

Oak Knoll Books & Press

Getman's Third Anniversary Book & Ephemera Fair

Thursday, June 15, 12:00pm until
Saturday, June 17, 7:00pm EDT

getmansvirtual.com



orders@oakknoll.com

302-328-7232

www.oakknoll.com

Center for Book Arts**\FLO****ART, TEXT, NEW MEDIA**

Center for Book Arts: New York, 2009; square 8vo.,
stiff paper wrappers; 32 pages. **\$25**

Text and image are two forms of communication that have enormous potential to combine, intermingle, blend, and flow - thus creating new modes of expression. This exhibition, held in New York from April 15 to June 27, 2009, features over thirty artists, whose backgrounds are in different media, including painting, sculpture, video and performance art, printing, and the book arts. These artists are exhibiting new work that exemplifies the creative dynamism of melding the written word with visual arts. Exhibition Curator Rocío Aranda-Alvarado says: "Through the imaginative prism of these artists, it's no longer necessary to regard text and image as separate substances, like oil and water. Instead, they have profound potential to blend and create a synthesis of expressive forms, something beyond the realm of traditional media." Digitally printed with color illustrations. [Book # 103175]

\'flo\': art, text, new media

10 \FLO\ art, text, new media



Tami Lynn, 7th, 2007

recipro. The photograph, with its odd assortment of objects and its juxtaposition with the text makes a powerful statement about the constant movement of words, images, and objects. Social structures like this

11



Rita Madrid, Recuerdos/Memories (file recorded on VHS was Reminded of You), 2007

4 \FLO\ art, text, new media



Sweet Rhinoma, Love Letters as Necessary Pictures, 2008

Rocío Aranda-Alvarado 5

FLOW (noun)

1a. The act of flowing. b. The smooth motion characteristic of fluids. 2a. A stream or current. b. A flood or overflow. c. A residual mass that has stopped flowing; a hardened lava flow. 3a. A continuous output or outpouring; a flow of ideas; produced a steady flow of stories. b. A continuous movement or circulation; the flow of traffic; a flow of paperwork across his desk. 4. The amount that flows in a given period of time. 5. The rising of the tide. 6. Continuity and smoothness of appearance. 7. A general movement or tendency; a dissenter who went against the flow of opinion. 8. The sequence in which operations are performed. 9. An apparent ease or effortlessness of performance. "An athlete must learn to forget the details of his or her training to achieve the instinctive series of flow that characterizes a champion" (Frederick Turner).

—American Heritage Dictionary of the English Language, Fourth Edition, 2000

What they can't do?
You got stuck in your flow
I flow too many ways, got a arch in my flow
At sorts of flow, Rembrandt, like
I am art with the flow
Even if I'm filthy, you gotta pardon the flow
No, I'm taking it lightly, had to darken the flow
Way I put it together, lean 'em apart with the flow
I'm too smart with the flow, you just started the flow
Stop it youngin, you 100th & Park with the flow
Love you, we you use I'm off the charts with the flow

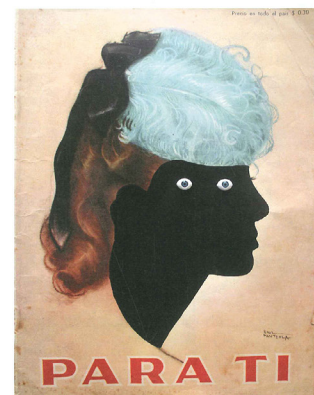
16 \FLO\ art, text, new media

Clifford Owens' video features a scrolling series of texts, which the artist describes as moving image text that is mediated by music. The texts in the video repeat to different musical tracks such as Björk's "Mouth's Cradle" and Jimmy Scott's version of Fats Waller's "Nothing Compares to You" and other songs, for an hour. In this way, the texts as well as the lyrics to the music become significant both separately and in conjunction, simultaneously influencing one another. Phrases that the artist has invented, such as "She likes to linger my feelings" or "I want her in my mouth again," might be juxtaposed, for example with lyrics like "I go out every night and sleep all day" or "Since you took your own time," creating the thematic sense of the highs and lows of a love affair.

Victoria Bean's work, *Crybaby, Fatso, Nowhere* (2008) is what the artist calls a word poem. Using a single compound word, the artist has created a lenticular print that influences the reading of the work as one moves back and forth in front of it. Lenticular images are created with a regular grid or photograph which then has a lenticular lens screen applied on top of it. The image, when viewed through this screen, appears to move or look three dimensional. This element inevitably refers to the tradition of trompe l'oeil painting, a pictorial device widely used during the nineteenth century, in which objects were painted with a three dimensionality that was intended to "fool the eye," as though the viewer could touch the works. As a rhetorical strategy, this method underscored the prowess of the painter and the artist's ability to convince. With the lenticular image, the outcome is a kind of obsession with being able to see, from various vantage points, the information that is being presented. Lenticular photographs have been used widely in advertising, featuring particularly sophisticated images that show products as global trends. By adapting this device for her work, Ms. Bean underscores the significance of each word both separately and together. In *Crybaby and Fatso*, innocent one-syllable words become compound insults, while *Nowhere* becomes a scathingly contradictory statement.

Victoria Bean, *Crybaby, Fatso, Nowhere*, 2008

17



Alejandra Vilasmi, Para Ti, 2008

Center for Book Arts

REQUIRED READING PRINTED MATERIAL AS AN AGENT OF INTERVENTION

by Yaelle S. Amir

Center for Book Arts: New York, 2012; 8.5 x 5.5 inches, paperback; 45 pages. \$20

Catalogue of an exhibition that ran from October 3-December 15, 2012. The fifteen projects in the show present the ability of printed materials to act as symbols of ideologies and beliefs. The catalogue provides brief descriptions of each project, along with color illustrations for each of the fifteen entries. Includes an essay by Howard Zinn, "Pamphleteering in America." [Book # 117974]



REQUIRED READING: PRINTED MATERIAL AS AGENT OF INTERVENTION

OCTOBER 3 - DECEMBER 15, 2012

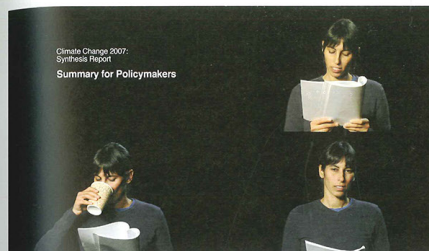
YAELE S. AMIR, CURATOR
with an essay by Howard Zinn



24 REQUIRED READING: PRINTED MATERIAL AS AGENT OF INTERVENTION



17 REQUIRED READING: PRINTED MATERIAL AS AGENT OF INTERVENTION



In 2007, the Intergovernmental Panel on Climate Change (IPCC) released *Climate Change 2007: Mitigation of Climate Change*, an 800-page scientific report on the environmental and socio-economic effects of climate change. The IPCC is a global body that was established in 1988 by the United Nations Environment Programme (UNEP) and the World Meteorological Organization (WMO), and endorsed by the UN General Assembly in

order to give a clear scientific view of the world's climate. The 2007 Assessment Report was the fourth of its kind released by the IPCC since 1990, and earned the panel the Nobel Peace Prize. Recognizing that few people are likely to read the lengthy report, but its conclusions are relevant to more than the scientific community, Amy Balkin created two related projects: a video recording of herself reading the report summary

AMY BALKIN
Reading the IPCC Synthesis Report: Summary for Policymakers, 2008

Reading the IPCC Fourth Assessment Report on Climate Change / A Collaborative Public Reading, 2009



(*Reading the IPCC Synthesis Report: Summary for Policymakers*, 2008); and a participatory public reading of the full document at various locations (*Reading the IPCC Fourth Assessment Report on Climate Change*, 2009). In so doing, readers and listeners are faced with the hard scientific facts of man-made climate change and its direct effects on our surroundings. <http://tomorrowmorning.net>

AMY BALKIN 11

THE SONGS OF THE AMBASSADORS

The Songs of the Ambassadors is a series of albums recorded by Rachel Mason. For Volume I, she enlisted friends' to write lyrics based on the political and personal lives of various rebel or elected world leaders such as Ayatollah Khomeini, Pol Pot, Fidel Castro, and Margaret Thatcher, to name a few. Mason set the lyrics to music; she composes. The album is a solo recording of Mason singing and playing various musical instruments such as guitar, piano, and accordion. The songs are also performed in live venues with Mason accompanied by her friends as the musical ensemble. She often wears costumes as the various imagined leaders.

In a statement written by Joan Jonas, the artist reflected: "The performer sees herself as a medium; information passes through." Mason, who was for a time Jonas's assistant, also identifies with the role of a medium. Like Jonas, Mason funnels information that is expressed through body language and gestures, and summons them during her performances. Both artists search for meaning articulated through body language: Jonas in cultural ritual and Mason in political ritual."

"Unbind your soul.
It is my soul mate
and you are my

The casting of the figurines began in 2005 after Mason compiled a list of the world's conflicts since her birth in 1978. Although there were many conflicts each year, she chose a single situation and sculpted the opposing leaders involved. She sculpted herself at the age she was at the time, with a uniform similar to one of the leaders involved. She lined the figurines on a shelf and placed herself in the middle. The autobiographical journey through political disharmony was a way for Mason to nestle herself metaphorically in the middle of world conflicts, and to become the ambassador facilitating negotiations between warring nations.

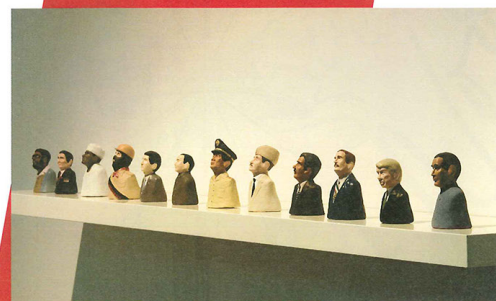
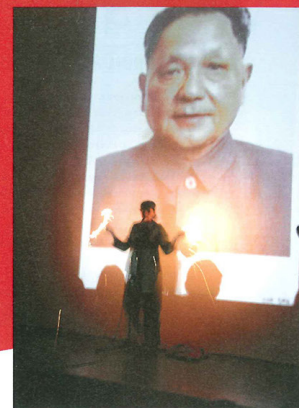
Although Mason's process involves an exchange between friends, the final products do not reflect collaboration: the CDs, the figurines, and the performances are all conceived and executed by her alone—she is the mastermind. Just as the world leaders are but a single person representing the voices of many, Mason too takes the lyrics written by her "supporters" and funnels them into one voice: her own.

Printed within the booklet that accompanies the two Ambassadors albums are photographs of each figurine next to their respective song.

—BY ANAT EBOI, EXCERPTED FROM BARD GRADUATE THESIS



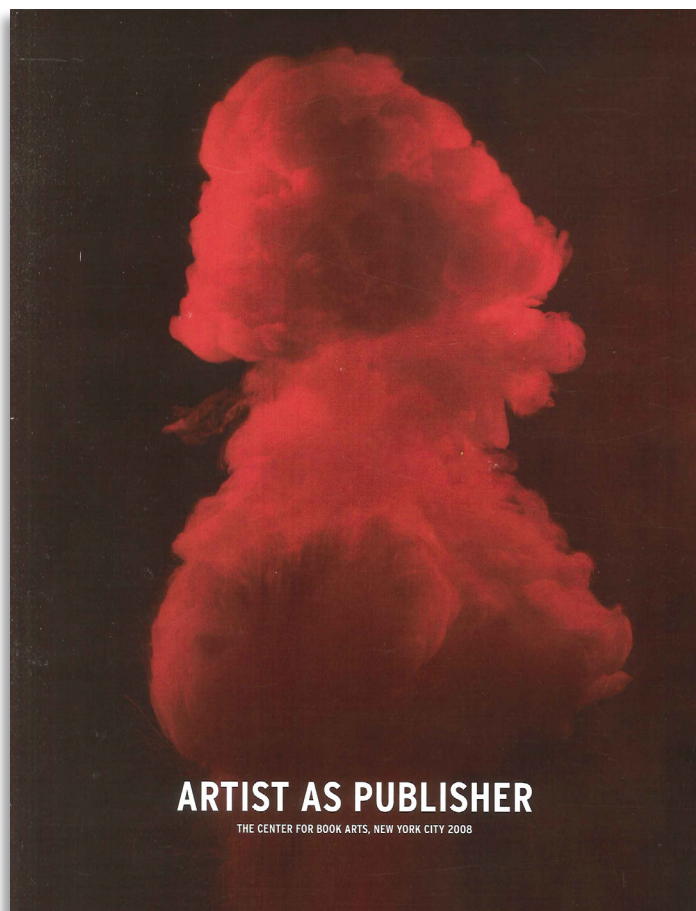
CLOCKWISE FROM LEFT: RACHEL MASON, JAMMY CARTER ELITE ON A KILLER SUBMARINE AT EIGHTEEN-THIRTY, LOS ANGELES, 2008; DENIS DUBOIS PERFORMANCE AT DUNSTABLE TUNNICH; INSTALLATION OF FIGURINES FROM SONGS OF THE AMBASSADORS VOLUME I AT BARD COLLEGE



Center for Book Arts ARTIST AS PUBLISHER

(Center for Book Arts: New York, 2008); large 8vo., stiff paper wrappers; 32 pages. \$20

Organized by Omar Lopez-Chahoud, Independent Curator, and held in New York from July 9 to September 13, 2008, this exhibition examines art publications produced by artists and collaboratives. The publications selected for the exhibitions each embody a spirit of collaboration and experimentation and a DIY ethos. Independent publication allows artists to bypass the gallery system, and to make art cheaply and distribute it on their own terms. The curator invited several groups to set up reading rooms throughout the Center where viewers could engage directly with their work. Digitally printed with color illustrations. [Book # 103172]



Center for Book Arts

BOOKWORKS BY TOM PHILLIPS

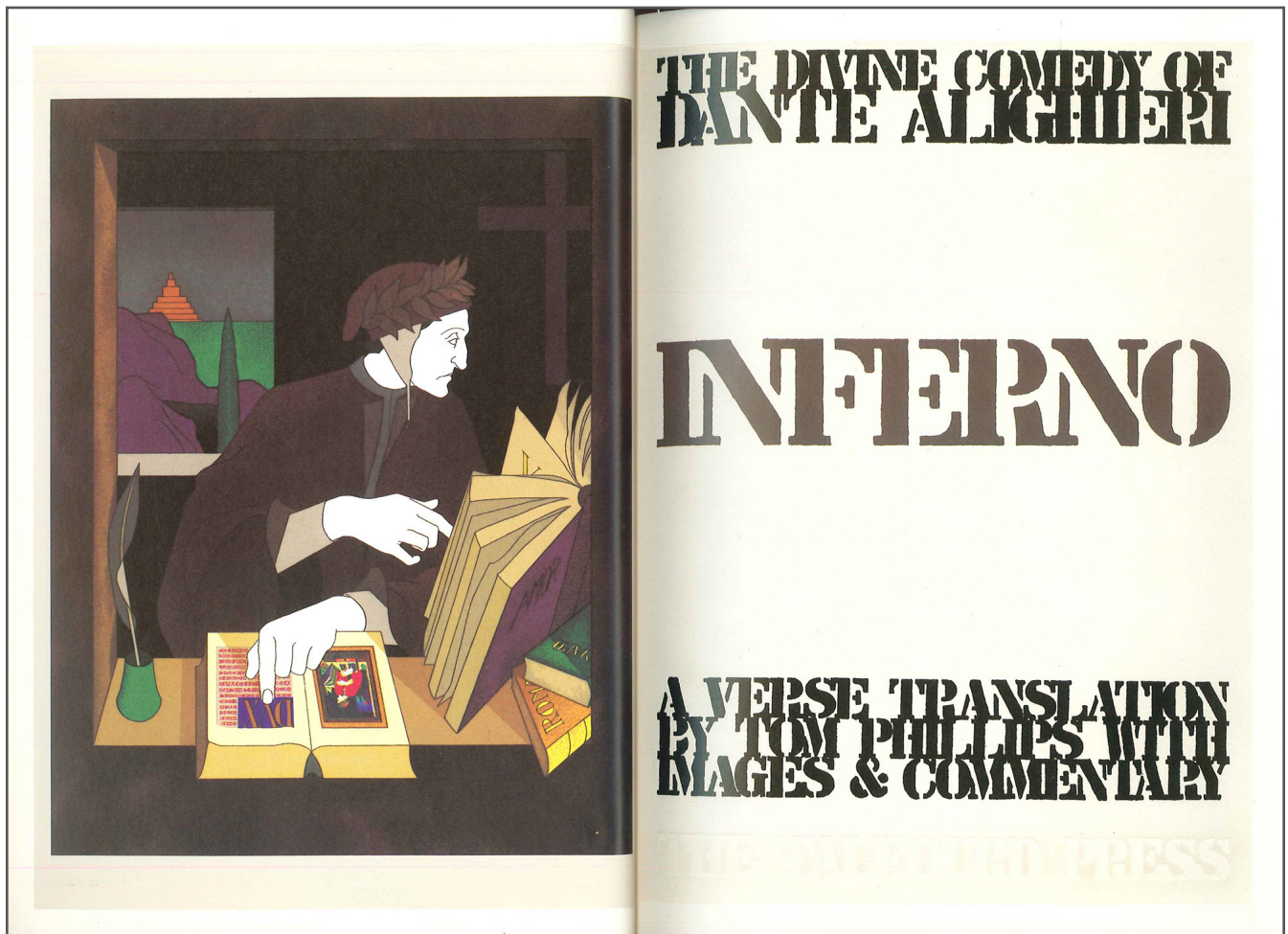
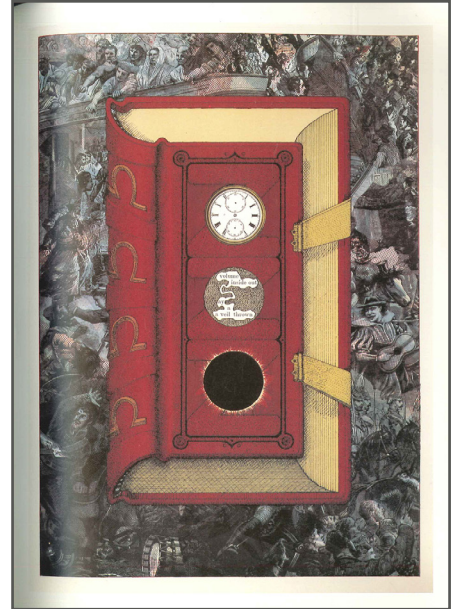
AN EXHIBITION AT THE CENTER FOR BOOK ARTS

Center for Book Arts: New York, 1986; 8vo., stiff paper wrappers; (52) pages. \$15

Bookworks by
Tom Phillips

an exhibition at the
CENTER FOR BOOK ARTS
April 3–May 16, 1986

An exhibition, curated by Richard Minsky, was held in New York from April 3 to May 16, 1986. This show of Phillips original manuscripts and small editions helped bridge the boundary between book art and artists' books. It included 37 works by the London artist from 1970-1986. Filled with illustrations including many in color. [Book # 103173]



Center for Book Arts**FINE & DIRTY****CONTEMPORARY LETTERPRESS ART**

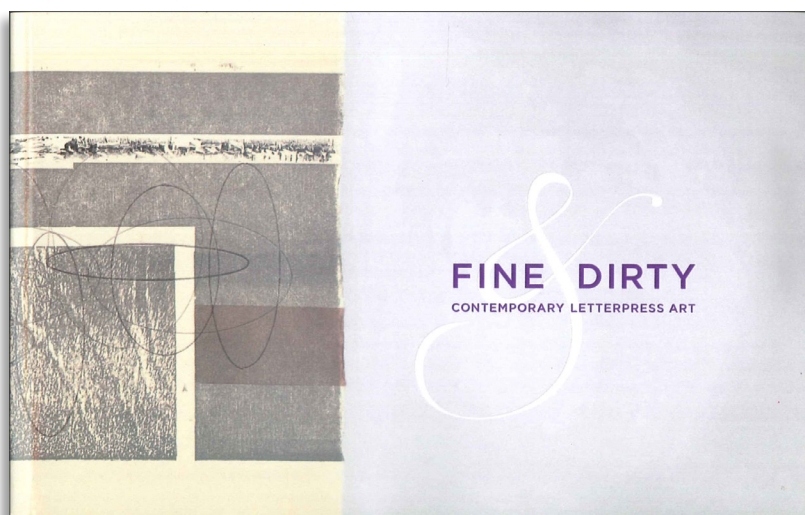
by Betty Bright

Center for Book Arts: New York, 2012; 5.5 x 8.5 inches, paperback; 100 pages. \$25

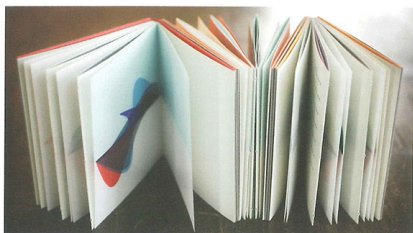
This book explores letterpress printing in the twenty-first century. By looking at recent developments in letterpress and exploring art made by several influential international artists, this catalogue shows many facets of fine press printing such as typography, book design, binding, and papermaking.

