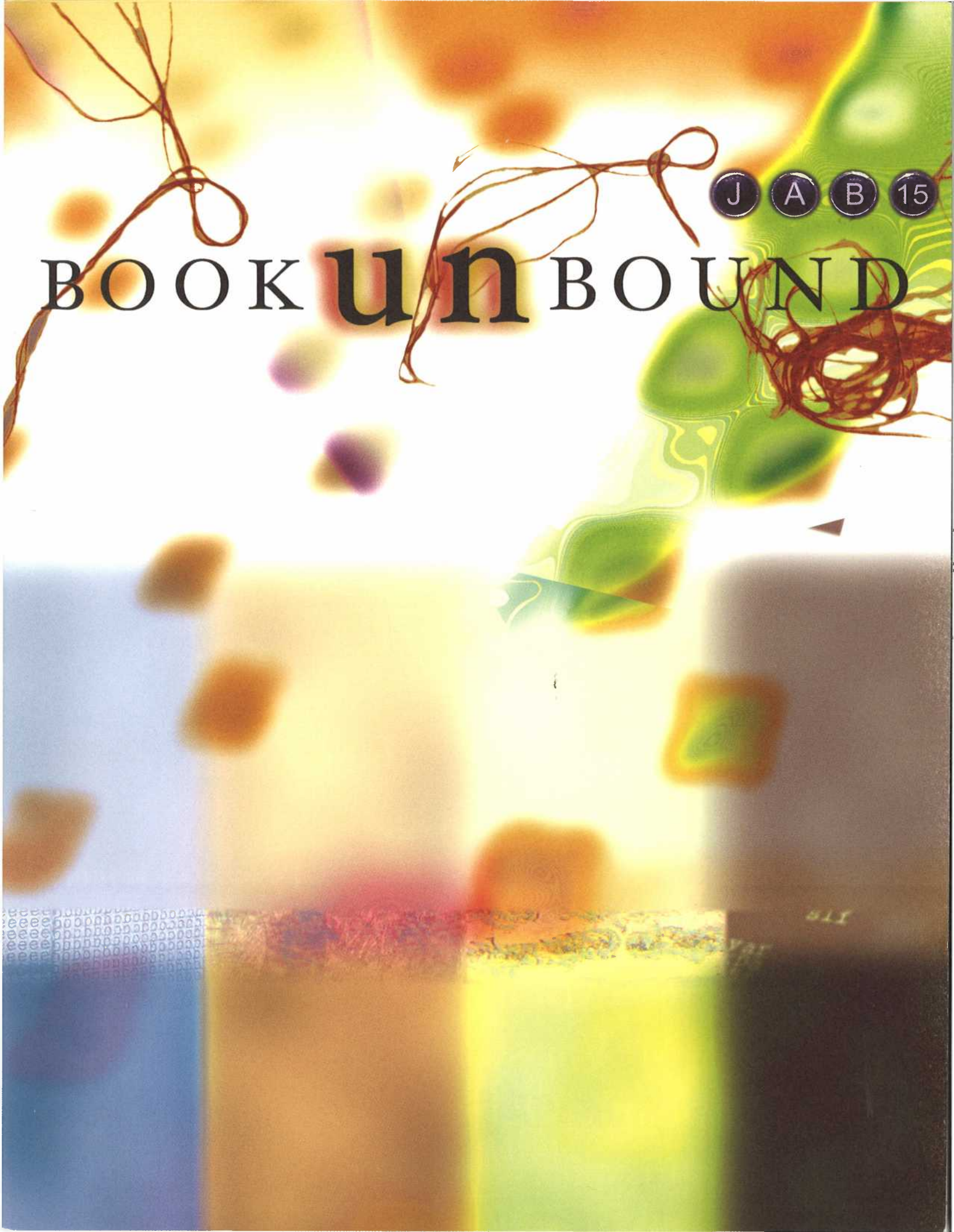


J A B 15

BOOK **u**n BOUND



The Archive of Visual and Concrete Poetry

Alma College of Art

Guilford College

Nexus Press

The Robert C. Williams American Museum of Papermaking

BOOK un BOUND



JAB 15

Mark Amerika Dieter Roth

Anne Beidler Byron Clercx

Marcia R. Cohe

Tennessee Rice Dixon

Johanna Drucker Brad Freeman

Geoffrey Hendricks

Charles Hobson David Horton

Berwyn Hung David Laufer

Ruth Laxson Miranda Maher

Emily McVarish

Stephanie Ognar

Felicia Rice

Michele Shauf

Tom Williams

BOOK UNBOUND

an exhibition at Agnes Scott College January 25, 2001 to March 30, 2001

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cover design by Karen Tauches



MESSAGE FROM THE PRESIDENT

By nature, Agnes Scott College is bound to books—the book's evolving forms reflect the expanding strength and diversity of educational opportunities at our university. Book Unbound is a three-dimensional exhibition that celebrates creativity and the book in the Dalton Gallery, the McCain library and the Bradley Observatory.

The international spectrum of aesthetics represented in the display of over 100 books and book objects is certain to inform and inspire our students as well as visitors, faculty and staff. We appreciate the individual artists and important book collections that contribute to this considerable curatorial effort. Offering historical references while speaking to contemporary thought, Book Unbound exemplifies our deep commitment to meaningful encounters with art at Agnes Scott College.

Mary Brown Bullock
President
Agnes Scott College

MESSAGE FROM THE PUBLISHER

This issue of JAB is the catalogue for the exhibition Book Unbound, curated by Cathy Byrd and held at the Dalton Gallery, the McCain library and the Bradley Observatory on the campus of Agnes Scott College, Decatur, Georgia.

Byrd's apt title seems to pose a paradox—because if a book is not bound it is no longer a book. Or is it? Is a book that object we all know so well—a gathering of paper printed with text and images and bound on one edge? Or can a book also be a CD-ROM? Stated another way—can a CD-ROM be a book? Is a web page a book? Is a paper sculpture a book? Should a book be defined by its physical properties or its narrative potential? Can a video be a book? How about a film? What about films that are adapted from books? Aren't they fundamentally different? I believe they are. To call a CD-ROM or a web page an electronic book is like calling a car a horseless carriage—fine for the end of the 19th century but not for the beginning of the 21st. Emerging technologies offer new ways of telling stories even as artists and writers who work with the book discover alternatives to traditional approaches to this old and resilient form.

Let's not forget that the codex book is an amazing technology that has persisted for more than a thousand years. They are compact worlds waiting to reveal their contents. They are relatively long-lasting and they don't require electricity or special machines to be viewed.

Brad Freeman, publisher JAB

ACKNOWLEDGEMENTS

Like any art form, books survive because people care enough to keep creating them and collectors remain committed to the medium. We are grateful to those who have contributed to the broad view of books in Book Unbound.

Our special thanks to Marvin and Ruth Sackner whose generous loan from their archive allows us to include significant artists' books from around the world. The Atlanta College of Art Library and Nexus Press, along with the Robert C. Williams Papermaking Museum and Guilford College have also made unique contributions to this visual and intellectual dialogue. Private collectors Annette Cone-Skelton, Anne Beidler, Berwyn Hung and Jo Anne Paschall add even greater dimensionality.

At Agnes Scott College, we acknowledge President Mary Brown Bullock's commitment to the visual arts. Her interest translates into enormous support for our exhibitions. Special thanks to the Millennial Committee and to the Art Department for directing financial and other vital assistance to this effort. Virginia Moreland, Head Librarian, and Chris Depree, Astronomy professor, are commended for their whole-hearted embrace of this special exhibition opportunity. We recognize the talented Amy Parry, who coordinates the gallery, for the professional orchestration of this multi-faceted show.

Book Unbound could not have realized its full potential without the generous resources of Jo Anne Paschall and Brad Freeman of Nexus Press. Book artist and scholar Johanna Drucker offered her expertise for our historical timeline of the book. She furthers the vision of the show with her lecture on the expanded visions of artists' books.

Thanks to Karen Tauches, whose cover design and assistance with development of the catalogue represent a thoughtful and aesthetic response to the exhibition concept. Most importantly, we appreciate Brad Freeman for dedicating Issue 15 of the Journal of Artists' Books to Book Unbound and for making this catalogue possible.

BOOK UNBOUND

CURATOR'S STATEMENT

The premise of **Book Unbound**, an exhibition that leaps through time—from early book forms to hypertext, is innately problematic. For what is a book without binding? In fact, the book's meaning and shape have evolved, and some artists and writers have contemporized or discarded its traditional framework. In response, concerns have been raised about the book's loss of integrity and imminent demise. This show investigates the medium's transmutations, proving that thoughtful hybridization has only intensified the potent aesthetic of books.

Book Unbound begins to embrace the book's infinite possibilities, taking up the codex and the concertina, the accordion and the scroll, the leaf and the envelope, the flip book, the flutter book and a stack of cards. Mark Amerika, Tennessee Rice Dixon and Michele Shauf visualize the virtual book. Ruth Laxson replies with letterpress oeuvres that restore texture to flattened cybertext, while Tom Williams looks at the social and psychological side effects of narrative technology.

As a starting point, **Book Unbound** features historic forms that inspire contemporary artists. Early accordion books, palm leaf books and prayer rolls illustrate how alternative book forms are not indigenous to the 20th century. Berwyn Hung's small cluster of waxy cylinders recall the spiritual simplicity of Asian scrolls. Engineered paper accordion forms by Carol Barton relate to bygone pop-up books. Marcia R. Cohen's open book paintings animate an innovative book portfolio by the late Josef Albers. Felicia Rice bases her book's shape on the pre-Columbian codex, countering contemporary Western standards. Geoffrey Hendricks, Charles Hobson, David Horton and Carlos Macia create books that reinterpret centuries-old scientific texts and theories.

The exhibition remarks how through time, book artists have altered existing books, manipulating them for visual and conceptual purposes. In her installations, Miranda Maher attaches paperback books to postmodern metaphors with harnesses, needlepoint and knitted coverings. Tom Phillips transforms Humbert Wolfe's *Cursory Rhymes* into a personal notebook. J.H. Kocman shreds an edition of *Metamorphosis* by Franz Kafka to conceive a new book. Sculptor Byron Clercx illuminates the importance of Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*.

For certain artists, image is word. For others, word becomes image. When he filled a composition notebook with undulating lines over 30 years ago, Charles Crumb unknowingly created a work of art. At the same time, Jiri Kolar excised shapes from book pages with his typewriter to compose optic lyrics. Enzo Miglietta's micrographic drawings transform words into schematic designs. One-of-a-kind books by Anne Beidler engage the eye in a suite of flowing abstractions. Serge Segay's twenty years of fragmented visual poems illustrate Stéphane Mallarmé's premise that everything is meant to become a book.

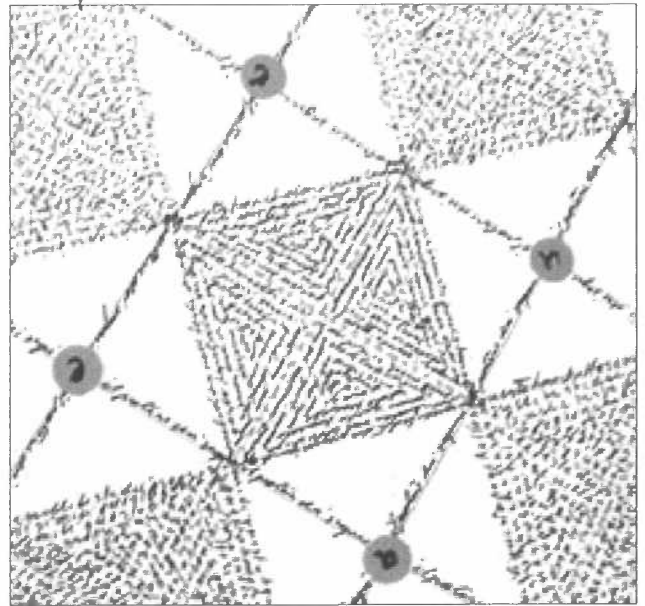
In **Book Unbound**, international editioned and unique books, bookworks and sculptures follow the evolution of artists' books from the 1960s to present. Early books by Gordon Matta

Clark and Hans Haacke, Barbara Kruger and Christian Boltanski document their other creative pursuits. Ed Ruscha's and Dieter Roth's pivotal first efforts push the book as art form into the realm of autonomous meaning.

Recent artists' books assume an even more exuberant self-consciousness. Stephanie Ognar chooses the flip book as the quintessential self portrait. Kevin Hamilton makes his commentary on racism a three-dimensional experience. David Lauffer's trompe l'oeil bookish sculptures rely on exterior elements to evoke their inner concepts. Emily McVarish binds structure to meaning in a triptych of wall-mounted narratives and turns classification systems into sociological statements. Johanna Drucker and Brad Freeman communicate the complexity of language and books in a direct visual experience, expressly deconstructing and reconstructing the codex for this exhibition.

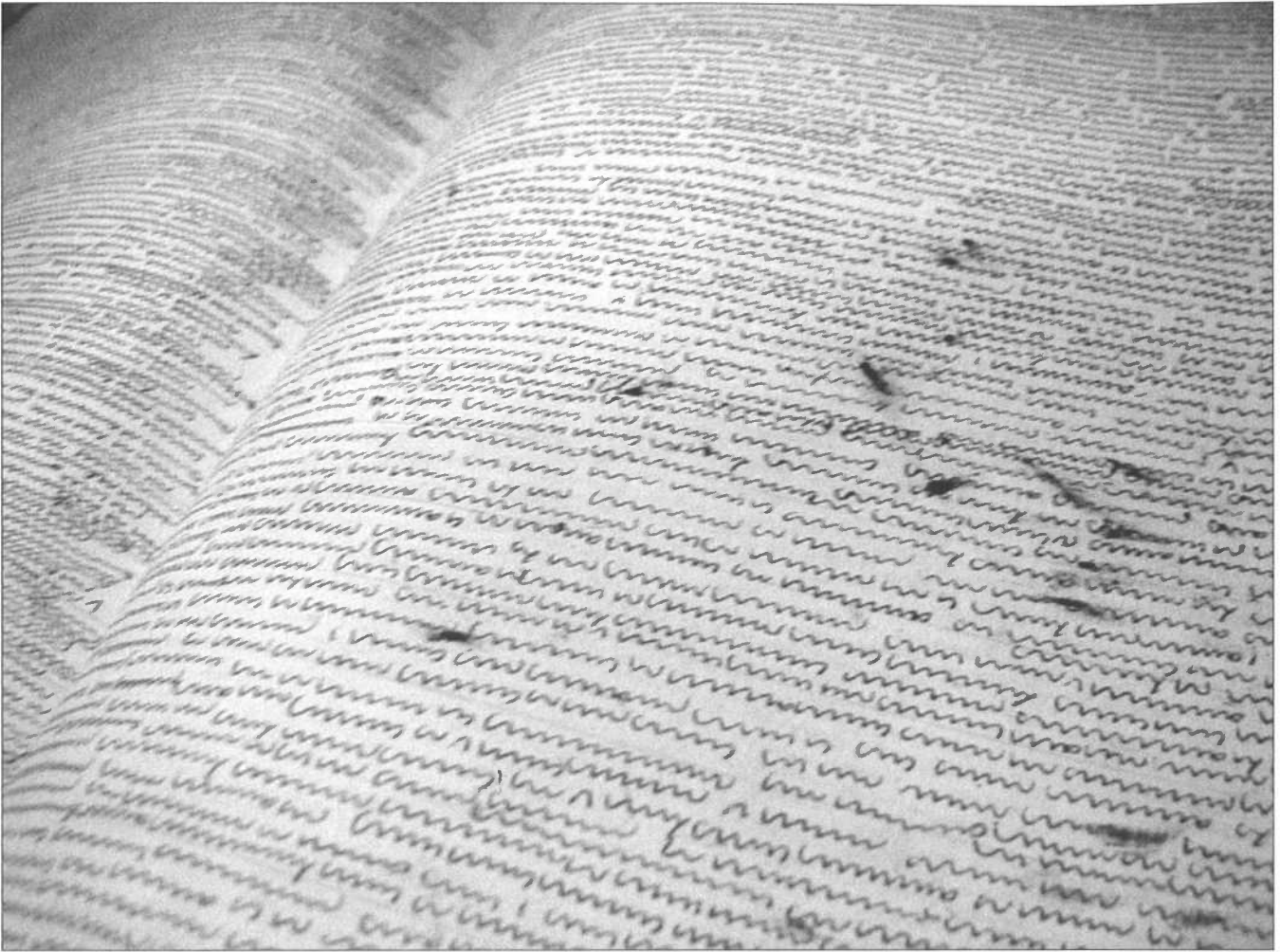
Book Unbound reflects a commitment to the book's endless cultural significance. These books and book objects—fantastical, profoundly traditional, sculptural and immaterial—invite you to take deep pleasure in reading art.

Cathy Byrd
Atlanta, Georgia



Bianco/Nero, Enzo Miglietta, Loose-leafed artist's book in box
Drawings 8 1/4 x 6"; box 8 3/8 x 6 1/8 x 1"
Novoli, Italy 1988

from the Ruth and Marvin Sackner Archive of Visual and Concrete Poetry



Notebook, Charles Crumb, Altered composition book,
9 5/8 x 7 1/2 x 1/2", Philadelphia, c. 1967

detail - above
cover - left



"Every book is a metaphor, an object of associations
and history, cultural meanings and production values,
spiritual possibilities and poetic spaces, and all of
these are a part of the field from which the artist's
book derives its identity . . ."

