

The Catalogue Is the Exhibit:

Artists' Books at Memorial University Libraries



Libraries

from the holdings of Archives & Special Collections



The Catalogue Is the Exhibit:

Artists' Books at Memorial University Libraries

Selected from the holdings of **Archives & Special Collections**

Catalogue by **Patrick Warner**
QUEEN ELIZABETH II LIBRARY

2018



Cover Image

Bryan, Tara. *Walking on Eggs*. St. John's. Walking Bird Press. 1997.

Title Page Image

Detail from Tara Bryan's *Walking on Eggs*. Walking Bird Press. 1997.

Acknowledgements

Photographs: Rich Blenkinsopp, Marketing and Communications, Memorial University.

Catalogue design: Rochelle Baker and Patrick Warner.

ISBN: 978-0-8891-490-6

Introduction

Artists' books announce themselves in extravagant ways. They exist on a continuum between the traditional book (the codex) and book objects that resemble sculptures. There is no general agreement about when artists' books first appeared; depending on who is asked, it was either in the early decades of the twentieth century or sometime in the 1960s. Nor is there any consensus about what constitutes an artist's book: it is perhaps a traditional book reimagined, a sculpture, a painter's portfolio, a coffee table book, a book of photographs, a novelty item, a work of art in book form, or some combination of the above. Could an artist's book simply be any book composed by an artist (Lauf and Phillpot 75)? Probably not. The only thing commentators agree on is that the genre has proven highly elusive to definition.

Even the terminology surrounding artists' books is unstable. Does one say artist's book, bookwork, book object, or painter's book? The term used most widely today—"artists' books"—did not make its first appearance until 1973 (Klima 7). Moreover, people cannot even agree on how to spell or punctuate the term: is it artist's book/artists' books, artist book/artists books, or artistbook/artistbooks? As an antidote to such academic questions, readers are encouraged to spend some time in the company of the books that fall under one or all of these headings. Those who do will soon cease to care about definitions and instead find themselves charmed by books that look to reinvent the form with every iteration. These are works that highlight the *cod* in codicology and, in so doing, display more colours than a dying mahi mahi. If you find that fishy, so be it. At the very least, artists' books are interesting novelties. At their very best, they offer a reading experience that combines the literary, the visual, and the tactile in new and exciting ways.



History

Some commentators place the arrival of artists' books within the last half of the twentieth century. A subset of this group sees artists' books as "a discrete artistic experiment that took place roughly from 1965 to 1980, and then gradually disappeared" (Lauf and Phillpot 94). Stefan Klima points out that during this period, the term artists' books was used as a synonym for a

variety of book forms: livres d'artistes (essentially published artists' portfolios), livre deluxe/luxury editions, as well as signed and numbered limited editions (31). Klima seems to argue for a more expansive history for artists' books, one that is rooted in the nineteenth century and that has been influenced by every significant artistic and literary movement since.

Johanna Drucker sees artists' books as a truly twentieth-century phenomenon (1). At the same time, she finds precedents for the genre in William Blake's illuminated printing of the late eighteenth century. Among precedents from the nineteenth century, she counts Ambroise Vollard's publishing of livres d'artistes in Paris, William Morris's Kelmscott Press, the Arts and Crafts movement, and the Symbolist movement (Drucker 3, 21-26). In the twentieth century, the new genre of artist's book was influenced by the avant-garde: the Futurists in Russia and the Dadaists in the West (Jury 20-21). These two movements, combining with developments in photography, particularly the works of Walker Evans and Robert Frank, led to an explosion of artists' books in the context of pop art and conceptual art of the 1960s and 1970s (Lyons 8). Many consider the subversive works produced in this period to be ground zero for artists' books. Dieter Rot, Edward Ruscha, George Maciunas and the *Fluxus* movement, Dick Higgins and Something Else Press (fig. 55), Martha Wilson's Franklin Furnace, and the Canadian collective General Idea all looked to the genre as a way of subverting the gallery system by producing art cheaply and making it available to a mass audience (Adema and Hall 140). These movements coincide with the switch in commercial printing to digital technologies which made both fine-press and offset-printing equipment available to artists; the invention of the photocopier also allowed for the production of cheaply produced artists' books in large numbers (Jury 25; Suarez and Woudhuysen 484).

Dieter Rot (1930-1998) and Edward Ruscha (b. 1937) are major figures in the history of artists' books in the twentieth century. Rot (also known as Diter Rot and Dieter Roth), according to Johanna Drucker, was the first artist to engage with the book as an art work—not simply as a “vehicle for literary or visual expression, but as a form in itself” (75). She contends there is no way to translate a Dieter Rot book into another medium because his works “cannot be detached from structural and conceptual aspects of the book” (Drucker 75). Ed Ruscha worked at the opposite end of the spectrum, pushing the physical features of the book into the background by

using inconspicuous materials and conventional presentation (Drucker 75). Stefan Klima says Ruscha “confessed to having no interest in the book as an object” (43).

Artists' books of the last 50 years can be said to encompass both high and low culture, and everything in between, including books that engage with the fine-press movement and are produced in signed and numbered limited editions (fig. 17); books that echo the history of the *livre d'artistes* and deluxe editions (fig. 30); cheaply produced editions in large print runs (fig. 53); print runs in which each copy is deliberately altered; books that straddle the line between commercial printing and fine-press printing (fig. 37); experimental electronic books (fig. 59); and sculptural, one-of-a-kind book objects (fig. 31). These diverse examples illustrate some of the innumerable innovations that creators continue to make within a century-old movement that shows no sign of slowing down.



Mutt Nature

The continually mutating forms of artists' books contribute to the confusion around defining them. Drucker points out that artists' books employ every material imaginable, from “cloth and metal to wooden planks and glass sheets in the assembly of the codex form”; likewise, writing materials include “everything from thread to spray paint, glitter to milk, blood and body fluids, to pigments made from organic matter” (122). In *Structure of the Visual*, Keith Smith categorizes books according to the methods used to bind them; he describes the codex (bound on one side) as one of four categories, the other three being the fan book, the oriental fold book, and the Venetian blind book (226). There are, however, more book forms than those noted by Smith: there are concertinas, scrolls, tunnel books, various fold-out books, and boxed loose leaves, to name just a few.

The artist's book is a hybrid of style and subject. Clive Phillpot says the genre has a “mongrel” nature, occupying as it does the site where “art, documentation and literature all come together” (Lauf and Phillpot 33). The *Oxford Companion to the Book* sees artists' books as constituting “a highly heterogeneous and malleable genre, which so far has resisted any straightforward categorization and classification. . . . [This] stems partly from its variety and from its propensity

to cross various boundaries and to intersect different disciplines” (484). The mutability of the genre is perhaps its most defining characteristic.

Given this “mutt” nature of artists’ books, is a precise definition even possible? Are artists’ books made more difficult to define by the language that commentators try to use in describing them? Dick Higgins thinks so, pointing out that most art criticism seeks to separate meaning, content and style—“‘this is what it says’ and ‘here is how it says what it says;’” he argues that the language of normative criticism is not geared towards the discussion of an experience, which is the main focus of most artists’ books (Alexander 20).



The Bookness of the Book

Perhaps the most accurate definitions of artists’ books are those that attempt to marry the conceptual and material aspects of the genre. Ulises Carrión gets close to the heart of the matter: “books that are conceived as an expressive unity . . . where the message is the sum of all material and formal elements” (Klima 36). This definition is echoed by Drucker: “the book should be thought of as a whole—the most successful books are those which account for the interrelations of conceptual and formal elements, the thematic and material concerns” (122). One might contend that artists’ books bring together subject and materiality in the same way poetry brings together subject and language. Artists’ books embody their thematic concerns in book structure, in choice of materials, and in layout just as poetry embodies its thematic concerns by using not only the meanings of words but also their textures, rhythms, and imagistic properties.

Critical opinion about what does and what does not constitute an artist’s book often focuses on the degree to which the work conforms to the traditional book or codex. Johanna Drucker states:

To remain artists’ books, rather than book-like objects or sculptural works with a book reference to them, these works have to maintain a connection to the idea of the book—to the basic form and function as the presentation of material in relation to a fixed sequence which provides access to its contents (or ideas) through some stable arrangement. (123)

Clive Phillpot alludes to the same baseline logic but in a more negative way:

Many artists who make books get carried away with eccentric book structures and in doing so tend to overlook the incredible potential of the codex form. The results are highly conspicuous. Exhibitions are cluttered with weird, dysfunctional book-constructions; pages splay in all directions; and gaudy, mute book objects that only serve to fetishize bookishness preen themselves under glass. (Lauf and Phillpot 54)

Drucker sees a wide range of possibilities for the codex: "At one extreme, the codex is a set of uniformly sized pages bound in a fixed and intentional sequence. At the other extreme is an accumulation of non-uniform pages in an unintentional and unfixed sequence which is barely recognizable as a book" (123). While tying the artists' books closely to the history of the codex makes for a tighter definition, it is not entirely satisfactory because it eliminates a wide range of works that take a sculptural approach and that comprise a significant subset of the genre (figs. 2, 3, 9, and 39).