It examines the cause of the radical change in the letterpress medium and investigates the rebirth of letterpress printing as an art. By examining some key practitioners, the book brings to light the background behind the rebirth of the letterpress medium. Richly illustrated in color, the catalogue illustrates the work of Didier Mutel, Russell Maret, the Ladies of Letterpress, Peter Rutledge Koch, and many others.

Produced in conjunction with the exhibition of the same title that was organized by Betty Bright and Jeffrey Rathernel, Executive Director, Minnesota Center for Book Arts. [Book # 108981]



BRIDGET ELMER / FLATBED SPLENDOR



Fiber Libre, 2009.

MEMORY

Artists in the 1970s, many of them women, found their artistic voice through memoir. In the wider culture, feminists and others utilized memoir as a combustible tool for change, connecting the personal to the political. Journaling could be a solo activity or conducted in a support group, and published memoirs proliferated. In the last ten years the meaning of memoir has altered fundamentally. In the vast terrain of blogs, YouTube and social networking, everyone gets to tell their story. Facebook aficionados graduate to check-ins via foursquare software on their smart phones and catalogue their movements with uploaded snapshots and tweeting.

Brought into the realm of the book, memory is integral to reading comprehension. Book artists develop a nuanced sense of reading beyond simply tracking and interpreting. Rather, memory conspires in the paging practice itself. Sven Birkerts calls this "the shadow life of reading," and notes that it

"begins even while we have the book in hand—begins as soon as we move from the first sentence to the second and start up a memory context. The creation and perpetuation of this context requires that we make a cognitive space, or 'open a file,' as it were. Here is the power, the seductiveness of the act: When we read, we create and then occupy a hitherto nonexistent interior locale."⁴

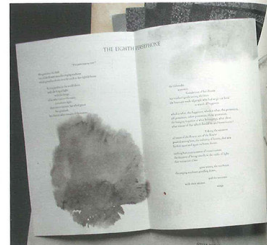
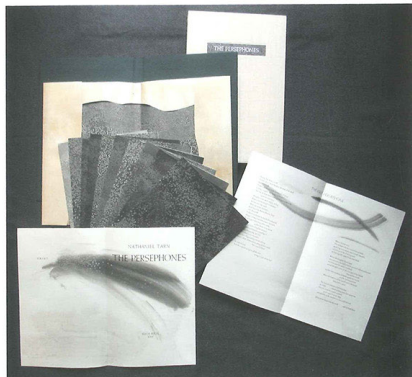
Birkerts is worried about the ingress of computer technology into this "interior locale," due to so many of us remaining perpetually plugged in. He decries a resulting shift in our perception of time, in which, "the visual and non-visual technology in every way encourages in the user a heightened and ever-changing awareness of the present. It works against historical perception, which must depend on the inimical notions of logic and sequential succession. If the print medium exalts the word, fixing it into permanence, the electronic counterpart reduces it to a signal, a means to an end."⁵

⁴ Sven Birkerts, *The Gutenberg Elegies (Boston and London: Faber and Faber, 1994)*, 98.

⁵ *Ibid.*, 123.

24

CAROLEE CAMPBELL / NINJA PRESS



The Persophones, 2009.

VOICE

The quality of voice and the tools for giving voice have changed tremendously since letterpress caught the imagination of artists in the 1960s and 1970s. At that time, giving voice equated to gaining access, that is, to circumventing the gatekeepers who ran the galleries and tended the museum collections. Artist-run independent non-profits, so prolific on today's cultural landscape, were a new and untried phenomenon when Richard Minsky opened the inaugural Center for Book Arts in New York in 1974. That center and those that followed provided crucial access to presses as well as to papermaking and binding equipment. Collegiate "fine presses," long established in libraries and in some English departments, began to leapfrog into studio art departments in the 1960s, adding to the variety and number of students wishing to give voice.

In 2011 the meaning of voice continues to shift. Just fifty years after the revitalization of letterpress,

one can argue that the urge to give voice is over-indulged. Got an opinion? Start a blog. Like (or dislike) a particular coffee purveyor? Tweet it. I write "blog" and "tweet" recognizing that in an eye blink those terms and vehicles for voice will become obsolete. Most of us are just trying to keep our balance while we surf the Internet tsunami, since today's online experience requires navigating around pop-up ads and pulsing buttons on the screen, rather than accessing a passive resource.

Perhaps because of the cacophony of voices in today's media-drenched environment, the impact conveyed by an artist's book as the focus of one reader's attention, is profound. Ten artists illustrate for us the rich variety of giving voice.

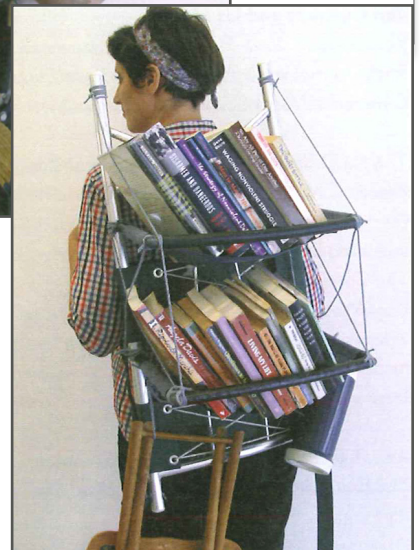
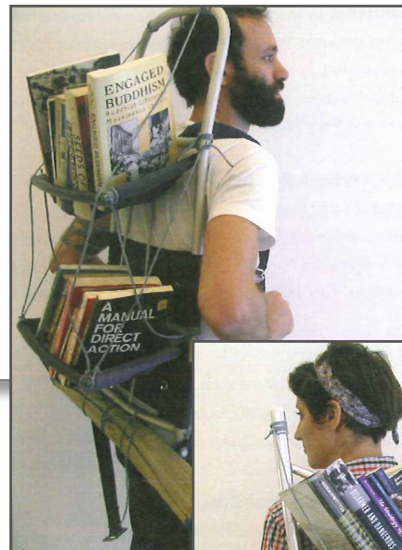
Letterpress printing is traditionally associated with a book of poetry, often a chapbook in which a poem faces a woodcut or wood engraving in an expressive *pas de deux* of image and text. *The Sea Gazer* (Turkey Press, 2007), by Michael Hannon and produced by Harry and Sandra Reese, is of that tradition, but it also stands apart as a distinctly contemporary work.

12



BROTHER, CAN YOU SPARE A STACK?

THE CENTER FOR BOOK ARTS



Center for Book Arts

BROTHER, CAN YOU SPARE A STACK?

Center for Book Arts: New York, 2013; 8.5 x 5.5 inches, paperback; 28 pages. \$20

Catalogue of an exhibition of the same name, which ran from from January 18-March 30, 2013. The exhibition presents 13 artists' works that challenge typical conceptions of the library's place in contemporary society, presenting it as an agent of social change. The catalogue provides a brief but informative description of each work in the exhibition. Illustrated in color throughout. [Book # 117975]

who revere books: the Library ideal.

Micki Watanabe Spiller

Bubbles and Books: a Library in a Laundromat, 2011-2013.

Coloring books, documentation booklet of project, book cart reproduction. Dimensions vary. Courtesy of Artist

Micki Watanabe Spiller presents documentation of her project titled *Bubbles and Books: a Library in a Laundromat* that she created while a resident at the Laundromat project. Spiller began by filling a small book cart with books for kids to read as they wait for their parents to do laundry. The artist was drawn to the idea that, for a child, no less than for an adult, a book can transport the reader to another world - a world in



which a child can discover her unique interests. She said: "I hope that by creating a reading nook where one would least expect it, such as a Laundromat, the books will stimulate children's interest in reading. My hand-

illustrated activity books are structured as pictorial treasure hunts. There are many children's books about all the world famous sites of Manhattan, such as the Empire State Building, all the Museums, etc. For once I would like to show the children in this neighborhood that we too have some amazing things they pass everyday. Library closings and reduced hours are,

sadly, common in all the boroughs. Our local library, the Woodside Branch, is no longer open on weekends, a time when working-class people need it most. I would like to extend some of the customary Library services to the Laundromat

by providing free books and reading programs". For Spiller, who previously re-created the Boston Public Library and Library of Congress floor plans as part of her sculptural projects, creating a coloring- book library in a Laundromat was an exciting challenge. Spiller responded to the immediate needs of the community, something that local libraries often fail to achieve.

BroLab

Piazza Grattissima, 2012

Photographs, vinyl text, bench, brochure. Dimensions vary. Courtesy of Artists

The New York-based group of artists and architects - BroLab - created a Piazza Grattissima translated from Spanish as square, located in the Bronx. This library is the oldest public library building

in the borough, but it had a dumpster on one side and an overgrown back yard on another. BroLab, whose members include Rahul Alexander, Jonathan Brand, Adam Brent, Travis LeRoy Southworth, and Ryan Roa, designed a small piazza at the back of the building - a 250-square foot lot outfitted with a deck, wooden benches and elevated gardens, that serves as a multi-use space for library visitors and neighborhood residents. The Piazza Grattissima translates from Spanish



as a square of gratitude, reflecting the multiple ethnic communities that live in the area. The piazza became a place for people to rest and interact. BroLab works at the intersection of art and urbanism - their earlier project, Stack and Rack, a series of comfortable benches in a public square in Newark, NJ, also focused on the cultivation of community. Ac-

Center for Book Arts

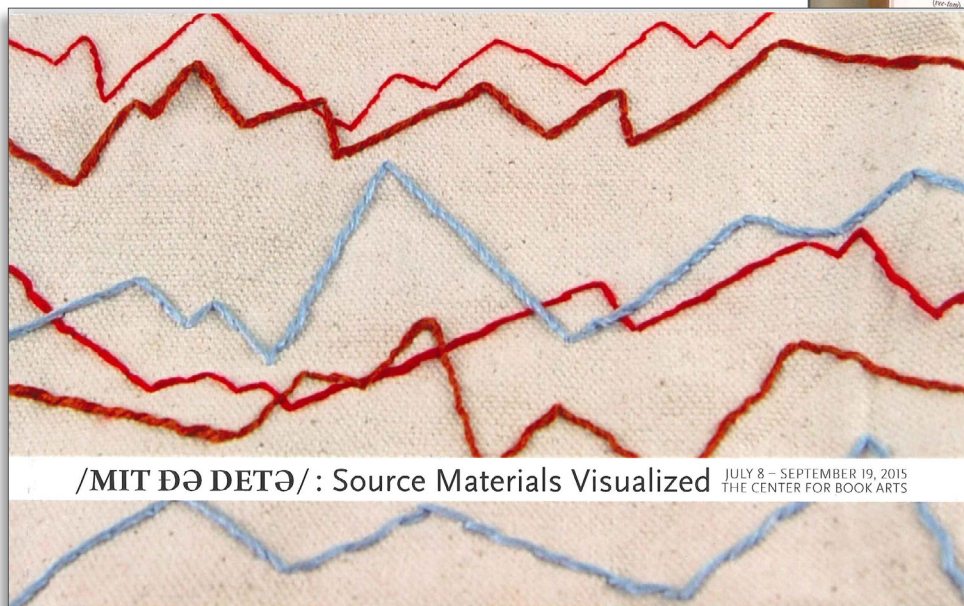
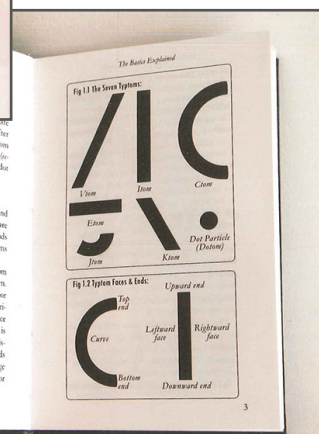
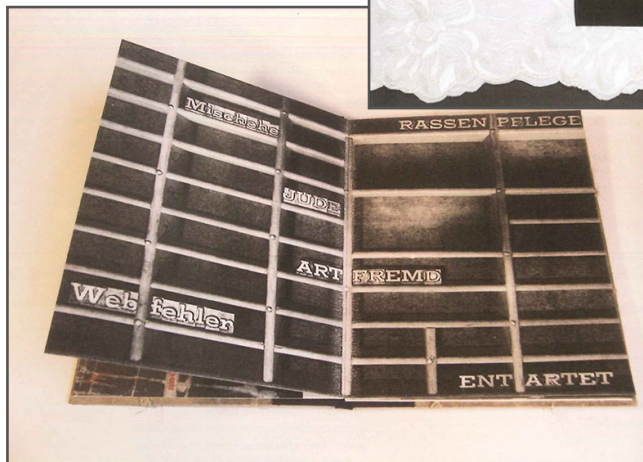
METADATA

SOURCE MATERIALS VISUALIZED

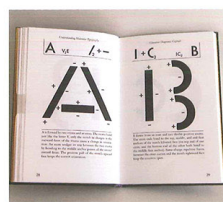
by Alexander Campos and Heidi Neilson

Center for Book Arts: New York, NY, 2016; 8.5 x 5.25 inches, paperback; unpaginated. \$20

Metadata: Source Materials Visualized presents artists books, book-related artworks, and text-based new media that are visual interpretations, extrapolations, and recontextualizations of researched source materials such as data analysis, surveying, mapping, plotting, data mining, statistics, analytics, observations, and schemes. [Book # 129167]



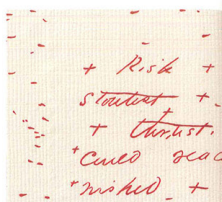
/MIT DƏ DETƏ/: Source Materials Visualized JULY 8 – SEPTEMBER 19, 2015 THE CENTER FOR BOOK ARTS



letterform or text into new symbols or meanings. *Understanding Molecular Typography* by H.F. Henderson by WOODY LESLIE takes the alphabet as a sort of data set, lifting information from the typographical structures and extracting an unexpected conclusion: a rationale for letters operating like atomic and molecular forms. We see here the fiction of alphabet characters as a natural phenomenon which blurs into a land where language has a concrete operation on the physical world. EDYTH SKINNER's *New Symbols for International Metaphors* is a set of 64 cards

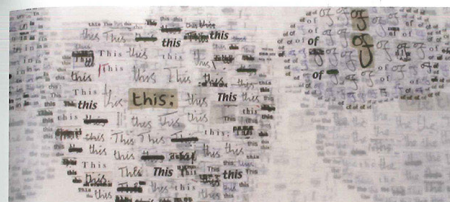
with unique graphic symbols which are said to represent common metaphors in 64 different languages. In a sense, the research here to track common expressions in various languages and create a new symbol/character for each as its visual and literal representation is opposite of the technologies strategies employed by above mentioned artists. ANGIE WALLER's works, *What Does the Bible Say About... Word Finds*, *Most Searched Tattoos*, and *Most Searched Fears* are based on internet search engine searches for particular topics which contain ambiguities that defy concrete answers, and emphasize the strangeness of the question being asked (or the search performed) in the first place. *What Does the Bible Say About...* such as: favoritism, fear, infertility, intimacy, malice witchcraft, and vacations. These are then set in graphic word find games for the reader.

Processing textual information by hand is evident in the work by JEN BERVIN, CANDICE HICKS, CAROLYN THOMPSON, and SAM WINSTON. JEN BERVIN's *The Dickinson Composites* celebrates the marks and notations made by



Emily Dickinson throughout her manuscripts which have been typically edited out in the process of publication. Additionally, Bervin takes this set of marks and recreates them by hand-embroidering them into quilts.

CANDICE HICKS' *Common Threads: Volume LVIII* also processes data and mark-making into sewn works—here we find data, charts and story told through stitched text and graphics. The series of books is based on phrases found in different texts by coincidence, and cataloged. Rather than directly using data, Hicks is creating data, her own source material, in order to



Opposite page: Woody Leslie, *Understanding Molecular Typography* by H.F. Henderson, 2015; Jen Bervin, *The Dickinson Composites*, 2010 (detail). Above: Sam Winston, *Orphan*, 2011 (detail).

create her visualization of word coincidences. CAROLYN THOMPSON'S *Cures for Love* #2 is a set of eleven small drawings composed of tiny hash marks in even horizontal lines. Each hash mark represents one word, and all the drawings represent the entire book titled *Cures for Love* by Stendhal, the Penguin 'Great Loves' edition. Most words are represented by a grey graphite line except the word 'love', which is marked in red.

SAM WINSTON'S *Orphan* tracks word use across novels—retracing used words into clouds, where the more often the word is found in the story, the larger that particular word cloud becomes. Similarly to Hicks, Winston is creating data, his source material. And similarly to Thompson, there is a vague kinship to the practice of erasure, the art of erasing, cutting, or crossing out of particular word/text to create new meaning.

SOCIAL SPHERE

In the Bindery Gallery, the work predominately deals with reflections on social conditions including: atrocities to mankind, war, labor, economics, nutrition, and population. The works address a range of spheres, from the intimate, personal arena to impersonal population statistics. The works by Bervin, Hicks, Thompson and Winston in a way serve as transitional pieces to this section of the exhibition.