Johanna Drucker, *The Century of Artists' Books*, 1995

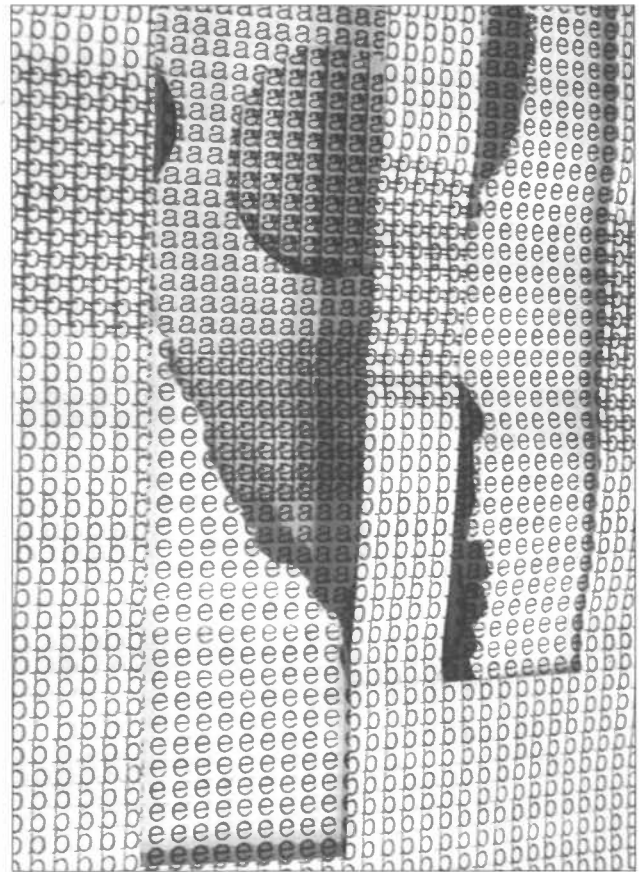
THE RUTH AND MARVIN SACKNER ARCHIVE OF VISUAL AND CONCRETE POETRY

The Sackner Archive holds over 60,000 art works, book and manuscripts related to visual poetry. The collection traces the interconnection of word and image with pieces from Russian Constructivism, Italian Futurism, Dada, Surrealism, Lettrisme, Concrete Poetry and contemporary artists' books. The fifteen works selected for the exhibition represent extraordinary international artist-poets whose creativity defines the genre of artists' books. They may convey a typographic message in a visual format with unique imagery, a variety of formats, historical backgrounds, literary references and frequently humor. These books are a small sample of over 1,000 unique artists' book in the Sackner Archive. As collectors, we have the privilege of selecting the great majority of these books directly from the studios of the artists. In many instances, the Archive holds several works by each of the artists in this exhibition. The books on view deserve time to study and ponder, for they are deep in their messages and rich in their material. Perhaps like us, the viewer will look at a particular book and think, "I've never thought of that before," or "I've never seen a book like that."

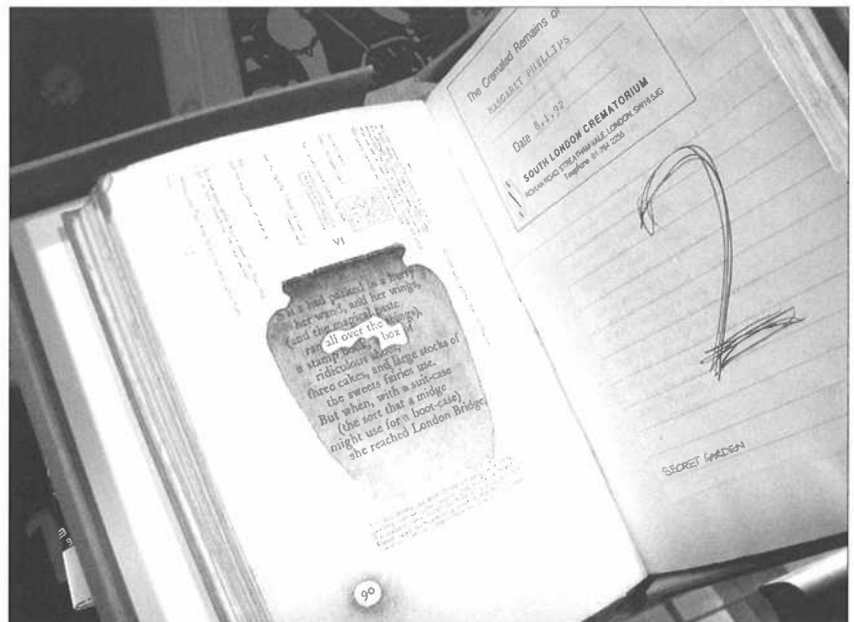
Book artists have brought art, intellectual stimulation, poetry and humanistic qualities to our lives. For us, it is a special treat to see our works displayed in a gallery setting with special lighting and cases, and to share them with a responsive, interested audience.

Marvin and Ruth Sackner
Miami Beach

The Archive of Visual and Concrete Poetry has evolved since 1979 when the Sackners first began collecting initiators of the contemporary, international, concrete poetic movement. Over the years, the Sackners expanded the scope of the Archive to include unique or small edition artists' books that integrated text and image or consisted of experimental typography. They added examples of typewriter art and poetry, experimental calligraphy, correspondence art, stamp art, sound poetry, performance poetry, micrography, periodicals, 'zines,' and graphic design as well as conventional poetry and prose written by concrete/visual poets and artists in the collection. The Sackners have also collected manuscripts sketchbooks and letters written by poets and artists, developing the Archive into a uniquely rich word and image resource for all those who are passionate about books.



[Typings], Jiri Kolar
Boxed hardcover artist's book w/manipulated pages, book 11 3/4 x 9 x 1/2";
box 12 7/8 x 9 7/8 x 1", Prague, 1967



Café Society III, Tom Phillips, Hardcover altered book in clamshell box
book 7 3/8 x 5 x 7/8"; box 8 3/8 x 5 5/8 x 1 3/8"; London, 1994

RUTH LAXSON

My hope for artists' books is that they might condense and decipher some of the glut of information in today's world and turn it into a more manageable essence. I want to test the language for meaning while using it in a visual, pithy way—like text as image.

In the early days of the alphabet, idol/image making was forbidden because it threatened the potency of the word. I'm interested in the world between word and image and the diffuse zone where palimpsest play discovers and comes closest to original thought.

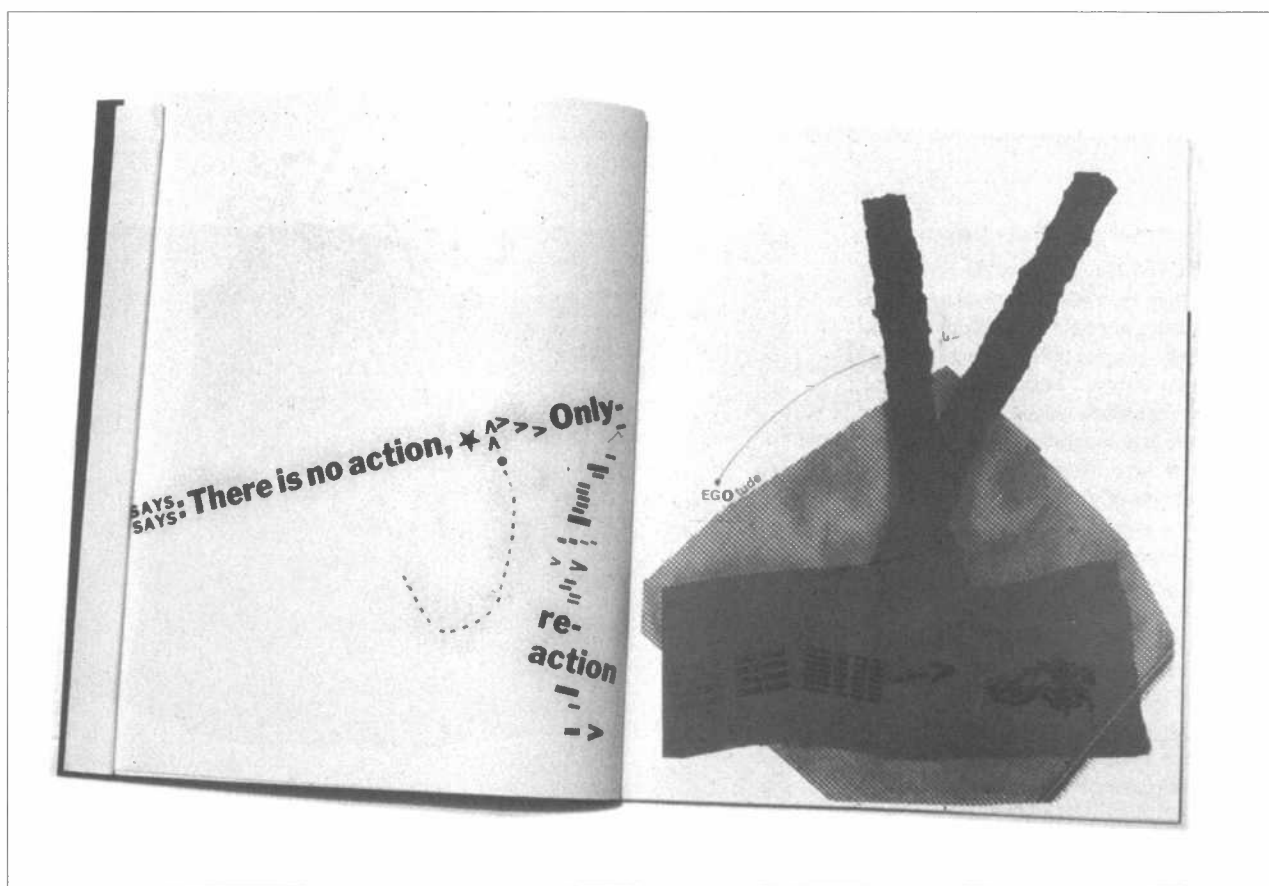
I also make books as an attempt to restore some of the texture and grain of life being flattened by cyberspace.

Ruth Laxson
Atlanta

Ruth Laxson is a multi-media artist whose artist's books are in major museum and library collections in North America and England. Her several awards have furthered her development and study in this medium over the past twenty years.

"I'm interested in the world
between word and image . . ."

Ruth Laxson



Muse Measures, Ruth Laxson, Letterpress and offset artist's book w/type-high engravings,
10 1/2 x 9", Press 63 Plus, 1998

EMILY MCVARISH

Book Unbound has the ring of a paradox. Without binding, there is no book. And if we can imagine the book such a phrase evokes, it is precisely because a binding still grounds it and is only, we sense, tentatively dismantled by its reversive prefix. The tension and circularity of this title describe an active field of pushed limits and questioned definitions — the realm of the artist's book. For artists' books, as for any art form, there is no revealing displacement without a fixed starting point, no essential gesture without the pretence of an essence. And whether we take binding literally as a formal and structural element which locks parts into sequence, or figuratively as representative of that list of common attributes which guarantees the existence of Book as a conceptual category, it is boundness that allows for meaningful movement.

My own work has embraced the problem of binding in both a mechanical and a metaphorical sense. Though I have made few traditionally bound books, sequential structure and the possibility of repeated motion which binding provides have, in varied forms, been integral to the very writing of my texts. They have allowed me to relate distinct elements; to link, recall, or cross threads in a narrative; to place, replace, or juxtapose verbal images and photographic moments; and thereby to construct a syntax or composition beyond those of a given phrase or page.

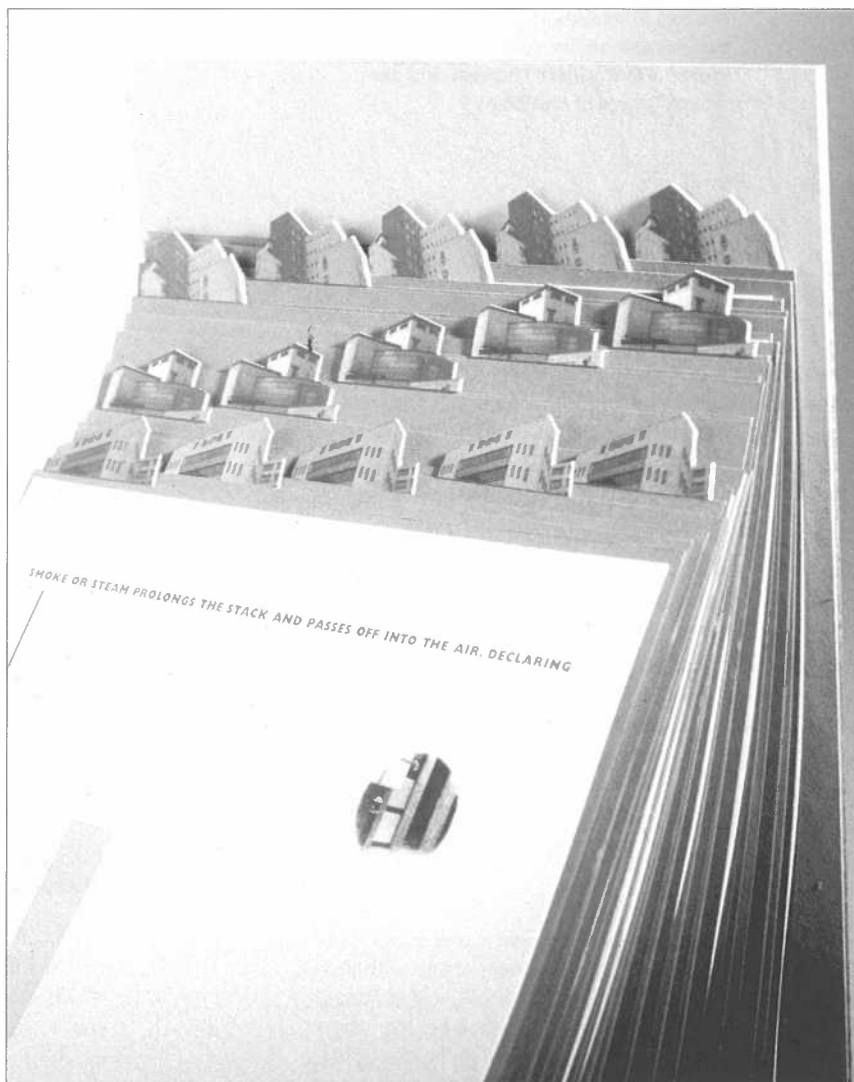
This exploitation of sequence, this exploration of binding as the spatio-temporal crux at the base and, possibly, at the joints and switches of a text's trajectory and meaning, is common to most artists' books and explains the frequency in this domain of the phrase "alternative structures." Emphasis on structural variation as a creative source can be found in most artist book course descriptions, for example. Yet for all their difference from conventional bindings, so-called alternative structures provide the same basic necessities: a starting point, a set of possibilities, and a symbolic system with which to work. It is in this sense of a given that I think binding is most generative.

Found objects—with the very specific articulations they offer or suggest—have been my alternative structures to which texts have been joined at an early stage, their subsequent compositional development being determined in dialogue with metal frame, wood slant, or next tab. Often, found objects have allowed me to isolate and enlarge one aspect of a book's form—the turn, the physical fall of the page, for example—and investigate its dramatic contribution to the medium. They have also allowed me to superimpose functions of the book onto other systems — of storage and retrieval, say, or rule-based play—to see what books have in common with these. Found objects have drawn me for all the **binding**—the limits and, thus, possibilities—they bring to the table, and for the saving distraction they supply when it comes to that ever-intimidating image: the blank book.

Only recently have I begun to approach that blank book—the conventionally bound codex—as being itself a found form, to see its own very specific and suggestive material and structural properties, and thus to be able to make of them something rich.

Emily McVarish
San Francisco

Emily McVarish was initiated to the letterpress medium by Johanna Drucker at the Bow & Arrow Press in Cambridge, Massachusetts and worked for Julie Holcomb Printers in San Francisco before setting up her own presses, AXEL & OTTO. Since 1990, she has worked as an independent printer, graphic designer, writer, and book artist.

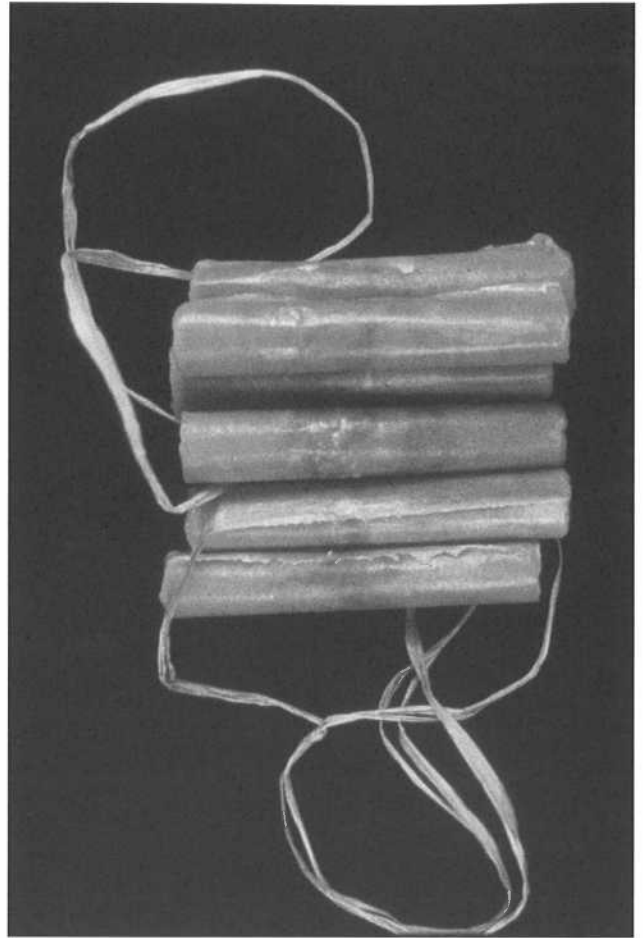


BERWYN HUNG

Art is but one tool
one path
for expanding the mind.

Berwyn Hung

Based in Atlanta, Berwyn Hung has been making books for eleven years. He's produced numerous offset, letterpress and one-of-a-kind books at Nexus Press, the Borowsky Center and his own Praxium Press. His books are in collections at the Museum of Modern Art in New York City, the Museum of Fine Arts in Boston, the Victoria and Albert Museum and the Atlanta College of Art Library.



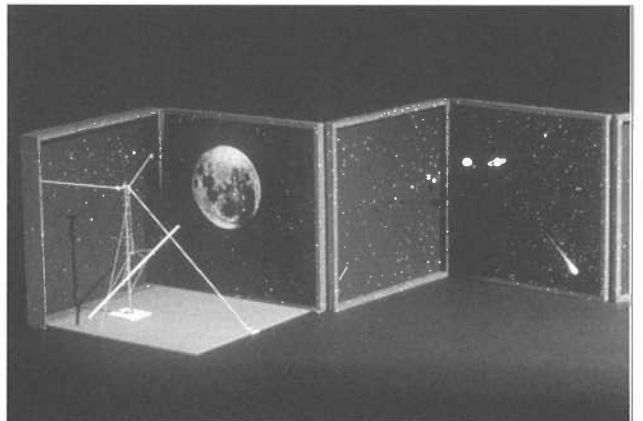
Elemental, Berwyn Hung, Six wax scrolls, raffia, 5 x 7/8" each, 1995

DAVID HORTON

My work often playfully explores the relation between illusion and fact—I relish the question of what is real and what is not. The content of my work evolves from my personal interests in science, mythology, archetypal psychology and spirituality. I play with the comic and am in awe of the cosmic. For me, the act of making is a transformative ritual and creativity is a spiritual practice. Making art is like making magic.