If every attempt to arrive at a definition of the artist's book is "hopelessly flawed" because the genre can "take every possible form, participate in every possible convention of book making, every possible 'ism' of mainstream art and literature, every possible mode of production, every shape, every degree of ephemerality or archival durability" then perhaps the best approach to the categorization of artists' books is to define them broadly (Drucker in Klima 40).

In *The Century of Artists' Books* (1995), Drucker ultimately argues that artists' books exist in a "zone of activity" where different subject areas and disciplines intersect: "fine printing, independent publishing, the craft tradition of book arts, conceptual art, painting and other traditional arts, politically motivated art and activist production, performance of both traditional and experimental varieties, concrete poetry, experimental music, computer and electronic art, the tradition of the illustrated book, and the livres d'artistes" (1-2).

Drucker's is an inclusive definition that invites the reader to employ a kind of mental checklist when reading any one artist's book. Such an active engagement may have the added benefit of foreclosing against familiarity, the kind of blinkered reading that has educated generations of readers to see the codex simply as a vessel of content and to ignore the physical nature of the artifact and the ways in which it conveys meaning.



Electronic Books

The late twentieth century saw the emergence of the electronic book (fig. 59). As a new form, it raises questions for the makers of artists' books about how well the new media might fit into, complicate, or even enlarge the genre. Leaving behind the materiality of the object, electronic forms might be said to edge artists' books towards the truly conceptual. This is a tantalizing possibility and yet it ignores the fact that the reader's experience still has to be mediated by keyboards, screens, and other electronic devices. Johanna Drucker wonders if electronic books, to date, offer the reader a radically new reading experience or simply a new version of an old idea (156). She has a point—is an electronic book that offers different pathways through a text qualitatively different from a nonlinear print book? Does increasing the number of ways a text might be navigated (e.g., the hyperlink vs. the index/table of contents) or the number of other texts that a book can be linked to (e.g., the hyperlink vs. the end-of-book bibliography or reading list) or the addition of sound and/or video (as opposed to illustration or photography) add up to a *new* pattern, or is the electronic book merely an old idea dressed up in a new form?

Electronic media—at least in terms of books—is still in its infancy and its producers (much like those who worked hard to make early printed books look and feel like manuscripts) endeavour to make the experience as codex-like as possible. The iPad reader mimics the turning of a paper page and even allows a glimpse of the text on the electronic 'verso' underneath. Still, there is no denying that reading a book (even a conventional one) in an electronic medium is a different experience from reading a paper book. What future technological changes will allow in terms of book design is unpredictable. Perhaps the new technologies of e-ink or electronic paper will give rise to a hybrid electronic/print book. One thinks of how the hybrid photomechanical innovation of Woodburytype brought together the photographic process and the printing press in the last half of the nineteenth century. As humans become more at ease using electronic media (and begin to operate without the need to reference the traditional underpinnings of the book), there remains the possibility of a yet-to-be-imagined immersive reading experience, perhaps a three-dimensional world of text that a reader can enter through a simulation module.



Institutions and Artists' Book

Libraries have played an important role in the preservation and promotion of artists' books. Artists' books of the 1960s and 1970s often fell outside any bibliographic control. Clive Phillpot points out that many of the books produced in this period were low-budget—either self-published or non-trade imprints that were not systematically captured in specialist bibliographies; he argues that the best listings can be found in exhibition catalogues and in various art periodicals of the time (52). If Phillpot is correct and there was a void in the bibliographic record, libraries and museums have certainly stepped in to fill it. In 1993, the Museum of Modern Art purchased the collections of the artists' book/performance collective the Franklin Furnace (Museum of Modern Art). The collection added 13,500 books, magazines, and audiotapes to the MOMA's existing collection of approximately 4,000 artists' books. Many other institutions followed suit. The Carnegie Mellon Library system currently maintains a website listing 110 libraries, museums, and archives that hold artists' book collections, primarily in the United States and Canada (*Directory*).

The institutionalization of artists' books may have had unintended consequences. Phillpot notes that libraries tend to restrict access to a “democratic art form” that should be easily accessible (15). Donald Harvey is critical of the way institutions exhibit artists' books:

Here are objects produced for wide dissemination . . . being captured for exhibition, often placed under glass for security and protection, and frozen in a fragmentary view. They become something different then—artifacts, curiosities, objects more precious than their original intentions . . . artists struggle to make their books unique in character, but curators struggle to give them an aura they originally didn't have. (Klima 66)

Institutional collecting may also have affected both the production of and markets for artists' books: the collecting activities of libraries and museums may have promoted the legacy of the limited-edition or unique object over the more mass-produced and widely accessible works (Phillpot 16). Drucker points out that many artists' books were developed in cooperation with museums or galleries, where they were perceived “not as subversive acts but rather as low-cost tools for gathering additional publicity for those institutions and their activities” (Adema and

The Catalogue Is the Exhibit: Artists' Books at Memorial University Libraries

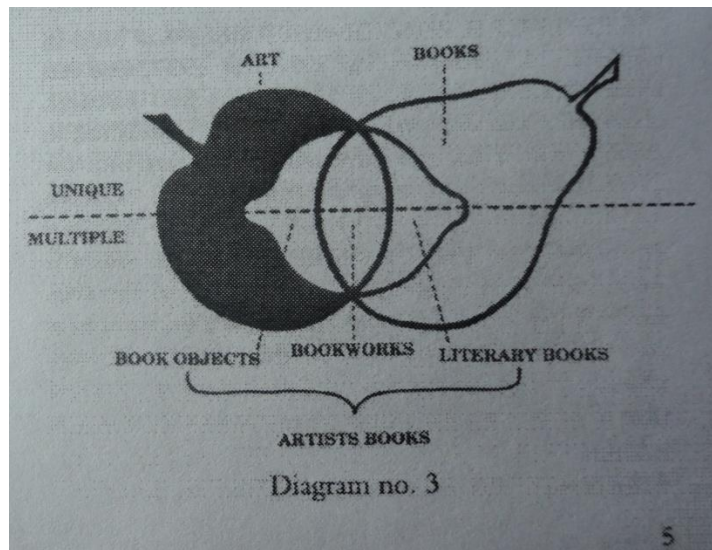
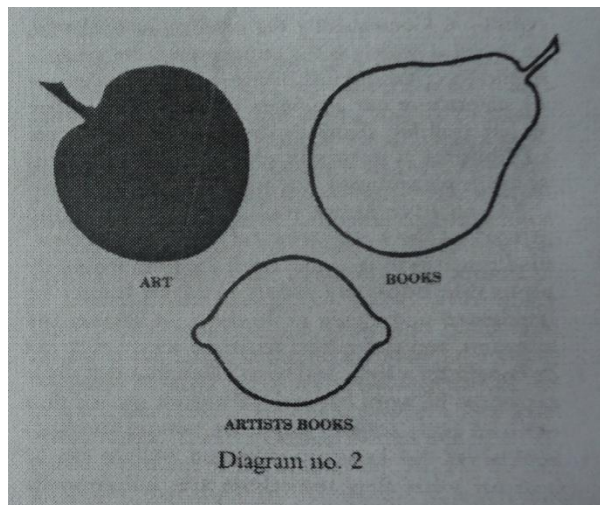
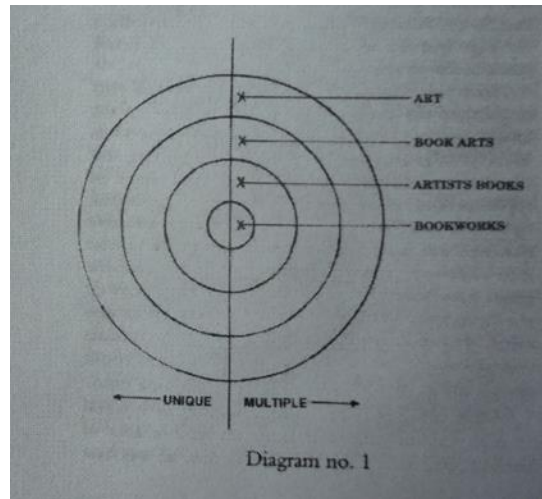
Hall 145). And yet, Stefan Klima points out, the motivation was not wholly cynical: “the lack of interest by the commercial galleries was replaced by a newly-found interest from the museum and library” (Klima 56).