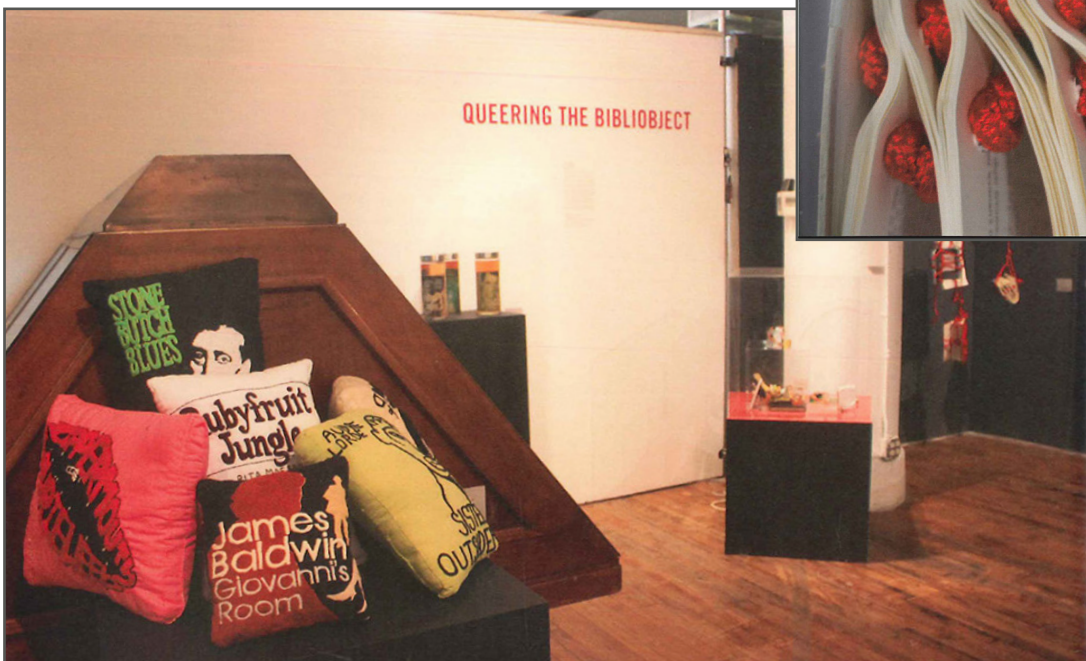
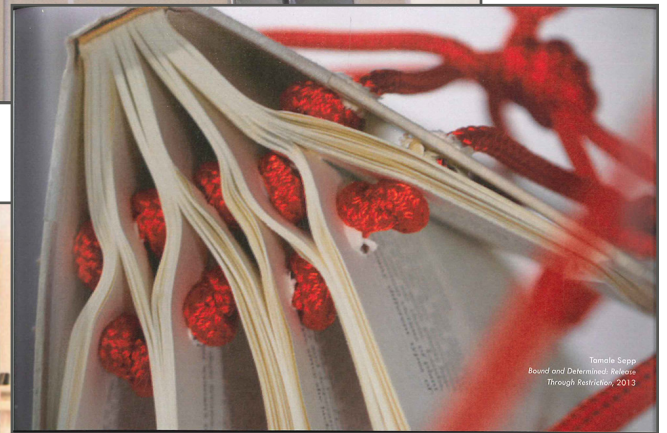
AJ BOCCHINO and BARBARA HENRY both use the news printed in newspapers as the basis for their work while KAREN BALDNER creates rhythm through topographical use of typography.

In AJ BOCCHINO'S *US Military Bases (Okinawa 1945-2012)* replicates headlines containing 'Okinawa' over the course of time, creating a historical meta-narrative across canvas. This work and Bocchino's body of work in mass media analysis are created by processes of accumulation and archiving of a collection of headlines and photographs from different media sources—much of it from microfilm—and painstakingly copied to replicate typeface and size of the source. The work gives voice to

Center for Book Arts
QUEERING THE
BIBLIOBJECT
 curated by John Chaich

Center for Book Arts:
 New York, NY, 2016;
 8.5 x 5.25 inches, pa-
 perback; unpaginated.
 \$20

Queering the BibliObject presents works by contemporary lesbian, gay, bisexual, and transgender artists who explore the book as an object, removed from both the narrative function and cover-to-cover form of the traditional artists book. A mix of assemblage, drawing, performance, photography, sculpture, and video, the works are organized around four formal and conceptual approaches: restricting access to the book object; repurposing bound, printed matter as material or medium; reclaiming the books context and content in order to reimagine narrative; and representing the self through, and/or relationship with, the book object. [Book # 129166]



Center for Book Arts

COPTIC AND COLLAGE

ANCIENT TECHNIQUE, MODERN APPLICATION

(Center for Book Arts: New York, 1997); square 8vo., stiff paper wrappers; (24) pages. \$10

A survey of contemporary implementations of the Coptic structure from an historical perspective, the exhibition was curated by Zahra Partovi at the Center for Book Arts from April 12 to June 14, 1997. The illustrations are drawings of Coptic cover designs by Theodore C. Petersen for the Pierpont Morgan Library in New York, and were printed onto vellum. Two hundred copies were xerographically reproduced on Mohawk paper and bound by volunteers at the Center using an early stabbed sewing model also employed by the Copts, however these copies are folded, yet unbound. With an introduction by John Sharpe. [Book # 103174]

COPTIC AND COLLAGE

ANCIENT TECHNIQUE,
MODERN APPLICATION

of expression seldom found in other types of bindings. —Patience Allen

What a joy to be able to open a book flat, to

MATERIAL:
SOMETIMES
OF RED
GOAT-SKIN,
SOMETIMES OF DARK
BROWN LEATHER. THE
BOARDS ARE USUALLY OF
PAPYRUS, NOT WOOD,¹ and
the use of thin papyrus instead of stout oak or beech
made it possible to give to one of the bindings in
the British Museum—and presumably to many that
have now perished—a certain delicacy and elegance
which is rivaled or perhaps surpassed in some of the
beautiful leather shoes of the period, but, with a
single exception...by no European binding before
the finest Parisian work of the seventeenth century.
Sometimes the papyrus boards were double, to allow
the upper board to be pierced; the edges were
grooved, a fashion which spread to Greece and
thence to Europe, where it was thought to be Greek
in origin, and was used sometimes on Greek books
till the seventeenth century. The two bindings
belonging to Mr. Chester Beatty...stand alone; the
boards are of bare wood inlaid with bone or ivory;
one of them probably belonged to a third-century
papyrus of the Book of Daniel and may be the oldest
binding in the world. The inlays on this cover consist
of four partial borders, broad at the head and foot,
narrow at the sides, with formal and linear ornament,
and a central plaque which is unfortunately missing.
On the other binding there are two rosettes and two
half borders with arrowheaded finials. These appear
to be the only surviving Coptic bindings with bone
or ivory inlays, but others must have existed, and they
probably suggested the bone inlays which are a

unique feature of the Mohammedan binding with
architectural decoration at Berlin.¹
No. 85 [a binding in the collection of the Freer
Gallery of Art, Washington D.C.] has recently been
removed from the manuscript of the four Gospels,
written during the fourth century in Egypt, which
perhaps belonged to the Church of Timothy² in the
Monastery of the Vinedresser, near the Third Pyramid.
The manuscript was re-bound at an early date, and
the paintings on the wooden boards of the binding
are assigned on stylistic grounds by Professor Charles
R. Morey³ to the first half of the seventh century.
The decoration—which was applied after⁴ the book
was bound—consists of full-length figures of the four
Evangelists, crudely painted, probably with a reed
brush, in masses of ground colour, on which all the
details are overlaid. No similar binding is known; and
it is impossible to say whether this was as common a
method of decorating book covers in Coptic Egypt as
in medieval Sienna. Technically the binding is interest-
ing; the spine consists of a leather⁵ backing applied
over interlacing cords of the same material. The ends
of these cords were inserted in twenty-six holes on
the side of each cover, and fragments of them still
remain in place. Other holes on the opposite edge of
the upper cover may have to do⁶ with the attachment
of a casing of cloth or leather which was folded round
the book⁷—presumably like the broad straps on three
of Mr. Chester Beatty's manuscripts.

...
PLACES OF ORIGIN: The Vienna, Pierpont
Morgan, and Chester Beatty bindings come from the
Fayyûm, south-west of Cairo; most of those in the
British Museum from Edfu, in Upper Egypt; none
seem to have been found in the Delta, though it is

try's poetry and in the same way I try to respond by turning the pages and the spaces of the cube flat, to

EARLY TECHNIQUES OF BOOK SEWING AND BOOKBINDING USED IN EGYPT FROM "COPTIC BINDINGS IN THE PIERPONT MORGAN LIBRARY"

PUBLISHED NOTEBOOKS OF THEODORE C. PETERSEN AT
THE PIERPONT MORGAN LIBRARY, NEW YORK

BOOK SEWING

1. Stabbed Sewing (piercing the full thickness of the book close to its left edge)
or lacing together groups of separate leaves
or lacing together groups of double leaves (separately folded sheets)
or lacing together quires of sheets (folded together in single gathering)

2. Thwistle Sewing through the Fold of Single-quire Books
done with single stitch
done with several stitches

6. stitched to include an outer covering (consisting either of a parchment sheet or of several additional papyrus sheets later pasted together into laminated boards)
- C. Chain-stitched Sewing of Multiple-quire Books (lengthwise through the fold and across the backs of the quires)
 7. sewn with single stitch resulting in two chainstitch bands
 8. sewn with two or more stitches and three or more chainstitch bands
 9. sewn to include also chainstitch bands at head and tail
- D. Sewing on Cords
 10. as reported in recent published accounts and as found in ninth century repair work
 - 10a. Orihon sewings
- II. Book Covers
 - 10b. of flexible leather
 11. of wood
 12. of layers of laminated papyrus sheets
 13. of layers of laminated parchment leaves

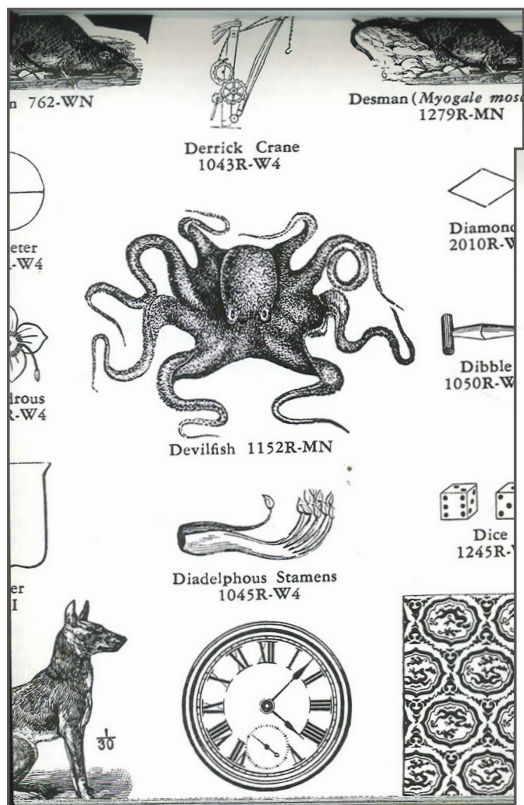
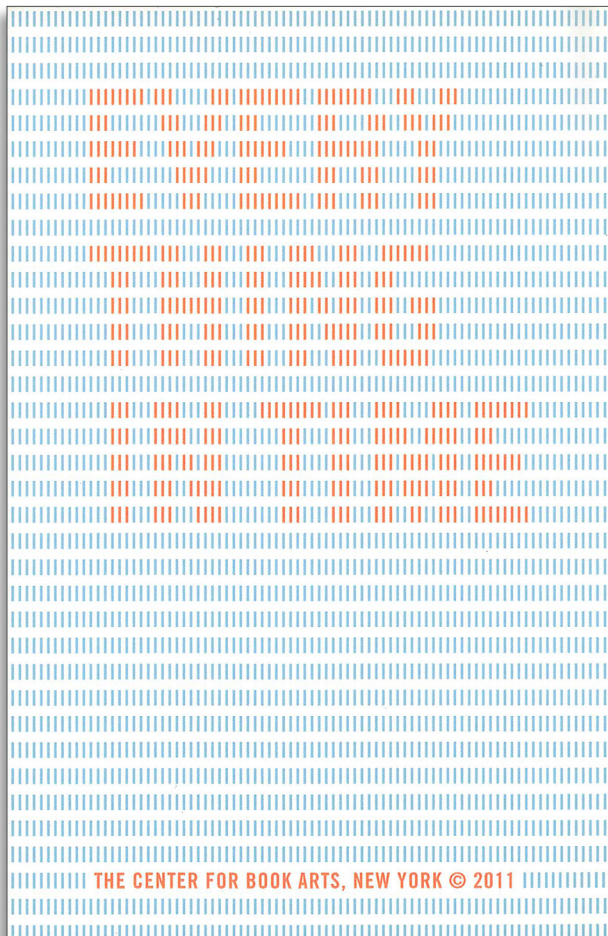
Center for Book Arts

EVERYTHING IN TIME

MAXIMALIST WORKS BY MEDIA ARTISTS

Center for Book Arts: New York, 2010; 5.5 x 8.5 inches, paperback, bound at top; 69 pages. \$25

A flip book of maximalist works by 26 media artists for the Center for Book Arts exhibition in New York in 2011. Presents print installations, videos, conceptual poetry, and bookworks that suggest how people experience an excess of imagery and information. Includes full color illustrations and pictures, and a letter from Alexander Campos, the Executive Director of the CBA. [Book # 105817]



Everything in Time presents print installations, videos, conceptual poetry, and bookworks that suggest how we experience an excess of imagery and information. You will find represented twenty-six artists with clever approaches to the large amounts of language and objects encountered in ordinary life. Using the everyday as a foundation, works are linked through themes of Scientific Investigation, Conflicts and Weaponry, Revision Publishing, and Object Ennui. Each work accumulates representations beyond the individual attention usually given to each item.

Why are cultural producers in the computer age accumulating unfiltered masses of information? How we manage this glut of images and language in the world is a challenge of contemporary life. Without the time to inform ourselves of everything, we subcontract our attention to a trusted cable news channel, a particular photo blog, or specific publisher who filter

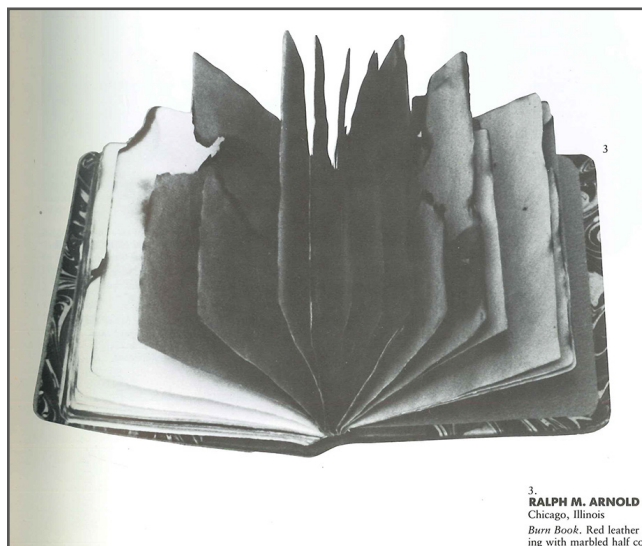
What if the filters were removed or through lengthy research we were truly informed about every specific detail of a subject? You will encounter here many uncreative and thorough works that give heightened importance to underwhelming things, while sometimes at an overwhelming and frequently witty scale. The exhibition presents boring individual items with less to do because of the peculiar and interesting volume of their context. You will not look at every image or read every word Everything in Time. The amusing but sad punch line is that this evokes our current experience of images and information. Our boredom may be one of the subjects these artists are exploring.



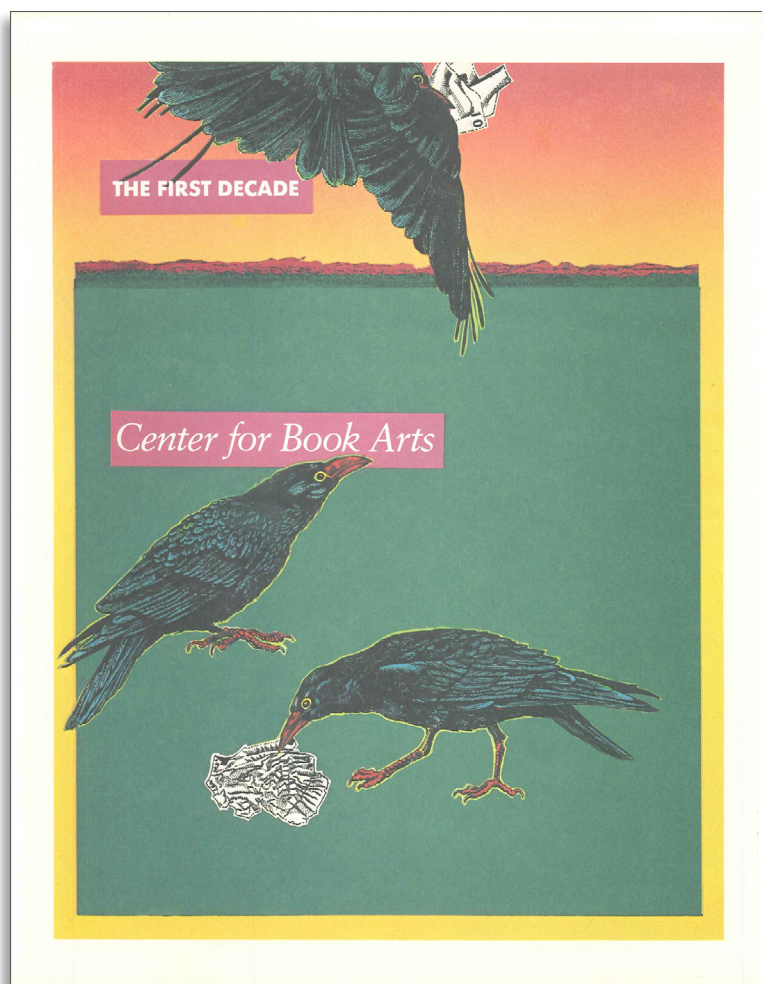
*Center for Book Arts***THE FIRST DECADE,
CENTER FOR BOOK ARTS**

AN EXHIBITION AT THE
NEW YORK PUBLIC LIBRARY
SEPTEMBER 7 - NOVEMBER 29, 1984

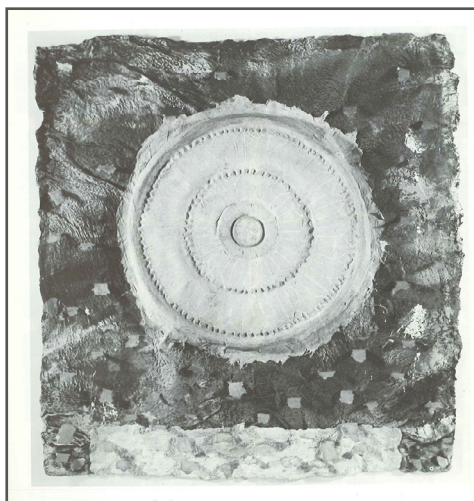
Center for Book Arts: New York, 1984; 4to., stiff
paper wrappers with illustration on front cover;
56 pages. \$15