David Horton
Warwick, New York

David Horton is an artist who makes things—photographs, things to photograph, things with photographs, innovative artist's books, and sculptural constructions. As a teacher with more than thirty years experience, he is dedicated to the idea of education as transformation through the stimulation and empowerment of creativity and imagination.



Celestial Wondering, David Horton
Accordion fold artist's book
9 x 9 x 5 1/2", Flying Pyramid Press 1995



(harmless)Little(harmless)Fantasies(harmless), Miranda Maher
50 manipulated books with harnesses and leashes
dimensions variable, 1996

"Knowing is not just one thing we happen to do, but a central mode of who we are; thinking about what and how we know is a good way of thinking about who and how we are."

Naomi Scheman

Engenderings: Constructions of Knowledge, Authority and Privilege

MIRANDA MAHER

My personal interest in **knowing** is not coolly philosophical; it grows out of my anxious alienation from traditional, "universal" ways of thinking. I have never felt comfortable with the demands of Cartesian objectivity and intellectual distance. Instead, I bring a Freudian femininity—and a Post-Freudian feminism—to my work, which is incompatible with the view of truth and knowledge as monumental and independent of "passing subjectivities." I am absorbed by the ambivalence that **knowing** sparks as an object of desire—hinting at, yet never conferring, the ideal state we long for [that state being, I guess, one in which our lack is cured: We know everything, and have thereby won the recognition, admiration and love of everyone—Mom and Dad included].

This desire to know, and the conflicted states it causes in myself and in others, is central to my work. My projects and series draw on the workings of intellectual investigation: Information and diagrams are important "materials" which I gather through appropriation and research. I accumulate and organize objects, texts, and images like specimens or lab samples. Afterward, I use a pseudo-scientific formality and systematic process-

es to shape them. I use series, repetition and variations on a framework to echo science's use of multiple data to build univocal authority. Yet, my results are corrupted: Painstaking methodology is taken too far—instead of analytical thoroughness, it reveals obsession and excess. My choice of components (dirty sidewalks, damaged books, bullet holes), procedures (dislocating, cutting burning, enshrouding) and subjects (nightmares, pornography, war, melancholy) betray a deep sublimated anger. And consistently, my estrangement from the universal point of view produces something additional and uncontrolled which sabotages the analytical enterprise. It is this "by-product" of sabotaged method—usually labeled lapse, mistake or failure in traditional reasoning—that I use to fashion my version of a personal epistemology, one that can include the anxiety, bewilderment and event the pleasure of living in a body engulfed in the world.

Miranda Maher
Brooklyn

Miranda Maher was raised on a steady diet of "None" art. After completing her studies at the Rhode Island School of Design and Cranbrook Academy of Art, she moved to Brooklyn where she's been creating installations, works on paper and artists' books since 1991.

TOM WILLIAMS

A couple of years ago, I made a set of three books in response to a nationwide competition brief titled, "The book is dead. Argue for or against." I wanted to show the difference between using computer based forms of modern technology and traditional books. It became apparent to me that using computers and using books are fundamentally different processes. When using books, we are able to touch the printed word, therefore the relationship is extremely close. On the other hand, when using computers, we are separated from the information we require by a flickering screen and a relatively complex user interface.

Each book explores a variation on this theme. One looks at the idea of "waiting" whilst the machine processes your comment; another explores the way in which we look at a computer screen, and its inherent instability; the last looks at the textual language and the dialogue between us and the machine.

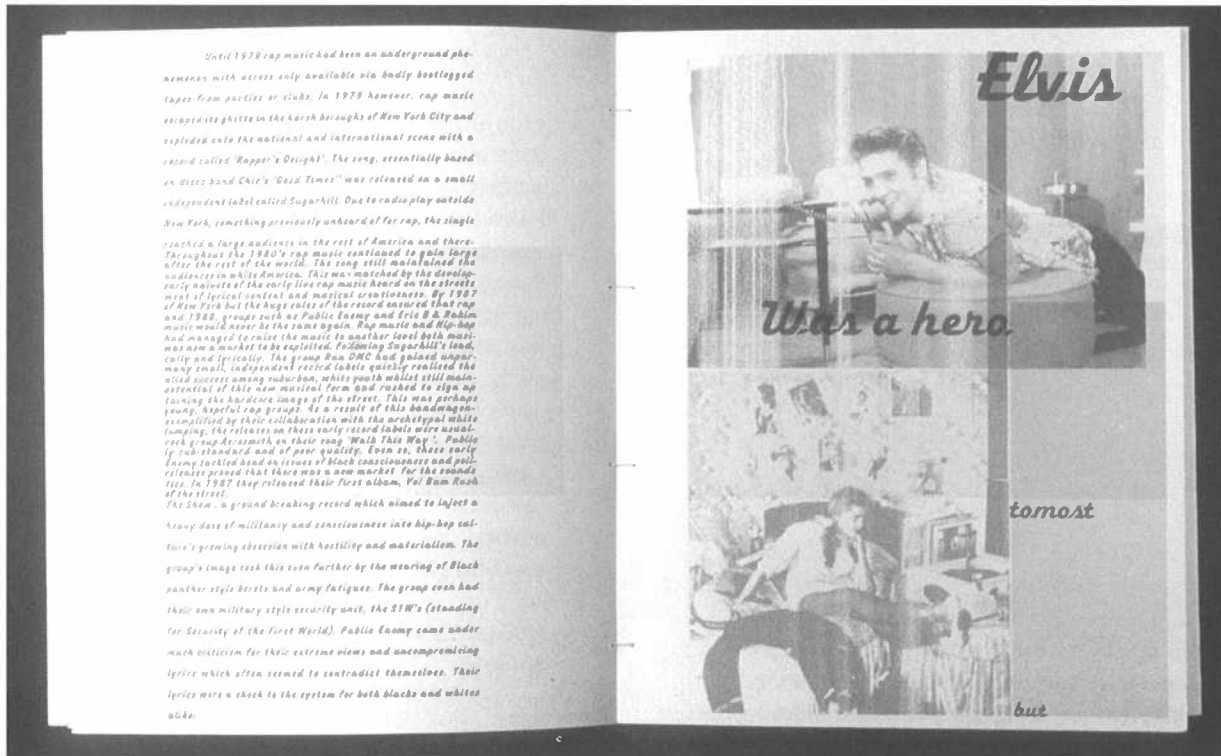
It was important for the books to feel like precious objects whilst also suggesting the physical language of a computer. The paper used is thick, watercolour paper and all three books are contained in a slipcase which itself is housed in a cardboard box with polystyrene corner blocks to give the idea of a peripheral device such as a disk drive.

Tom Williams
London, England

Since winning the Donside Paper competition in 1998, Tom Williams has begun his Masters studies in Communications at the Royal College of Art in London. His work continues to look at visual languages in the public realm. He recontextualizes that vocabulary to show how technology affects people on a social level.

When using books, we are able to touch the printed word, therefore the relationship is extremely close. . . .

Tom Williams



THE BOOK IS DEAD, Tom Williams
Three one-of-a-kind sidebound artist's books
London 1998

MICHELE SHAUF

Bookbox

The book is taken to be an object. When people in our present era say "the book is dead," they refer to the book as object — a defined molecular structure—which they predict will be replaced by another object: the computerized reading device.

More fundamentally, however, the book is a mode of consciousness, a way of thinking and being. So far as I know, morticians of the book want only to embalm its damned materiality, not the interiorscape invented by (and sustained by) the book.

The book's objectness is in fact its failing. The bookobject is often beautiful, of course. One thinks in particular of Victorian bibles with gold-leaf edges and purple velvet covers bound together by a brass hinge. But as ensconced in the Undisputedly Official and Standardized Codex Form, the word takes on a fixity, weight, and general tidiness of line that makes it appear for all the world as the embodiment of truth. This is perhaps easiest to see in fanaticism, which inevitably produces a book that is in turn tautologically posited as proof of the fanatic's perfect rightness.

And yet it is bookconsciousness that has the capacity to liberate us from not just fanaticism but from more genteel incarnations of received wisdom as well. It does so by cultivating in both readers and writers an interiority, the voice of silence that is called, variously, "conscience," "self," "identity," "soul," or "being." This is why the book, as a metaphor for the reflective self, can be said to have given rise to analysis, exegesis, the scientific method, and depth psychology.

One obviously cannot claim that these habits of mind have wrought only kindnesses. They were the cognitive engines necessary for the development of modern medicine (to take one example), but also for the solipsism that is the modern individual's gravest malady (to take another).

Nonetheless, the interior is a habitat worth cultivating.

The challenge therefore is to create forms that at once are books (i.e., conceptual spaces designed for word-specific yet paradoxically silent reflection) and are not (i.e., material configurations that efface, rather than affirm, all claims to immutability and comprehensiveness.)

Put another way, the challenge is to create forms that assert the liberating capacities of the book while foiling its braggadocio.

Certain experiments in literature have attempted to undo the book's aura of unassailable authority, but for the most part these have been textual rather than material experiments. Post-modern novelists have devised unreliable narrators and modernist poets have crafted all manner of inscrutabilities, but these efforts have taken the bookobject as a given. What has been

altered is only the particular configuration of words inside. Coincidentally or not, many of these literary experiments have become quite famous, themselves assuming auras of unassailable authority.

My own experiments are concerned instead with altering the bookobject as the box into which a certain collection of words are placed.

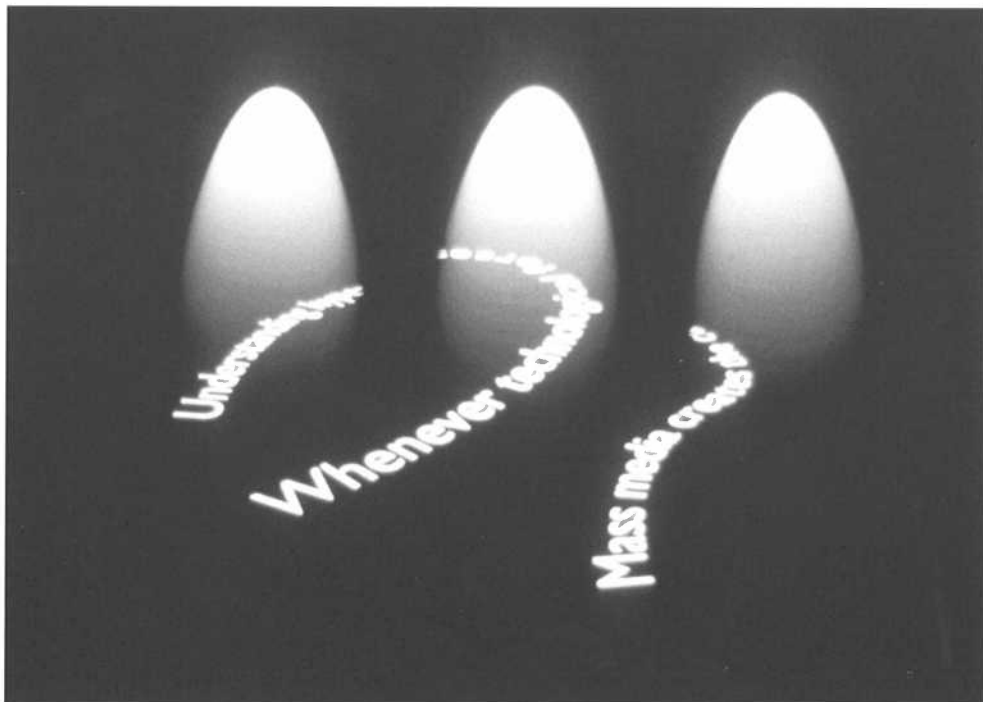
When the box as a material constraint is erased, as it is in my electronic work, the bookobject becomes ephemeral, a blip of light. There are no "pages" or otherwise efficiently numbered units for the reader to return to. The word is thus contained and yet scattered; the box is become enormous but indefinite, still limiting but unvariably so. What are the bounds of the electronic book?

When the box as a material constraint is literalized, as it is in "Kay White's Kit of Home Information: An Assay into Aesthetics," the bookobject is revealed for what it is: a container, Platonic form, enclosure, coffin, petri dish. The modest materials make it quite impossible for the reader to mistake this book for the definitive model of anything. (Even at a glance it is clearly not exhaustive, whatever its subject might be.)

Once humbled from the bombast of the codex form, the book finally becomes true: an ad hoc collection and arrangement of thoughts to be considered (or discarded) in quietude and aloneness.

Michele Shauf
Atlanta

{ Michele Shauf works with language, photographs, and digital media. She calls herself a lyric philosopher.



NEXUS PRESS

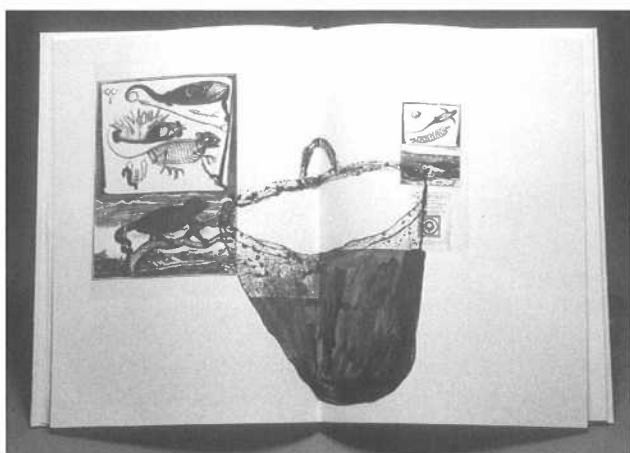
Devoted to the production and publication of over 200 artists' books since 1977, Nexus Press is one of the few nonprofit publishing houses in the United States. The Press has collaborated with both national and international artists from every continent, including a dramatic series of international artists' books produced as part of the Cultural Olympiad of the 1996 Olympic Games. Our books are distributed and included in major collections throughout the world including the Museum of Modern Art, the Whitney Museum of American Art, Victoria and Albert Museum, London and the Rijksmuseum, Amsterdam.

Each year, hundreds of artists vie for our International Residency Program, and two artists are selected to collaborate with the staff to create an original artist's book. A programming division of the Atlanta Contemporary Art Center, Nexus Press reaches into the community not only via books, but also through its commitment to education.

The Friends of the Press, an active and important support group, was developed to develop the audience for artists' books. Through organizing public presentations of artists, providing technical assistance to the Press and assisting with fundraising, the Friends of the Press have become a vital source of support for our work. Exhibitions such as Book Unbound offer another opportunity to introduce "The Pride of the South" to a greater public and to share our passion for artists' books.

Jo Anne Paschall,
Director, Nexus Press
Atlanta

Founded by Michael Goodman and Gary Super, Nexus Press is an award-winning non-profit, visual arts press dedicated to the production and publication of artists' books by the experimental use of photographic off-set lithography and other graphic production methods.



Shelagh Keeley and Deborah Esch
desire and the importance of failure
Casebound off-set artist's book
15 3/4 x 11 1/4", Nexus Press 1996

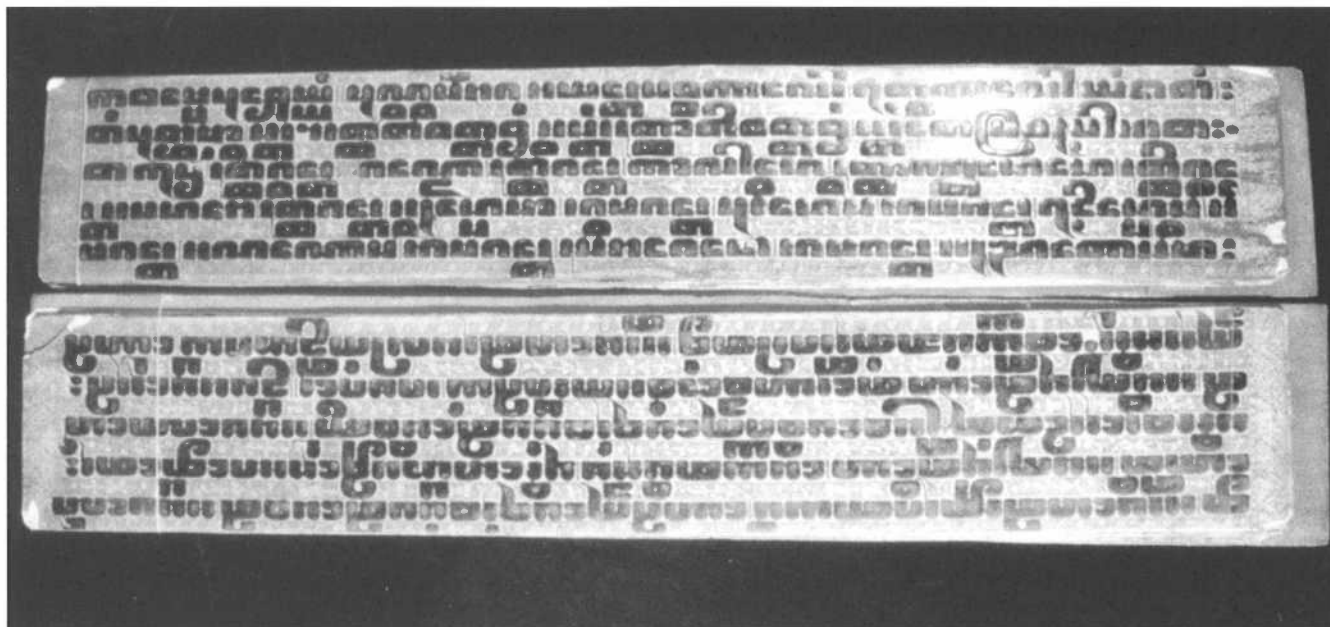
THE ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING

"Palm leaf book . . . portion of the Pali Scriptures, the Kamariah from Hpoonghi-Kyoung monastery near Mandalay, worn by King Thebaw at the Kadawnay (beg pardon day) durbar ceremony," reads the careful script of Dard Hunter's entry in his collection notebook. The Pali Scriptures are the earliest written Buddhist text. Mandalay is in the north central region of the country now known as Myanmar. King Thebaw ruled Burma during the last years of its independence from British rule in the late nineteenth century. During the durbar ceremony, the Burmese made their annual tributes to their king, paid taxes and asked forgiveness of debts and misdeeds. King Thebaw "wore" the book as a symbol of his sacred as well as secular power. Although no date is given, the book is probably from the nineteenth century. Due to war, fire, climate, insects and natural disasters, very few palm leaf books from earlier than the eighteenth century have survived in Burma.

