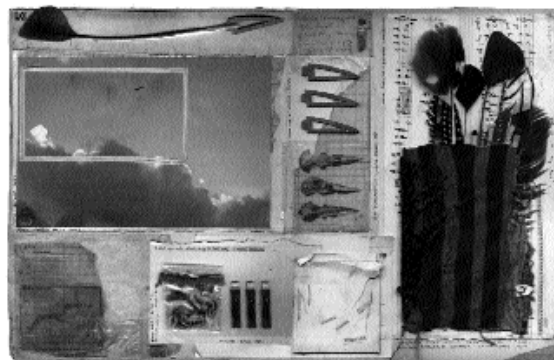
fgp7297@hotmail.com

Occasional Stranger Diary

Steve McPherson

This bloated one-off book was created during

1997 - 2001 and is the fourth book of a continuous diary project in its 11th year. Its pages are covered with photographs, found objects and texts creating a rich and unique diary / artwork. 35 x 30 cms



Skeleton Diary

Steve McPherson

This is the third book of five created in the process of an ongoing collaged diary project. Taking two years in the making (1995 - 1997) it holds the everyday detritus, thoughts and images of the life of the artist from that period. 26 x 22 cms

Compass Diary

Steve McPherson

The fifth, current and incomplete book of a continuous diary project in its 11th year. Started in 2001, this original and unique diary continues and refines the collage techniques formulated in the previous books. 27 x 21 cms

Mugridge, Stuart

40 Edward Street

Southborough

Tunbridge Wells

Kent

TN4 0HB

Tel: 01892 523 615

www.smabs.co.uk

stuartmugridge@smabs.co.uk

Seven Short Walks

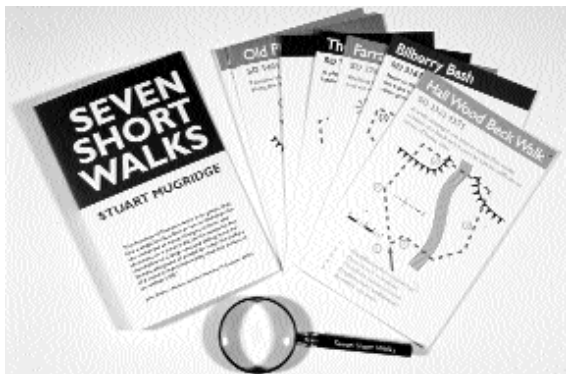
Stuart Mugridge

A set of walk route cards and a magnifying glass. Based on walks made in Grizedale Forest, Cumbria, inspired by moss, lichens and Ruskin. 20 x 14 cms

ISBN 0 9542577 4 X

June 2002 Grizedale Books, Grizedale

£10 each



NTL / VTC

Stuart Mugridge

A record of time spent sitting by and strolling around the Helford River in Cornwall. The book is bound in a groundsheet - type material sleeve.

7.5 x 15.5 cms

July 2002 Tunbridge Wells

£22 each

Sea I - Wave

Stuart Mugridge

A hardback book, with printed pages, based on the cross - section of a wave.

14.5 x 20.5 cms

February 2003 Tunbridge Wells

£36 each

New Arcadian Press

Patrick Eyres

13 Graham Grove

Leeds

LS4 2NF

www.leeds.ac.uk/fine_art/external/press/nap/

Kew Gardens

New Arcadian Journal No. 51 / 52

Artists: Catherine Aldred, Chris Broughton, Howard Eaglestone and Andrew Naylor

Authors: Patrick Eyres, Richard Quaintance

The New Arcadian tradition of artist-writer collaborations on landscape continues with an 'archaeological' investigation at Kew – in search of the politically and sexually controversial Georgian royal pleasure grounds that have been so thoroughly overgrown by the contemporary botanical gardens.

21 x 14.8 cms

2001 Leeds

£20 each

Arcadian Greens Rural

New Arcadian Journal No. 53 / 54

Artists: Catherine Aldred, Janet Boulton, Chris Broughton, Ron Costley, Howard Eaglestone, Gary Hincks and Andrew Naylor

Authors: Stephen Bending, Michael Cousins, Patrick Eyres, Harry Gilonis, Sandy Haynes and Robert Williams



This epic collaboration between seven artists and six writers celebrates the *NAJ*'s 21st birthday by exploring the gardens created by two poets: the Georgian, William Shenstone, at The Leasowes, and the contemporary, Ian Hamilton Finlay, at Little Sparta.

21 x 14.8 cms

2002 Leeds, £20 each

Hollis at Halstock

New Arcadian Journal No. 55 / 56

Artists: Catherine Aldred, Chris Broughton, Howard Eaglestone and Andrew Naylor

Author: Patrick Eyres

This collaborative venture 'unearths' a forgotten conceptual landscape in Dorset – Thomas Hollis's Georgian Pantheon of Liberty. Work-in-progress engages with Lister Park's restored landscape of civic virtue in Bradford, and Wentworth Castle's landscape of Jacobite treason in South Yorkshire. 21 x 14.8 cms

2003 Leeds

£20 each

Nicholson, Mike

Stokey Comics

The Basement Flat

104 Shakespeare Walk

Stoke Newington

London

N16 8TA

Tel: 020 7249 2187 / 07711 334 913

ladnicholson@yahoo.co.uk

Immoral Compass

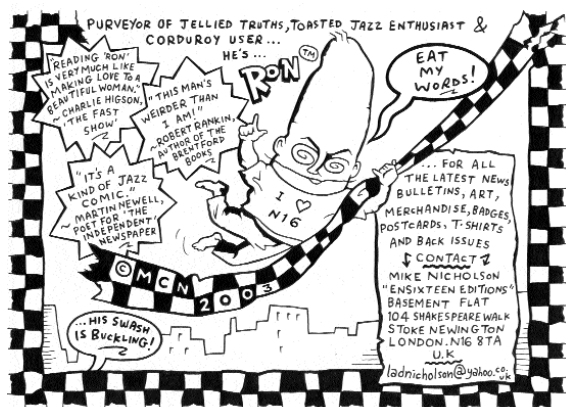
Artist / Author: Mike Nicholson

Edition Six of the series one reader called "the definitive paper - based hallucinogen." Where are The Hills of Home, how do the disturbing Agony Uncles seek to exploit them, and why doesn't Sheriff Ron seem to give a damn?