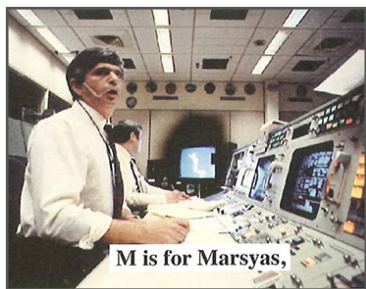


3.
RALPH M. ARNOLD
Chicago, Illinois
Burn Book. Red leather
binding with marbled half co



An exhibition held at the New York Public Library from September 7 to November 29, 1994 celebrated the first ten years of the Center's existence. Including 132 works by 112 artists, it was not intended as a retrospective, but rather as an overview of traditional book forms, paper arts, bookbinding and art works based on, or alluding to, book forms. Introduction by Frances O. Mattson, curator of Rare Books at The New York Public Library. Each entry is accompanied by a black and white photograph. [Book # 103186]

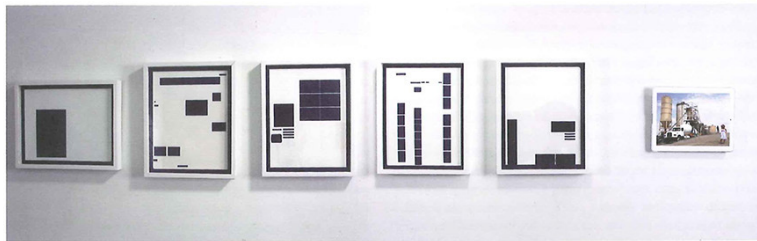




M is for Marsyas,

Once Upon a Time, There Was the End

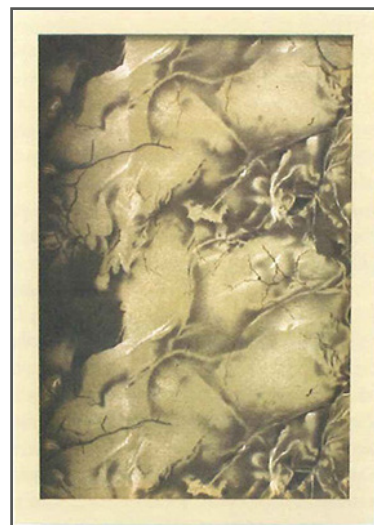
Rachel Gugelberger, Curator
April 18 – June 28, 2014
The Center For Book Arts



Karina Aguilera Skvirsky
Fabrica de Cement (Cement Factory) from
the series Blogs de la ruta del sol (Blogs
from la ruta de sol, 2012
Cyanotypes 9" x 11" each, Video duration: 18:11



Fabrica de Cement (Cement Factory) from
the series Blogs de la ruta del sol (Blogs
from la ruta de sol, Video still



Center for Book Arts

ONCE UPON A TIME, THERE WAS THE END

by Rachel Gugelberger

Center for Book Arts: New York, 2014; 8.5 x 5.25 inches, paperback; 42 pages. \$20

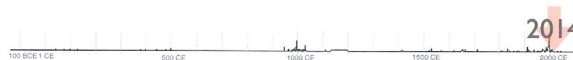
Borrowing its title from the stock opening and closing phrases of traditional oral narratives, in particular fairy tales, the exhibition *Once Upon a Time, There Was the End* pivots around two central themes: stories elicited by modalities of the book in the face of rapid technological transformation, and anxiety about the end of the book as echoed in apocalyptic, dystopian and speculative visions. The exhibition presents the work of eleven artists who employ conceptual strategies and material forms that consider the dematerialization of the book; the interplay between physical and digital; and irreducible form(s) in books, works on paper, photography, video, sculpture, performance and Web-based projects. Artists include: Madeline Djerejian, Ellen Harvey, Warren Lehrer, Loren Madsen, Momen-Tech, Mitch Patrick, Emilio Chapela Pérez, Lisa Schilling, Sara Shaoul, Karina Aguilera Skvirsky, and Andrew Norman Wilson. [Book # 122527]



Followers of the Virgin Mother, Joanna Southcott, (see 1814) say this will be the year of fulfillment of St. John's apocalyptic millennial prophecy.



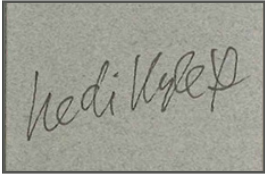
Loren Madsen
Many endings, 2011
Ongoing Website



*Center for Book Arts***HEDI KYLE & HER INFLUENCE**

1977 - 1993

Center for Book Arts: New York, 1993; 4to., stiff paper wrappers with paper structure in center; 8 pages. \$10



An exhibition was held in New York from October 1 to November 27, 1993 featuring works by Kyle and twenty contemporary book artists that have been in-

spired by Ms. Kyle's unique and creative bindings. The essay by Brian Hannon maintains that "All the works in the exhibition in some way challenge established notions about this cultural icon, (the book), that has played such a significant role in intellectual history." Illustrated in black and white, with paper structure in the center of the booklet. [Book # 103927]

HEDI KYLE & HER INFLUENCE

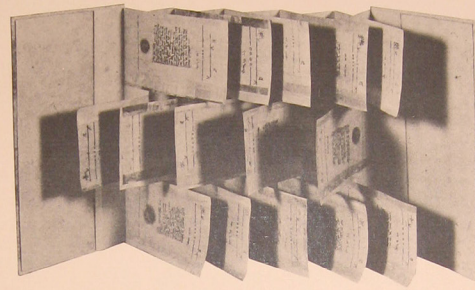
Hedi Kyle has had a profound influence on contemporary book artists since the late 70s. Although devoted to her career as a book conservator, she is widely appreciated for her innovative constructions and unconventional methods for designing, fabricating and transforming the architecture of the book. Her works have also affected the way readers interact with books by loosening the strict linearity of most book formats and by altering expectations about the content that can be found within.

Ms. Kyle's works reveal a dedication to craftsmanship, yet an imaginative and irresistible exploration of new, animated book frameworks. Though her extensive knowledge of historical book structures is apparent in all her work, her unique aesthetic heralds her as more than just an accomplished technician; she is a talented artist with a unique vision. It is obvious in this exhibition that she has a deep respect for quality materials, yet she also incorporates found materials, like yellow pages from the telephone book, which become so completely her own that we no longer view them as what they are. Though she utilizes practical applications of traditional bookbinding techniques, her complex, yet seemingly whimsical, books are like nothing we have ever seen before. But it is her risky excursions into a collapsible three-dimensionality that has inspired so much recent interest in book formats that pop-up, reveal multiple surfaces, or create small-scale environments that interact with light and shadow. All of her books contain mysterious and fugitive qualities that become stages for a performance of text and image.

Ms. Kyle's books are not mere vessels for the information found in text or illustration, for in her work the physical body of the book conveys its own meaning in its intimate encounter with the reader. Her books can function more than one way at a time: with pages that flip, unveiling sequential images which build layers of meaning over time, as well as sections that can spread out so that the anatomy of the book is suddenly exposed and the progression of ideas revealed. But these original structures are more than fascinating magic tricks, since they also impart the organization of ideas within the book and serve as a tangible syllogism in human thought: ideas bound to paper, linked with string, and folded one atop another.

This exhibition is a survey of works created by artists who have benefitted from Ms. Kyle's uncommon ability to adapt and modify book forms to reveal a refreshing integration of art and technique. Yet each artist has articulated his or her own personal sensibility in their work, as we see their own visual or linguistic wondrous world unfold. All the works in this exhibition in some way challenge established notions about this cultural object that has played such a significant role in our intellectual history. Books have been liberated from conventional expectations, yet they still reflect the intrinsic characteristics of books found throughout history. These books are both old and new at once, wise and naive, disciplined and reasoned, yet all the while enticing us with their sensuous pleasures.

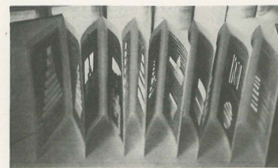
Brian Hannon
Executive Director



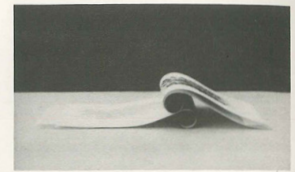
H E D I K Y L E

& HER INFLUENCE: 1977-1993

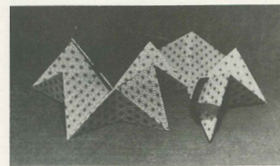
BOOK ARTS GALLERY
CENTER FOR BOOK ARTS
NEW YORK, NEW YORK



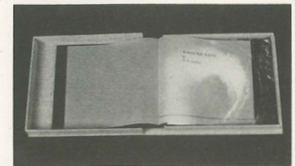
Path
Hedi Kyle



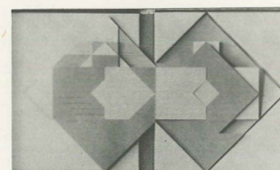
Scroll
Hedi Kyle



Finger Book Two
Julie A. Snell



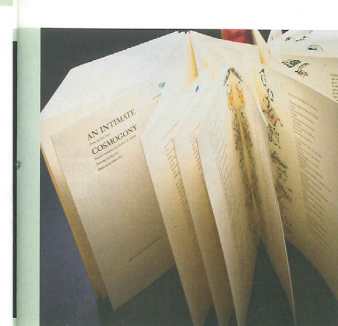
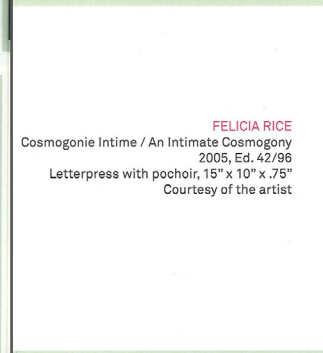
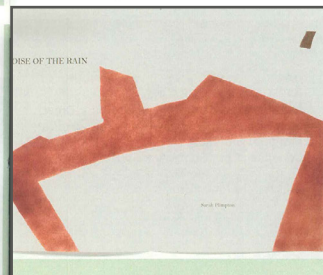
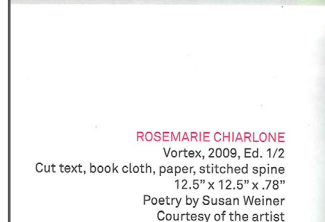
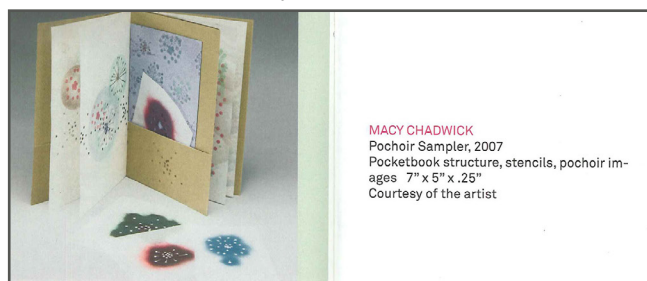
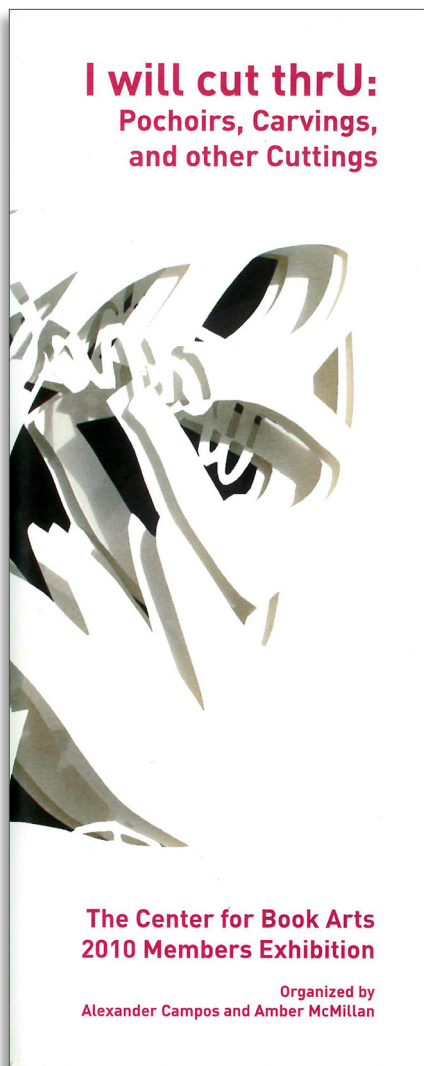
Assumed Risk Activity
Wilber Schilling



Aunt Sallie's Lament
Claire Van Vliet & Margaret Kaufman



The Book of the Snake Plant
Mary Jane Kidd



Center for Book Arts
I WILL CUT THRU
POCHOIRS, CARVINGS, AND OTHER CUTTINGS

Center for Book Arts: New York, 2010; 4.25 x 10.5 inches, paperback; 51 pages. **\$10**

Published to accompany the Center for Book Arts 2010 Members Exhibition, this book displays the emotions of destruction and creation. The works catalogued here are examples of attempts to create something new through eliminating parts. The exhibition realizes a unique curatorial perspective about the variety of artistic practices that surround the concept of cutting. Illustrated in color with images of the works in the exhibition. [Book # 117971]

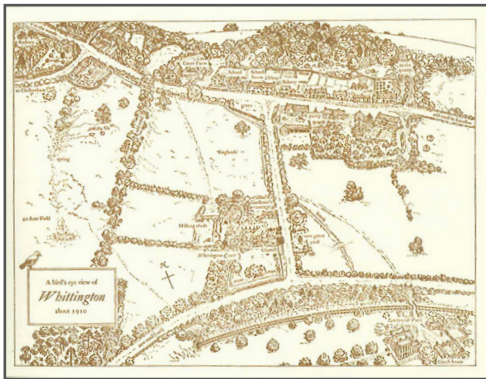
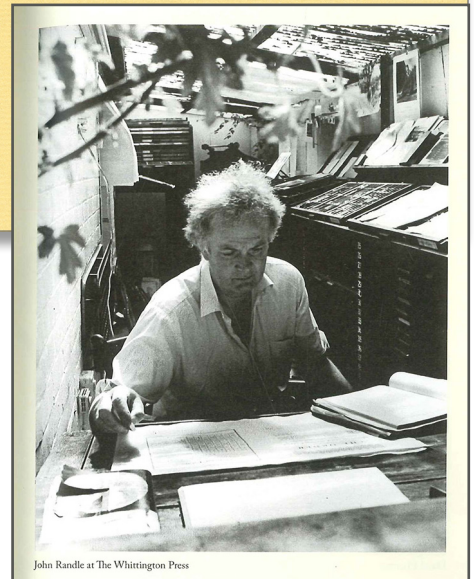


Center for Book Arts**ILLUSTRATED FINE PRINTING
WHITTINGTON & MATRIX IN AMERICA**

(Center for Book Arts: New York, 2008); small 8vo., stiff paper wrappers, dust jacket; 32 pages. \$25

Limited to an edition of 300. Held at The Center for Book Arts, New York from September 26 to December 6, 2008 and at The Museum of Printing History, Houston, TX, from January 8 to April 25, 2009, this exhibition focused on the Whittington Press and its influential annual, *Matrix*, which provides an important platform for typographical dialog on both sides of the Atlantic Ocean. Ten American artists who have contributed articles and illustrations to *Matrix* are featured, as well as English and European artists who have written

and illustrated books for the Whittington Press. With essays by John Randle, co-proprietor of Whittington Press, Miriam Macgregor and Barbara Henry, guest curator of the exhibit. Digitally printed with color illustrations. The cover was letterpresses by Barbara Henry and interns at the Center. [Book # 103177]

**ILLUSTRATED FINE PRINTING:****Whittington &
Matrix in America**

John Randle at The Whittington Press

North Americans in *Matrix*
COMPILED BY JOHN RANDLE

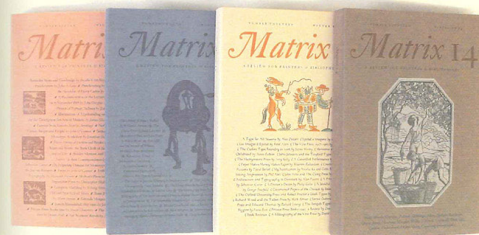
American printers (and a few librarians and collectors) who have featured in, or contributed to, *Matrix* 1-27 (not including others who may have been mentioned, or had their books reviewed) in rough chronological order of issues:

Juan Pascoe
Arnold Fawcus
Jo Blumenthal
Harold Berliner
Henry Morris
John Fass
Tim Hawley
Vance Gerry, who also wrote about 'Los Angeles Printers' in M7
Patrick Reagh
John Bidwell
John DePol
Paul Duensing
Phil Gallo
Victor Hammer
Ward Ritchie
Stan Nelson
Elizabeth Harris
Robin Heyeck
Gloria Stuart
Joe D'Ambrosio
Charles Antin
Jerry Kelly
Charlene Garry
John Lane
Elmore Mundell
Neil Shaver
D B Updike
Bruce Rogers
Will Ransom
Theo Rehak
Paul Landacre
Dan Carr
Bridget O'Malley and Amanda Degener
Dard Hunter

8

Merle Armitage
Barbara Henry
Erik Voss
Tom Cleland
Leonard Baskin
James Davis
Gabriel Rummonds
Julia Ferrari
Gaylord Schanilec
Frederic Prokosh
Kenneth Auchincloss
Wesley Bates [Canada]
David Berona
Ron Gordon
Michael Lang
William Reuter [Canada]
Bill Stewart
Alan Wilkinson [Canada]
Crispin Elsted [Canada]

William S Peterson
Adela Spindler Roatcap
Bob Baris
Alice Beckwith
Charles Hobson
Nancy Leo-Kelly
Carl Schlesinger
Ann Whipple
Carolee Campbell
Beth Krommes
Michael Andrews
Jim Birchfield
Paul Holbrook
Joel Silver
Howard Bratter
Andrew Hoyem
Abigail Rorer
Walter Bachinski
James Lorson

Covers of *Matrix* 11, 12, 13, and 14.