Beautifully lacquered red on gold with thickly applied black lettering, the palm leaf book has 16 inner pages, two covers and the remnants of blue string binding. The artifact measures 5 by 22 by 1 inches. Usually to open a palm leaf book, two metal pins or wooden pegs are pulled, leaving small round holes about 3 inches in from the long narrow pages' edges. In this example, there is only one hole to the right side of the rectangular leaves; it was originally bound with string that would have been loosened when the book was opened rather than worn. Inside most palm leaf books, the pages are covered with lines of lettering cut into the thin leaves and made legible with soot rubbed into the fine incisions. In this ceremonial one, each page is thick with red and gold lacquer, embellished with delicately delineated dancing figures and its scripture densely painted in black. The palm leaf book's legacy endures — book pages are still called leaves. Exotic as an object and a rich cultural referent, this nineteenth-century Burmese palm leaf book is one of the treasures of the Dard Hunter Collection of the Robert C. Williams American Museum of Papermaking.

Author, book designer, world traveler and paper historian Dard Hunter (1883 - 1966) founded the Museum in 1936 at the Massachusetts Institute of Technology. In 1954 the Dard Hunter Museum became part of the Institute of Paper Science in Appleton, Wisconsin. When the Institute and the Museum relocated to Atlanta a decade ago, they became the Institute of Paper Science and Technology and the Robert C. Williams American Museum of Papermaking. The Dard Hunter Collection documents the complete history of papermaking since its invention, c. 200 BC, along with related pre-papers like papyrus, beaten bark cloth, parchment and vellum.

The history of papermaking and the evolution of the book are closely intertwined. For Dard Hunter, his work as a book designer with the Roycrofters, an influential segment of the American Arts and Crafts Movement, led to his interest in hand papermaking. That interest became a lifelong commitment. After a trip to England to observe hand papermaking there, he resolved to re-establish hand papermaking in the U.S. While Hunter built and operated three hand paper mills during his career, his goal was really achieved through his authorship of numerous books on papermaking throughout history and from many cultures. His research led him around the world, gathering paper samples and cultural artifacts of hand papermaking traditions from Burma, China, Japan,



Palm Leaf Book
 Burmese accordion book
 22 1/2" x 5 1/2" x 11/2"
 early 19th century

Tibet and the South Pacific. He often included tipped-in sections of the different papers in his beautifully crafted limited edition books. These rare papers and the irreplaceable objects — paper molds, beaters, printing and writing implements, polishing stones, and many, many different kinds of books — remain the heart of the American Museum of Papermaking's collection.

The Tibetan accordion book, like the palm leaf book, may seem an oriental oddity, but it also represents the shaping of the book in its historical evolution. The book began in China around 600 BC when text was written with brush and ink first on wooden and bamboo strips and then on rolls of silk. Paper was invented there four centuries later, and the more flexible, lighter and less expensive material soon replaced the costly silk and bulky wood tablets. Paper offered other advantages — it held ink evenly, and it was foldable. Silk scrolls, like those of papyrus used by Egyptians, were also more difficult to read — the reader must unroll and reroll the entire manuscript to refer to earlier and later text — and more cumbersome to store than the simple, stackable rectangular form of the rectangular book, whether made of palm leaves or paper sheets. The Tibetans, like the Indians and Burmese, made books from leaves held between wooden boards.

Maintaining the leaf and board shape, but using paper as the writing surface for books led to the development of the folded accordion book — long sheets of paper were folded into pages and then the end-papers glued to the binding-boards. The most important Tibetan books, primarily Buddhist texts, were often written in gold or silver on paper dyed black or indigo and enclosed by ornately carved and decorated covers. Yet, even the simplest Tibetan accordion books reveal an elegant functionalism.

From scroll to folded roll, the accordion book with its discrete pages was a significant advance in the development of the book, comparable to the leap from cassette tape to the CD. Sud-

denly one could easily find the correct text (or the right song) without rewinding. The Chinese and Japanese then furthered the form's evolution by piercing and sewing the flattened folded roll along one edge, producing a simple concertina-style book form known as the orihon. The orihon was traditionally used for Buddhist sutras. It was believed that if an orihon inscribed with sutras was cascaded hand to hand, the draft created by the opening pages had healing qualities when directed at the affected part of the body. This treatment is reportedly still practiced in some Japanese monasteries, yet another testament to the power of the book in its many forms.

In his books and his collection, Dard Hunter's greatest legacy has been to reveal the rich history of the everyday object — whether a lined sheet of paper crumpled in a notebook or the latest paperback best seller tucked in a pocket. His explorations of the origins of papermaking and the evolution of the book in ancient Asia illuminate the marvelous inventiveness and cultural complexity of a most basic human need — the urge to communicate.

Laura C. Lieberman
 The Robert C. Williams American Museum of Papermaking
 Atlanta

The Robert C. Williams American Museum of Papermaking is located in the Institute of Paper Science and Technology. The museum has a premier collection of paper and paper-related artifacts in the world with permanent exhibits that trace the art, science and history of papermaking from the forerunners of paper to the advanced technology of today.

DAVID LAUFER

Text Sold Separately

My participation in the artist's book movement came about quite by accident. I was attempting to fulfill the essay requirement on the application for a civil service position. I wrote knowing that I must sound neither overtly liberal, as our state government at the time was controlled by a narrow majority coalition of conservatives, nor overly conservative, since the post master (whose minions would review my application) was a well known supporter of social causes. As I wrote, I hit upon a rather startling line of reasoning, which traced liberalism and conservatism to a common origin, and then synthesized their points of view seamlessly. As I wrote I marveled at how easy it was to unify the strengths of the two positions. I wrote for nearly one hundred hours, unable to staunch the flow of ideas. At last, sleep overwhelmed me. Refreshed, I reread the work. I realized instantly that the essay was useless for seeking employment, though possibly strong enough to yield a little income from publication. But, where?

Two publishers of partisan literature rejected my work without explanation. I submitted it to a third, and soon I received an acceptance letter from a publisher of artist's books who explained that they had taken up residence in the premises vacated by the publisher to whom I had addressed my proposal. The advance was small, but this press was willing to print my manuscript word for word, and even let me control the appearance of the book. For reasons I cannot explain, this seemed more important to me than money.

The check cleared, I scrimped; the book appeared. My title

for the work had been **The Unity of the Duality: On the Possibility of Panpartisan Polemics**, but the book was released, through a prescient error by the typesetter, under the title **Text to Come**.

The results were unexpected, to say the least; the book was attacked with great acrimony. There were proposals to ban it on the grounds that outright censorship was a lesser first amendment violation than making peace between ancient rivals. So entrenched were the agreements about what the disagreements ought to be, that resolving them threatened the stability of the nation's most venerable institutions. Sales were brisk, but legal action threatened our meager profits.

Fortunately my publisher, Dr. Dave, intervened. He knew little of politics, but had extensive experience with appearances. He observed that those who disliked the book were not buying it; they read only the journal reviews. Moreover, nearly all those who bought the book were indifferent to its content; they displayed it to be part of the controversy. Since the text was the source of the problem, but the wrappings were marketable, why not publish a 'text sold separately' version? This he did, and soon it became apparent that book buyers preferred the cachet of a splashy, low-cost 'textless' tome.

Since that time, I have continued to write my social theories, package them flamboyantly, and publish them sansatext® (Texts are circulated just enough to arouse critical ire, then quietly dropped.) The fact that they are distributed as artist's books is an accident of fate, for which I am not ungrateful.

David Laufer
Atlanta



David Laufer's trompe l'oeil book sculptures have been in numerous group exhibitions including the **Biennial of Book & Paper Arts**, Chicago, and solo shows including **Celebrate Faith and Art** at the 1996 Olympic Games in Atlanta.

The Manifesto of the Cleveland Thinker, David Laufer
Sculpture in acrylic and epoxy on wood
14 x 14 x 4.5", 1997

MARK AMERIKA

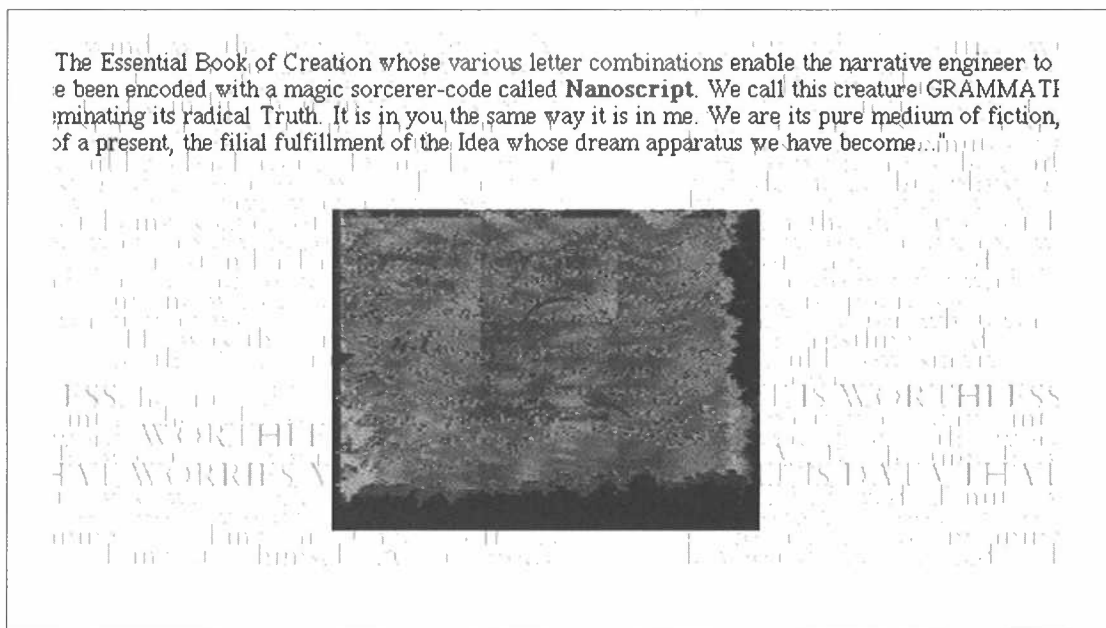
GRAMMATRON is a "public domain narrative environment" made exclusively for web-distribution and consists of over 1200 text spaces, 2000 links, 40+ minutes of original soundtrack delivered via Real Audio, unique hyperlink structures by way of specially-coded Javascripts, a virtual gallery featuring scores of animated and still life images, and perhaps more storyworld development than any other narrative created on the Net. A story about cyberspace, Cabala mysticism, digicash paracurrencies and the evolution of virtual sex in a society afraid to go outside and get in touch with its own nature, GRAMMATRON depicts a near-future world where stories are no longer conceived for book production but are instead developed for a more immersive networked-narrative environment that, taking place on the Net, calls into question how a narrative is composed, published and distributed in the age of digital dissemination.

Mark Amerika
Boulder

GRAMMATRON depicts a near-future world
where stories are no longer conceived for
book production but are instead developed
for a more immersive networked-narrative
environment . . .

Mark Amerika

Currently New Media artist on the faculty at the University of Colorado at Boulder, Mark Amerika has a degree in creative writing from Brown University, where he started teaching web-based hypertext workshops in 1995. In 1997, his online writing project, GRAMMATRON received international acclaim and was later selected as one of the first Internet art works to be included in the Whitney Biennial 2000.



GRAMMATRON, Mark Amerika
A Public Domain Narrative Environment
Alt-X [www.altx.com]

STEPHANIE OGNAR

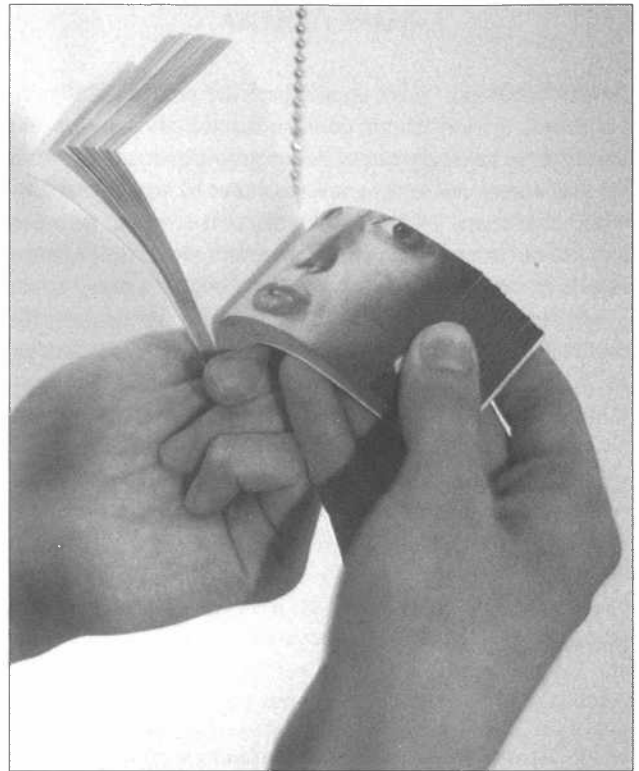
Eliciting response

The process of making the flip books begins with a strange consciousness—trying to pinpoint the parts of my daily routine when...when what? When I am so wrapped up in that routine that I wouldn't normally considering being watched? Uncontrollable. (As yawning.) Private. (As in the bath.) Mundane. (As taking off my winter coat.) Also those times when I am overly conscious of being watched, as with the flirtatious gestures. I try to catch myself in the act. Much like glimpsing one's reflection in the storefront glass when walking down the street. For a second it could be someone else. A moment of self-awareness, of being both watched and watcher. Many people find this embarrassing or startling. And so people look at themselves covertly—perhaps for fear of seeming vain rather than simply curious. The curiosity comes from that instant of being outside of one's self.

This consciousness is then transferred to the process of video taping the gesture. I have to act-out, I have to perform. This usually requires a number of takes or tries. I need to reach a point where the gesture no longer feels stiff but instead feels natural. A circular process which leads me away from and back to myself.

I try to peek—to observe myself covertly as I have observed others, as I imagine others have observed me. But I would not simply have someone follow me with a camera (as Sophie Calle did) —it is not the real caught moment, but the reenacted one, and a tension is lent to the piece because of it. I am purposely playing this out for my viewer, and that is why the eye contact is so important—I let the viewers know that I know that I have constructed this game that they have entered. Eliciting response.

Stephanie Ognar
Champaign, Illinois



Stephanie Ognar
One of twelve flip books (bath, bed, berry, coat, flash, glance, kiss, smoke, spit, stare, wink, yawn)
Ink jet printed, hand perfect bound

Stephanie Ognar refers to her first flip books as small flirtations that compared her desire to attract attention in her personal life to her desire as an artist to attract viewers. For the series of books included in *Book Unbound*, Ognar won an Honorable Mention in the first Atlanta Book Prize competition at Nexus Press in 2000.

JOSEPH ALBERS' INTERACTION OF COLOR

The book *Interaction of Color* is the culmination of eight years of work by one of the most influential teachers of the twentieth century, Josef Albers, and his students at Yale University. In Albers' words, it "is a record of an experimental way of studying color and of teaching color."

"Albers' teaching is based on learning by direct perception, and not by theories or color systems," says Hannes Beckmann in a later edition of the book. He continues, "There are many books on color on the market, but no one combines eyesight with such profound insight as Josef Albers does in the *Interaction of Color*."

The availability of the first edition of Josef Albers *Interaction of Color* has made a dramatic improvement in the effectiveness of teaching Albers' color course in Guilford College design

classes. This study is an integral component of an art education and we are grateful to the donors, Mr. and Mrs. Theodor Benfey (nephew of Josef Albers, and Dana Professor of Chemistry and the History of Science, emeritus), for the opportunity to offer access to the original silk-screened edition to our students. The book's rarest qualities are the accuracy of the colors, the variety of examples, and the fact that Albers' own students participated in creating the sample studies.

Theresa Hammond
Director and Curator
Guilford College Art Gallery
Greensboro, North Carolina

MARCIA R. COHEN

In the Beginning:

The cultural history of the Jewish people is a story told not in pictures, statues or buildings but in books. The most important object in Judaism is a book: the torah. Jews have been known as the "people of the book" since Judaism has long derived its identity from its sacred books or scrolls.

An Open Book:

In the late seventies I began painting on shaped canvases, the geometry of which, however eccentric, is an integral part of the conceptual life of each painting. In the series of paintings called 'Summer Reading', begun in 1997, the shape of these canvases literally suggests that of an open book. Reading as an activity, in and of itself, results in a change of consciousness and a state of total immersion. These paintings seek the atmosphere of the page as an interior locale—a world that is contained but does not confine. I observe this space or "page" like a transparent screen or stage.