29.7 x 21 cms

October 2002 Stokey Comics / Ensixteen Editions, London

£3.50 each



Pun Amnesty

Artist / Author: Mike Nicholson

Edition Seven: There's New Badness in the Old Town...Mutinuous pets and a neighbour who wants more than a cup of sugar are just the beginning for Ron. 'Comics International' called it "intelligent and amusingly inventive," see what you think.

29.7 x 21 cms

September 2003 Stokey Comics / Ensixteen Editions, London

£4.00 each

Cog and Balls

Artist / Author: Mike Nicholson

Big Town rings to the crash and bang of all-out Robot Sex War, and Ron's caught in the middle! An exotic one-off collaboration between Ensixteen Editions and Danish designer and robot-smith M. S. D. Ambeck

29.7 x 21 cms

Winter 2003 Ensixteen Editions, London

£3.50 each

Otto

Top Floor

Spike Island Studios

133 Cumberland Road

Bristol

BS1 6UX

Tel: 07979 952 982

www.ottoillustration.com

otto@ottoillustration.com

BOGOF

Otto

Visual narrative with text, photography and illustration. *BOGOF* deals with the cultural phenomenon of shopping, consumption and advertising. Photocopied.

13 x 15 cms

September 2002 Otto, Bristol

Edition of 200, £10 each

Parraman, Carinna

Centre for Fine Print Research

UWE, Bristol Faculty of Art, Media and Design

Kennel Lodge Road

Bristol

BS3 2JT

Tel: 0117 32 84770

www.uwe.ac.uk/amd/cfpr

Carinna.Parraman@uwe.ac.uk



Consequences / Gevolgen

Artists: Rudi Bastiaans and Carinna Parraman

A book of an image-based exchange between the two artists; one in the UK and one in The Netherlands. The book is a two-year project looking at the visual similarities yet cultural differences of 'place'. The postal exchange of images will result in a digitally printed book of photographic consequences.

26 x 21 cms

2005, Bristol

Edition of 20, contact artist for further details.

Phillips, Benedict
www.thebenedict.com

river river - Dry Dock

Benedict Phillips

Installation / performance, a fleet of 6 cardboard boats displayed in a window.

From this base, over six weeks the boats were launched into the River Hull or Humber.

Photo concatenate book.

11 x 9 cms

2003, UK

Edition of 25, £10 each

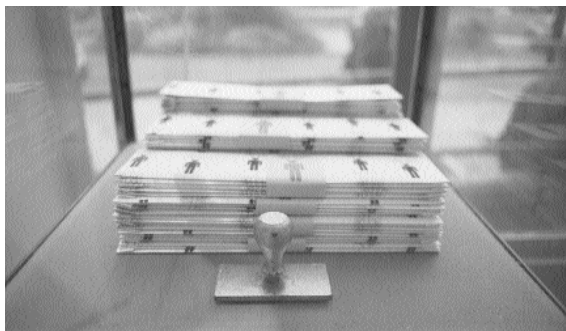


A Book For Loozing In The Street?

Discarded products collected and documented. A catalogue of once treasured objects discarded in the streets of York. A vac-packed book placed in the locations marked within, 600 copies were 'lost!'.

10.5 x 14.8 cms

Edition of 800, £6 each



Scratched

Miniature skateboards displaying photographic evidence of skating marks that are made when skateboards come into contact with the urban landscape. On small boards in paper envelopes. Photo, plywood and grip tape.

28 x 7cms

Edition of 72 x 5 boards, £100 each

Porteous, Susan
116 Totley Brook Road
Sheffield
S17 3QU
susan_porteous@talk21.com

dick

Susan Porteous

cock, bone, knob, bishop, wang, thong, hot rod... and 53 more terms. The subject is echoed in the shape and size of the book.

Hand produced in an accordion fold format with screenprinted text forming a continuous line.

4.5 x 18.4 cms

2002 Leeds, UK

Edition of 10, £20 each

Drinking Games

Susan Porteous

Rules for an alternative version of Chess, where forward thinking, logic and concentration are thrown out the window and replaced by large amounts of alcohol. An accordion fold book, hand printed and bound.

8.4 x 12.7 cms

2002 Tempe, Arizona, USA

Edition of 10, £15 each

piss

Susan Porteous

Ever thought about the number of ways the word piss can be used and interpreted? This book combines terms and their definitions, illustrated by 17 images of public bathrooms. Screenprinted and handbound.