Artists' Books Holdings at Memorial University Libraries

Memorial University Libraries Special Collections currently has 275 artists' books in its holdings. Because many of these books are rare, unique, or in unusual formats that might be easily lost or damaged, they are held in closed stacks and made available through a supervised reading room. Many other books in Memorial's circulating collections, including pamphlets (many examples from Something Else Press) and photobooks might also be classified as the kind of mass-produced artists' books that Philpott associated with the impulse to produce and give free access to a democratic art form. All of Memorial University's artists' books are accessible to visitors.



SOME DEFINITIONS . . .



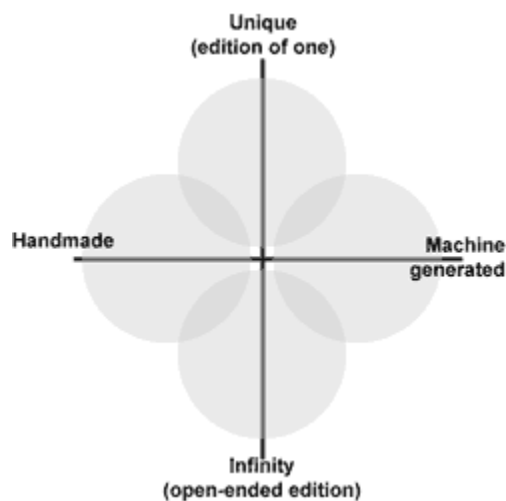
Phillpot, Clive. "Twentysix Gasoline Stations That Shook the World: the Rise and Fall of Cheap Booklets as Art." *Art Libraries Journal*, vol. 18, no.1, 1993, p. 5.

Lorenz, Angela. "Artist's Books—For Lack of a Better Name."

www.angelalorenzartistsbooks.com/whatis.htm June 6, 2018.

"WARNING: Artist's books should come with a warning label. Once you know what they are, be warned, you have the burden of trying to explain them to others.

"Who am I to try to define artist's books? Just one person in a long succession. Perhaps I am not as qualified as the rest, being a creator of them instead of a librarian, curator, teacher or critic, but defining them seems to be a never ending task and somebody's got to do it. The only problem is, if you don't know what one is, and you keep on reading, chances are you will have to explain them to others."



Copyright 2002 Angela Lorenz, used with permission

"Another way to explain artist's books is by elimination, that is, by stating what they are not:

They are not children's books

They are not sketch books.

They are not diaries.

They are not blank books.

They are not exhibition catalogs.

They are not reproductions of a body of an artist's work.

They are not art books (a common misnomer).

However, they may parody or play with any of the above, as well as all other standard categories such as novels, self-help books, non-fiction, cookbooks, operating manuals, manifestos, travel guides, essays, etc. Artist's books function in the same way as contemporary art: as an expression of someone's creativity, often with social commentary, but sometimes in a purely abstract way, in absence of words or recognizable imagery." (Quoted with the permission of the author).

CATALOGUE



Fig. 1. Bryan, Tara. *Walking on Eggs*. 1997.

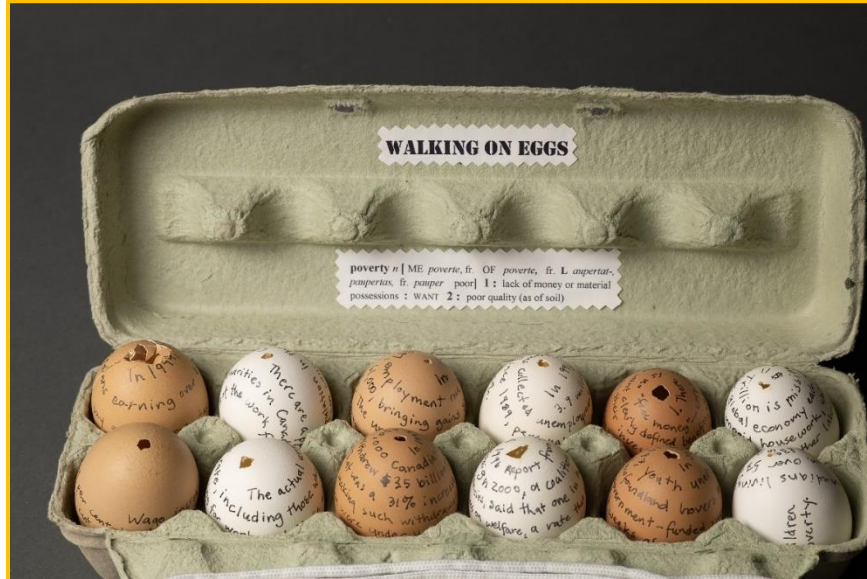


Fig. 2. Bryan, Tara. *Walking on Eggs*. 1997.

Bryan, Tara. *Walking on Eggs*. St. John's. Walking Bird Press, 1997.

30 x 11 x 7 cm. The work is contained in a Newfoundland brand egg carton (moulded pulp by means of a mechanized papier-mâché process). 1/1.

The inside of the lid functions as a title page and offers a minimalist introduction to the work in the form of a definition of the word *poverty*. The work plays on the notion of the egg as a staple source of protein. In 2011, approximately 70.7 million metric tons of eggs were produced worldwide ("Global," 2018). Each egg in the carton is a discrete unit, and might be considered as a sentence, a paragraph, or a chapter—or perhaps, because each one is a whole, as a poem or a short story. All twelve of the eggs are blown, the whites and yolks removed. Inscribed on the fragile, empty shells are various statements related to poverty, some attributed to Statistics Canada. The concept plays ironically against the decorative arts associated with Easter and the message of resurrection through rebirth associated with the egg.

The white egg in the lower right-hand corner reads as follows: "The number of Canadians living in poverty is over 5.1 million. Over 57% of single mothers, and 83% of single mothers under 25, are poor." Each egg has the text inscribed in a spiral pattern. To see the whole statement, the reader must turn the egg, an action which can induce a mild vertigo.



Fig. 3. Bryan, Tara. *Mama, Where Did I Come From?* 1997.



Fig. 4. Bryan, Tara. *Mama, Where Did I Come From?* 1997.

Bryan, Tara. *Mama, Where Did I Come From?* St. John's: Walking Bird Press, 1997.

14 x 8 x 5 cm, binding: split rock. 8 pages. 1/1.

The text, in concertina form, consists of eight panels sandwiched between a split rock. The rock is about the size of a human fist. Flaking on its surfaces (probably the result of mechanical crushing) gestures towards stone tool or flint knapping. In fact, in its overall size and shape the rock resembles the earliest known stone tools: Acheulean bifaces (sometimes called hand-axes). The reference to a “hacking” tool in the context of family and lineage invites us to think playfully of the word “cleave,” in both senses of the word: cleave “to” and cleave “from.”

The text block consists of eight panels. The paper is textured and shows flecks of organic matter, a feature that cleverly embeds this document within a framework both organic and inorganic. Four of the pages bear black and white newsprint-quality portraits: great-grandmother, grandmother, mother, and child. The object presents us with a lineage in the context of history and prehistory. The images are interspersed with text that plays with myths of origin, especially as they are often related to children: “My grandmother / told my mother/ she found her / in a cabbage patch” (panel 4); “My mother / told me / she found me / under a rock” (panel 6).



Fig. 5. Bryan, Tara. *Dental Hygiene*. 1997.



Fig. 6. Bryan, Tara. *Dental Hygiene*. 1997.

Bryan, Tara. *Dental Hygiene*. St. John's: Walking Bird Press, 1997.

The work consists of four pieces: a coloured dental impression (7 x 7 x 6 cm), a 24-page concertina booklet (11 x 7.5 cm), a commercially made packet of tooth flossers, and a separate panel of directions for use. 1/1.

The dental impression is hinged at the rear with a cloth-covered cardboard panel, which reveals—when the jaw is fully opened—a label: HAVE YOU FLOSSED TODAY? The mouth in question contains 28 teeth, suggesting that the wisdom teeth have been removed. The lower rearmost molar on the left is gold. The teeth show a slight overbite.

The accompanying concertina booklet consists of a text label pasted to each panel. The text includes facts about dental hygiene, directions about how to floss and brush, etiquette tips, statistics about dental health, verse, and jokes: “that dear little baby tooth, with a small tag attached, reading: ‘The first bicuspid that little Willie lost. Extracted from Daddy’s wrist on April 5, 1887’” (W. C. Fields).

The absence of wisdom teeth is telling. Perhaps this reviewer is too long in the tooth to appreciate the subtlety of the artist’s vision, but my impression is that the work lacks bite and definitely belongs on the novelty end of the artists’ books spectrum.



Fig. 7. Hutchins, Ed. *Explosive Politics*. 2016.



Fig. 8. Hutchins, Ed. *Explosive Politics*. 2016.

Hutchins, Ed. *Explosive Politics: Contrasting Views of Civil Discourse*. Salem, New York: 2016.