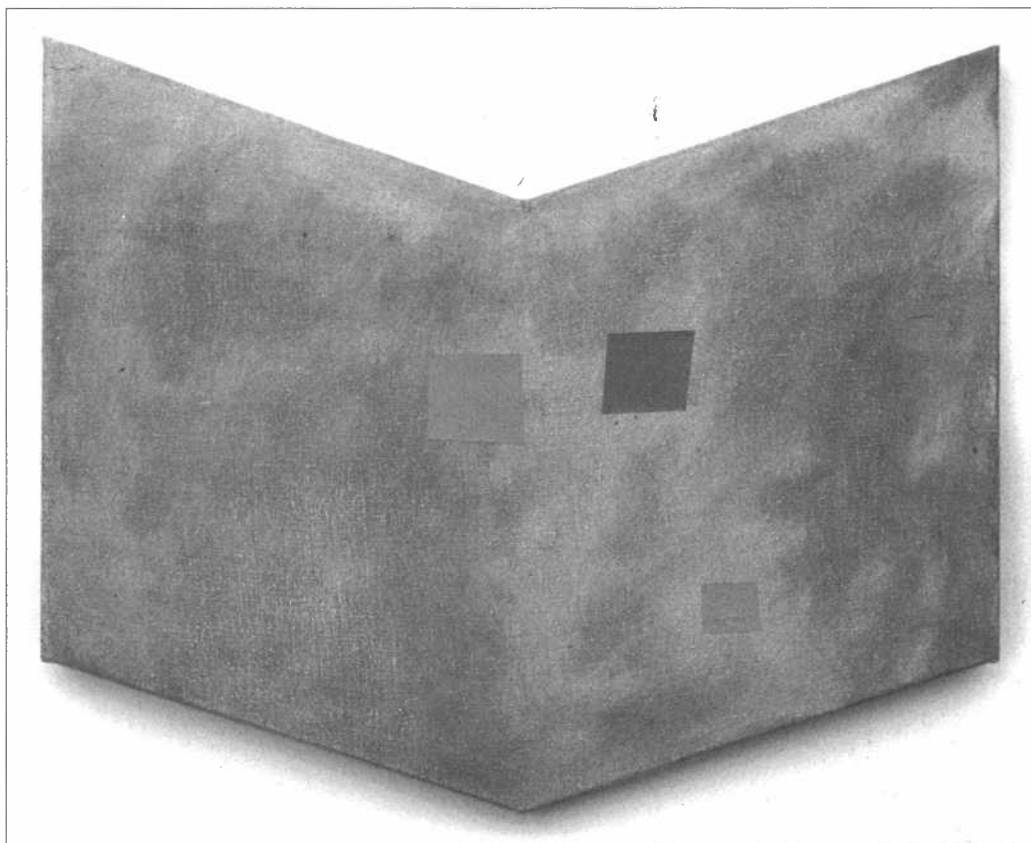
Just a Pigment of Your Imagination:

To understand color one must observe that it is omnidirectional, ever changing and mysterious. The sensations of color arise from a complex series of factors involving the eye, the

brain and the mind exerting a profound influence on our lives—affecting the way we see, act and feel. The direct sensory effects of colors perceived by the eye can also elicit sensations of other sensory areas as well. I often assert that almost every decision we make is informed or influenced by color. My use of color in these abstract paintings fuses form and content into chromatic equivalents of equilibrium and solitude. Optically, the transparent veils of surface color support the passages of opaque hues that allude to a hierarchy of readings and illusion. In 'Summer Reading' the codification of color is invented from a subjective response to observable phenomena in nature and the associative correspondences of coloration in cultures; both ancient and modern. The vertical and horizontal passages, or color constellations, create locus—as if to map or chart a position, a sound, a moment or a memory.

Marcia R. Cohen
Atlanta

Marcia Cohen, professor at the Atlanta College of Art, has exhibited her paintings and lectured nationally and internationally. A bibliophile with a passion for collecting books on topics related to color, her own work explores the subjective act of seeing, reading and decoding the illusive nature of color.



one of Summer Reading series, Marcia R. Cohen
oil on linen painting
12 1/2 x 19 1/2", 2000

ATLANTA COLLEGE OF ART LIBRARY

Founded in the 1970s by Jo Anne Paschall, former Head Librarian at the Atlanta College of Art and now Director of Nexus Press, the Artists Book Collection at the Atlanta College of Art Library began as documentation of the Fluxus art movement of the 1970s. Since then the collection has expanded from the political content and anti-establishment beginnings to emphasize the book-as-art-object. It now includes artists' books of all types, sizes, and media, and from all over North America, Europe and Asia.

This teaching resource of nearly 1,450 titles is housed in the Atlanta College of Art Library in the Woodruff Arts Center. A wide variety of groups, including students from both the Atlanta College of Art and other institutions throughout north Georgia, have used the collection, as well as teachers from local K-12 schools and book artists from as far away as Portland, Oregon, and St. Johns, Newfoundland, Canada.

The Atlanta College of Art Library actively collects artists' books. The collection has focused in recent years on works by women and persons of color and continues to expand its original definition of "artist's book" to include videos, CD-ROMs and other emerging technologies.

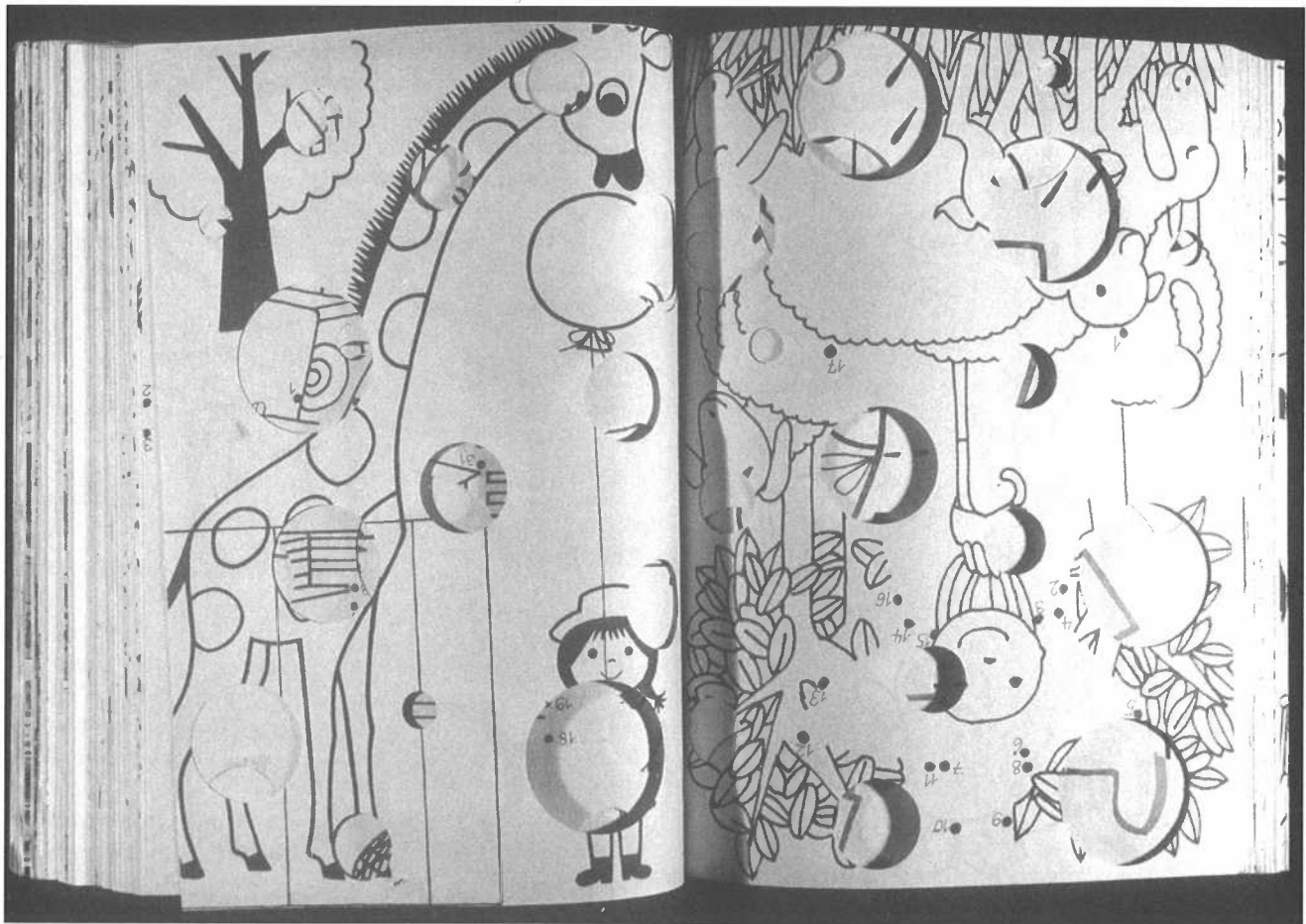
The collection serves as a tangible example of the merging of

arts and technologies: printing, photography, writing, painting, drawing, book-binding and book construction are all evident in the collection, readily available and accessible by patrons from the College, other schools and interested groups.

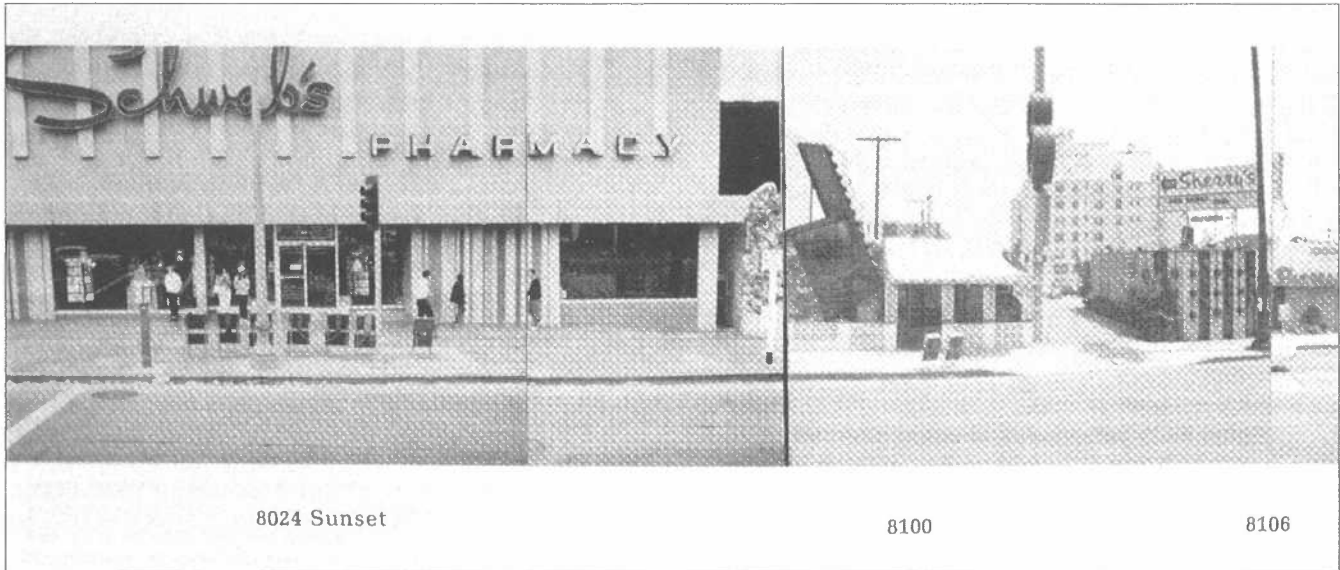
Books from the collection have been loaned for other exhibitions in the Atlanta area, most recently the exhibition *Found Wanting* held in March 2000 at the Atlanta Contemporary Art Center. Represented in this show are some of the finest examples of the diversity of artists' books from the College's growing collection. We are proud to be a part of this important event inaugurating the expanded McCain Library at Agnes Scott College.

Moira Steven
Head Librarian
Atlanta College of Art Library
Atlanta

Founded in 1928, the Atlanta College of Art offers undergraduate degree programs in art and design on a campus shared with the High Museum of Art, the Alliance Theater and the Atlanta Symphony Orchestra. The ACA Library Artists' Books Room holds a nationally recognized collection of artists' books.



Gesammelte Werke, band 7, Dieter Roth
Artist's book w/paper, cardboard
6 3/4 x 9", 1974
from the collection of the Atlanta College of Art Library



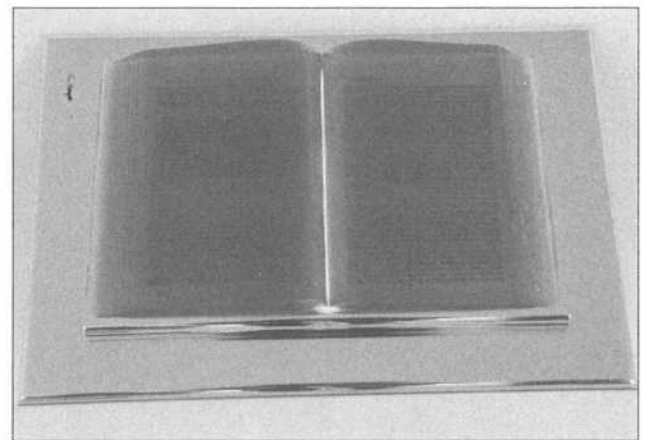
Every Building on The Sunset Strip, Ed Ruscha
 Accordion fold artist's book
 5 5/8 x 7 1/8", 1966
 from the collection of the Atlanta College of Art Library

BYRON CLERCX

I was raised, and to some degree have remained, average, Mid-western and middle class. My father is a painter and former arts educator. Through him, I began to see art as a vehicle for inquiry that helps make sense of the world; and transferring that desire to inquire to others, in the gallery or classroom, was a means of affording that luxury.

In the studio, concepts dictate materials and process, not the other way around, and I find something inherently principled in this seemingly subtle post-modern distinction. I willingly experiment with a wide variety of materials instead of tailoring all of my ideas to fit the idiosyncratic (and I believe limited) properties of a singular sanctioned medium. Objects are fashioned from prosaic materials into three dimensional metaphors that couple my corporeal and conceptual concerns into ironic assertions. The structure or contents of a book just a happen to be a fertile point of departure for raising discourse in my paintings or sculptures. Viewers are afforded an autonomous range of reasonably controlled, yet accessible, readings; that often reveal as much about their level of investment in the (art) experience, as it does mine.

Byron Clercx
 Moscow, Idaho



Illuminations (after Walter Benjamin), Byron Clercx
 Mixed media book object
 14 x 20 x 6", 1998

Byron Clercx coordinates the undergraduate sculpture program at the University of Idaho in Moscow. He has exhibited nationally and internationally and has work in private collections that include those of Mr. John Hechinger Tools as Art, Allen Chasanoff and President Jimmy Carter.

CHARLES HOBSON

Why Now Artist's Books?

I find there's been a ground swell of interest in artists' books that's grown over the last several years. Here in San Francisco this is evidenced by the popularity of programs being offered by the San Francisco Center for the Book, the establishment of the Logan Collection and the Logan Book Arts Gallery at the Fine Arts Museums and numerous exhibitions where the book shows up center stage.

In an age of technological revolution and the growth of electronic media why is it that the artist's book grabs attention? It's possible that the physical, sensual feel of an artist's book is especially appreciated as our culture moves toward a world viewed on the computer screen.

The book, as a form, provides a unique vehicle for expressing an artistic vision. Just as painting and sculpture each have their own unique capacity to carry art expression, a book when made by an artist alert to its special characteristics can produce a transforming, insightful and magical result. What are those characteristics? Sequence is one. There is a pattern of pages— one comes before another so there's a beginning and an end and a period of time between them. Sequence is joined by flow. A book can have a rhythm or cadence, almost like music. Then there's structure, the three-dimensional shape that comes from a book's binding. It's how the book is held together, but it's also an opportunity to advance the message. A book also offers a hospitable and natural place to join word and image—combining the complexity of language with the direct visual experience of the picture.

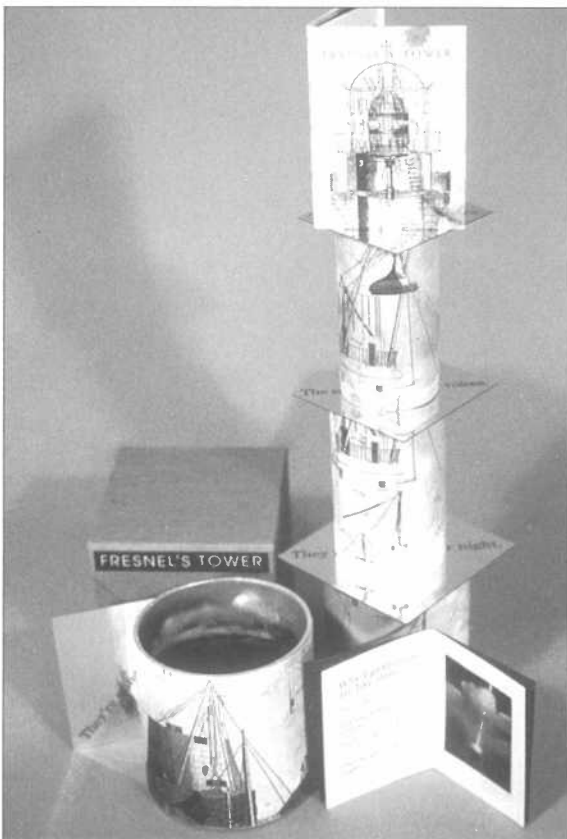
And there's an intimate quality to an artist's book. The best way to experience one is to turn the pages or unfold it for yourself in a quiet space when you have a little time to linger. It offers layers of meaning and subtleties that surface only after a few times through. It's like noticing something for the first time on a walk you've taken a dozen times before. Perhaps it is this intimate, physical, sensual and layered experience that makes an artist's book an appealing cross current in the flood tide of electronic communication.

Charles Hobson
San Francisco

Charles Hobson has worked with images and words for more than a decade. He uses pastel, monotypes and other print-making variations such as photogravure to construct images for books and works on paper that usually follow literary or historical themes. His books have been collected by the New York Public Library, the Whitney Museum, the National Gallery, Stanford University, the Fine Arts Museums of San Francisco and the Getty Center, among others.

CODEX ESPANGLIENSIS

FELICIA RICE, ENRIQUE CHAGOYA, GUILLERMO GÓMEZ-PEÑA



Tower, Charles Hobson

The CODEX ESPANGLIENSIS represents an amalgam of traditions. The form is based on the pre-Columbian codex which flourished prior to the arrival of the Spaniards in Mexico in the 1500s. The content of the pre-Columbian codices was wide ranging, from tributes to Aztec rulers to the lineage of the gods and royal families. Although the Spaniards burned almost all of the thousands of codices they found, we know the form from the very few examples that survived and from those codices produced early in the colonial period. The CODEX ESPANGLIENSIS draws on the traditional accordion-fold format, the use of handmade amatl paper, and a sequence of images meant to be read from what contemporary Westerners consider the back to the front of the book.

Enrique Chagoya's collages juxtapose graphic art from pre-Columbian times and present-day Mexico with traditional Western art and images of contemporary American pop culture; they drip with blood and dark humor. Guillermo Gómez-Peña's text was culled from scripts for performance pieces, and from poems written in Spanish, English and Spanglish, among other languages. Text and image share consistent themes: the commodification and trivialization of culture, and the tragi-comedy of life on the fringes of contemporary society. The book opens with a question and is resolved with another, and leaves our survival as a people squarely in our own hands.

My challenge was to marry a sheaf of manuscripts and fifteen spreads delivered in the form of conventional mechanicals into a coherent whole. I first analyzed Enrique's fifteen composi-

tions for visual sequence, meaning, and their relationship to the manuscript. Some of the two-foot spreads were self-contained, while others suggested a connection with another spread in the collection. Some of Guillermo's texts were short and discrete, others ran to several manuscript pages. Grouping these, I established correspondences between visual dynamics, meaning and text length. I based the skeletal structure of each double-page spread on Enrique's imagery; type formed the ligaments and musculature that binds and moves the whole forward.