12.8 x 13.5 cms

2003 Leeds, UK

Edition of 10, £20 each

Red Fox Press

Cashel

Foxford

Co Mayo

Ireland

Tel: 00353 94 57848

www.redfoxpress.com

info@redfoxpress.com

The Old Grey House

Artist: John Behan

Author: John F Deane

Limited handprinted edition signed and numbered in plexiglass slipcase. 29 x 20 cms
2003 Red Fox Press, Foxford, Ireland
Edition of 75, £120 each

Norma Jean

Francis van Maele

A pictural work on Marilyn Monroe, screenprinted on maculation paper.
30 x 21 cms

2003 Red Fox Press, Foxford, Ireland
Edition of 20, £95 each

Knock on Heaven's Door

Various artists

Screenprinted edition on Marian Art paper, 25 artists contributing from 3 continents. Housed in a wooden box. 10 x 15 cms
2003 Red Fox Press, Foxford, Ireland
Edition of 50, £100 each

Reid, Brendan

Glentworth

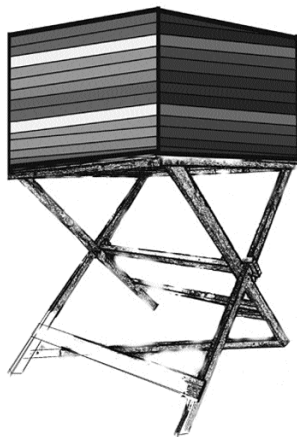
4 North End Road

Yatton

Bristol

BS49 4AL

Brendan.Reid@uwe.ac.uk



An Artificial Sense of Security

Brendan Reid

"The invisible ground from which it is possible to scaffold moving layers of construction enables us to recover modes of awareness quite removed from the initial hypothesis or rationality" - Daniel Libeskind *Countersign* Academy Editions, 1991. "Build it and they will come" - Kevin Costner *Field of Dreams* 1989.
20 x 20 cms
2003 Bristol, £75

Rindl, Deb

Talk Sense Press

8 Newick Road

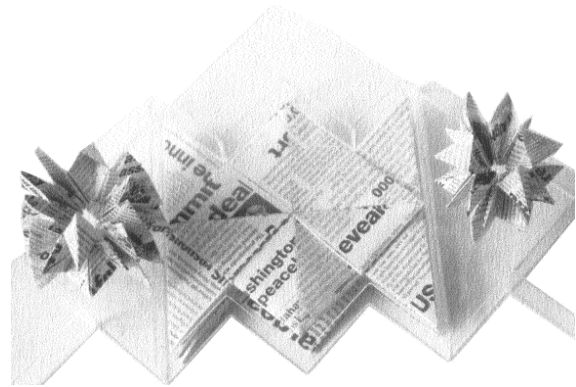
Clapton

London

E5 0RR

Tel: 020 8533 7561

deb_rindl@yahoo.co.uk



A Recipe for Disaster

Deb Rindl

This was made as a response to the conflict in Afghanistan, but applies equally to the war in Iraq. The perspex 'stealth bomber' holds a bomb, containing the recipe, and two smaller bomblets. Photocopied and inkjet printed.
29 x 22 cms (boxed)
2002 Talk Sense Press, London
Edition of 35, £170 each



Night Flier

Deb Rindl

In this Ancient Roman example of a palindrome, I found the poetic quality of the English translation particularly evocative. It conveyed to me the notions of being cleaned and reborn, which can sometimes be painful. Laserjet printed.
19 x 12 cms
2002 Talk Sense Press, London
Edition of 30, £45 each

To Be Or Not To Be

Deb Rindl

This piece was made in response to a difficult time I was going through, and illustrates the feeling of being cut off from the rest of the world. Laserjet printed, contained in a grey card box.

2003 Talk Sense Press, London

Edition of 25, £25 each

Roe, Trudy

22A Somersall Lane

Chesterfield

S40 3LA

Tel: 01246 569487

Kaleidoscope

Trudy Roe

This work is dominated by the theme of understanding developing life forms.

Kaleidoscope takes me on a questioning photographic journey through plant evolution.

This is a 28 page folded book with embossed card cover. Inkjet printed.

9.5 x 8.5 cms

2002 Chesterfield

Open edition, £20 each

Processes of Change

Trudy Roe

A questioning book about the processes that drive life forms to grow and change, focussing on plants. An illustrated philosophical treatise of 30 pages in a folded book, covered in embossed card with photo inserts.

9.4 x 8.5 cms

2003 Chesterfield

Open edition, £20 each

Rosenberg, Maddy

63 Tiffany Place #407

Brooklyn

NY 11231

Tel: 001 718 797 1005

maddrose@hotmail.com

Dystopia

Maddy Rosenberg

Relief printed accordion book that transforms its pages of hand-cut skyline into a three-dimensional town.

18 x 10 cms

2004 Evil Prints, St Louis, Missouri, USA

Edition of 30, £275 each



Show and Tell: the Secrets of the Sex

Maddy Rosenberg

Images of women carved in stone are hand drawn, digitally printed, and interspersed with overlays of text. Hard cover, Japanese binding.

22.5 x 27 cms

2003, NYC, USA

Edition of 25, £200 each

The Spiral Maze

Artists: Maddy Rosenberg / Hubert Sommerauer

A pop-up book folded in multiple directions to reveal cavernous spaces woven together with pieces of structures. The artists alternate and incorporate their drawings for their second collaboration in this digitally-printed book.