10.75 x 5.75 x 4.5 cm closed. The concertina sheet slides out of a firecracker container and extends to 38 cm. Both the book and informational booklet fit in a custom laser-cut maple caisson. Computer printed. Moab Entrada paper. Housed in a cardboard carton. 25/45.

Inside the box, wrapped in polka-dot tissue paper, is a firecracker container. Inside the container is a pleated sheet of paper, laser printed in bright colours. One side of the sheet bears negative words such as “bicker,” “denigrate,” “quibble,” and “misdirect,” while on the other side are positive words such as “build,” “convince,” “educate,” and “persuade.” A small booklet explains: “Here are two campaign strategies—21 action words each—to transform opinion and motivate public action. Both are explosive and transformative: one by destroying and the other by constructing. One razes, the other raises.”

As an artist's book, despite its stated political aims, the work is undermined by both its novelty design and small edition size. The work doesn't so much explode as fizzle.



Fig. 9. *Leñateros & Past. The Lady of Ur. 2004.*

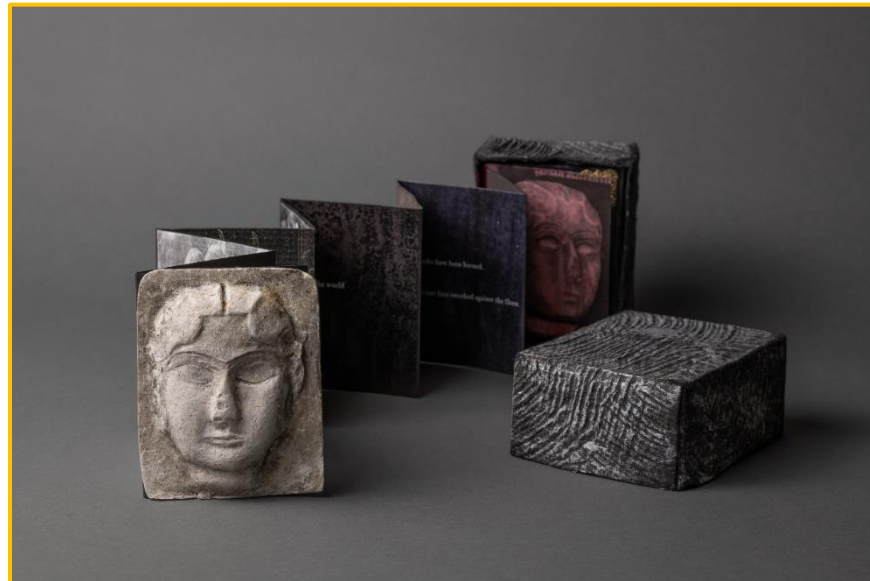


Fig. 10. *Leñateros & Past. The Lady of Ur. 2004.*

Leñateros, Taller (writer), and Ambar Past (artist). *The Lady of Ur*. Taller Leñateros, 2004.

12.5 x 9 x 7 cm closed. Twenty-five folds, printed on both sides. The concertina form extends to approximately 5 m. 24/50.

The bas-relief cover in papier-mâché is the work of Maribel Rotondo and was inspired by a Sumerian sculpture (c. 3500–3000 BCE) of Inanna, a goddess associated with love, beauty, sex, desire, fertility, war, justice, and political power. The cuneiform/pictogram inscription on the back cover (c. 2112–2095 BCE) translates: “For Inanna the Lady of Ur-Nammu: the powerful King of Ur. Ruler of Sumer and Akkad has built your temple” (from the colophon).

The book is concealed inside a textured black and silver box (perhaps meant to suggest stone), and its cover is a bas-relief sculpture of the goddess's face. Images of the goddess appear throughout the book, and the text references both the ancient history of the region and recent wars, including the looting of antiquities. Muted and moody in style, the work is shot through with glimmers of gold and silver. With cut-outs, overlays, transparencies, and reflecting surfaces, the dark backgrounds sometimes look washed in moonlight and at other times have an oily sheen. Red foil, red sprays, and a red mosaic floor suggest violence. Red, green, and black evoke the flag of Iraq. The reverse side of the concertina structure presents images from the recent wars: black and white shots of suffering civilian populations, particularly women and children. The work makes good use of the concertina structure, playing on the fact that as a form it sits somewhere between the continuous scroll and the more episodic codex, suggesting a direct line between the present and the ancient past. *The Lady of Ur* is a theatrical production, a performance in book form.



Fig. 11. Webb, Barb. *Ha-Ha Oh-No*.



Fig. 12. Webb, Barb. *Ha-Ha Oh-No*.

Webb, Barb. *Ha-Ha Oh-No*. [No Place of Publication] [No Date].

20 x 20 cm. Casebound pop-up/pull-tab book. Six double-page spreads bound in hard covers and enclosed in a black box. Edition of 20.

A whimsical and slightly surreal narrative that begins with the pop-up text "Ha-Ha:" then the word "BOINK" next to the image of a giraffe looking at a costumed dancer whose dress has blown up to expose her bare bottom; then "Boom" and the image of a topless woman covering her breasts while pop-up hands try to reach under her skirt (which can be lifted to reveal her genitals); then "YE-Ha" and the image of a woman in waistcoat, green frock coat, and ice skates; she is bottomless and wearing a strap-on phallus; her elongated pop-up left arm reaches towards a tiger suspended by its tail; then "Splat" and the image of pop-up jellyfish swimming towards the figure of a male boxer; the last page has the pop-up text "OH-NO."

A solidly constructed book, like a child's board book, with simplified and visually bold images and colours. The woman in at least two of the images appears to be menstruating. The red-dipped jellyfish on the cover is repeated on the second last double-page spread and might be read to represent a tampon. The book may be an oblique commentary on female sexuality or possibly a sex farce in the form of a pop-up/pull-tab book.



Fig. 13. Bryan, Tara. *Down the Rabbit Hole*. 2016.



Fig. 14. Bryan, Tara. *Down the Rabbit Hole*. 2016.

Bryan, Tara. *Down the Rabbit Hole* (text by Lewis Carroll). St. John's: Walking Bird Press, new edition 2016.

15.4 x 5.4 x 2.6 cm. Tunnel book, 12 leaves; 15.5 x 15.4 cm pamphlet. Clamshell box. The tunnel book opens to a depth of 43 cm. 8/60.

The text is set in Monotype Bembo cast by Michael and Winifred Bixler at their foundry in Skaneateles, New York. The tunnel is made from laser-cut four-ply grey museum board, letterpress printed on a treadle-powered 8 x 12 C&P press. The boards are connected with Matsuo Kozo hinges, wrapped in a Yasu Natural paper printed on a Vandercook SP-15 press. A willow handle is attached with green linen thread, and the book is closed with a red acetate cord. Green paper labels are attached to the handle and cord with the directions "lift me" and "pull me" respectively.

A whimsical book perfectly suited to its subject, from the willow handle to the "lift me" label attached to the tunnel structure that mimics a deep well. The text of "Down the Rabbit Hole," chapter one of *Alice's Adventures in Wonderland*, is printed around the edges of each descending panel. In order to read the book, the reader must turn (or walk around) the whole structure, inducing a state of dizziness such as Alice must have experienced as she fell.

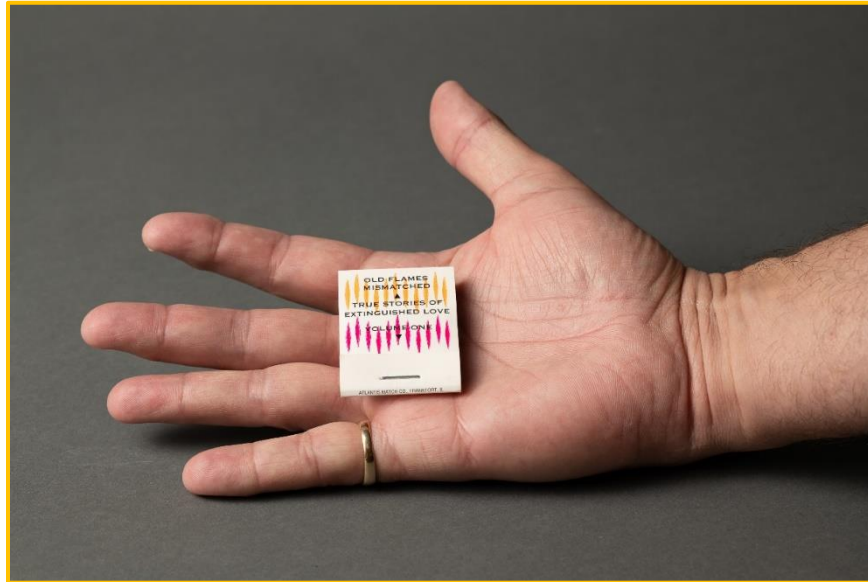


Fig. 15. Michaelis, Catherine A. *Old Flames Mismatched*. 2000.