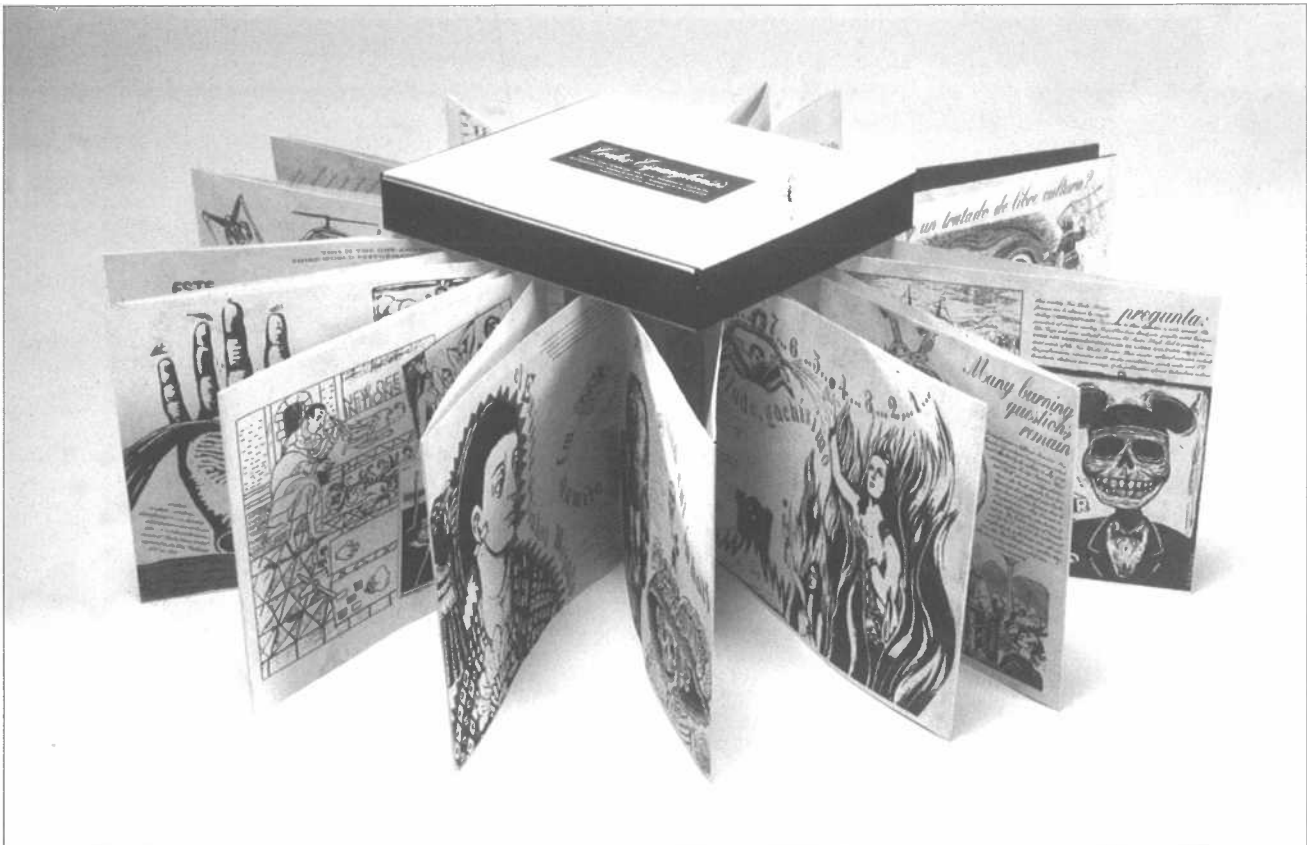
I drew on my background in the traditional arts of book-making, from hand typesetting to letterpress printing, and added the dynamics of digital type. I narrowed my type choices to a handful out of hundreds of digital fonts, along with my own library of metal typefaces inherited from Sherwood Grover, and the collection of nineteenth-century wood types generously loaned by Gary Young. Contemporary type technology presented an opportunity, a temptation and a challenge: I wrapped, stretched, distorted and tortured type into an expressive visual component that interacts with the imagery, and with the hand-drawn lettering and the fonts pre-existing within the artwork. In the finished work, lines extend to awkward, wobbling lengths, then are squeezed into incidental negative space. The use of let-

terpress, a fifteenth-century western European invention, forced a compromise between native material and a tool of colonization. The result was a deeply embossed, richly textured surface that combines the conceptual and theoretical, the political and personal in a cohesive work that transcends its components.

The CODEX ESPANGLIENSIS can be viewed in two-foot spreads or in combinations of spreads, or fully extended to 31 feet. The CODEX is both a linear book form meant to be leafed through, and a sculptural object.

Felicia Rice
Santa Cruz

Felicia Rice is a book artist, typographer, printer and publisher who lectures and exhibits internationally. Over the past twenty years, she has collaborated with and published the work of some well-known contemporary writers and artists. Her books can be found in collections including the Whitney Museum of American Art and the Bodleian Library.



Codex Espangliensis, Felicia Rice, Enrique Chagoya, Guillermo Gómez-Peña
Accordion fold offset artist's book
9 x 11 1/2 x 1", Moving Parts Press, 1998

GEOFFREY HENDRICKS

QUADRANT / A Meditation on Tycho Brahe

For Tyche, and for all the deities of the sky.

Is this a game?

What is the nature of a book?

Where does death fit in?

Tycho lost his nose in a duel.

This nose is from a death mask that I made of my father.

As one journeys through the world looking at the sky, what can it tell us?

What is the eye able to see?

The four corners of the earth.

The four continents.

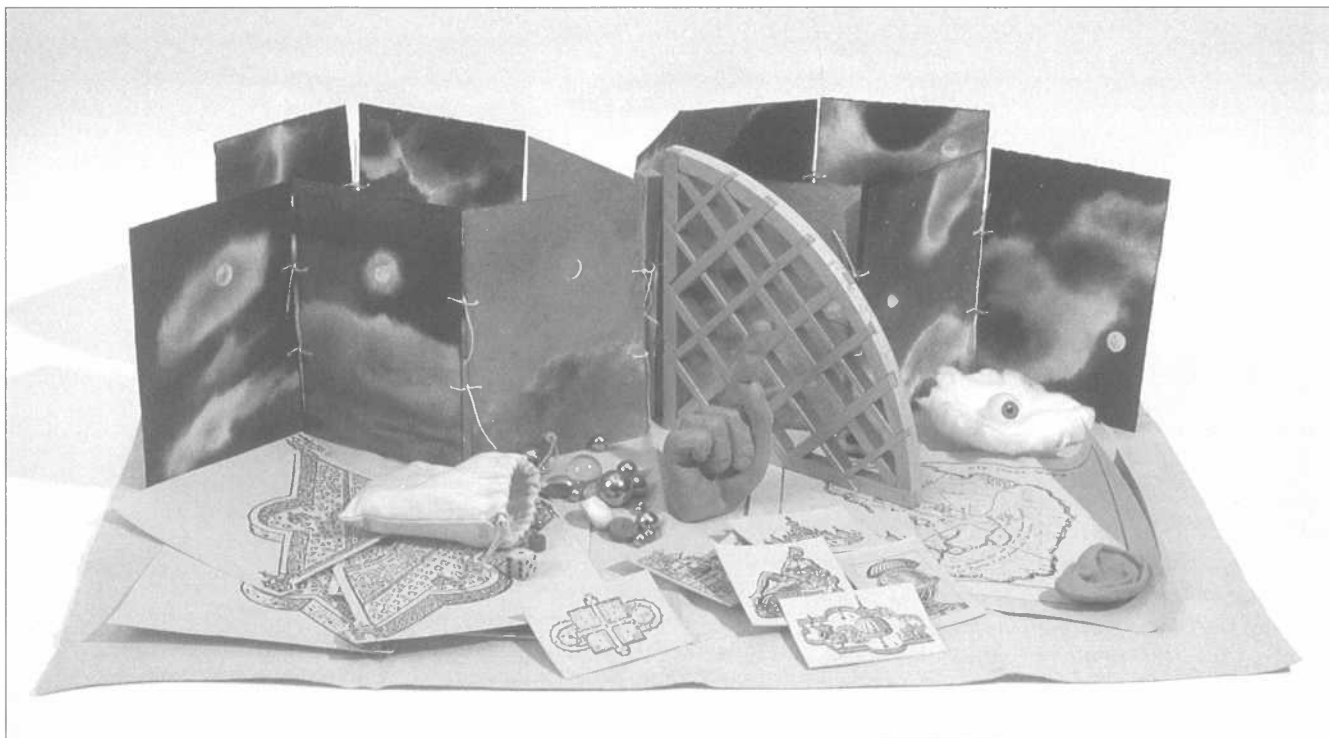
The four seasons.

The four elements, earth, air, fire and water.

Geoffrey Hendricks

New York

In 1993, Geoffrey Hendricks was invited to create a work for the 1995-96 exhibition *Science and the Artist's Book* organized by book artist Carol Barton and Diane Shaw for the Smithsonian Institution Libraries. Each artist was asked to choose a work from the *Heralds of Science*, a 200-volume collection of classic scientific texts. With a long standing interest in the sky, Norwegian ancestry, and a daughter named Tyche, Hendricks was drawn to the *Epistolarum Astronomicarum Libri* (1596) of Danish astronomer Tycho Brahe (1546-1601), and inspired to create *Quadrant*.



Quadrant/A meditation on Tycho Brahe, Geoffrey Hendricks
Sculptural accordion artist's book in a wooden box, 10 x 10 x 10", New York, 1994

CAROL BARTON

The book form allows me to combine my background in painting and photography with interest in sculptural forms, printing and serial images. My inspiration comes from varied sources: reading, historical references, functional objects (furniture, jewelry and kinetic toys), architecture and other artist' books. The book is a flexible framework for these influences.

Each book I make requires a different approach. *Light Towers*, for example, is an in-progress book of pop-up illuminated towers. The book will contain five pop-up towers which dimensionally lift off the surface of the pages. The towers will be illuminated by a small light bulb embedded in the spine and switched on and off with the action of the book's opening and closing. In constructing each paper edifice, I will explore the play of light and shadow as it interacts with text and imagery on the page surface.

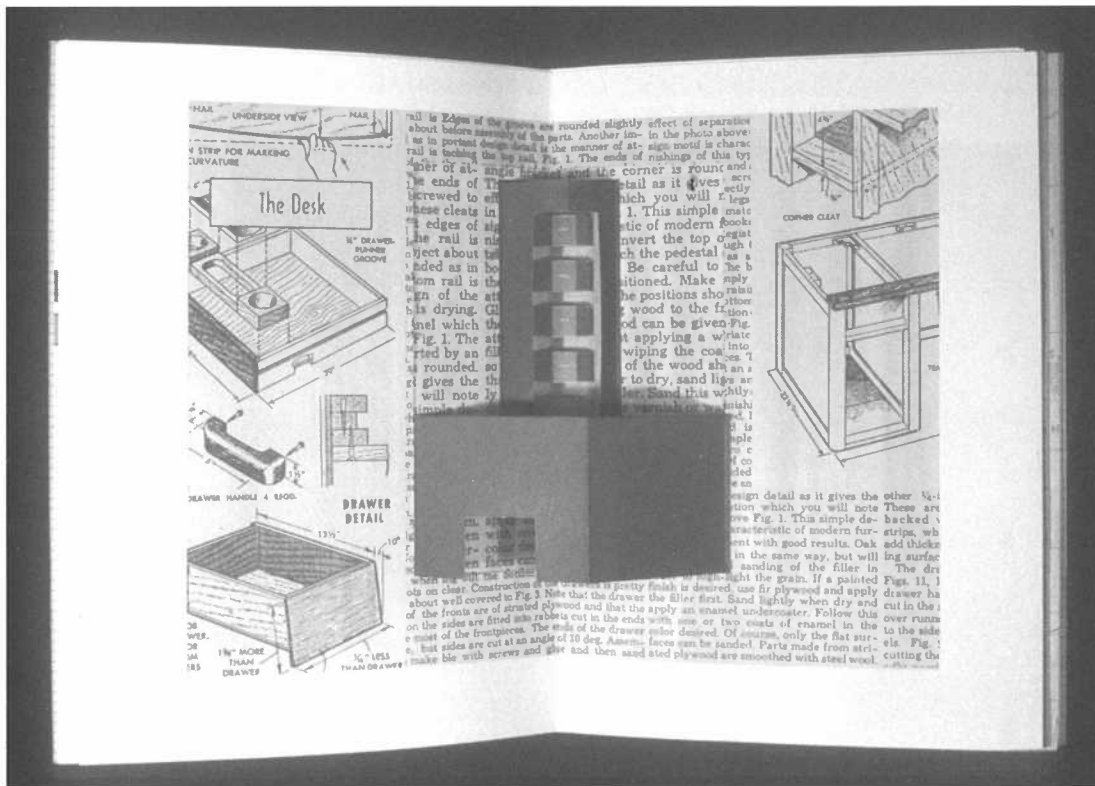
Light Towers was begun in Italy on a fellowship from the Bogliasco Foundation. Imagery and text are derived from a study of historic Italian towers, including towers for defense, clock towers, and bell towers. Being in Italy afforded me the opportunity to research firsthand the historical and architecturally sig-

nificant towers in the Liguria region.

The book will be produced in a small edition (25-30) of signed and numbered copies. Printing and production will be a combination of letterpress and offset techniques, and will be done at the University of the Arts' Borowsky Center in Philadelphia. The books will be assembled, electrically wired, and bound by hand.

Carol Barton
Glen Echo, Maryland

Carol Barton has been working with the book form for the past twenty years as a book artist and curator. She owns a Chandler and Price letterpress on which she can print and die-cut sculptural books. Exhibited internationally, her work is in numerous collections, including the Library of Congress, the Museum of Modern Art, and the Victoria and Albert Museum in London. She curated the exhibition *Science and the Artist's Book* for the Smithsonian Institution in 1995.



Instructions for Assembly, Carol Barton
Pop-up offset artist's book
11 x 8 1/4", Nexus Press, 1993

ANNE BEIDLER

The aesthetic form known as the artist's book is a format for an unusual kind of interaction between the viewer and the creative work. The viewing takes place as an intimate visual dialogue. The book invites a close look. It should be browsed at leisure. Although not always feasible in exhibition settings, it is best viewed when held in the hands. The world of each book is entered separately by individual viewers. Each encounter is personal. Each dialogue unique.

My books explore transformations of self. They delve into connections between past and present experiences. Each series of books is focused around a central theme or text that is linked to my other studio work, which includes large prints and drawings. My **night growth** series refers to questioning of self during the surreal atmosphere of night. The mysterious plant forms become a metaphor for the transformation of the body.

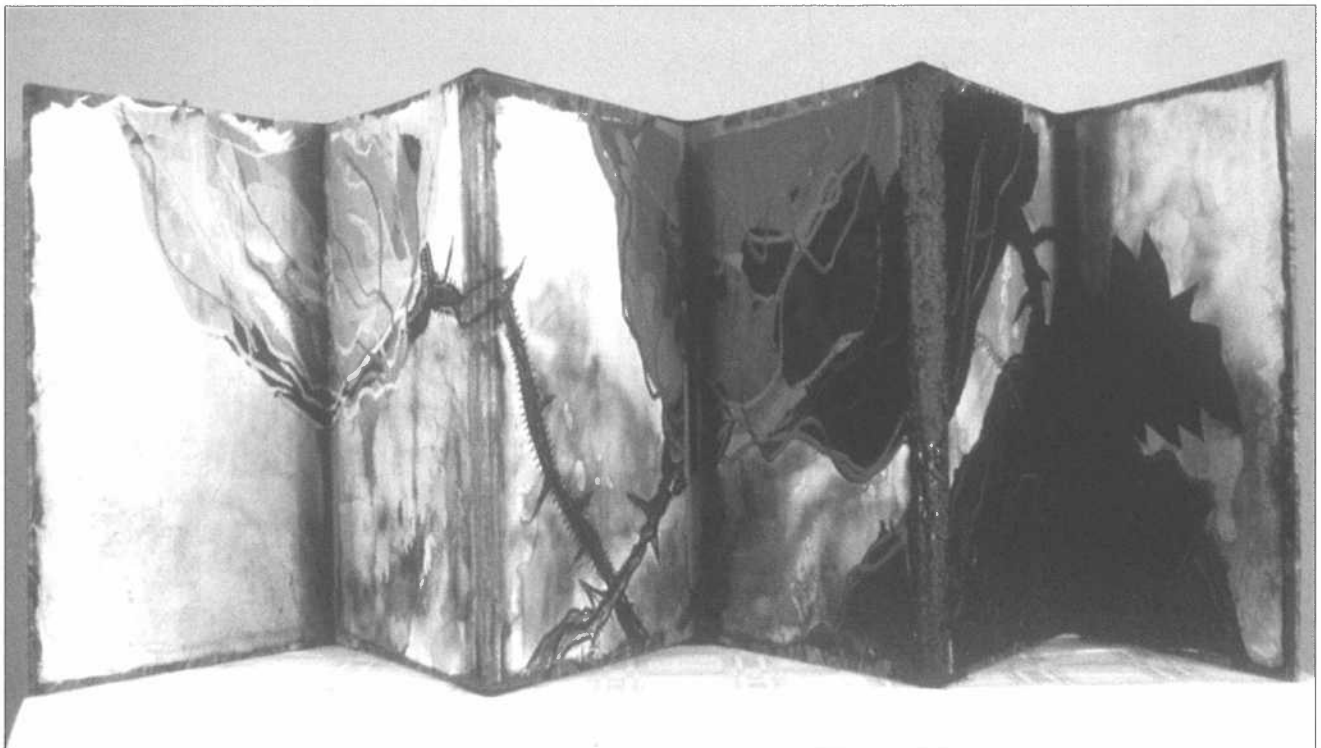
The book **dream** is made of paper with wax batik and has the transparent yet vivid quality of a poignant dream. The **red thread** book refers to an ancient Chinese saying about connections between people that transcend time and space. The **Poppy Book** is a pure visual journey. Perhaps it is a visit to my garden? It is my hope that my work, especially my artist books, evoke unique responses from viewers, who are perhaps transformed in some way by the intimate visual encounter.