13.5 x 13.5 cms

2004, NYC, USA

Edition of 20, £325 each

Schofield, Lucy May

20 Kingsbury Street

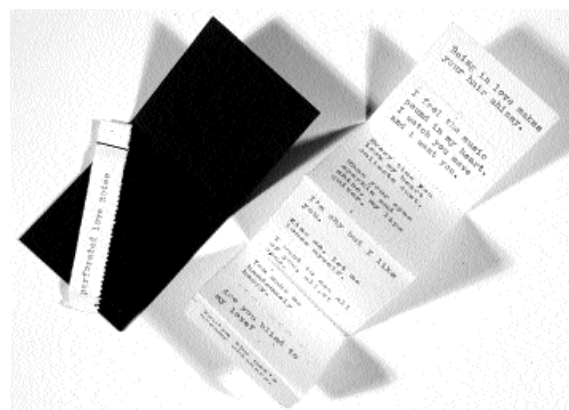
Brighton

East Sussex

BN1 4JW

Tel: 07775 762 230

lucymayschofield@hotmail.com



Perforated Love Notes

Lucy May Schofield

A small concertina booklet of love sentiments, separated by perforations; to be torn off and placed in the pockets, under the pillows and in the hands of the ones who you sometimes forget to tell how you feel. 5.7 x 5.7 cms
2003 The Cat's Me-Ow Press, London
Edition of 500, £3.50 each

Sheen, Nicola

80 Hazlehurst Brow

Daisy Hill

Bradford

BD9 6AQ

nikkisheen@blueyonder.co.uk

Contents

Nicola Sheen

An ongoing series: studies of the contents of people's handbags, briefcases etc. Can also be commissioned (medium Docutech binding, report style). 20.5 x 20.5 cms
2002 Bradford
£25 each

Dog

Nicola Sheen

Flick book of the same image of a moving dog, medium Docutech format, bound by hand.
10 x 15 cms
2002 Bradford
£20 each

Live to Work

Nicola Sheen

Repeated images of a diary page with hand written "work" in each daily entry. Medium Docutech format, with handwriting, perfect-bound by hand.
20 x 20 cms
2003 Bradford
£50 each

Smith, Philip

The Book House

Yatton Keynell

Chippenham

Wiltshire

SN14 7BH

Tel: 01249 782 597

The Song of Solomon

Philip Smith (MBE, ARCA, MDE)

Book printed in Ascona - "Altered Book" with extra pages painted in acrylic with sayings on love, wisdom and consciousness. Printed on an Epson Stylus Photo 1290 (A3), two copies bound in leather with patent lap-back book structure, image created in maril and leather onlays.
24.7 x 17 cms
2002 Centro Del Bel Libro, Ascona
£25,000 each

Sowden, Tom

93 Raleigh Road

Southville

Bristol

BS3 1QU

Tel: 0117 939 1673

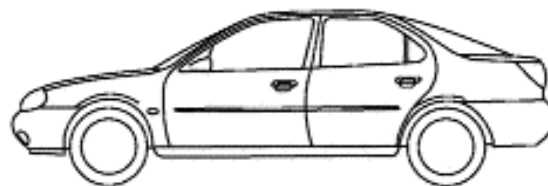
www.cafeshops.com/tomtruck

tom.sowden@blueyonder.co.uk

I See You Baby, Watching Them Pass

Tom Sowden

A collection of the *Coach Performances* stages from 2003. A book of seats.
16 x 11 cms
2004, Bristol
Edition of 5, £100 each



38 Mondeos in a One Night Stand

Tom Sowden

Performance number 13 in the *Coach Performance Series*. A book of 38 Mondeos.
10 x 10.5 cms
2003, Bristol
Edition of 5, £25 each



King of the Road

Tom Sowden

Performance number 17 in the *Coach Performance Series*. A book of lorries and drivers.

14 x 10.5 cms

2003 Bristol

Edition of 5, £40 each

Stamp, Catriona

38 Coverdale Road

Lancaster

LA1 5PY

Tel: 01524 840 530

catrina@catandcoat.co.uk

Moon Myths

Catriona Stamp

Coptic-bound miniature book. Four traditional stories from North and South America, China and Africa, retold with 14 original scraperboard illustrations by Catriona Stamp. Inkjet printed on calligraphy paper. Cream cover 'hide' paper. 7 x 4.7 cms

2003 Cat and Coat, Lancaster

Edition of 100, £10 each

Crysalis 1

Catriona Stamp

Scroll 10 cms x 180 cms approx, held in a papier maché crysalis with knob for winding. Inkjet printed on Japanese paper - reflections on names, physiology and behaviour of British butterflies, with poem, printed over coloured butterflies.

6 x 24 cms

2003 Cat and Coat, Lancaster

Edition of 25, £45 each

Signs of Christmas

Catriona Stamp

Piano-hinged concertina book with 9 sewn single sections. Tiny chapters giving a child's-eye view of The Christmas Pudding, carol-singing etc. Illustrated with figurative and abstract red and green papercuts; pockets with songs, games and recipes.

10.6 x 13.1 cms

2002 Cat and Coat, Lancaster

Edition of 5, £50 each

Sykes, Sandy

12 Kirkley Road

London

SW19 3AY

Tel: 020 8540 8528

www.sandysykes.co.uk

sandy@sandysykes.co.uk



Paradise is Always Where You've Been

Sandy Sykes

Linking Dante's "Paradiso" with current world events, the imagery is an assemblage of found texts and photographs and the artist's original drawings. Throughout time, physical and mental lines have been stepped over in search of an earthly paradise. It is rarely obtained but hopefully looked for. It is our human condition. *Paradise* is in many major collections.

26 x 33 cms

ISBN 1 90 21 1 1002

2000 Marty Apple Graphics, Britain

Edition of 140, £150 each

Tacq, Christine

The P's and Q's Press

2 Essex Road

Thame

Oxon

OX9 3LT

christine.tacq@talk21.com



Sample Book

Christine Tacq

Inspired by free samples from magazines and a 1900's department store almanac. Six colour etchings on Somerset paper with interleaving Japanese tissue, letterpress printed with Helvetica. Ledger bound and held in colour, relief printed nylon sleeves. Published in two editions; special (with four extra etchings) and standard.