Fig. 16. Michaelis, Catherine A. *Old Flames Mismatched*. 2000.

Michaelis, Catherine A. *Old Flames Mismatched*. Vashon Island, Washington: May Day Press, 2000.

5.0 x 3.8 cm unused matchbook.

Each of the 30 matches in the book is imprinted with a word or a phrase. The top row of ten matches reads as follows: “Lisa / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / bad values.” The work plays on the notion of the book (book of matches) and the concept of finding a match (in terms of relationships). The story changes as matches are used. If the “Lisa” match is removed, the match underneath changes the narrative to “Peter / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / bad values.” If the “bad values” match is then removed, the lines change to “Peter / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / muscles.” This is a clever work that uses a static medium to play with meaning and narrative the way hypertext or computer-generated stories often do. It manages to reimagine the miniature book while at the same time using the structure of the matchbook (and the nature of it) to say something about the combustible and ephemeral nature of relationships.

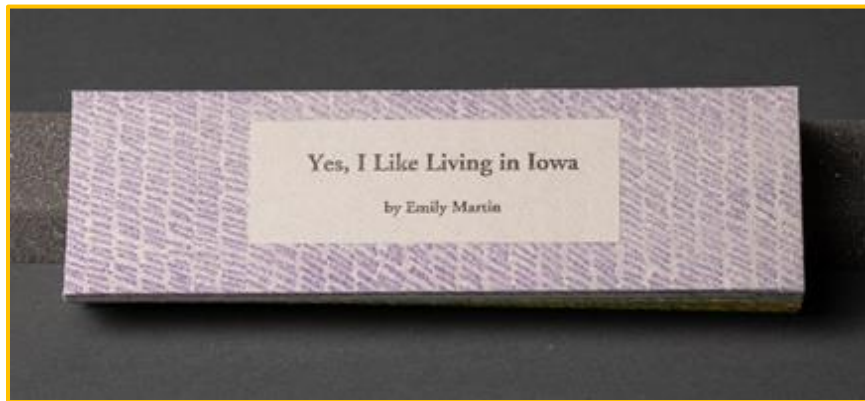


Fig. 17. Martin, Emily. *Yes, I Like Living in Iowa*. 1999.



Fig. 18. Martin, Emily. *Yes, I Like Living in Iowa*. 1999.

Martin, Emily. *Yes, I Like Living in Iowa*. Emily Martin and the Naughty Dog Press, 1999.

18 x 5 x 3 cm. 90 cm when fully opened. Jacob's ladder construction. Five boards. Signed.
18/25.

The text is printed on decorated paper mounted on five double boards that are hinged at the sides. The work is designed to be read from front to back, then turned over and continued from back to front. Instructions for use: "Using thumb and fingertips, grasp the long sides of the title panel. Lift the entire Jacob's ladder and allow all of the panels to hang freely. The title will always face into your palm . . . Tilt the title panel forward until it is vertical. The second panel will shift on its straps and flip over, each of the panels will flip in turn. Tilt the title panel back to its original position, and all of the panels will flip again."

Four boards offer one-line positive and negative statements about living in Iowa. On each board one line of text is visible, with a second line of text hidden under the hinging strip of paper. When the boards flip, the previously exposed text is hidden and the previously hidden text is show. *Yes, I Like Living in Iowa* is a complex structure reminiscent of a folding carpenter's ruler, demonstrating an interesting design choice for a book that sharply takes the measure of a place.



Fig. 19. Jager, Edwin. *Iconometer 06*. 1996.



Fig. 20. Jager, Edwin. *Iconometer 06*. 1996.

Jager, Edwin. *Iconometer 06* (printed matter). Washington: Network Interface, May 1996.

10.5 x 10.5 cm. Twenty-four pages. Covers: Xerox printed on frosted Mylar. Offset, prints and pre-press film from offset lithographic printing projects; rubber-stamped phrase “printed matter” in red ink on page 23; rubber-stamped issue number; signed in pencil by the maker. Limited edition.

Edwin Jager's *Iconometer* is a serial book project. It began in 1995 and is distributed primarily through a subscription program. As with artists' books and zines, issues combine text and imagery from installations, as well as from print and book projects, and have evolved to include travel narratives, personal anecdotes, appropriated content, and found objects. Jager uses a wide range of media, including Xerox, letterpress, serigraphy, offset lithography, inkjet, and spirit-master duplication. Past issues have contained found materials, folded paper, altered books, drawing, and collage. Jager has used both traditional and digital tools to produce the content of *Iconometer*. Numbers 1 to 11 incorporate a rubber stamp element that was either found or hand carved. Each copy is stamped with an issue number and signed in pencil.

Memorial University Libraries hold *Iconometer* issues 6, 19, 30–35, 37–39, 41–44 and 47–48.

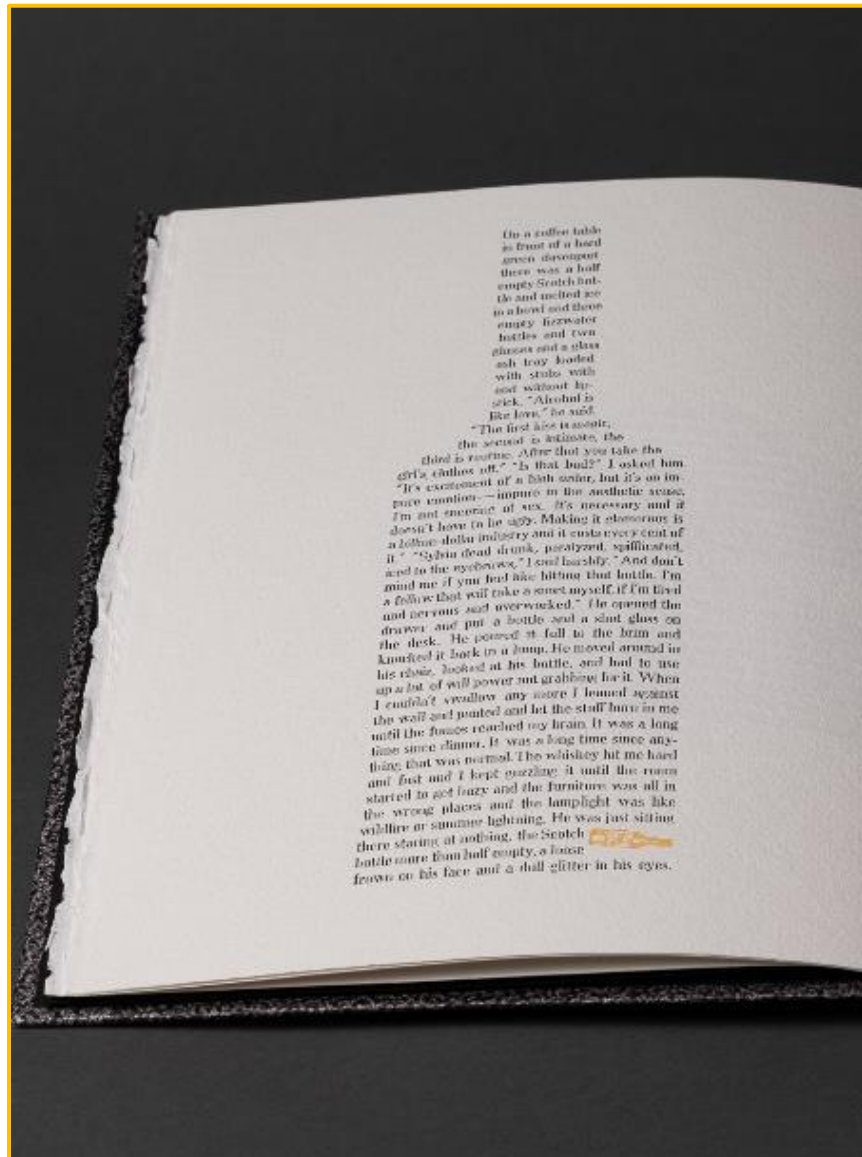


Fig. 21. Rappoport, Lisa. *The Short Goodbye*. 2011.

Rappoport, Lisa. *The Short Goodbye*. Oakland, California: Littoral Press, 2011.

31 x 21 cm. Sixteen pages. Case bound in metallic black and silver covers with Hahnemühle Bugra Büttel endpapers. Printed letterpress on dampened Rives de Lin. 12/53.