9

Center for Book Arts

FROM BANDE DESSINÉE TO ARTIST'S BOOK

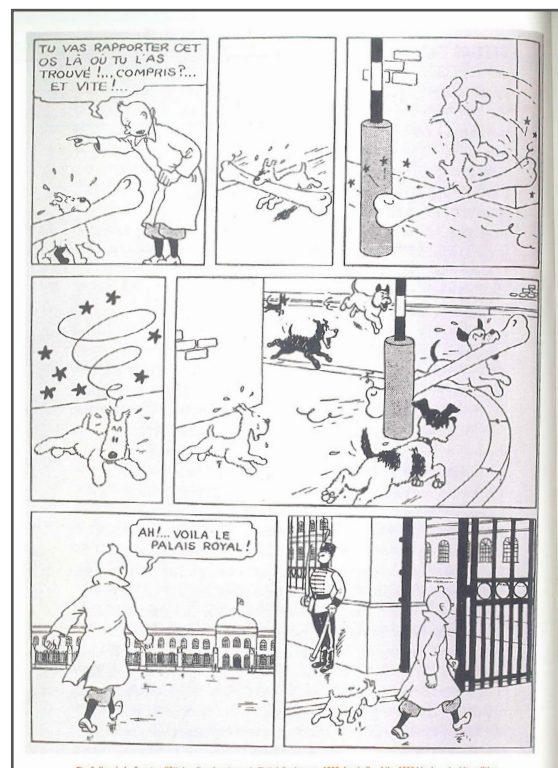
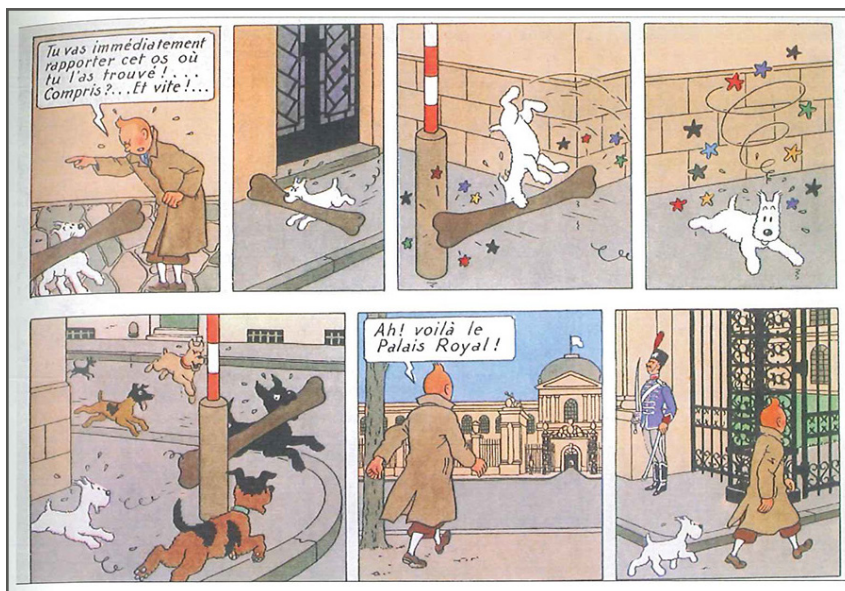
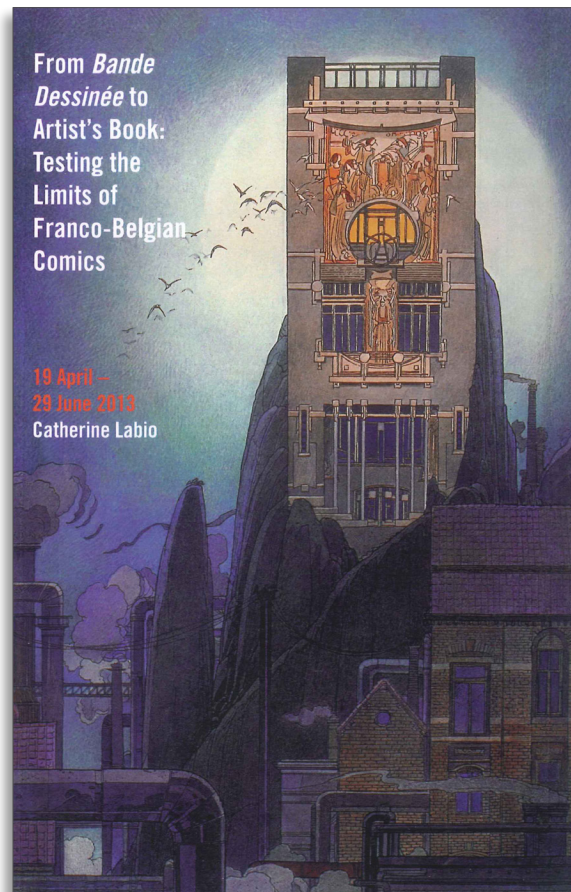
TESTING THE LIMITS OF FRANCO-BELGIAN COMICS

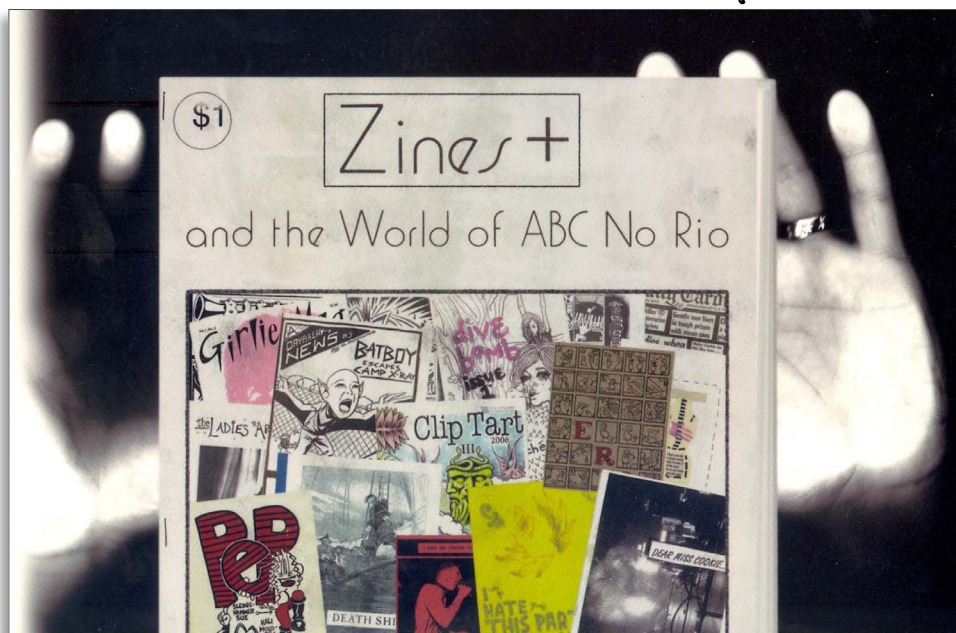
by Catherine Labio

Center for Book Arts: New York, 2013; 6 x 9 inches, paperback; 39 pages. \$25



Catalogue of an exhibition that ran from April 19-June 29, 2013. Bande dessinée is one of the great comics traditions, along with American comics and Japanese manga. The purpose of the exhibition is to show how adopting the book has shaped the history of *bandes dessinées*, from its early standardization into a set format to contemporary explorations into the possibilities offered by a book as a three-dimensional object. Illustrated in color throughout. [Book # 117976]





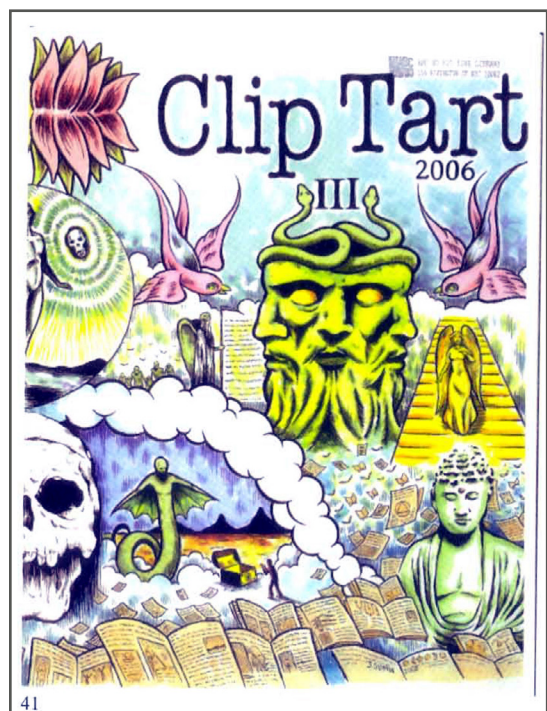
Center for Book Arts

ZINES+ AND THE WORLD OF ABC NO RIO

by Jason Lujan

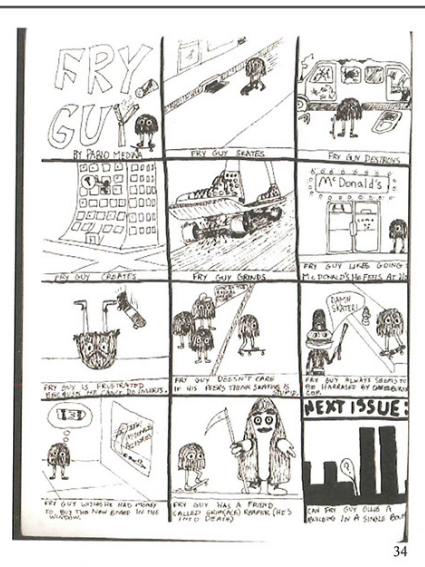
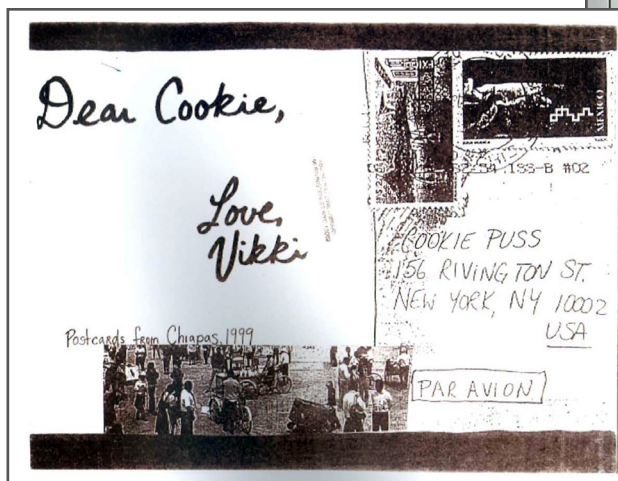
Center for Book Arts: New York, 2014; 8.5 x 5.25 inches, paper-back; 90 pages. \$20

Zine is an abbreviation of the term fanzine, and in describing its history and uses Thomas Paine and Benjamin Franklin are commonly cited, often alongside 1970's punk music. By straddling the line between functional brochure and works of art re-



alized in book form, the zine has retained its popularity even as the internet has largely become the preferred method of self-publishing. *Zines+ and The World of ABC No Rio*, organized by Jason Lujan, is an exhibition that goes beyond the mere form of the zine, which is usually a cheaply-made and priced publication, often in black and white, mass-produced via a photocopier, and bound with staples. The exhibit presents and explains a range of these self-same printed materials, mixing both artists' original creations with items from the ABC No Rio zine library archives, covering subject matter from arts-community history to political commentary.

The zines will be shown in the context of art in book form. The overall aesthetic reflects a Do-It-Yourself approach, firmly rooted in a downtown New York scene that celebrates volunteerism, art, and activism. The zine form lends itself as a tool for community activism and empowerment. And, through this exhibition that community's voice, the lower eastside downtown scene, is clearly articulated. [Book #122528]

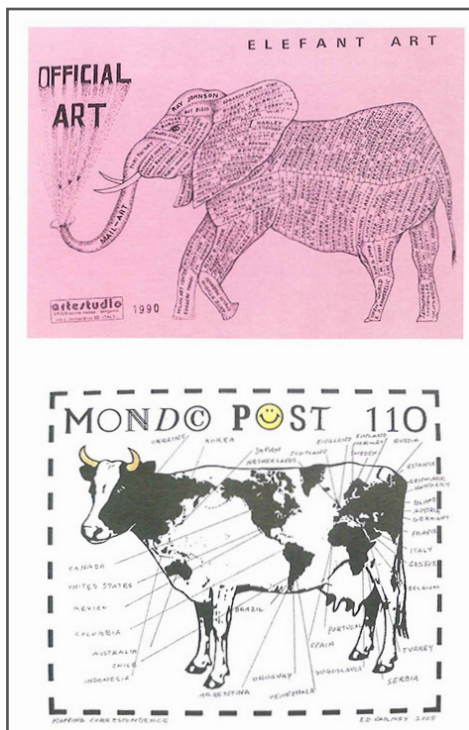
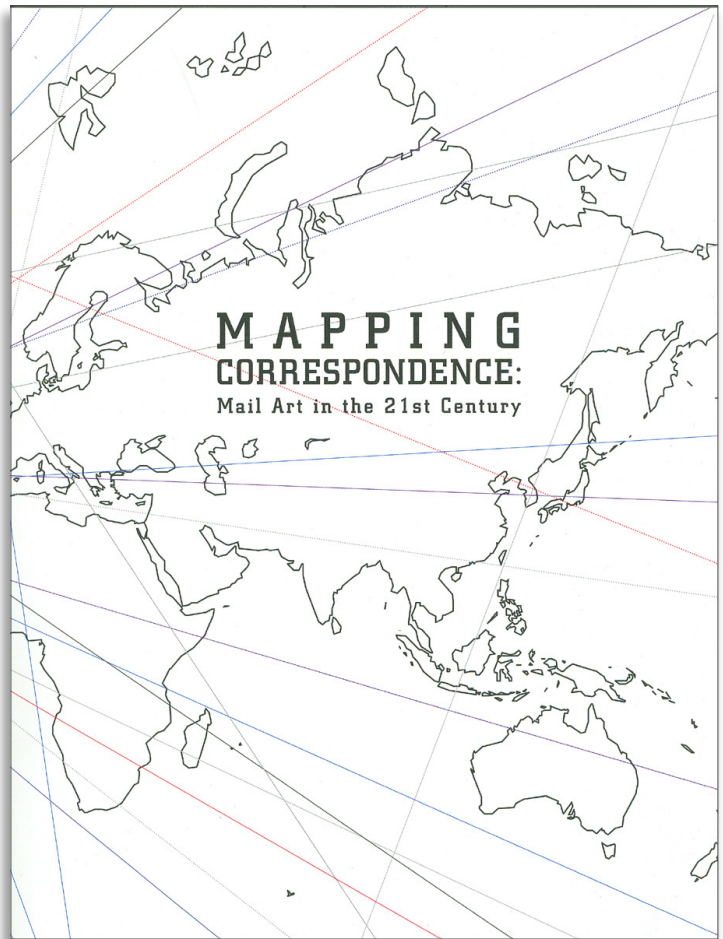
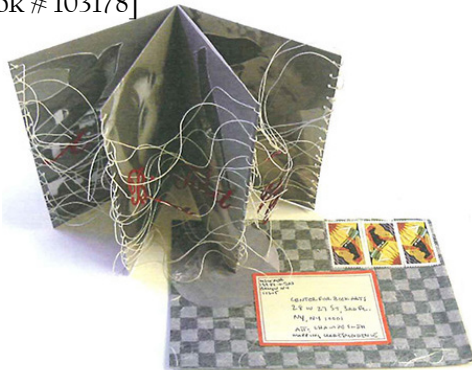


Center for Book Arts

MAPPING CORRESPONDENCE
MAIL ART IN THE 21ST CENTURY

(Center for Book Arts: New York, 2008); small 4to.,
stiff paper wrappers; 32 pages. \$25

This exhibition which was held in New York from April 11 to June 28, 2008, invited artists, who in turn invited additional participants, to submit work via the postal service, thus creating a network of communication that reflected the complex and varied meaning of the book, mapping, and social networking in the 21st century. The resulting exhibition was a visual explosion of work by over 200 artists. The catalogue features an extensive timeline dating back to the early 20th century. Includes essays by John Held, Jr. and Champe Smith. Digitally printed, illustrated in color. [Book # 103178]



| | |
|--|--|
| <ul style="list-style-type: none"> • "Artists Talk on Art (ATOA)," Mail Art panels, NY. • H. R. Fricker makes "Tourism" in Los Angeles and New York. • "Inter-Dada 84," event, San Francisco, CA. (Ginny Lloyd, et al.) • "Artistampex," exhibition and congress, London, Ont., Canada. (Michael Bidner) • "International Mail Art" exhibition at Young Artists' Club, Budapest, attracts 289 contributors. • "Mail Art Then and Now," Franklin Furnace, NY. (Wilson and Cohen) • "Works by Ray Johnson," exhibition, Nassau County Museum, NY. • First Mail Art show in Romania, "Life Without Art" organized at Artschool Timisoara. • <i>Correspondence Art: Source Book for the Network of International Postal Activity</i>, by Mike Crane and Mary Stofflet, published by Art Contemporary, San Francisco. • <i>Smile</i> periodical, various publishers. (Stewart Home) | <p>1983</p> <ul style="list-style-type: none"> • <i>Mail Art Romance</i>, a film by John Bennett and C. Mehl Bennett, documents their courtship through the mail, leading to marriage. • Robin Crozier, England, starts the "Memo (Random)" project. • "Japan 'Art Unidentified' Mail Art," exhibition, Nishinomiya. (Shozo Shimamoto) • <i>About VILE</i>, published by Anna Banana. • <i>Mail Art Handbook</i>, published by Polish mail artist Henryk Gajewski. |
| <ul style="list-style-type: none"> • Shozo Shimamoto and Ryosuke Cohen, "Networking on the Head," performance tours seven venues in North America. • NYCS member, A. M. Fine, dies. • "Corresponding Worlds," curated by Harley at Oberlin College, OH, includes a workshop and panel with a number of artistamp producers. • "Stamp Images," National Museum of Fine Art, Budapest, Hungary. (Julia and Gyorgy Galantai) • Guillermo Deisler, East Germany, begins publication of "UNI/vers(j)," a poetry assembling magazine. | <p>1984</p> <p>1985</p> <ul style="list-style-type: none"> • "Artists' Postage Stamps," exhibition, NY. (E. F. Higgins and Buser Cleveland) • "The Scroll Unrolls," exhibition, Janco-Dada Museum, Israel. (David Cole) • <i>Open World</i>, periodical, edited by Dobrica Kamperdic, begins ongoing publication. • Ryosuke Cohen, Osaka, Japan, begins his ongoing "Brain Cell" project. |
| <ul style="list-style-type: none"> • Artistamp pioneer, Michael Bidner, dies (1944-June 4, 1989). • Ulises Carrión dies (June 10, 1989). • "Bridge," exhibition in Eysk, Soviet Union, attracts 300 contributors from 35 countries. (Rea Nikonova) • "Coup d'Envois," exhibition, catalog, Musée de la Poste, Paris. • One-man exhibition, "I Am A Networker (Sometimes)," by H. R. Fricker in St. Gallen, Switzerland. | <p>1986</p> <ul style="list-style-type: none"> • "International Mail Art Symposium," organized by Chuck Stake in Calgary, Canada, attracts buZ blurr, Cracker Jack Kid, Jürgen Olbrich (Germany), Ed Varney, Anna Banana, Richard Meade and others. • Creative Thing (Leslie Caldera) runs the Los Angeles Marathon, meeting Los Angeles Mail Artists along the route, and documenting the meetings in a special stamp sheet. • "Decentralized World Wide Mail Art Congress" convenes in over 80 international venues, involving over 500 participants from 25 countries. • "World Art Post," exhibition, Artpool, Budapest, Hungary. (Julia and Gyorgy Galantai) • Chuck Welch publishes <i>Networking Currents</i>. |
| | <p>1987</p> <p>1988</p> <ul style="list-style-type: none"> • Ruud Janssen, Tilburg, Holland, begins his ironic, "The International Union of Mail Artists." • English Mail Artist Michael Scott dies. • "Nature Gives," exhibition, curated by Andrej Tisma, Novi Sad, Yugoslavia, attracts 375 participants. |
| | <p>1989</p> <ul style="list-style-type: none"> • "International Mail Art Symposium in the USSR," Tartu, Estonia. • Getty Research Center acquires Jean Brown Archives containing Dada, Surrealist, Fluxus and Mail Art. • Multitude of approaches to the concept of "Art Strike" (1990-1993) proposed by English writer Stewart Home. • Italian Mail Artist G. A. Cavellini dies (October 23, 1990). |
| | <p>1990</p> <ul style="list-style-type: none"> • "La Postal in Gioco," exhibition opens at the Uffizi Gallery, Florence. (Gianni Broli) |

*Center for Book Arts***PEACE, LOVE, AND ROCKETS**

by Felipe Mujica

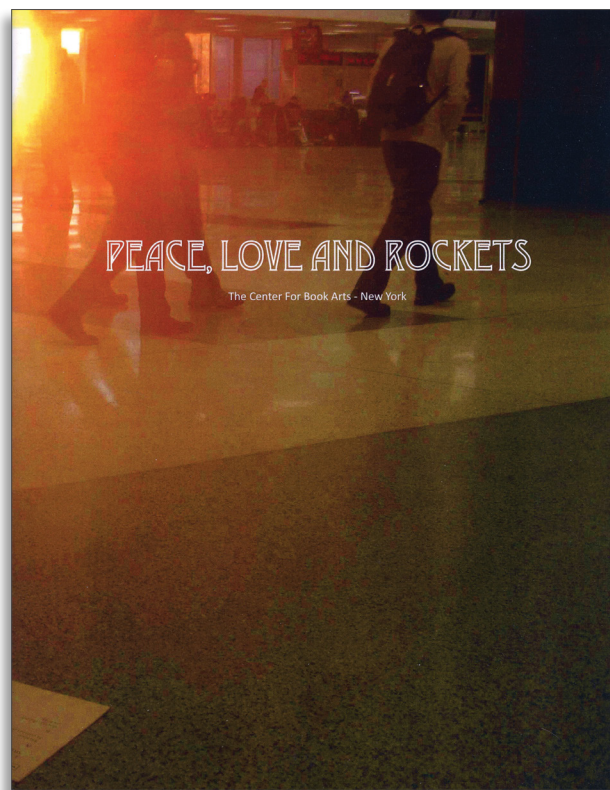
Center for Book Arts: New York, 2012; 8.5 x 11 inches, paperback; 72 pages. \$25



Peace, Love and Rockets is a catalogue of the Center for Book Arts exhibition of the same name. It focuses on musicians as publishers by examining objects such as vinyl covers, CD booklets, and posters produced by independent small labels. Nearly all the works in the exhibition were produced in the past ten years. Represented music

genres include Chinese Noise music, Chilean and Latin American Lo-Fi, and 1970s DIY British Punk.