Anne Beidler
Atlanta

The aesthetic form known as the artist's book is a format for an unusual kind of interaction between the viewer and the creative work. . . .

Anne Beidler

Anne Beidler teaches drawing, printmaking and book arts at Agnes Scott College. She has exhibited her artist's books for over ten years and her work is in collections including those of the School of the Art Institute of Chicago and the Special Collections Library of the University of Connecticut.



The Poppy Book, Anne Beidler
One-of-a-kind accordion artist's book w/appliqué, 11 1/2 x 50", 1988

TENNESSEE RICE DIXON

work – sustained physical or mental effort to overcome obstacles and resolve difficulties.

work – a specific task, duty, function or assignment that is part or phase of some activity.

work – something that is done or made as a result of one's occupation.

work – in an industrial world salvaging one's individuality while performing tasks within collective boundaries or limitations.

work – to be changed gradually or by repeated movements.

work – progress.

work – to handle or manipulate for the purpose of preparing.

work – a froth produced during the process of fermentation.

to work is to ferment

Again he looks at his wife.

In sleep she creates without effort.

Her abdomen enlarged.

And in time labor is upon them. Labor is work,

mechanically work is the generation of motion against resistance.

It's not possible to control labor, but it is possible and necessary to listen

(a spark of poetry leaps from each new burn) and surrender to it.

Tennessee Rice Dixon
New York

Tennessee Rice Dixon develops multimedia works for publication, exhibition and performance. She currently teaches at The School of Visual Arts in New York City.

"By imposing upon us specific tactile and visual reactions, artists' books can control, spatially and even physically, how we handle and read them."

Renée Riese Hubert & Judd D. Hubert
The Cutting Edge of Reading: Artists' Books, 1999



SCRUTINY IN THE GREAT ROUND, Tennessee Rice Dixon with Jim Gasperini
CD-ROM book, 1994

JOHANNA DRUCKER & BRAD FREEMAN

Books make use of certain constraints, particularly those of the bound page — a page that is finite in its dimensions and fixed in relation to the sequence of other pages. The fundamental feature of a codex book is that it is a material support for a field of meaning, one that creates a resonant matrix of references in the intratextual space where images, text, ink, color, texture, language, typographic, and graphic features all participate, manifesting their material presence as elements of a representational /presentational domain. The expectations for a codex are that it will be read. The assumption is that it will have temporal extension in the reading process that works productively with the distinction between form and meaning, the telling and the told. The codex form carries cultural authority as an icon and image. But it also functions as a most familiar and almost transparent object, one whose functional efficiency makes it disappear in the very act of doing its job effectively as a medium or vehicle for representation. The expectations for a wall piece are quite different from those for a book, as the challenge we set ourselves for this exhibit -- of making a work that functions in two modes -- makes evident. The most immediate assumption about "flat" visual art that it will be seen -- grasped quickly as a viewed object, not studied for a sustained temporal duration, but looked at, "got-ten", in a glance, a glimpse, a moment or two. Of course, this doesn't preclude a study of a print, painting, photograph or other wall-mounted work that is of longer duration, but it does suggest contrasts in the approach to these different forms have been normalized.

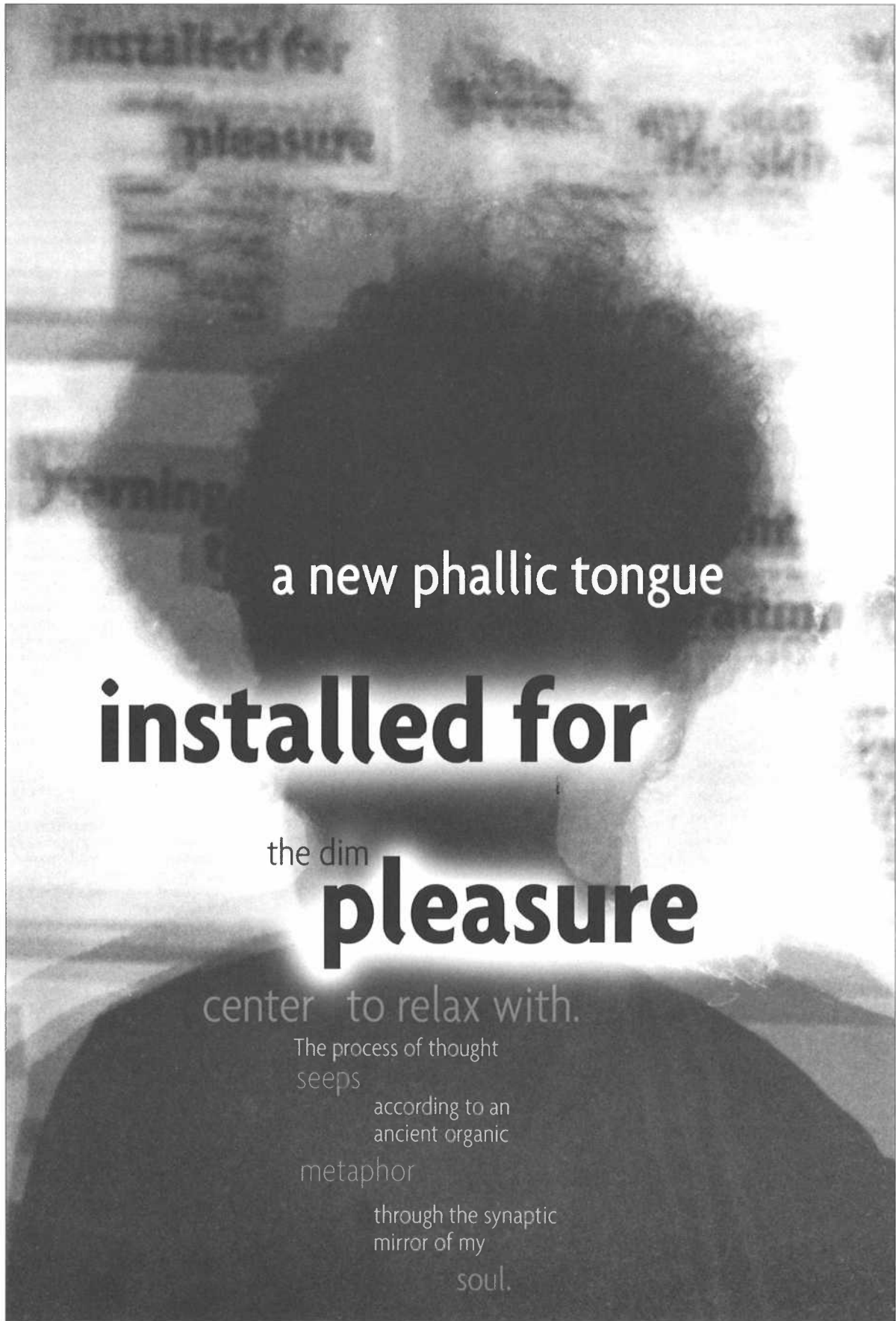
These temporal qualities and spatial characteristics differentiate the codex book from its unbound form — while suggesting comparisons with other forms of artistic expression such as musical works or film. The protracted time and fixed spatial relations of a series of pages, dense with information and effect, offering themselves to the intimate space of reading, held in the hand, grasped in the embrace of eye to book-thing, are totally different from the untouchable, mainly institutionally displayed, generally physically distant and large-scaled object of a gallery experience. However complex, multi-layered, and intrinsically structured the relations of elements are upon that surface it remains exposed to the perception that it is a single flat field supporting graphic elements of occasional illusion. But there are conceptual differences as well between these modes. Language, with its literary associations within the book, often narrative, or at least, discursive in its book form and life among the pages, is often shifted towards reductive objecthood or one-liner status in the art mode of its display. At other moments, the visual word functions with such graphic emphasis that its linguistic function is secondary to its typographic appeal or the communicative efficacy of its designed form. Visual imagery is conspicuously aligned with commerce and entertainment when mounted in the consumer-seductive display of wall art. In book form, images live a cloistered life, meant for personal viewing. We have tried to demonstrate allegiance to these two contrary, sometimes contradictory, traditions by giving this work in this exhibition varying degrees of legibility and access.

Nova Reperta and *Emerging Sentience*, two of the works exhibited here, are designed to address the difficulties inherent in placing bound books on display in a gallery setting. *Nova Reperta* was produced in 1999, as the result of a five-year process; *Emerging Sentience* was made in 2000, and reflects some of the lessons learned in the earlier project (both are publications of JAB Books). As collaborations, they combine the photographic, visual, and typographic sensibilities of both artists. These pieces were created in two formats, one meant for wall display and the other as a bound, codex book. In designing these works with both exhibition formats in mind, the artists are combining the intimate, sequential experience of reading with the public experience of prints on a wall. In *Emerging Sentience* the wall display claimed priority. In *Nova Reperta*, the book-level density was our primary concern. The pieces are intended to function in both contexts, with the photographic visual activity also shifting scale from monumental to intimate, from graphic object on display as virtuoso printing to an image-thick page making a dwelling place for the eye.

These two books have very different sources and points of origin aesthetically and conceptually speaking. *Nova Reperta* was originally conceived of as part of the Smithsonian Institution's invitational exhibition in the early 1990s in which artists participated by creating new books in response to works in the Bern Dibner collection of the history of science and technology. *Nova Reperta* is a contemporary response to the work of 16th century Dutch artist Johannes Stradanus whose drawings, issued as popular prints in his lifetime and then posthumously in suites, described those inventions and discoveries that he felt had contributed to the shaping of his image of modern life. Where Stradanus tried to demonstrate that knowledge could be made apparent through visual means, we have asserted that much of what constructs contemporary life through systems of power, control, and networked forces can only be understood through a re-inscription of meaning through text into the visual field. *Emerging Sentience* is a typographic prose-poem engaged with one of the fundamental issues of artificial intelligence and cognitive science: how does self-conscious awareness come into being?

Johanna Drucker & Brad Freeman
Charlottesville & Atlanta

Brad Freeman and Johanna Drucker have been producing their individual editioned and unique books in offset, letterpress, and mixed media for several decades. Freeman's photographic, image-based approach to books extends to his use of offset lithography as a creative printmaking medium. Drucker's literary background is underscored by her commitment to experimentation with the material form of language. They each have a foundation in traditional techniques, such as the "wet" darkroom, letterpress, and drawing, and for the last ten years, they have made use of digital desktop design technology. Both bring a self-consciousness about page, sequence, scale, and the codex form to the examination of the "un-bound" book.



a new phallic tongue

installed for

the dim

pleasure

center to relax with.

The process of thought
seeps

according to an
ancient organic

metaphor

through the synaptic
mirror of my

soul.

Emerging Sentence, Johanna Drucker & Brad Freeman
Digital offset artists' book, handbound
JAB Books, 2001

CHECKLIST

Featured Artists

- Mark Amerika ·
GRAMMATRON, A Public Domain narrative environment,
Alt-X [www.altx.com], 1997
- Carol Barton ·
Instructions for Assembly, Soft cover pop-up offset artist's book
11 x 8 1/4", Nexus Press 1993, Courtesy Atlanta College of Art Library
- Light Towers (A book to be Read in the Dark)**
Artist's book proof, 5 x 7", The Borowsky Center 2001
- Vision Shifts**
Engineered paper accordion, handbound offset artist's book
9 x 4 7/8", self-published 1998, Courtesy JoAnne Paschall
- Anne Beidler ·
night growth
One-of-a-kind accordion artist's book, lithography w/transfer text,
10 1/2 x 28", 2000
- red thread**
one-of-a-kind accordion fold artist's book w/silkscreen, monoprint,
9 x 18", 2000
- dream**
One-of-a-kind accordion artist's book w/monoprint, transfer text, batik,
5 1/2 x 30", 2000
- The Poppy Book**
One-of-a-kind accordion artist's book w/appliqué, 11 1/2 x 50", 1988
- Byron Clercx ·
Illuminations (after Walter Benjamin)
Mixed media book object, 14 x 20 x 6", 1998
- Marcia R. Cohen ·
Summer Reading series
Five oil on linen paintings, Variable sizes: 12 1/2 x 19 1/2" to 16 1/2 x 28",
1998-2000
- Tennessee Rice Dixon ·
ScruTiny in the Great Round
Hardcover accordion fold artist's book, 10 x 8", 1991,
CD-ROM with Jim Gasperini based on book of the same title, 1995
- Johanna Drucker & Brad Freeman ·
Emerging Sentience
Digital offset wall piece and hand bound digital offset artists' book;
wall piece 68 x 48", book 17 x 12", JAB Books 2001
- Nova Reperta**
Hand bound offset artists' book (digital & photomechanical pre-press)
w/two prints; book 16 1/4 x 20 1/2"; framed prints 32 x 40", JAB Books 1999
- OTHERSPACE: Martian Tyopography**
Casebound offset artists' book, 8" x 8", Nexus Press and Interplanetary
Productions 1992, Courtesy Anne Beidler
- Brad Freeman ·
The Grass is Greener
Digital giclée print produced from files used for the book-in-progress,
32 x 40", JAB Books 2001
- Geoffrey Hendricks ·
Quadrant/A meditation on Tycho Brahe
Sculptural accordion artist's book in wooden box, 10 x 10 x 10",
New York 1994

- Charles Hobson ·
Fresnel's Tower
Sculptural artist's book, 6 x 5 1/4 5 1/4", Pacific Editions 1997
- Andromeda Imagined**
Accordion folded artist's book w/iris prints, monotypes, 11 x 10 x 1 1/8",
Pacific Editions 1998
- David Horton ·
Celestial Wondering
Accordion fold artist's book, 9 x 9 x 5 1/2", Flying Pyramid Press 1995
- In Celebration of the Discovery of the Abandoned Star Factory**
Casebound artist's book w/die cut string powered pop-ups, photography,
silkscreen, 8 1/2 x 9 5/8", Nexus Press, 1982
Courtesy Atlanta College of Art Library
- Berwyn Hung ·
Elemental
Artist's book of six wax scrolls, raffia, 5 x 7/8" each, 1995
- Inside a Box**
Soft cover offset artist's book, 7 x 4", The Borowsky Center 1996
- Berwyn Hung & Tony Jordan ·
One
Offset perfect bound artist's flip book, 2 x 4.5", Praxium Press 1999
- David Laufer ·
Who's Who in Megalomania
Sculpture in acrylic and epoxy on wood, 8 x 11 x 8", 2000
- How to Change your Life & Become a Star . . .**
Sculpture in acrylic on wood, 4 1/2 x 10 x 3", 1995
- The Manifesto of the Cleveland Thinker**
Sculpture in acrylic and epoxy on wood, 14 x 14 x 4.5", 1997
- 276 Steps to Greater Spontaneity**
Sculpture in acrylic and epoxy on wood, 24 x 24 x 8", 2000
- Ruth Laxson ·
Imaging
Hardcover letterpress artist's book w/typography, collage,
7 1/2 x 7 3/4", Press 63 Plus 1992
- Wheeling**
Casebound letterpress, offset and silk screen artist's book,
9 3/4 x 8 1/2", Press 63 Plus 1992
- Measure Cut Stitch**
Casebound artist's book w/screenprinting, typography, 9 1/2 x 8"
Press 63 Plus 1987
- Measurism**
Hardcover artist's book w/typography, collage, 11 x 11",
Press 63 Plus 1997
- Muse Measures**
w/two engraving plates
Stab-bound letterpress and offset artist's book
w/type-high engravings, 10 1/2 x 9", Press 63 Plus 1998
- Mythos Chronos Logos**
Hardcover artist's book w/typography, 7 1/4 x 11 1/4",
Press 63 Plus 2000
- Two Letter Word Series**
Hardcover artist's book with hand-cut pages of Rives BFK, 7 x 7 3/8",
Press 63 Plus, ongoing

- Miranda Maher ·
After Reasonable Research . . .
Accordion fold laserprinted artist's book, 8.5 x 4", extends to 98",
Horse in a Storm Press 1999
- Banned Books**
Nine paperback books sealed in handmade coverings, 7 x 11" each, 2001
- Difficult Books**
Installation, 24 altered books w/xerox transfers, Dimensions variable
1993-95
- (harmless)Little(harmless)Fantasies(harmless)**
50 manipulated books with harnesses and leashes
dimensions variable, 1996
- Girls! Girls! Girls! Madwomen & Murderesses**
Xerox printed artist's book bound w/staples, tape, 4 3/8 x 11",
Horse in a Storm Press 1993
- SurVeils**
Loose-leafed offset and laser printed artist's book, 4 1/2 x 11",
Horse in a Storm Press 1996
- Emily McVarish ·
From the Air
Letterpress artist's book on metal structure, 30 1/2 x 7 1/2", 2000
- Meter Readings**
Assemblage w/letterpress on paper/mixed media, 7 x 11 x 1 5/8", 1993
- Switchboard**
Assemblage w/letterpress on paper/mixed media, 36 x 12 x 2 1/4", 1995
- These Buildings Are Falling**
Letterpress on paper w/metal box, 12 x 7 1/4 x 1 3/4", 1995
- A List Moves**
Three-part assemblage, letterpress on paper w/mixed media,
7 1/2 x 7 x 11" each, 1995
- Lives and Property**
Assemblage w/letterpress on paper, photography,
10 3/4 x 7 3/4 x 2 1/4", 1997
- Wards of Obsolescence**
Letterpress artist's book on paper, 12 1/4 x 9 3/4", 1995
- Stephanie Ognar ·
**Twelve flip books (bath, bed, berry, coat, flash, glance, kiss, smoke,
spit, stare, wink, yawn)**
Ink jet printed, hand perfect bound artist's books,
1 3/4 x 4" each, 1997
- Felicia Rice, Guillermo Gómez-Peña, Enrique Chagoya ·
Codex Espangliensis
Accordion fold offset artists' book, 9 x 11 1/2 x 1",
Moving Parts Press, 1998
- Michele Shauf ·
Memory Media
CD ROM; electronic book, 1997
- Tom Williams ·
The Book Is Dead
Three one-of-a-kind perfect bound artist's books, London 1998

Collections

Courtesy of the Archive of Visual and Concrete Poetry Ruth and Marvin Sackner

• Douglas Beube ·
Segregation by Robert Penn Warren
Altered casebound artist's book, 11 7/8 x 8 3/8 x 1.18", New York 1996

• John-Eric Broaddus ·
Xylocaine
Altered casebound artist's book, 8 3/8 x 5 7/8 x 3/4", New York 1982

• Charles Crumb ·
[Notebook]
Altered composition book, 9 5/8 x 7 1/2 x 1/2", Philadelphia c.1967

• Paul-Armand Gette ·
Suede Bleue
Unbound artist's book in folder, 20 x 13 1/8 x 3/8", Paris Eter 1965

• Walter Hamady ·
Journey 22 from Haslach to Hau . . .
Artist's book assemblage in wooden box, 3 7/8" x 17 5/8" x 4 3/8",
Mount Horeb, Wisconsin 1989

Interminable Gabberjabbs Number Five: For The Hundreth Time.
Hard cover letterpress artist's book, 7 x 5 1/2 x 1/2",
The Perishable Press Limited 1981

Interminable Gabberjabbs Number Seven: Travelling / Gaebberjabbb
Hardcover manipulated artist's book, 10 1/2 x 7 x 1",
The Perishable Press Limited 1996

• J.H. Kocman ·
Paper Re Making Book No.089 (Kafka: The Metamorphosis)
Hardcover artist's book and softcover book in slipcase
book 8 x 5 1/2 x 1/2"; slipcase 8 x 5 1/2 x 1", Brno, Czechoslovakia 1981.