23 x 22 cms (special edition)

23 x 12.5 cms (standard edition)

Autumn 2002 The P's and Q's Press, Thame, Oxon

Special edition £180 each, standard £90 each



Vindication: Escape from the Endless Sleepover

Christine Tacq

Jane Fawcett made a sampler seven years after "A Vindication of the Rights of Woman" was published. Mary Wollstonecraft's written imagery and arguments for change, are linked

with images from museum artefacts. Letterpress and collagraphs with chine collé on sewn Arches, with moving parts.

23 x 22 cms

Autumn 2002 The P's and Q's Press, Thame, Oxon

£90 each

Taylor, Finlay

Pupa Press

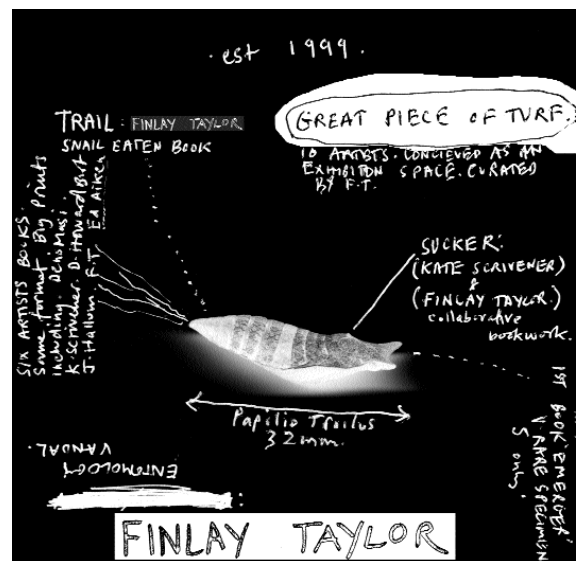
134A Landells Road

East Dulwich

London

SE22 9PL

finlaysc@hotmail.com



Trail

Finlay Taylor

Trail is a book of screenprinted images of a garden taken from a low vantage point. These images and pages have been eaten by snails, some spelling out texts such as "Song Thrush." *Trail* was first shown at the Museum of Garden History, London.

18 x 27.5 cms

2002 Pupa Press, London

Edition of 5, £150 each

Sucker

Kate Scrivener and Finlay Taylor

This collaborative work is a zig zag binding held in a slip case covered in an image of convulvulus (bind weed). The book's imagery displays a hawk moth specimen with a proboscis of tiny handpainted text. 25.2 x 11 cms

2002 Pupa Press, London

Edition of 5, £125 each

Great Piece of Turf

Artists: Jasone Miranda-Bilbao, Phil Coy, Dalziel and Scullion, Peter Dukes, Sophie Lascelles, Denis Masi, Kate Scrivener, Jem Southam, Finlay Taylor and Sarah Woodfine. A collaborative work with 10 artists dealing with landscape and natural history. Conceived as an exhibition space to outline the gallery exhibition of the same name at Danielle Arnaud Contemporary Art in 2003. See www.coverup.org for more details. Curated by Finlay Taylor. 19.5 x 25 cms
January 2003 Pupa Press, London
Edition of 25, £275 each

The Old School Press

The Old School

The Green

Hinton Charterhouse

Bath

BA2 7TJ

Tel: 01225 723 822

www.theoldschoolpress.com

mao@theoldschoolpress.com

Jump of the Manta Ray

Artist: Philip Hughes

Author: Carmen Boulosa

An epic and erotic poem by Mexican poet Carmen Boulosa, with a parallel English translation by Psiche Hughes, printed letterpress with fifty digitally manipulated photographic images by Philip Hughes.

37 x 33 cms

2002 The Old School Press,

Hinton Charterhouse

Edition of 60, £1,500 each

The Yew Tree Press

Park Place

Aldsworth

Glos

GL54 3QZ

yewtreepress.com

colin.h@yewtree502.fsnet.co.uk

Dolphin

Guido Arderne

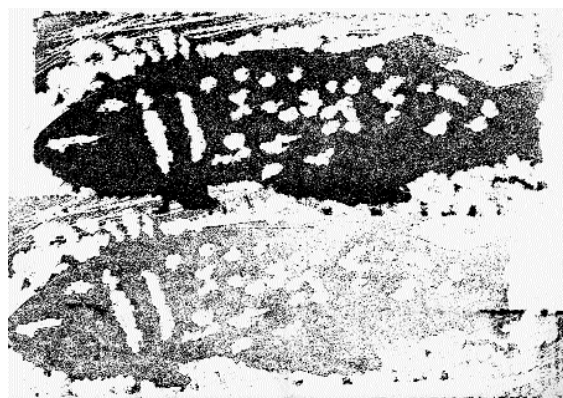
Folio landscape poem and images in woodcut and drypoint. Hardbound in Irish Linen,

printed on mouldmade paper.

27 x 34 cms

2002 The Yew Tree Press, Aldsworth, UK

£70 each



A Bestiary

Guido Arderne

Large quarto bestiary after the Comte de Buffon's *Histoire Naturelle*. Illustrated with drypoints, engravings and woodcuts in colour. Hand bound in full cloth, printed on Fabriano paper.

31 x 25 cms

2002 The Yew Tree Press, Aldsworth, UK

Edition of 50, £125 each

Venice - Venus

Guido Arderne

Landscape folio prints of Venice with literary texts from Henry James, Ruskin and Mark Twain. Hardbound in full cloth, printed on mould made magnawi paper.