Lisa Rappoport describes the book as follows: “In a dark alley, Philip Marlowe runs into concrete poetry.” *The Short Goodbye* is a short found book. Each sentence in it was borrowed from Raymond Chandler’s *The Long Goodbye*. The book opens with a text block formed in the shape of lips, slightly parted, the text blushing pink towards the opening of the mouth. The next page shows a bottle shape in text (fig. 21), followed by a text block in the shape of a cup of coffee that has a wisp of steam in text rising from it. Less successful is the double spread of eyes and eyebrows; the shapes—were it not for the addition of small eyes in the centre of the eyes—might have been interpreted as any number of things. More successful is the double-page revolver in text that manages a fine curve along the handle, and has a skull and crossbones stamp where the trigger should be. The last page has a gimlet/cocktail glass in text. “Three gimlets. Doubles. Perhaps you’re drunk.” The hard cover shows three small holes which, according to the colophon, were made when “Mark Schacht used a 9 mm pistol to fill the covers full of daylight.” Found poetry meets concrete poetry in this limited-edition work of hardboiled kitsch.



Fig. 22. Broaddus, John Eric. Spin 1/2. 1990.



Fig. 23. Broaddus, John Eric. Spin 1/2. 1990.

Broaddus, John Eric. *Spin 1/2*. Center for Book Arts, 1990.

16 x 12 cm. Fifteen pages sewn and bound in green wrappers and enclosed in black envelope. The artist's thumbprint is screen printed on the last page. 148/400.

This artist's book is both a pamphlet and a catalogue. It was produced in conjunction with an exhibition at the Center for Book Arts (New York) from June 7 to August 31, 1990. The dramatic title page shows a yellow hand reaching towards a hole that is brutally outlined in red (a possible site of injury) and has brush and splatter patterns of red surrounding it. The irregular hole—alternately becoming a round eye, a moon, and a gash—follows through to the end of the booklet. The first two pages contain “Transformations at the End of an Era,” an introduction by the Keeper and Chief Librarian of the National Art Library (Victoria and Albert Museum). The next two pages show a simplified head (possibly robotic) filled with images; the following two pages show the same head, only now the interior is the night sky (eye as moon, white dots as stars); the lower half of the profile, from the mouth down, consists of lines of text printed over one another. The head in profile, alternately facing left and right, references the title *Spin 1/2*, which, according to the back cover, is a term from particle physics “used to describe the discovery that reality has to spin one way, and back the other way in order to be fully experienced, therefore a second look is always advisable.” The pamphlet ends with a list of sponsors, of collections in which the artist's works are held, and of the 33 pieces included in the exhibit.

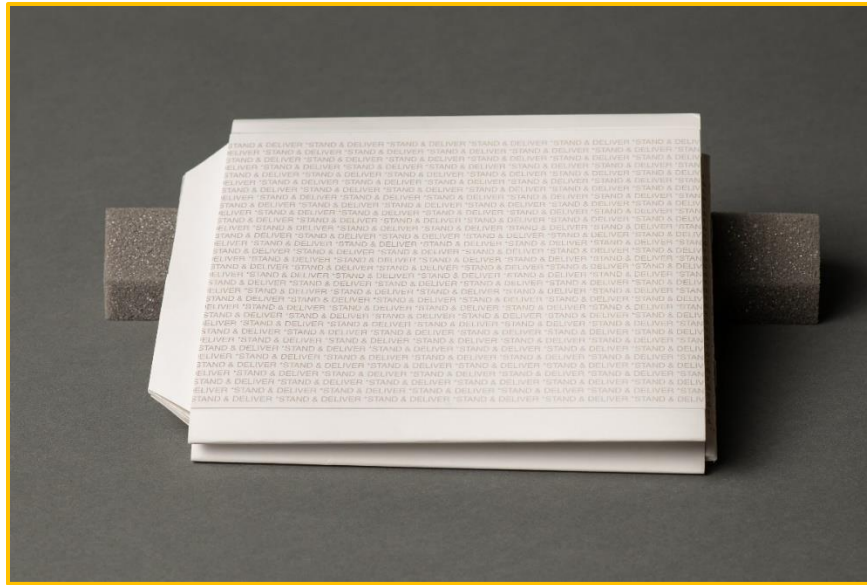


Fig. 24. Hutchins, Ed (curator). *Stand & Deliver*. 2004.

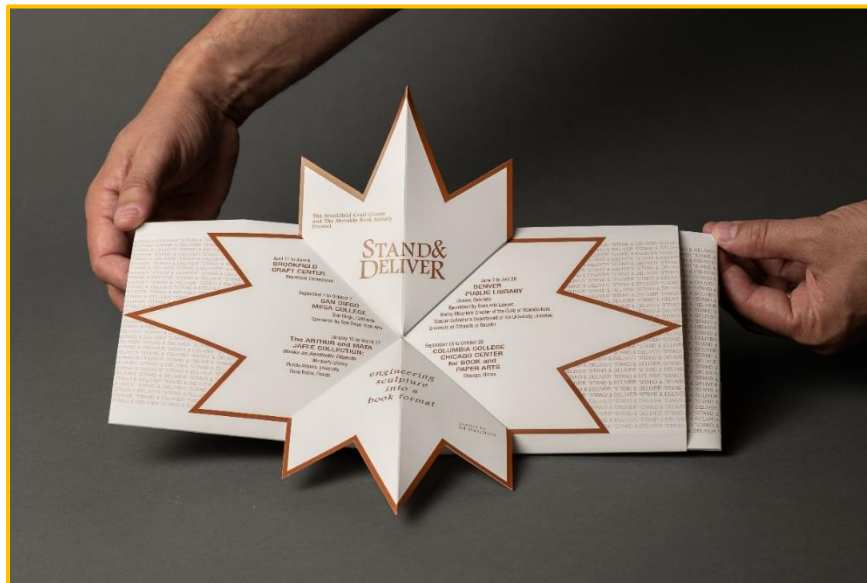


Fig. 25. Hutchins, Ed (curator). *Stand & Deliver*. 2004.

Hutchins, Ed (curator). *Stand & Deliver* (catalogue). [Fleetwood, NY]: Brookfield Center & Movable Book Society, 2004.

Stiff card folder (15 x 17 cm) with central twelve-point star pop-up, enclosing two printed booklets and a CD. 950 copies.

An elaborate catalogue for this touring exhibition of artists' books. Curator's description: "Upon opening, a pop-up explodes from the centre, and two booklets push out from each side." In the "Introduction/Essays & Stories/Interactive CD" booklet (24 p.), the exhibit curator makes a case for "incorporating a three-dimensional approach into book making." The booklet contains thoughts from nine creators about their works in the exhibit. It also presents the full text of Amber Past's *The Lady of Ur* (see figs. 9 and 10). The second booklet (32 pp.) presents bibliographic data and images of the 50 works exhibited and organized around the following themes: Intriguing Shapes, Revealing Folds, and Uplifting Pages. Julie Sadler designed the CD that features additional photographs, artist statements, sound effects, and several short movie clips. Disappointingly, the CD does not work with a 2018 operating system. The stiff card folder when opened pops up into a 12-point star listing dates and exhibition venues, including San Diego Mesa College, Wimberly Library at Florida Atlantic University, the Denver Public Library and Columbia College Chicago Center for Book and Paper Arts.



Fig. 26. Sterne, Laurence. *The Life and Opinions of Tristram Shandy*. 1988.

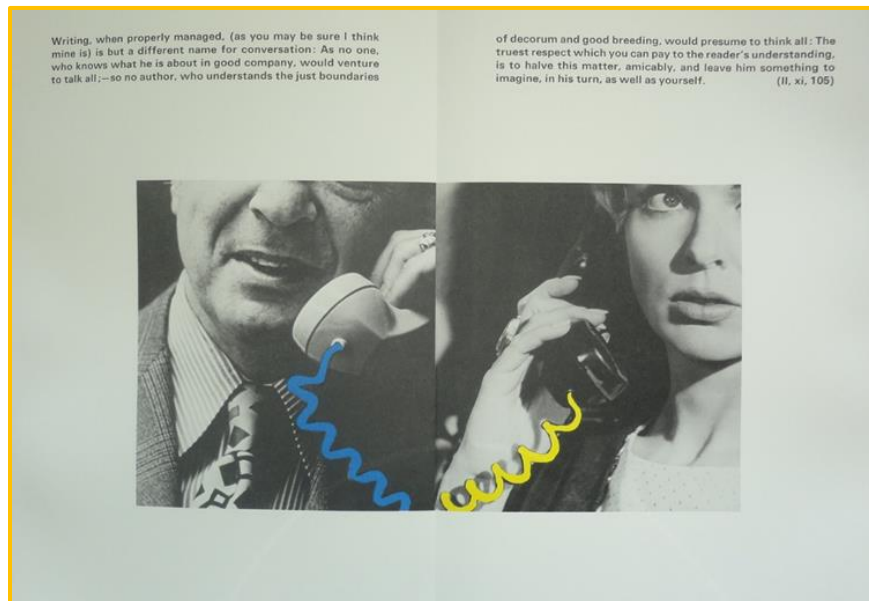


Fig. 27. Sterne, Laurence. *The Life and Opinions of Tristram Shandy*. 1988.

Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*; with an essay by Melvyn New and with 39 photo-collage illustrations by John Baldessari. San Francisco: Arion Press, 1988.

The novel (624 pages), the essay book (42 pages), and Baldessari's accordion-fold of 41 panels for illustrations all measure 26 x 7 cm. Both the novel and essay are set in Monotype and in Caslon Old Style, printed by letterpress on specially made Curtis Ruysdael paper. Quotes from the novel used to support the illustrations are in Monotype and handset Univers Bold. The photo-collages and the quotations were printed by offset lithography in black and seven colours on Curtis Brightwater cover. The novel is bound in green calf (spine and corners) and marbled paper over boards, with the title in gold on the spine. The essay is bound in green paper over boards, foil stamped. The accordion-fold for the illustrations has green paper covers, foil stamped. All three volumes are in a green slipcase. Edition of four hundred copies.

Baldessari's collages are made from stills of old B-movies superimposed with geometric shapes. His disjointed imagery matches Sterne's disregard for plot, punctuation, and source material. Sterne incorporated into *Tristram Shandy* many passages taken almost word for word from Robert Burton's *The Anatomy of Melancholy*, Francis Bacon's *Of Death*, and works by Rabelais and many others, and rearranged them to serve the new meaning he intended.



Fig. 28. Bryan, Tara. *L'Anse Amour / L'Anse aux Morts*. 2008.



Fig. 29. Bryan, Tara. *L'Anse Amour / L'Anse aux Morts*. 2008.

Major, Kevin, Tara Bryan, and Robin Smith Peck. *L'Anse Amour / L'Anse aux Morts*. St. John's: Walking Bird Press, 2008.

21.7 x 30.5 cm. Thirty-two pages. Text by Kevin Major, illustration by Robin Smith Peck, and design by Tara Bryan. The text was set in 16-point Bembo and printed on machine-made Japanese gampi paper. The illustrations were laser and screen printed on Japanese papers and drafting vellum. The images combine digital, relief, chine-collé, and stencil printing. The binding is stab-sewn with synthetic sinew into tan St. Armand handmade paper covers. 7/30.

L'Anse Amour / L'Anse aux Morts combines paper texture, colour, imagery, and text to evoke the L'Anse Amour landscape and the material evidence of the 7,000-year-old Maritime Archaic burial mound located there (coastal Labrador). The designer uses layering, transparencies, and the sequencing of images to mimic the process of excavation with the turning of each page. The binding combines animal, mineral, and vegetable elements to evoke place. The sand-coloured cover (the site is close to a beach) is made from textured hand-woven paper that is stab-sewn with a synthetic sinew (hunting marine and land mammals would have been a major activity for the people who made the site). On the right-hand side of the cover is a folding flap covered with a darker paper bearing the image of a plant, perhaps Labrador tea. The dark paper evokes soil and the darker patches on it decaying organic matter, or perhaps peat bleeding through from beneath. The image of the plant is repeated underneath the flap, but there it is faded, the mere impression of the plant. The outline suggests fossilization and introduces the notion of deep time.

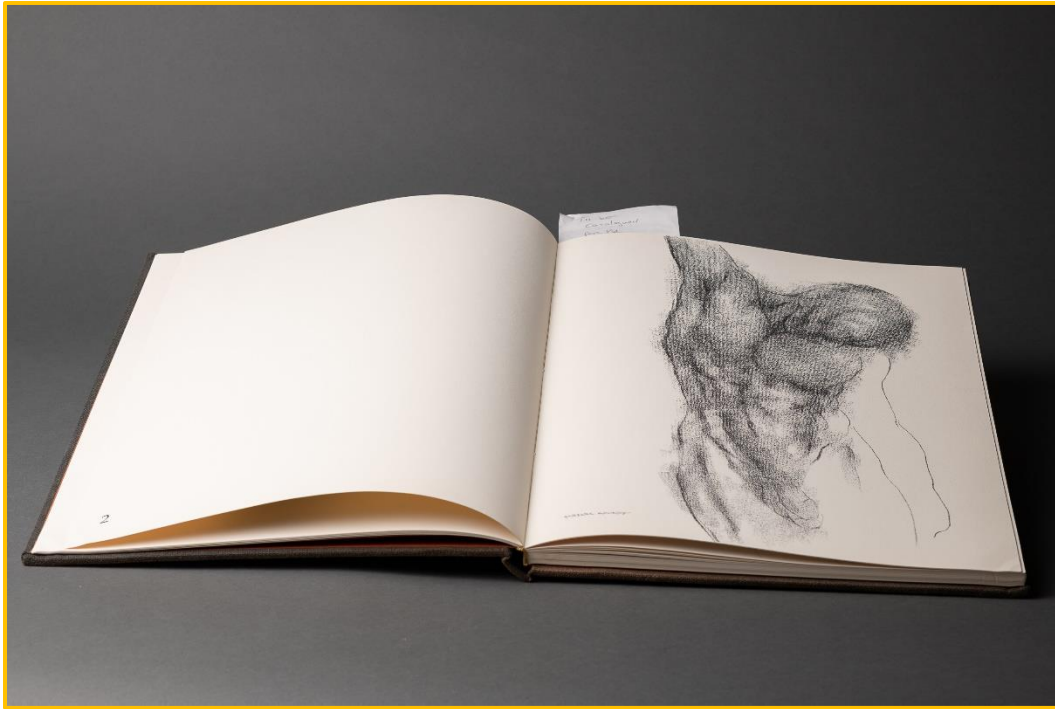


Fig. 30. Howard, Barbara. *Twenty-Eight Drawings*. 1970.

Howard, Barbara. *Twenty-Eight Drawings*. Toronto: Martlet Press, 1970.

43 x 32 cm. Sixty-six unnumbered pages: 28 illustrations, nudes. The book was hand-bound in black burlap at the University of Toronto. 169/275.

Barbara Howard (1926–2002) was born in Toronto and trained as an artist at the Ontario College of Art. During her lifetime she had numerous exhibitions of paintings and drawings, and her works are held in many private collections. Together with her partner, the Canadian poet Richard Outram, she was a co-creator of the Gauntlet Press. “Over the course of their life together they collaborated on a series of books and broadsides which brought word and image into conversation; many of these publications were typeset and hand-printed, letterpress, by Outram; they were designed and bound in handmade and marbled papers by Howard. All were issued in extremely limited editions and circulated among friends and colleagues” (Memorial University Gauntlet Press website).

Twenty-Eight Drawings is in the tradition of the livres d’artistes, which began as a publishing enterprise by Parisian art dealer Ambroise Vollard in the 1890s. Livres d’artistes focus almost wholly on the book as a way of presenting an artist’s work, as opposed to the book as art object. They function as an extension of the art market. Unlike artists’ books, they do not investigate the medium of the book as part of their expression.



Fig. 31. *Bryan, Tara. Sonnet to a Child. 1997.*



Fig. 32. *Bryan, Tara. Sonnet to a Child. 1997.*

Bryan, Tara. *Sonnet to a Child* (Wilfred Owen). St. John's: Walking Bird Press, 1997.

9 x 25 x 4 cm closed. Concertina form. Text by Wilfred Owen. Dieu Donn  paper, sea urchin spines, copper wire and inkjet printed. 1/1. Sestet below:

But soon your heart, hot-beating like a bird's,
Shall slow down. Youth shall lop your hair,
And you must learn wry meanings in our words.
Your smile shall dull, because too keen aware;
And when for hopes your hand shall be uncurled,
Your eyes shall close, being opened to the world.

This little-known sonnet is from Owen's romantic phase. Each line is inscribed on a strip of paper, the strips then glued, one on each of the eight pages of this book. The colours, texture, and overall raggedness of the pages suggest elements and elemental forces: rocks, burned and/or corroding metals, decay, and fossilization. The addition of the sea urchin spines points to the ocean and also, perhaps, childhood. The form, as well as being a concertina, makes reference to the flag book. It is difficult to read Owen without thinking of his great war poems, which are referenced by the form (closed up and tucked inside its sleeve, the book looks like an ammunition cartridge or magazine).



Fig. 33. Bryan, Tara. *The Send Off*. 1997.



Fig. 34. Bryan, Tara. *The Send Off*. 1997.

Bryan, Tara. *The Send Off* (Wilfred Owen). St. John's: Walking Bird Press, 1997.

20 x 28 x 1 cm closed, 20 x 28 x 18 cm open. Plywood binding with found metal on the cover. Dieu Donn  paper, inkjet printed. Flag book form. 1/1. Last verse below:

Shall they return to beatings of great bells
In wild trainloads?
A few, a few, too few for drums and yells,
May creep back, silent, to still village wells
Up half-known roads.