This catalogue contains a list of exhibited items, but its primary focus is illustrating the items and the exhibition. It contains fifty pages of captioned illustrations, as well as short interviews with artists and designers who work with small music labels. [Book # 109479]



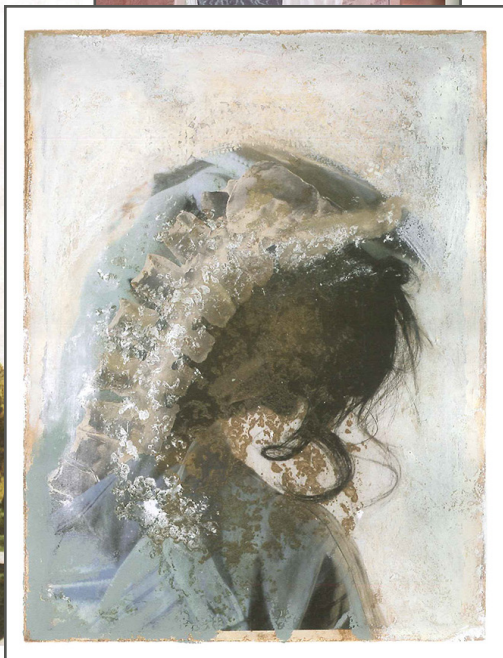
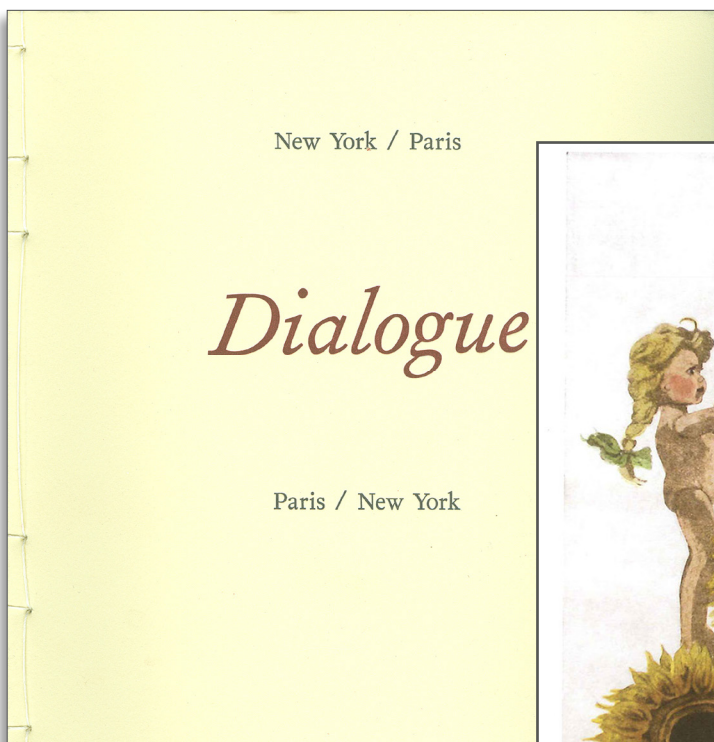
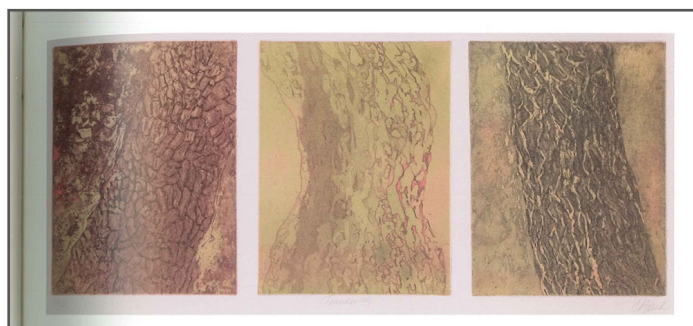
Center for Book Arts

NEW YORK/PARIS DIALOGUE PARIS/NEW YORK

(Center for Book Arts: New York, 2005); large square 8vo., stiff paper wrappers, hand sewn stab binding; 55, (1) pages.
\$25

Held simultaneously in Paris in October and in New York from October to December, 2005, and organized by Maddy Rosenberg, independent curator, New York City, and Devorah Boxer, Vice President, Le Trait, Paris, this exhibition brings together works by eighteen American artists and eighteen French artists to highlight the role of the artist printmaker and the contrasts between the American and the French approach to the medium. The artwork spans printmaking from the traditional to the more unconventional, with techniques ranging from intaglio, lithography, and silkscreen to photo and digital processes. The full color catalogue is in English and French and includes curatorial essays by Maddy Rosenberg and Devorah Boxer. The catalogue cover was letterpress printed and the catalogue was hand bound by interns at the Center for Book Arts.

[Book # 103180]



*Center for Book Arts***FREUD ON THE COUCH****PSYCHE IN THE BOOK**

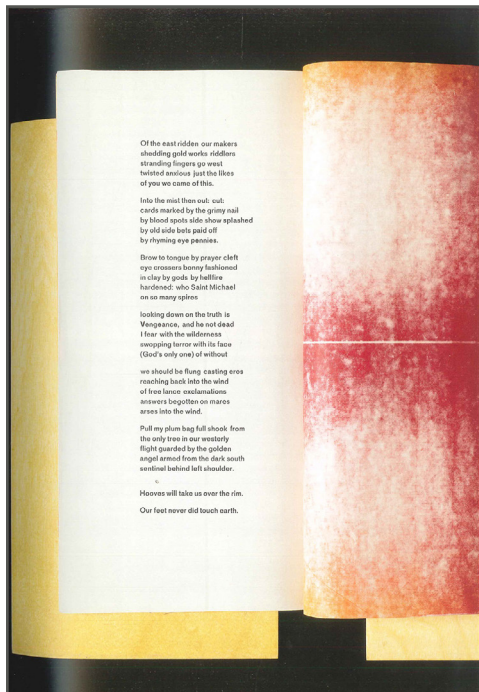
curated by Susanne Padberg

Center for Book Arts: New York, 2018; 7.875 x 11 inches, paper-back; 56 pages. \$20

Catalogue of a traveling exhibition at the Center for Book Arts (April 20 - June 30, 2018), Minnesota Center for Book Arts (July 20-September 30, 2018), and San Francisco Center for the Book (October 20, 2018 - January 30, 2019).

The science of psychoanalysis has always held a great fascination for artists - both as a medium for reflection and as an instrument for creating meaning. Indeed, Freud's "cultural work" (per Thomas Mann) remains a popular subject for many contemporary artists. Similar to how images in dreams are visualizations of hidden thoughts, artistic creations probe the depths and meanings of our cultural self-perception, they portray the forces shaping not only the individual but also the collective unconscious. We are surrounded by the issues Freud named and analyzed, and we are also moved by them. The artwork in this exhibition is based directly or indirectly on these concepts and theories or are closely associated to specific themes.

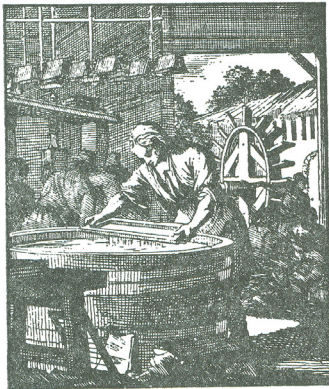
Artists Include: Thorsten Baensch, Sarah Bryant, Ken Campbell, Crystal Cawley, Maureen Cummins, Anne Deguelle, Gerhild Ebel, Stefan Gunnesch, Karen Hanmer, Anna Helm, Susan Johanknecht, Kurt Johannessen, Janosch Kaden, Burgi Kühnemann, M. M. Lum, Jule Claudia Mahn, Patrizia Meinert, Simon & Christine Morris, Didier Mutel, Susanne Nickel, Yasutomo Ota, Waltraud Palme, Marian St. Laurent, Veronika Schäpers, Robbin Ami Silverberg, Herbert Stattler, Ines von Ketelhodt, Carola Willbrand & Mark Met, and Sam Winston. [Book #132446]



Center for Book Arts

PAPER, ART AND THE BOOK

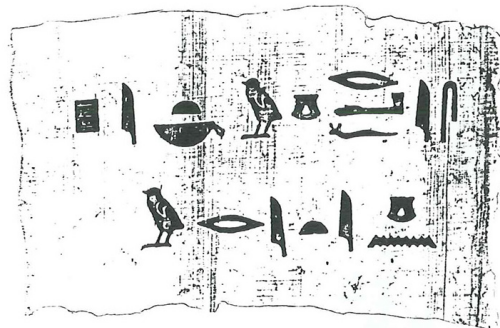
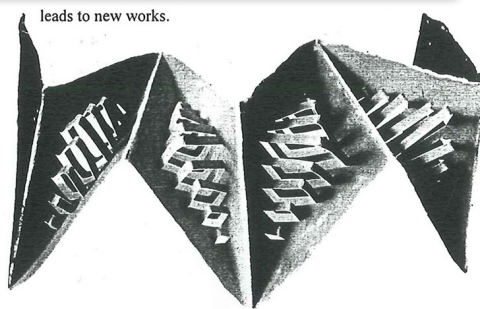
Paper, Art & the Book



Center for Book Arts
New York City

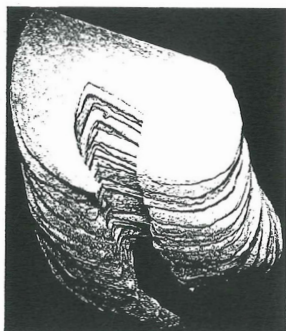
Center for Book Arts: New York, 1996; large 12mo., paperback pamphlet, hand sewn; (36) pages. \$10

This exhibition, held in New York from September 28 to December 7, 1996, reveals the innovative ways artists utilize paper to express ideas conveyed in books and broadsides. Rather than viewing paper as merely a neutral substrate, many of these works employ unusual or evocative papers that integrate the medium's physical components, fiber, watermark, decorative elements, weight and texture with the final work's text and image, or even guide the structure and intent of the book itself. In all the works in this exhibition, paper is a form of tangible memory, and demonstrates human efforts to convert the products of the earth into a medium for expressing the thoughts of one person to another, one generation to those who will follow. Pamphlet stitched with letterpress printed covers, black and white illustrations. [Book # 103181]



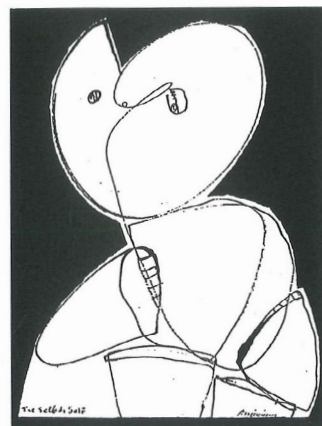
Eugenie Barron
THE MAKER
1991
12" x 8" x 4"
Flax paper
one-of-a-kind

The book forms a basis for two directions of my work. In "The Books I never Wrote" series, I create shaped pages, sewn together with one stitch. These sculptural works may be hung on the wall or placed on a horizontal surface. The form may be changed by turning, fanning, or rearranging the pages. This series was inspired by the short stories of Luis Borges.



Guy R. Beining
STORAGE RACKS OF WOODEN SOULS
1996
20" x 13" x 1/4"
140 lb. cold press & other papers, ink, type, collage
Hand stitched
one-of-a-kind

In my head I smell the woods of Spring as I work this paper into a book. It is the softness of flesh, skin, and paper and tho the souls are wooden (trees) the paper images are progressing toward the gossamer guise of creating wings. These tilting trees or human beings flash thru day (white paper) and night (black paper), hoping with the usual wishfulness, to make flight with wings. Get close to the paper, get close to its pores.

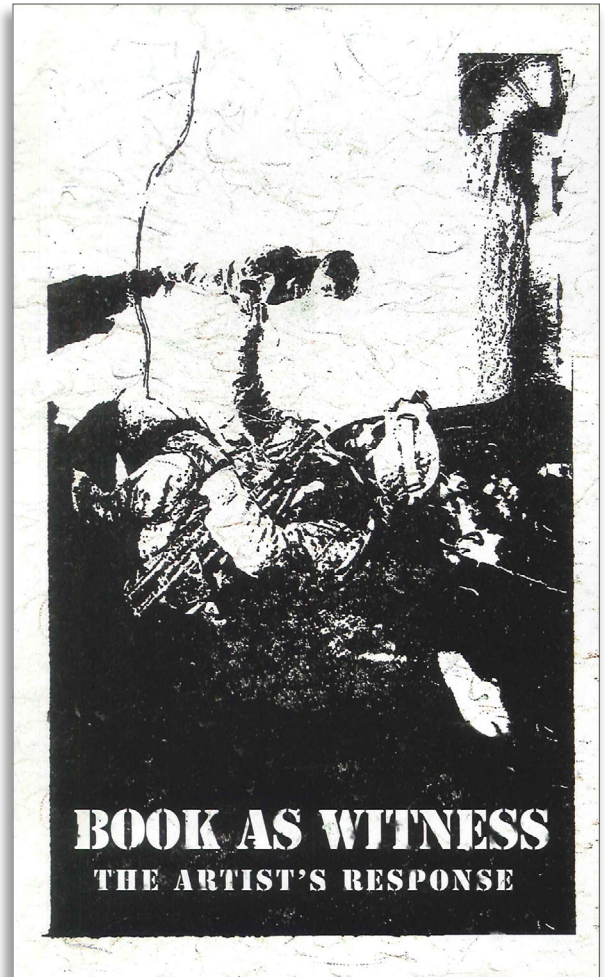


Center for Book Arts**BOOK AS WITNESS**
THE ARTIST'S RESPONSE

by Maria G. Pisano

Center for Book Arts: New York, 2012; 5.25 x 8.5 inches, paperback; 52 pages. \$20

This exhibition catalogue from the Center for Book Arts presents works by nearly three dozen artists that convey strong emotional content to discuss difficult social, political, and personal issues of loss on both local and global levels. It consists of an introductory essay by exhibition curator Maria G. Pisano and a picture and bibliographical information of each of the 36 exhibited works. The works presented in this exhibition show how artists connect and respond to events in their own lives and in the global community such as lynching, Hurricane Katrina, rape and other sexual violence, the Indonesian Tsunami of 2004, war, the death of loved ones, and the Holocaust. [Book # 110195]

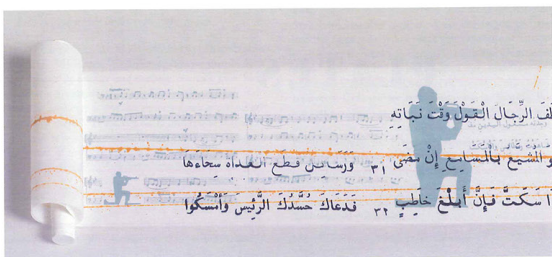
**BOOK AS WITNESS**

Book as Witness: The Artist's Response, presents artists who are continuing the tradition of creating books as keepers of our collective memory. They use the book format, in its myriad transformative powers, to make works that reflect personal, political and social issues, sharing and disseminating awareness, outrage and courage. The works presented in this exhibit show how the artists connect and respond to events in their own lives and in the global community. They assemble objects, memories and realities, and embody them in a tactile form that resonates with their journey to find meaning in personal or communal losses. They are alchemists who manipulate substance and form reflecting an expansive use of materials, media, depth of research, social viewpoints and most important passion, empathy and creativity. These books are powerful mementos, and even as they focus on death, they commemorate life.