27 x 34 cms

2003 The Yew Tree Press, Aldsworth, UK

Edition of 50, £70 each

Thingsnotworthkeeping

38 Stanesfield Road

Cambridge

CB5 8NH

Tel: 01223 576017

www.tnwk.net

thebooks@tnwk.net

Scrap Books One Hundred

Thingsnotworthkeeping

Polythene bag containing selected shredded excerpts from *The Books*. 29 x 26.5 cms

ISBN 0952931131

March 2000 Object Books, Devon

Edition of 100, £1.50 each



The Enduring Freedoms Mystik Writing Pad

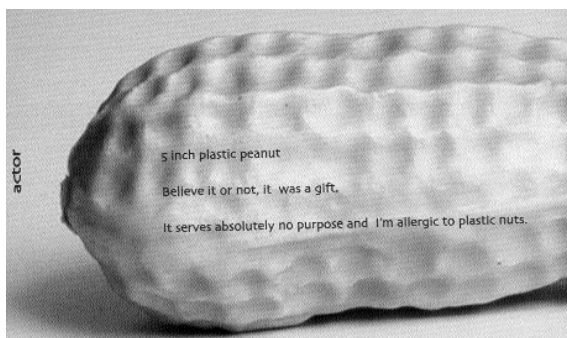
Thingsnotworthkeeping

A campaign organiser including 52 acrostics from *The Books* of the operation name for the War on Terror - "Enduring Freedom".

29 x 21 cms

November 2001 TNWK, Totnes, Devon

Edition of 50, £4 each



Millennium Collection

Thingsnotworthkeeping

Images, nominations, stories and reasons for 100 things not worth keeping for the new millennium. Full colour throughout.

See www.tnwk.net for more details.

10.5 x 17 cms. Object Books, Cambridge

ISBN 0952931125

Edition of 2000, £6 each

Tsang, Kin-Wah

Room 17D Ewen Henderson Court

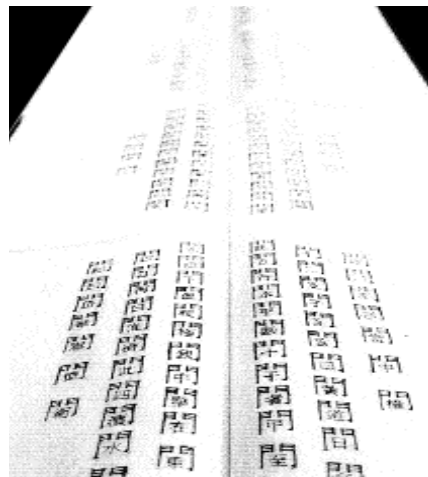
40 Goodwood Road

New Cross Gate

London

SE14 6BL

kinwah02@yahoo.com.hk



Futhreek Fucharacterck Fuprimerck

Kin-Wah Tsang

A set of 30 books with transformed classic Chinese "Three Character Primer" which at first sight, looks like a specific local foul language.

1254 x 59 cms

2002 Hong Kong

O-PENis

Kin-Wah Tsang

A book-like object with a silicone Barbie's leg attached inside which allows the viewer to open and pull/play the leg.

32 x 30 cms

2002 Hong Kong

Unique book

Turley, Sandra

50 Crowhill Rd

Clare

Waringstown

Co. Armagh

N. Ireland

BT66 7SL

Tel: 02838 881816

sturley321@aol.com

This Original Self

Sandra Turley

Explores issues surrounding adoption and lost identity. The search for self is gradually revealed using a method of devoré printing, a process of burning away natural fibres.

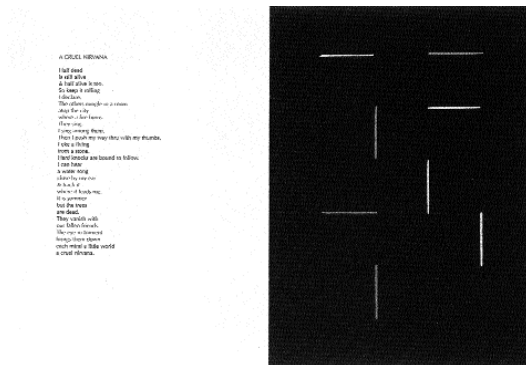
Accordion bound, letterpress, screenprint, with hard cover, 14 pages. 13.7 x 11.5 cms

ISBN 1 893125 21 1

Women's Studio Workshop, New York, USA

Edition of 100, £160 each

Tyson, Ian
ed.it
F84290 St Roman de Malegarde
France
Tel: 0033 4 9028 9394
Fax: 0033 4 9028 9708



The Case for Memory

Artist: Ian Tyson
 Author Jerome Rothenberg
 Twelve poems with four images, screenprinted.
 28 x 20 cms (28 x 40 cms open)
 2001 Granary Books, New York and ed.it,
 St Roman de Malegarde
 Edition of 80, 850 Euros each

Pavan (In praise of John Dowland 1563 – 1626)

Artist / author: Ian Tyson
 One poem with an image, in four parts,
 screenprinted.
 15 x 15 cms (15 x 75 cms open)
 2002 ed.it, St Roman de Malegarde
 Edition of 30, 135 Euros each

A Propos Le Livre (d'après Stéphane Mallarmé)

Artist / author: Ian Tyson
 Six pages of text with six images, screenprinted.
 32 x 24 cms
 2002 Granary Books, New York and ed.it, St
 Roman de Malegarde
 Edition of 30, 850 Euros each

<USUS>

Uta Schneider and Ulrike Stoltz
Frankfurter Strasse 80
Offenbach am Main
D - 63067
Germany
www.boatbook.de
usus@boatbook.de