• Jiri Kolar ·
[Typings]
Boxed hardcover artist's book w/manipulated pages, book 11 3/4 x 9 x 1/2";
box 12 7/8 x 9 7/8 x 1", Prague, 1967

• Sandra Jackman ·
Hystorian
Softcover spiral bound artist's book w/sculpture book 6 x 4 3/8";
sculpture 15 1/2 x 17 x 2 3/8", New York 1992

The Poet Assassinated
Hardcover spiral bound artist's book w/sculpture, 40 1/2 x 10 x 11 1/2",
New York 1994-1995

• Carlos Macia ·
Apianus 2
Artist's book object w/hard cover book, drawings and paintings in wooden
case: book 12 x 8 1/4 x 1/8"; paintings 12 3/8 x 12 3/8 x 7/8";
case 13 3/8 x 14 3/8 x 7 1/2", Barcelona, Spain 1990

• Enzo Miglietta ·
Bianco/Nero
Loose-leafed artist's book in box, Drawings 8 1/4 x 6"; box 8 3/8 x 6 1/8 x 1",
Novoli, Italy 1988

• Tom Phillips ·
Café Society III
Hardcover altered artist's book in clamshell box: book 7 3/8 x 5 x 7/8";
box 8 3/8 x 5 5/8 x 1 3/8", London, England 1994

TV Dante
Five drawings from larger artist's portfolio, 16 x 19 1/2" each,
London, England 1985-1987

• Tom Phillips and Peter Greenaway ·
A TV Dante: Cantos 1-8.
Videotape, London, England 1984

• Serge Segay ·
Selected Visual Poems (1973-93)
Unbound artist's book in portfolio, 11 7/8 x 15 3/8 x 1 3/8"
Eysk, Russia 1997

• David Stairs ·
Boundless
Softcover book w/circular spiral binding, 3 1/2 x 3 1/2 x 1/2", New York 1983

• Karel Trinkl ·
Hommage à Kurt Schwitters
Collage on masonite board, 19 5/8 x 19 5/8 x 1/2", Hamburg, 1982

• Margaret Wharton ·
Execution
Altered artist's book (Creative Aggression) object, 13 3/8 x 6 7/8 x 2 1/2",
Chicago, Illinois 1987

Courtesy of Atlanta College of Art Library Artists' Book Collection

• Christian Boltanski ·
**Inventaire des objets ayant appartenu à une femme
de Bois-Colombes**
Photo documentary perfect bound offset artist's book, 8 1/4 x 5 1/2",
SOPEDI 1974

Souvenirs de jeunesse interpretés par Christian Boltanski
Photo-based perfect bound offset artist's book
8 3/4 x 5 1/2", Adelina Cüberyan, Salle Patiño 1974

• Gordon Matta Clark ·
Walls Paper
Exquisite corpse artist's book, staple bound with manipulated
photography, 10 1/8 x 8", Buffalo Press 1973

Circus
Pamphlet bound artist's book w/photocollage, 9 3/4 x 8",
Museum of Contemporary Art, Chicago 1978

• Nancy Garruba ·
Skin of Glass
Accordion fold offset artist's book w/plastic slipcase, 7 7/8 x 7 3/4",
Blue House Press 1989

• General Idea ·
Getting Into the Spirits
Cocktail book from the 1984 Miss General Idea Pavilion, Casebound
offset artist's book, 5 3/4 x 4 1/4", 1980

Manipulating the Self
Pamphlet bound photo-based offset artist's book, 5 3/8 x 11",
The Coach House Press 1971

• Hans Haacke ·
Mobil Observations
Soft cover offset artist's book w/project documents, 8.675" x 11",
catalog and/or 1981

• Barbara Kruger ·
We won't play nature to your culture
Pamphlet bound offset artist's book w/project documents,
11 5/8 x 8 1/4", Institute of Contemporary Arts, London & Basel 1983

Picture/Readings
Perfect bound offset artist's book, 8 7/8 x 5 3/4", 1978

• Warja Lavater ·
Imageries, Paris
Series of six hardcover accordion fold offset artist's books
w/ plastic slipcase, 6 1/2 x 4 1/2" each,
Adrien Maeght Editeur 1965-1982

• Margot Lovejoy ·
Labyrinth
Casebound fused accordion offset artist's book, 9 3/8 x 9 1/4",
Center for Editions 1991

• Dieter Roth ·
Gesammelte Werke, band 7
Perfect bound artist's book w/comic book and coloring book pages
6 3/4 x 9", Edition Hansjörg Mayer 1974

246 Little Clouds (by Diter Roth)
Casebound offset artist's book
6 1/4 x 9 1/4", Something Else Press, Inc. 1968

• Ed Ruscha ·
Hard Light
Perfect bound photo narrative artist's book, 5" x 7", Ed Ruscha,
Lawrence Weiner 1978

Every Building on The Sunset Strip
Accordion fold artist's book, 5 5/8 x 7 1/8", self-published, 1966

Various Small Fires
Perfect bound photo-based artist's book, 5 1/2 x 7", Anderson,
Ritchie & Simon, 1964

• Clarissa Sligh ·
What's Happening with Momma?
Accordion fold silkscreen and letterpress artist's book,
11 1/2 x 3 3/8", Women's Studio Workshop 1988

Courtesy of Guilford College

• Josef Albers ·
Interaction of Color
Book, portfolio and slip case, book 14 x 10 3/4 x 5/8";
portfolio 14 x 10 3/4 x 4 1/2"; case 14 1/2 x 11 x 5 1/2"

Courtesy of Nexus Press

• Judy Anderson ·
Fragments from the Stacked Deck
Boxed set of cards; multi-color offset artist's book, 6 1/2 x 3 1/4",
Nexus Press 1995

• Frédéric Bruly Bouabré ·
Knowledge of the World
Loose-leafed offset artist's book in cloth-covered box;
cards 4 1/2 x 6 1/4"; box 5 1/8 x 7 1/4 x 3 1/2", Nexus Press 1998

• Meryl Brater ·
Hidden Agenda
Soft-bound, accordion fold artist's book with portfolio case,
5 3/4 x 8", Nexus Press 1991

• Bill Burke ·
Mine Fields
Case-bound, gate folded offset artist's book, 8 7/8 x 11 1/4",
Nexus Press 1995

• Karen Chance ·
Parallax
Soft-bound accordion fold offset artist's book, 5 1/4 x 6 1/2",
Nexus Press 1987

· Pat Courtney ·
Per-sist-ent Ster-e-o-types
Two soft-bound offset artist's books, 5 1/2 x 8", Nexus Press 1988

· Richard Craven ·
Poems by Richard C.
Spiral-bound offset artist's book, 10 x 8 1/4", Nexus Press 1987

· Ann Fessler ·
Genetics Lesson
Softbound offset artist's book, 8 x 5 3/4", Nexus Press 1992

· Kevin Hamilton ·
The Day of the Rope
Hard-bound three-dimensional offset artist's book, 23 x 17 1/4", Nexus Press 1990

· Patti Belle Hastings ·
SERIF(im)
Softbound offset artist's book, 8 3/4 x 5 1/2", Nexus Press 1985

· Shelagh Keeley ·
desire and the importance of failure
Case-bound offset artist's book, 15 3/4 x 11 1/4", Nexus Press 1996

· Jill Larson ·
My Mother's Coming to Town
Hand-sewn pamphlet-style offset artist's book, 5 x 5", Nexus Press 1994
· Irene Ledwith ·
The Dog Bite
Perfect bound offset artist's book, 8 1/4 x 7", Nexus Press 1988

· Fernando Lopes ·
The Flag Book: Interaction Towards a Better World
Repeated accordion fold offset artist's book w/slipcase, 4.5 x 4.5", Nexus Press 1996

· Robert Miller ·
Implementing Architecture
Hardbound accordion folded offset artist's book w/slipcase, 12 1/2 x 8", Nexus Press 1988

· Shinro Ohtake ·
AT lanta 1945 · 50
Case-bound, smythe sewn offset artist's book, 8 1/2 x 5 3/4", Nexus Press 1996

· Keith Smith ·
Bobby: Book 100
Perfect-bound offset artist's book, 10 1/2 x 8 1/2", Nexus Press 1985

· Danny Tisdale ·
Danny: The Last African American in the 22nd Century
Soft-bound, saddle-stitched offset artist's book, 11 x 8 1/2", Nexus Press 1994

· Darya Von Berner ·
Lupus Viator Atlanta
Case-bound offset artist's book, 8 3/4 x 10 1/4", Nexus Press 1997

Robert C. Williams American Museum of Papermaking

· Dard Hunter ·
Chinese Ceremonial Paper
hardcover book w/handmade paper, 11 1/2 x 8 1/2", Mountain House Press 1937

Illustrated Commentaries on Filial Piety & Fraternal Submission
Chinese block printed book on Taoist Buddhist purgatory, 10 1/2 x 6" x 1/4", Beijing, China ca. 1796-1820

Chinese Woodblock
wood block used to print page of **Illustrated Commentaries on Filial Piety & Fraternal Submission**, 10 x 8 1/2 x 1/2", Beijing, China, ca. 1796-1820

Japanese Paper Sample Book
book w/four hole binding, 10 1/2 x 7 1/2", ca. 1916 Taisho period

Japanese Paper Sample Book
book w/four-hole binding (yotsume toji), 9 1/4 x 7", date unknown

Palm Leaf Book
Burmese accordion book, 22 1/2" x 5 1/2" x 1 1/2", early 19th century

Tibetan Accordion Book
continuous blank page book, 9 3/4 x 4", date unknown

Tibetan Prayer Rolls (3)
paper prayer rolls, 3 1/2 x 1 1/8", date unknown

Courtesy of Anne Beidler

· Judith Blumberg ·
In This Land
Metal spiral-bound offset artist's book, 8 1/2 x 8 1/2", Women's Studio Workshop 1988

· Ann Kalmbach & Tatana Kellner ·
My 9 Migraine Cures
Modified case-bound offset artist's book w/workable parts, 13 1/2 x 9 1/2", Women's Studio Workshop 1987

· Kim Knox ·
Bound and Ready
Pamphlet bound offset artist's book, 6 1/2 x 5 1/2", Nexus Press 1992

· Anne Kresge & Hannah Taylor ·
Someone, Somewhere
Accordion fold artist's book w/tipped in pages, letterpress, silkscreen, etching, 6 1/2 x 19", Women's Studio Workshop 1986

Courtesy of Annette Cone-Skelton

· Palo Pallas ·
Reading Chair with Ottoman, Vol XXV
Mixed media sculpture w/paperback books, 9 x 9 3/4 x 13 3/4", Birmingham, Alabama 2000

Courtesy of Berwyn Hung

· Leda Black ·
Exquisite House
Unbound, gatefolded letterset book in portfolio, 7 x 5", Palabra Press 1998

· Julie Chen ·
Leavings
Letterpress double-sided accordion fold artist's book w/clamshell box, 6 1/4 x 4 1/4, extends to 51", Flying Fish Press 1997

· Francois Deschamps & Judith Mohns ·
Particle Theory
Softbound offset artist's book, 8 x 6 1/2", Nexus Press 1991

· Marcel DuChamp ·
Etant donnés (reproduction of artist's notebook)
Hardcover offset book, 10 3/4 x 12", Philadelphia Museum of Art 1987

· Ronald King ·
Turn Over Darling
Handbound wire drawn artist's book, 7 3/4 x 5 1/2", Circle Press 1990

· Emily Martin ·
The Vicious Circle Series
Five kinetic offset artist's books, 5 x 4 1/2 x 1 3/4", The Naughty Dog Press 1997

· Scott McCarney ·
Alphabet 5
Two softcover die-cut accordion books w/slipcover 6 x 4 x 3/4", Rochester, New York 1986

In Case of Emergency
Die-cut accordion offset artist's book, 5 3/4 x 6 1/4", Nexus Press 1984

· Bonnie O'Connell ·
The Anti-Warhol Museum
Die-cut accordion offset artist's book, 5 3/4 x 4 3/4", Nexus Press 1993

· Wilber Schilling ·
A Reminder
Accordion offset artist's book w/slipcover and box, 12 1/2 x 2 5/8", Indulgence Press/The Borowsky Center 1994

· Paul Trautwein ·
India
Softcover offset artist's book, 8 1/2 x 8 1/2", The Borowsky Center 1993

Indonesian Palm Leaf Book
Stacked loose-leaf book with carved wood covers, 2 1/2 x 1 1/2 x 13", date unknown

The Evolution of Books

Compiled by Johanna Drucker

- 30,000 - 15,000 BCE** Humans fashioned weapons and tools; made cave paintings
3000 BCE through 100 CE Clay tablets used throughout ancient Near and Middle East
2800 BCE Babylonian Cylinder seals
3000 - 2500 BCE Earliest dating of Egyptian hieroglyphics
3000 - 2700 Cuneiform writing and bookmaking techniques in Sumer (Mesopotamia)
2500 BCE Egyptians used animal skins for parchment
1900 BCE Clay envelopes in Sumer and Akkad
1800 BCE First alphabetic writing systems in Sinai peninsula
1600 BCE Phoenicians spread writing through the Mediterranean
1800s BCE Code of Hammurabi
- 1500 BCE** Chinese pictograms
1100 -1000 BCE Papyrus from Phoenician port of Byblos
700s BCE widespread use of papyrus in Greece; hinges for booklike objects
400s BCE Aramaic scripts on hinged writing boards in basic codex form
380 BCE Plato's academy and libraries
200s BCE Book Fairs in and around the Black Sea
100s BCE Paper in Far East/China
100 -0 BCE Bookstores in the Roman Forum
100 BCE approx. Dead Sea Scrolls: earliest biblical texts on animal skins
2nd Century CE First illuminated manuscript
- 2nd Century CE** First systematic Chinese dictionary
4th and 5th Centuries CE First parchment books
5th Century CE Greek book publication
5th Century CE Protagoras of Abdera's glossary of unfamiliar words in Homer
5th Century CE Edition of Virgil with illustrations
8th Century CE Paper travels to the Near East from Asia
8th Century CE First leather bound books at Monastery at Fulda
4th-12th Century CE Two-column layout in scrolls
868 *Diamond Sutra* printed from blocks as illustrated book
- 894-895** Earliest colophon: *Ben Asher* codex
9th Century Papermaking in Yemen and Cairo, reduced dependence on Far East
1000 CE onward Use of micrographia for manuscript illumination
1041 CE Chinese using individual ideographic blocks for printing
10th Century Illusionistic images appeared in manuscripts
13th Century Papermaking facilities established at Fabriano
13th Century onward Consecutively numbered pages in manuscripts
1300 Koreans cast individual characters for relief printing
- 13th - 14th Century** Illustrated secular books
14th Century *Books of Hours* were best-selling gift books
1450-1510 Woodblock books popularized "Ars Moriendi" theme
15th Century "Finis" began to appear at ends of manuscripts
1454 Gutenberg's Bible multiple copies from moveable type
1475 William Caxton, first book published in English, *Recuyell of the Historyes of Troye*
1788 *Songs of Innocence* by William Blake
1796 Alois Senefelder's invention of lithography
1799 Nicholas Louis Robert invented the first paper-making machine
- 1800** Lord Stanhope's iron hand press first produced
1814 First steam presses used in printing *The Times in London*
1821 Columbian Hand Press designed by George Clymer
1826 First photograph by Nicéphore Niépce
1830s Charles Babbage's Analytical Engine (prototype for a computer) designed
1839 Photoengraving invented by Mungo Ponton
1857 French patent issued for half-tone dot process
1867 First prototype of the typewriter developed by Christopher Sholes
- 19th Century** in Europe: woodbased pulp papers
1884 Ottmar Mergenthaler's Linotype Machine invented
1896 - 98 *The Works of Geoffrey Chaucer* by William Morris
1896 *A Throw of the Dice* by Stéphane Mallarmé
1903 Ira Rubel invented offset lithographic printing in Nutley, NJ
1913 *La Prose du Transsibérien et de la petite Jehanne de France* by Blaise Cendrars and Sonia Delaunay
1923 *For the Voice* by Vladimir Mayakovsky designed by Lazar El Lissitzky
1934 *A Week of Kindness* by Max Ernst
- 1934** *The Green Box (The Bride Stripped Bare by her Bachelors Even)* by Marcel Duchamp
1935 Electric Typewriters invented
1939 The Mark I: the first functional mainframe computer
1950 *Hypergraphic Novel* by Maurice Lemaitre
1954 onward *artists' books* by Dieter Roth
1961 *A Hundred Million Poems* by Raymond Queneau
1962 *Twenty-six Gasoline Stations* by Ed Ruscha
1966 onward *The Humument* by Tom Phillips
- 1967** *Andy Warhol's Index Book* by Andy Warhol
1968 *Book* by Lucas Samaras
1975 *Cover to Cover* by Michael Snow
1980s Microprocessors permitted development of personal computers
1981 *Three Works* by Martha Rosler
1982 *The String Book* by Keith Smith
1980s *France* by John Eric Broadus
1985 *Your Co-Worker could be a Space Alien* by Tatana Kellner and Ann Kalmbach
1985 *The Flight into Egypt* by Timothy C. Ely
1987 *Parallax* by Karen Chance
1994 - 95 Internet distribution and transmission of texts in electronic formats
1999 *Nova Reperta* by Johanna Drucker and Brad Freeman
2000 Electronic books in circulation

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