In the face of death and destruction resulting from global conflicts, prejudice, terrorism, natural disasters, and individual losses, artists find the wellspring

within themselves to respond and share reflective, engaging and contemplative works. For some artists, books provide a vehicle to process death and trauma, and used as a coping mechanism, can begin to come to terms with the loss. *A Book for Ian* (p.45) by Dorothy Yule, is dedicated to her nephew who died of an accidental overdose at age 34. Yule used Ian's portraits, added a poem, which she printed on rose petals and then strung them in a chain. The rose petals were attached to his urn, and accompanied his ashes at the memorial service. Her whole book speaks of how tenuous and impermanent life is, by reinforcing the concept with perishable materials. *Unspoken* (p. 26) by Jahje Bath Ives, in the form of postcards, is a one-way correspondence begun at the bedside of her comatose brother and continued for an entire year after his death, as a way to process and understand what happened. She states: *"As it progressed I started to share them with others and found that by talking about my loss that I could start to heal."*

Claire Simon in her book *In Memoriam* (p.41) follows the traditional photo album format - normal, happy etched portraits of family and friends with text in the background. By etching these portraits

LAURIE ALPERT

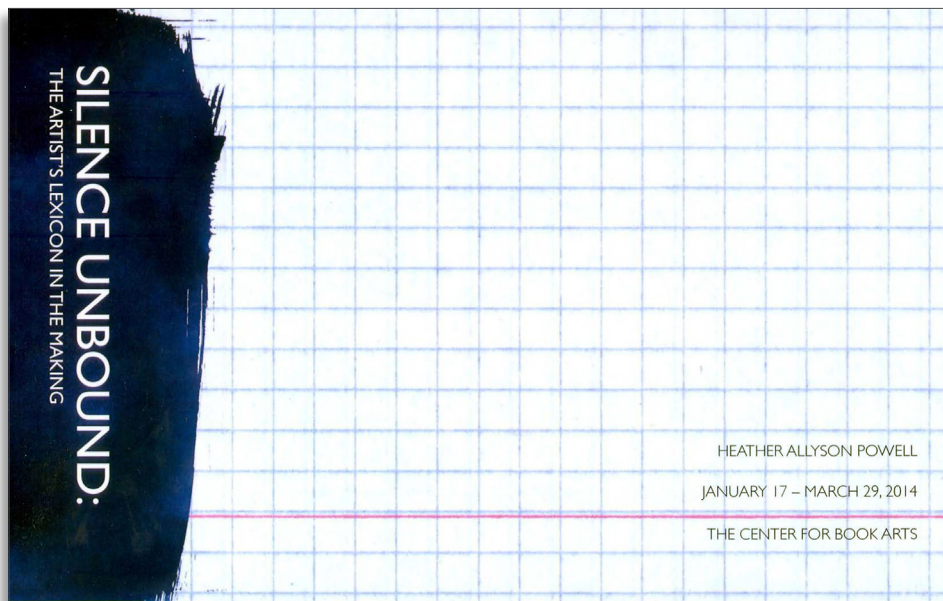
LAURIE ALPERT
Inqui Peace Song, 2012
Polyester plate lithograph and
50" x 6.5"
Courtesy of Laurie Alpert

ANONYMOUS VETERAN

11



ANONYMOUS VETERAN
Untitled (Drew Cameron in uniform), 2010
Pulp printing on Conbat Paper
16" x 10 1/2"
Courtesy of Special Collections Division,
Newark Public Library



Center for Book Arts

SILENCE UNBOUND
THE ARTIST'S LEXICON IN
THE MAKING

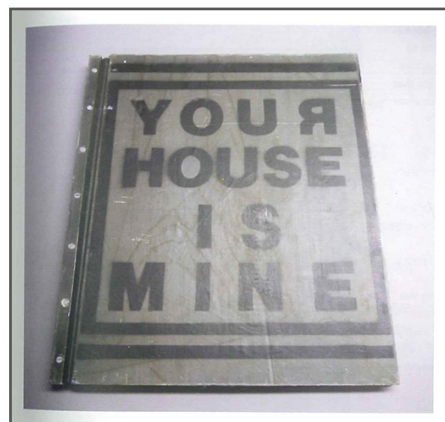
by Heather Powell

Center for Book Arts: New York,
2014; 8.5 x 5.25 inches, paperback;
58 pages. \$20

The artists featured in *Silence Unbound* often work in familiar forms, but have at some point been driven to create or conceive of an object that incorporates their language into a book-like design. The juxtaposition of the book

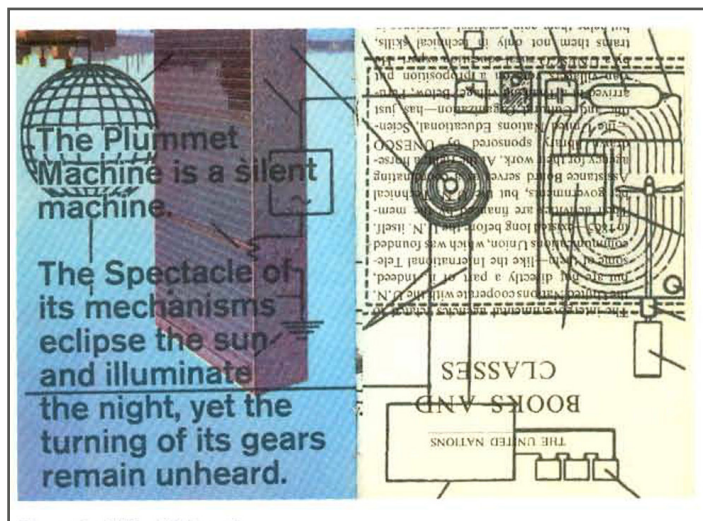


next to an artwork- painting, print, photograph, or performance ephemera- is meant to delineate a space that considers the translation of the artist's aesthetic vocabulary into writing systems. Featured Artists include: Dean Ebben, David Hammons, Candace Hicks, Christopher K. Ho, Jenny Holzer, Alison Knowles, Jessica Lagunas, Matthew C. Lange, Dani Leventhal, Barbara Rosenthal, Buzz Spector, Emily Speed, and Kristen Tordella-Williams.



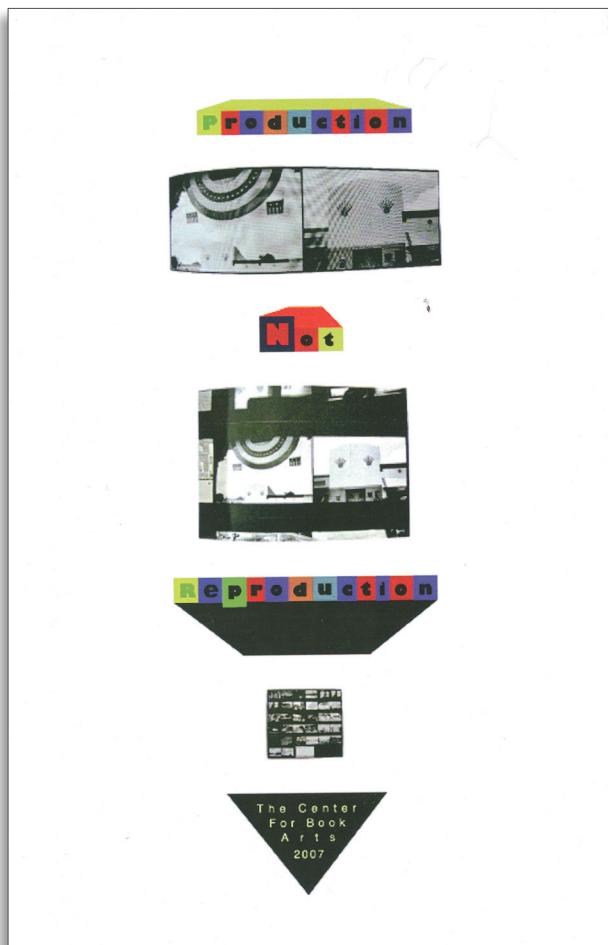
la-Williams.

[Book # 122526]



*Center for Book Arts***PRODUCTION, NOT REPRODUCTION**
OFFSET PRINTED ARTIST BOOKS

Center for Book Arts: New York, 2007; 8vo., stiff paper wrappers; 35 pages.
\$25

**Production, Not Reproduction**

Tony White

It is with great pleasure that I bring together this group of artists—book artists, graphic designers, photographers, illustrators, printmakers, printers, etc.—many of whom have been involved in the production of offset printed artist's books for 10, 20, or 30+ years. In the 1950's, Eugene Feldman started referring to the offset press as his brush and the paper as his canvas—“painting with the press”—to describe his process of artistic experimentation that he conducted after business hours on the Harris high speed rotary offset press in his commercial shop. In the 1960's Joe Ruther used the phrase “playing with the press” to describe his experimental approach to pre-press and printing experiments and production. In the late 1970's Philip Zimmerman coined the phrase “production not reproduction” to parse the difference between artistic works and commercially printed products for our industrial society. Conrad Gleber, also becoming active in offset printing in the mid-1970's, likened the experience of operating a high-speed rotary offset press to “theatrical performance.”

This exhibition includes many works by individuals who have operated one or more high speed rotary offset presses to produce artist's books—whether their own and/or for others. Additional artist's books, printed commercially, are included in the exhibition to demonstrate the breadth and range of work produced.

The exhibition also includes three short sound recordings of offset presses in action: a Heidelberg KORD and Solna, both at SUNY Purchase, and a Heidelberg KORS at the Borowsky Center, University of the Arts, Philadelphia.

Finally, the exhibition includes a genealogy of artist-printers active in the United States since 1948.

Held in New York from September 28 to December 8, 2007, this group exhibition was organized by Tony White, Head, Fine Arts Library, Indiana University, Bloomington. More than forty artists participated to create a visual experience that charts the rise and fall of offset printed artists' books. Includes a Genealogy In Progress of offset artists' books, an essay by the curator, and a glossary. Digitally printed with several color illustrations. [Book # 103182]

**Offset/Lithography**

Alois Senefelder developed lithography in 1798. Lithography is a planographic, chemical printing process that relies on the antipathy of grease and water. The flat surface of the lithographic stone or metal plate is chemically prepared to receive both grease and water. A thin layer of water is spread over the stone or plate; the greasy image areas repel the water and the water settles in the non-image areas; an inked roller passes over the prepared surface; the ink from the roller “sticks” to the greasy image areas but not to the water covered non-image areas.

Offset lithography became commercially viable at the start of the 20th century. Following WWII, photolithographic processes were greatly enhanced and refined for reproduction. In addition, developments in image resolution and reproduction during the first half of the 20th century provided for halftone and three- and four-color process printing. In the 1950's, 1960's and 1970's different generations of artists were attracted to the medium of offset printing for reasons that often included: speed, reliability, highly accurate registration, and a desire to create multiples. Artists of the 1950's and 1960's included Eugene Feldman, Cindy Marsh, Joe Ruther, and Todd Walker. Cindy Marsh offers an interesting example of a type of entry into the production process. She worked in job shops and was aware of Ed Ruscha's early artist's books before becoming, along with Helen Alm, one of the founding offset printers at the Woman's Building in 1973 and 1974. In her own work, Marsh embraced the “flatness” of offset printing when producing her own artist's books. Todd Walker ran a commercial photography studio for 25 years in Hollywood before buying a Royal Zenith offset press in the mid-1960's. Walker used it to print and produce his own artist's books, becoming known for his experiments with solarization as a means of manipulating his imagery. Joe Ruther, another early, creative offset artist-printer, experimented with solarized images and high-key color in his artists books.

Yale University**I GIVE THESE BOOKS**THE HISTORY OF YALE UNIVERSITY LIBRARY,
1656-2022

by David Alan Richards

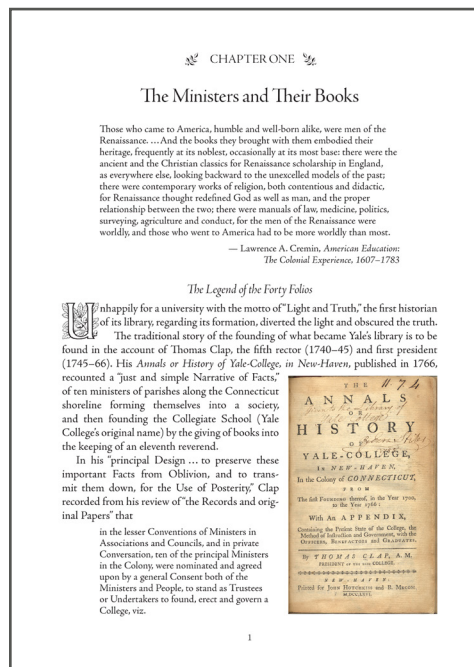
Oak Knoll Press: New Castle, Delaware, 2022; 7 x 10 inches,
cloth, dust jacket; 360 pages. \$85

The founding, growth, organization, and expansion of a major American university library is revealed over three and a half centuries of its history.

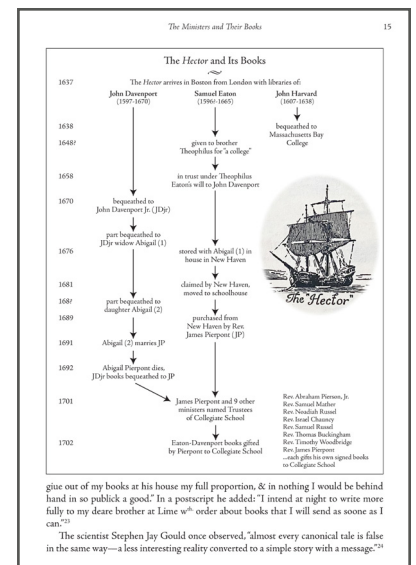
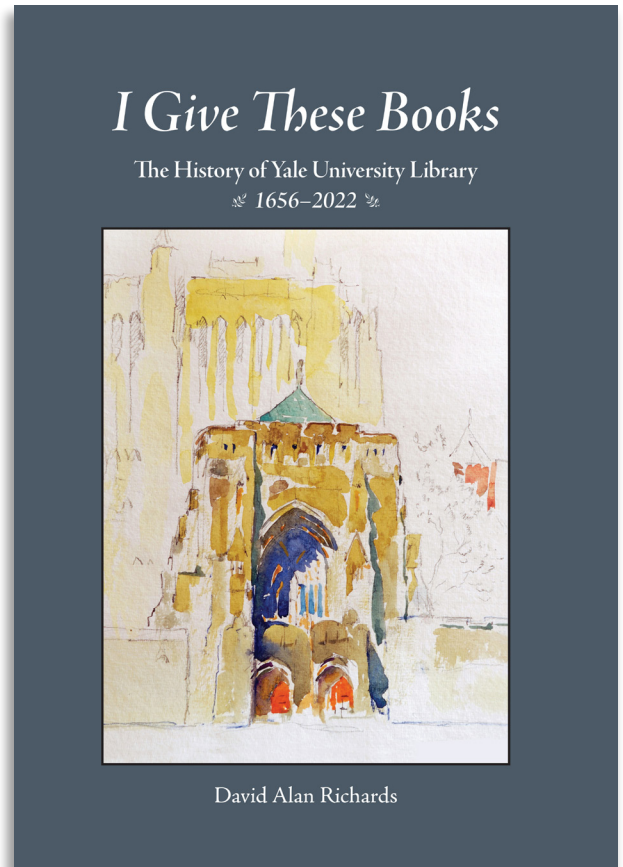
First edition. The disparate stories of the libraries of the fledgling colleges in the colonies of the Eastern Seaboard, beginning more than one hundred fifty years before the Declaration of Independence, has been recorded occasionally in scattered scholarly journals, but never has there appeared a fully-fledged history of the library of one of America's oldest universities from its founding through the present day.

The first gift for a college library in New Haven was made in 1656, almost half a century before Yale College itself was founded, with books from Europe and England brought by Puritans to Boston, seeking to found their own colony. They had travelled in 1637 in the same ship with John Harvard and his books, bequeathed at his death to a new college in Cambridge, Massachusetts which took his name. Most of Yale's ten founding trustees were themselves educated at Harvard, but these ministers of congregations along Long Island Sound deposited their vellum-bound volumes to form their schools first roomful of folios and quartos in New Haven in 1701.

In time, 18th-century tutors who acted as book keepers gave way to 19th-century librarians who labored to produce catalogues with classification systems that allowed the growing collections to be organized and retrieved. Those collections themselves were first solicited from overseas donors, then were augmented by personal libraries from faculty members, and then through alumni endowments began to be acquired by purchase in Europe, exchange with other institutions, and even through rare book auctions.



The struggles of the 18th century in acquisition gave way to the efforts of the 19th century, to house their expanding numbers in ever larger buildings. In the 20th century, the Yale University Library was transformed from a storehouse to a workshop, for faculty and student researchers alike in both Yale College and the university's burgeoning graduate and professional schools. Now, in the 21st century have arisen the new challenges of the digital world and the preservation and transmission of its products, which the Library is pioneering. [Book # 134767]



Center for Book Arts**REDUX****SELECTED FEATURED ARTIST
PROJECTS RENEWED**

curated by Maddy Rosenberg

Center for Book Arts: New York, 2015; 8.5
x 5.25 inches, paperback; 48 pages. \$20

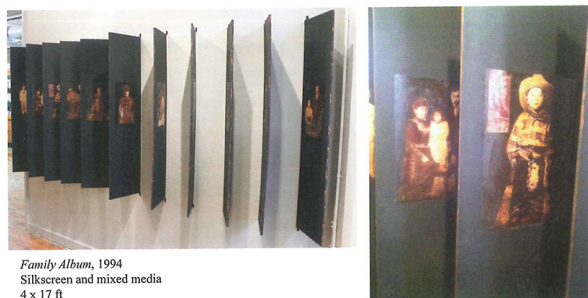
The Center for Book Arts Featured Artist Project program showcases the work of individual artists by offering an exhibition or installation of a cohesive or recent body of work. Over the Center's 40-year history, this program has evolved from informal members-only shows to a dedicated rotating display case to its current format in our Studio and Foyer Galleries. For this exhibition, curator Maddy Rosenberg has selected nearly 30 artists who have had a Featured Artist Project at the Center, including works that continue the dialogue of each artist's past presentation with an insight into the progression of his or her work.

Rosenberg notes, "When I scanned the list of the many interesting artists through the years who have had Featured Artist Project exhibitions at the Center, I was searching for representatives of more than just the best examples in the field. I was seeking those taking the book as a jumping off point in as many directions as possible: encompassing, bottled, sitting atop, sometimes even skirting the fact. All of these artists engage the book as object, whether it be a stack of printed paper, the remolding of its elements, or a visual linking of discrete elements to form a whole. Of course this is not a comprehensive survey - it is impossible to exhibit all the deserving artists over a 40-year period - but merely a sampling of highlights of this wonderful opportunity the Center for Book Arts affords artists who work with the book as art."