Boundless

<usus>: Uta Schneider and Ulrike Stoltz
 Seven folded sheets about books and boats,
 both containers and a means of transport.
 Texts by USUS with some quotations from
 other sources and a documentation of our
 search for the legendary bookbinding ships.
 Seven photographs add up to one large boat.
 28 x 17.5 cms
 2002 Nexus Press and <usus>, Atlanta, USA
 £40 each

Visual Studies Workshop

31 Prince Street
Rochester
New York
NY 14607
USA
Tel 001 585 442 8768
www.vsw.org
press@vsw.org

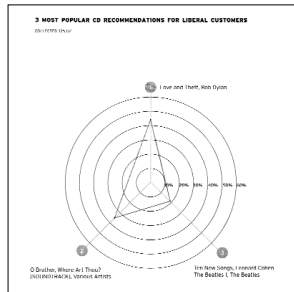
Book of Contemplation

Anne Iott
 Six folios of images and an audio CD based on
 historical Books of Hours. Includes *Book of*
Hours, *Xerox Zen*, *The Dharma Body*, *Edible Tickets*,
Mandalas and *Sound*. Hardback portfolio.
 23 x 18 cms
 2003 VSW Rochester, New York, USA
 Edition of 40, \$300 each

Florida Family Portrait

Judy Gelles
 The story of "everyfamily" photographed in a
 fixed pose over twenty years, in a trailer park in
 Florida. Printed in duotones throughout, 48pp.
 20 x 20 cms ISBN 0 89822 081 5
 2002 VSW Rochester, New York, USA
 \$20 each

Waller, Angie
 2330 Stanley Hills Drive
 Los Angeles
 CA 90046
 USA
 Tel: 001 213 944 9704
 angie@couchprojects.com



Data Mining the Amazon

Angie Waller

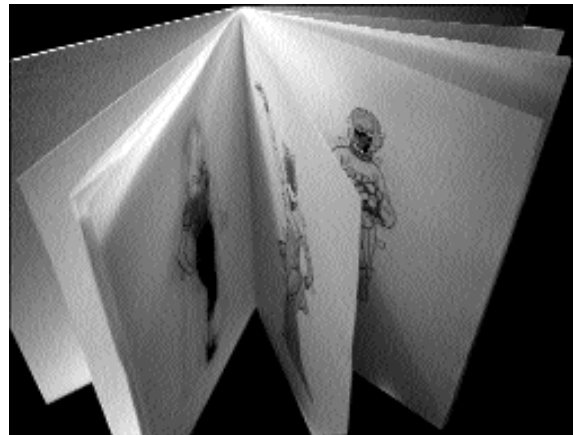
Amazon.com has one of the most diverse databases than can link books to music to DVD's to toys to electronics. Amazon's own 'Recommendation Services' tracks customers' purchases and offers additional items that match their profile. For this book, I focused on recommendations linking books to CD's based on other customers' purchases. The phrase "political aesthetics" allowed the distinction between right-wing conservatives and left-wing liberals, to link choices of political books to find a list of music that would best describe each political ideology. 23.3 x 16.2 cms
 March 2003, Couch Projects, Los Angeles, USA
 Edition of 500, £10 each

Ward, Helen
 28 Wilkie House
 Cureton Street
 Pimlico
 London
 SW1P 4EH
 Tel: 07734 697691
 helen@artserve.net

Gentlemen Prefer Pin-Ups

Helen Ward

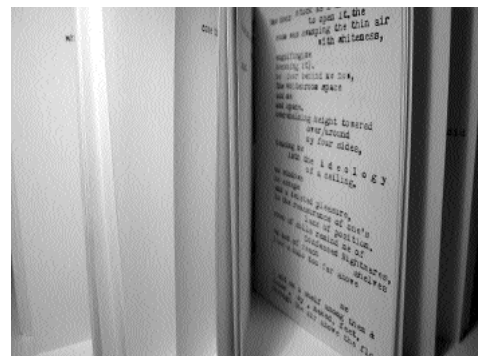
A pamphlet style book containing translucent pages depicting paper doll versions of Monroe's famous outfits, complete with mini Marilyn. Be a pin-up and wear her masks. 15 x 10.5 cms
 2003 ©xyzeeproductions, London
 £7.50 each



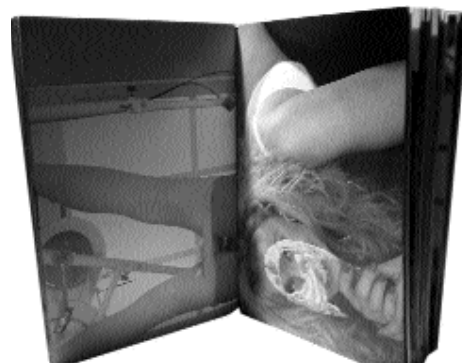
the story of h & two others

Helen Ward

Softback collection of text - a play in book form, each act a character, a player in a living play: h = me; butterfly = music; moth = master. All events are real, all characters are real.