Artists include Tomie Arai, Lynne Avadenka, Julie Chen, Steven Daiber, Johanna Drucker, Timothy C. Ely, Anne Gilman, Kumi Korf, Karen Kunc, Hedi Kyle, Guy Laramée, Jacqueline Rush Lee, Nora Ligorano & Marshall Reese, Richard Minsky, Leah Oates, Tom Phillips, Sarah Plimpton, Benjamin D. Rinehart, Susan Rotolo, Diane Samuels, Rocco Scary, Mara Adamitz Scrupe, Susan Joy Share, SP Weather Station, Barbara Tetenbaum, Cynthia Thompson, Harvey Tulcensky, and Claire van Vliet. [Book # 127059]



Tomie Arai



Family Album, 1994
Silkscreen and mixed media
4 x 17 ft

Lynne Avadenka



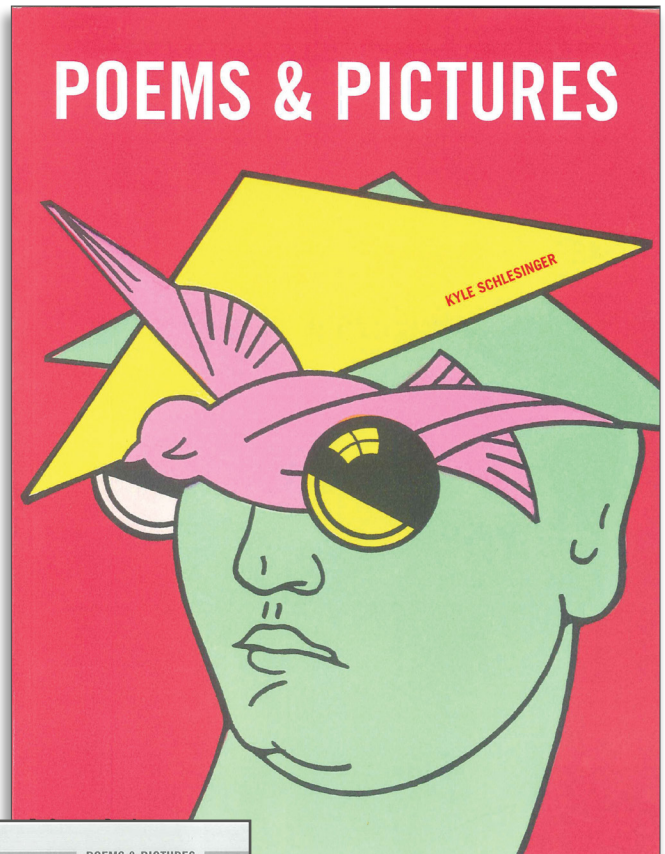
Fleeting Days III, 2011
Relief printing, letterpress printing, typewriting, accordion/folding screen
8 x 3.5 x 2 in (closed)
8 x 3.5 x 96 in (open)

Center for Book Arts**POEMS & PICTURES**A RENAISSANCE IN THE ART OF THE BOOK
(1946-1981)

by Kyle Schlesinger

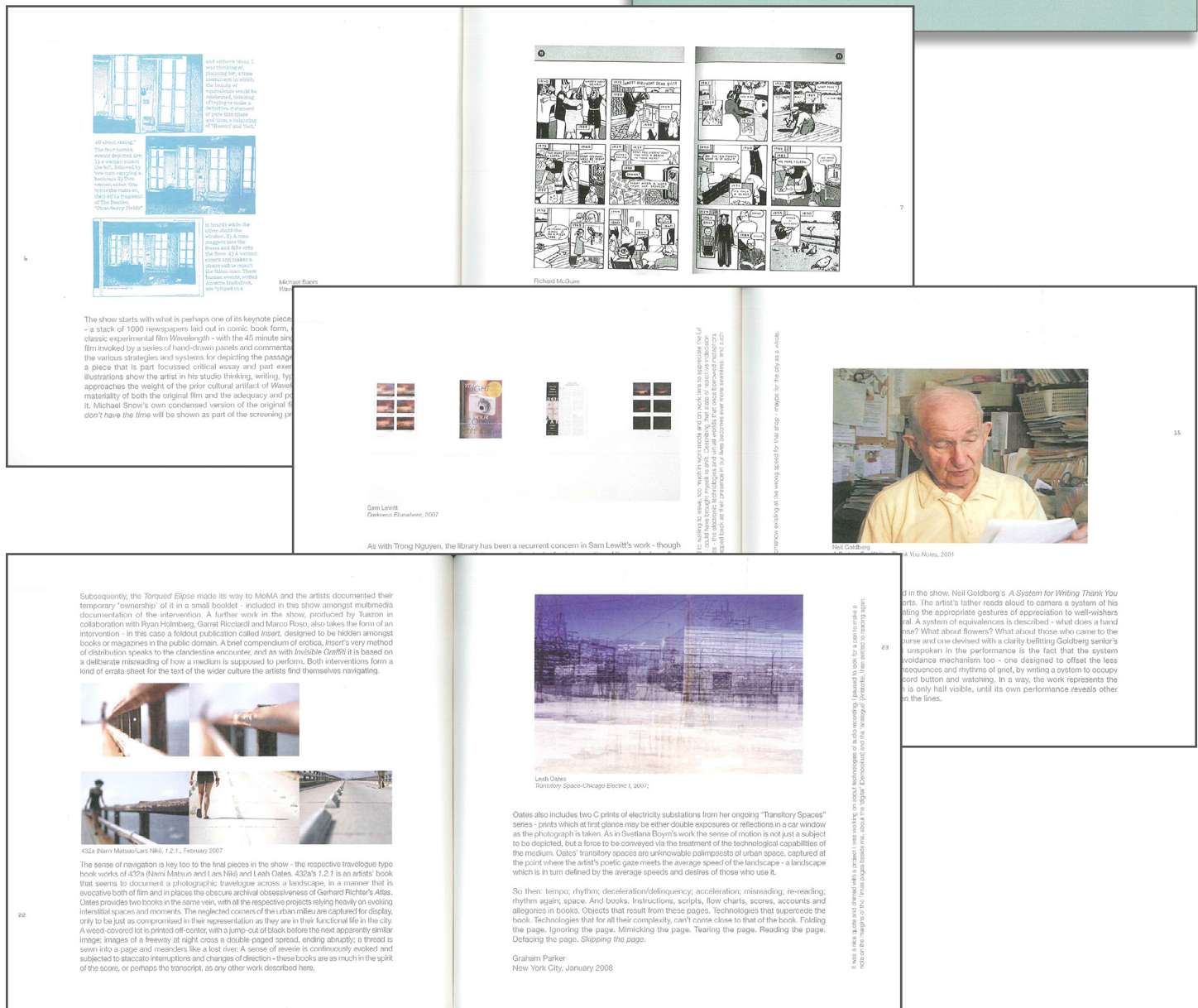
Center for Book Arts: New York, 2010; 7.5 x 9.75 inches, paperback; 110 pages. \$25

This collection brings together the art and combination of image and language. *Poems and Pictures* was organized by guest curator Kyle Schlesinger and examines the relationship between seeing and reading, and language and visual art. Featuring 90 artworks from presses in operation between 1945 and 1981, the work is committed to provocative writings with equally inspiring imagery. In order to provide example for the transformation of this sort of art a featured selection of contemporary work from the 1990s to present is also presented. A bibliography, checklist of exhibition, and index are included. [Book # 105200]



SKIPPING THE PAGE

skipping the page



Center for Book Arts**TELL ME HOW YOU REALLY FEEL**
DIARISTIC TENDENCIES

Center for the Book Arts: New York, 2012; 6.75 x 10.25 inches,
paperback; 43 pages. \$20

Catalogue of an exhibition that ran from July 11-September 22, 2012 at the Center for Book Arts and from September 28-November 4, 2012 at Moravian College. The exhibition focuses on how artists used personal writings such as their journals, notebooks, diaries, lists, and tweets as source material to create visually and powerfully engaging artwork. It is divided into three categories: graphic novels, travelogues, and journals. Illustrated in color throughout. Includes a checklist of the works in the exhibition. [Book # 117973]

**TELL ME HOW YOU
REALLY FEEL***diaristic tendencies*

July 11 – September 22, 2012
The Center for Book Arts, New York

September 28 – November 4, 2012
Payne Gallery, Moravian College
Bethlehem, Pennsylvania

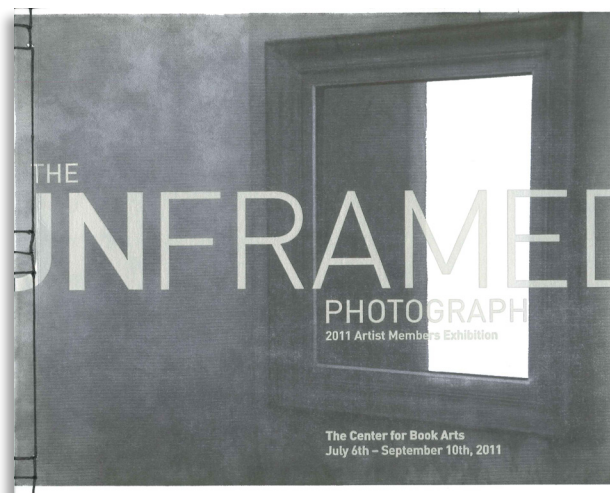
THE CENTER FOR BOOK ARTS

Center for Book Arts

THE UN(FRAMED) PHOTOGRAPH

Center for Book Arts: New York, 2011; 9.5 x 7.75 inches, paper-back; 25 pages. \$20

Catalogue of the Center for Book Arts 2011 Artist Members Exhibition (July 6-September 10, 2011). The exhibition focuses on how the art of photography, the photographic process, and related media such as video stills are used to convey content, form, text, and image within a broader context of book arts practices. It features artwork from both the Center for Book Arts members and invited artists. Includes a color illustration for each entry. [Book # 117972]



Deborah Phillips Chodoff

Mirrors, 2011

Ed. 1 of 1

Accordion book, mixed-media collage, original photography; Arches Cover (collage), Hahnemühle paper (digital prints), Korean bark paper (collage); accordion binding with fabric; tin box, book board, mirrors, photos, found objects
10 x 68 x 1 inches
Courtesy of the Artist

Paul Clay

Dumbo Comic, 2011

Ed. 1 of 6

Inkjet prints on matte presentation paper; metal post binding; leather cover
11 1/2 x 14 1/2 x 1 1/2 inches
Courtesy of the Artist

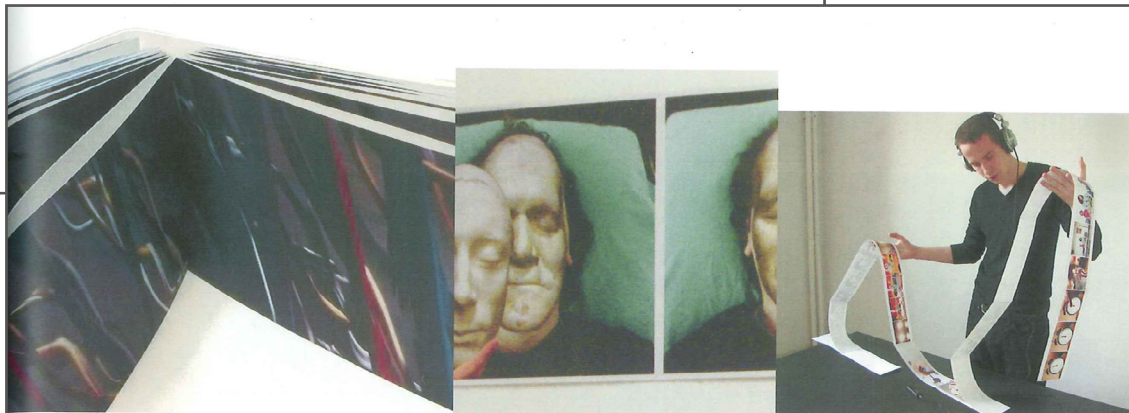
Katherine D. Crone

In the Shadow, 2009

Kobayashi Issa (author)

Ed. 1 of 1

Digitally altered photography inkjet printed on silk organza; Saddler's Harness Figure-8 binding; acrylic plastic, nylon monofilament
6 x 12 x 6 inches



Franco Marinai

Motion Pictures, 2011

Ed. 1 of 7

Archival inkjet prints on Asuka paper; accordion binding
6 x 9 x 1/4 inches
Courtesy of the Artist

David Maroto

Seven Masks (Leporello), 2009

Ed. of 100

Narrative sequence; digital print on photo paper; fanfold binding; 3 1/2 minute audio
Closed: 12 x 4 1/2 x 1/2 inches;
Open: approx. 153 1/2 inches
Courtesy of the Artist
16,74 meters x 49 cm

David Maroto

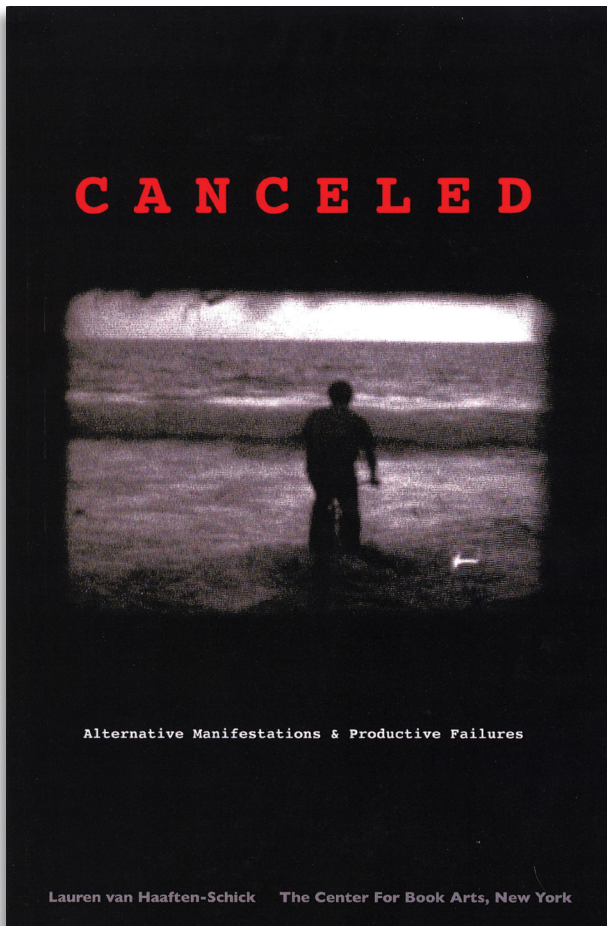
A Dream_Teeth (Leporello), 2009

Ed. of 100

Digital print on photo paper; fanfold binding; audio
Closed: 12 x 4 1/2 x 1/2 inches;
Open: approx. 153 1/2 inches
Courtesy of the Artist

*Center for Book Arts***CANCELED****ALTERNATIVE MANIFESTATIONS AND PRODUCTIVE FAILURES**

by Laura van Haften-Schick



Center for Book Arts: New York, 2012; 6.7 x 10.25 inches, paper-back; 54 pages. \$25

Canceled: Alternative Manifestations and Productive Failures is a catalogue accompanying the Center for Book Arts exhibition of the same name. The catalogue presents a selection of canceled or otherwise prohibited exhibitions that now exist as publications or in other formats. It brings together self-produced publications and documentation of exhibitions or active social interventions in which the artists bypass formal environments (museums, art fairs, and galleries) via alternative modes of communication. These publications and documentation bring to light critical



commentary questioning “established” external institutional protocol and highlight books as a mean of disseminating information in social, political, and cultural issues on a wide and accessible scale, potentially in ways more stable and effective than the original exhibition would have been.

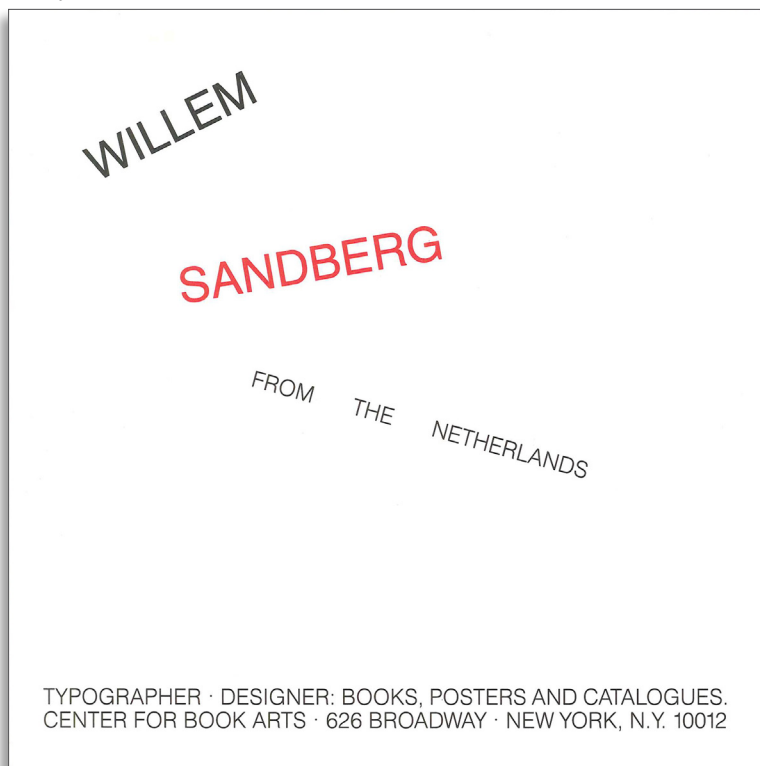
Each entry in the catalogue is accompanied by a short history of the exhibition, the reason for its cancellation, the steps taken to preserve and share its message, and pictures, excerpts, or ephemera from or about the exhibition. [Book #109480]



*Center for Book Arts***WILLEM SANDBERG**
FROM THE NETHERLANDS

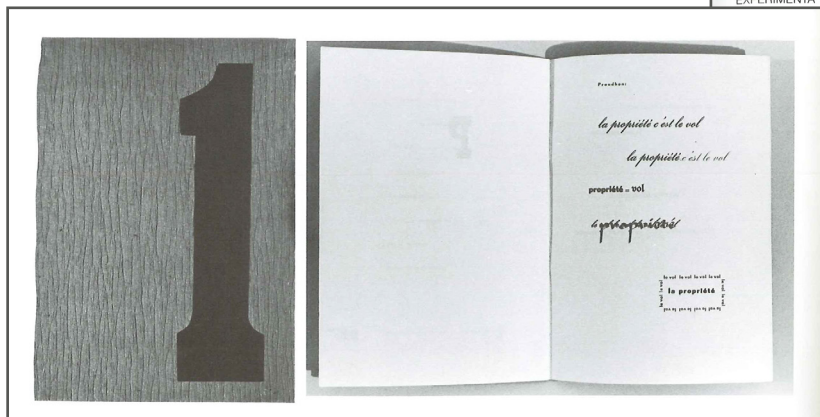
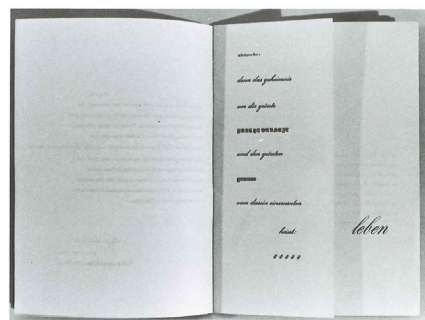
Center for Book Arts: New York, (1988); square 8vo., stiff paper wrappers; 31+(1) pages. \$25

In 1988, The Center for the Book Arts held the first in a series of annual exhibitions focusing on contemporary book artists from Europe and Asia. This exhibition presented the work of the typographer and book designer, William Sandberg (1897-1984). The outstanding characteristic of Sandberg's design is its vitality. Time has not diminished its impact; we now see more clearly his inventiveness and variety. Sandberg delighted in playing off the severe shapes of type against collage, torn paper and objets trouvés. His pamphlets, books, catalogs and posters combine colors, languages and typefaces in a dazzling display of imagination. In addition to the list of items on display, the catalogue contains a biography of Sandberg along with descriptions and black-and-white illustrations for the books. [Book # 103187]



EXPERIMENTA TYPOGRAFICA 1

SERVUS FIDEI LECTURA SUB AQUA
EXPERIMENTA TYPOGRAFICA
by Duwaer 1944.
in two colours.
per.



EXPERIMENTA TYPOGRAFICA 3

GNOTHI SE AUTON.
EXPERIMENTA TYPOGRAFICA 3.
Utrecht, reflex 1979 (reprint
of the Amsterdam edition 1945).
32 pages. Printed in three
colors. Orig.-wrapper.