15 x 10.7 cms
 2003 ©xyzeeproductions, London
 £7 each



The Holy Qur'antine

Helen Ward

A collection of fragmented and juxtaposed pornographic magazine images of women. Potato prints of an Islamic veil on each woman's head. An examination of a social inclusion / exclusion parody. 18.5 x 12.5 cms
 2003 ©xyzeeproductions, London
 £10 each

Ward, Melanie
 121 Ashley Road
 Montpelier
 Bristol
 BS6 5NU
 Tel: 0117 907 8819 / 07967 948 056
 melaniemayward@yahoo.co.uk



Stripe Dress Mutations

Melanie Ward

A dress mutates in various unexpected or disturbing ways, only to return to its starting point. A concertina book, screen, frieze with sixteen screenprinted images on Somerset satin paper. Tied with red ribbon. 9.5 x 7 cms
 2002, Bristol
 Edition of 20, £20 each

Pretty-Dress-With-Matching-Collarless-Jacket-Mutations

Melanie Ward

Concertina book, screenprinted in brown on Newsprint colour Somerset satin, tied with blue ribbon. 11.5 x 6.5 cms
 2003, Bristol
 Edition of 20, £20 each

Weproductions

Deuchar Mill

Yarrow

Selkirk

Scotland

TD7 5LA

Tel: 01750 82231

www.weproductions.com

zwep@weproductions.com



Pivot

Artist: Helen Douglas

Author: Thomas Evans

A tentative probe in spatial relations taken with female presence and a decorative twist.

15 x 10.5 cms

ISBN 0952328402

2003 Weproductions, Yarrow, Scotland

£10 each

8 Minutes

Telfer Stokes

The sequence of pages joins two different cultures in a seamless sequence from dominant blues on white to reds, pinks on black.

19 x 14 cms

ISBN 0952328445

2002 Weproductions, Yarrow, Scotland

Edition of 1000, £20 each

Wild Conversations Press

30 Richmond Park Road

Clifton

Bristol

BS8 3AP

iaainbiggs@tantraweb.co.uk



Between Carterhaugh and Tamshiel Rig:

A Borderline Episode

Artist/Author: Anon and Iain Biggs

Designed by MakingSpace (Isle of Wight) this is a 176 page book with 64 colour images printed on 200 gsm silk finish paper. The book uses the border ballad *Tam Lin* as a starting point for an exploration, in text and image, of place and identity. Published in collaboration with TRACE, Weymouth.

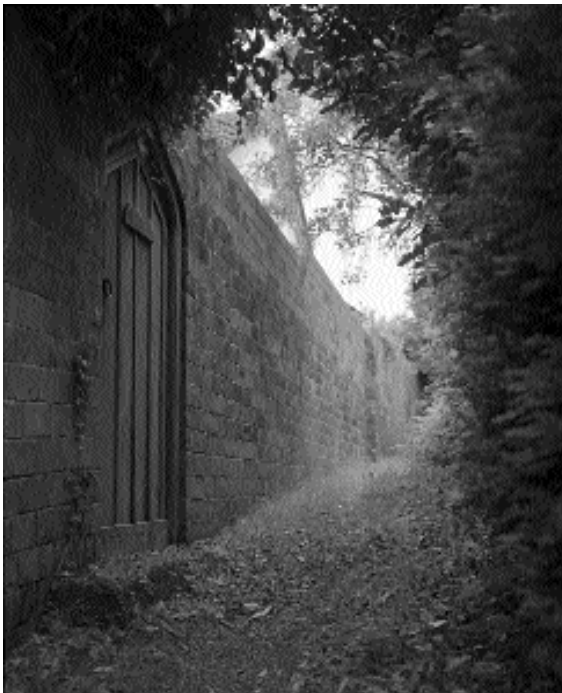
20 x 20 cms

ISBN 1 902595 06 8

2004 Wild Conversations Press, Bristol

Edition of 1000, £20 each

Wild Pansy Press
School of Fine Art, History of Art &
Cultural Studies
Old Mining Building
University of Leeds
Leeds
LS2 9JT
www.leeds.ac.uk/fine_art/
Email: c.a.taylor@leeds.ac.uk



Tracing Echoes

Artist: Nicky Bird
 Authors: Nicky Bird, Pamela Gerrish Nunn,
 Russell Roberts and Phillippa Wright
 Through informed texts and archive
 reproductions (primarily from the National
 Museum of Film, Photography & Television
 collection) this 72pp, full colour publication
 explores the life and work of Victorian
 photographer, Julia Margaret Cameron, a freak
 of her time who, though being female, was
 respected as a 'master' of her trade.
 The descendants of Cameron's sitters and the
 house where she lived are all beautifully
 illustrated through Nicky Bird's own mastery of
 the camera. Combined with the historical
 accounts, the publication becomes an
 intriguing jigsaw of complex interrelations.
 30cm x 22.5 cms
 ISBN: 1 900687 13 5
 2001 Wild Pansy Press, Leeds
 £12.95 each

All Things Considered

Artists / Authors: Sally Butcher, Nevan Carey,
 Amelia Crouch, Jo Finkel, Natalie Long,
 Alex Marden, Richard Morgan, Susan Porteous,
 Sarah Robinson, Rebecca Sumner and
 Rebekah Thompson
 An interweaving of ideas, thoughts and practice
 illustrated through a complex design of
 overlapping pages, text and imagery.
 Full colour, 24pages.
 21 x 10 cms
 ISBN: 1 900687 14 3
 2003 Wild Pansy Press, Leeds
 £5.00 each

Yoshimura, Aki

12 Richmond Park Road
Clifton
Bristol
BS8 3AP
maron_june@hotmail.com



Hoarder's Album 1996 - 2003

Aki Yoshimura
 A variable open edition book of random images
 and scribbles collected and hoarded since 1996.
 Multicoloured papers with inkjet, cut-outs and
 some hand drawn imagery, hand bound with
 coloured ribbons.
 14.5 x 10 cms
 2003 Bristol
 Open edition, contact artist for price.

AFTER WEINER WE SOMETIMES USED TO SAY...

FROM HERE TO THERE
FROM THERE TO HERE

EACH OF US
AS WE ARE

POINT OF ARRIVAL
POINT OF DEPARTURE

IT BEGINS HERE
IT ENDS HERE