This is clearly a companion piece to *Sonnet to a Child* (fig. 31-32), also made in 1997. The work is made with the same papers, the colours and textures of which evoke the elements and elemental forces. The fine paper is sandwiched brutally between pieces of bare plywood, with the text of the poem pasted to the inside of the front and back boards. The reader flicks through the "flag pages" for text but finds nothing but mud, rock, and rust colours. The "flags" being all of the same stripe are rendered meaningless. This book, both in its design and in the choice of poem, is more nakedly about war.

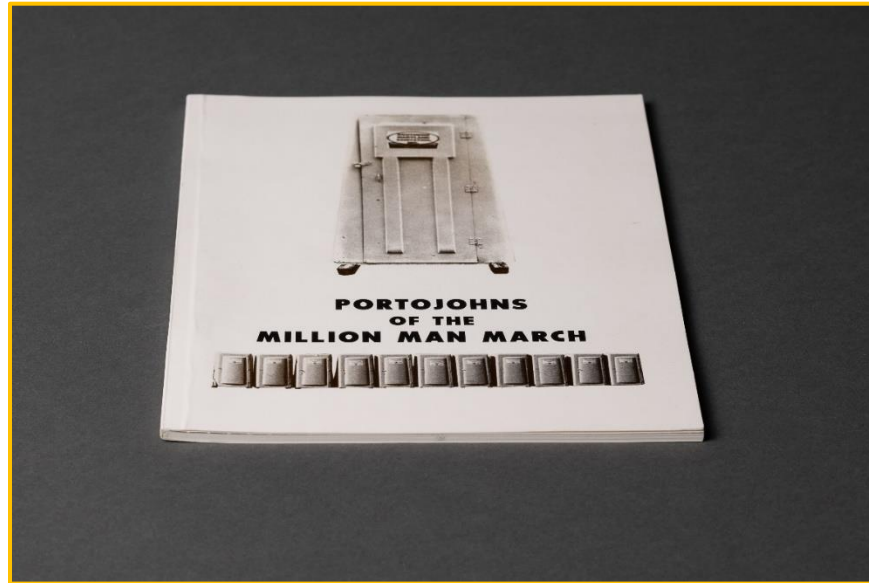


Fig. 35. Wood, Dan. *Portojohns of the Million Man March*. 1996.



Fig. 36. Wood, Dan. *Portojohns of the Million Man March*. 1996.

Wood, Dan. *Portojohns of the Million Man March*. Washington, D.C.: Community Press, 1996.

20.5 x 15 cm. Forty-two unnumbered pages. Sixteen black and white plates. Perfect binding. Signed copy. 104/200.

“The following photographs were taken on October 14th through 4th, 1995, in Washington, D.C. The photographs are part of an ongoing documentation of public toilet facilities, and take the occasion of the Million Man March to reflect on the timeless human struggle for sanitary sewage disposal, and the structures built to serve that purpose one day at the end of the twentieth century” (from the preface).

This work is an obvious play on Ed Ruscha's 1963 *Twentysix Gasoline Stations*, a classic work of conceptual art and the model for a new wave of artists' books. The simple intent of the work is described by the creator in the preface (above). Nevertheless, other readings are possible. Is the work a parody of the genre of artists' books, a novelty item, a catalogue for fetishists, a reference source for those planning large-scale public events, or a savage satire about political action and the theatre of politics as played out in Washington, D.C.? Is it all of the above or none of the above? Could the book simply be the postmodern musings of the artist contemplating the void, the very one which the structures he so ably documents were designed to accommodate?

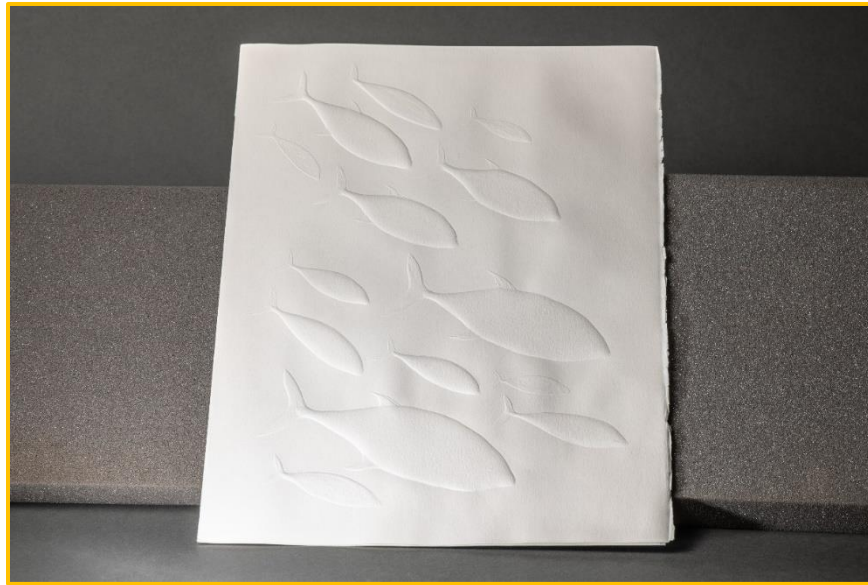


Fig. 37. Legge, *Willow. An African Folktale.* 1979.

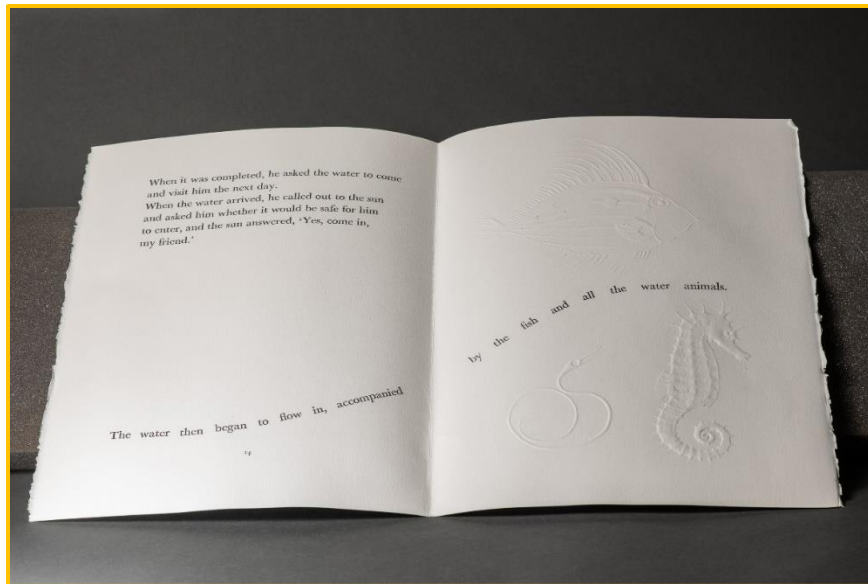


Fig. 38. Legge, *Willow. An African Folktale.* 1979.

Legge, Willow. *An African Folktale*. Guildford: Circle Press, 1979.

38 x 29 cm on Somerset mould-made paper in canvas-coloured solander box with a blocked crab motif. Illustrated with 18 blind-embossed intaglio designs printed from carved linoleum with some silk screening. Text printed letterpress in 30-point Baskerville. Two hundred copies on 300 gsm Somerset rag-made paper. 40/200, signed.

The work is an adaptation of an Efik Ibibio folktale (a dialect cluster spoken by the people of the Akwa Ibom and Cross River states of Nigeria). This creation myth tells the story of how the sun and moon abandoned the crowded watery realm for the sky. Texture is an important feature of the work, from the deckle-edge 300 gsm paper to the blind-embossed designs of crabs, sea horses, fish, and other marine creatures. Colour is mostly in the realm of the celestial bodies, except in the first panel, where water is depicted in blue (before the sun and moon ascended to the heavens).

The book is very much a fine press production. Its boxed folio sheets perhaps reference the way books were sold in the hand-press period. Each of the double spreads or even individual sheets might be framed for display. The work is of a piece, however—not a series of stand-alone parts—as the bifolia are connected conceptually by text and images.



Fig. 39. *Chen, Julie. Chrysalis. 2014.*



Fig. 40. *Chen, Julie. Chrysalis. 2014.*

Chen, Julie. *Chrysalis*. Berkeley, California: Flying Fish Press, 2014.

Box size: 18 x 30 x 18 cm. Cloth-covered. Removable lid with the colophon printed on the inside. The front door has a see-through panel with the title on a paper label. The book object sits on a padded cloth base. Within the base is a text panel with ribbon pull. Book object size: 17 x 26 x 17 cm closed; 29 x 46 cm opened. Letterpress printed on handmade paper using photopolymer plates. Signed and numbered by the artist. 34/50.

“Chrysalis is an interpretation of the complex and transformative nature of the process of grief. The piece consists of a sculptural book object housed in a box. The book object is held together by a series of magnets and can be opened by the viewer until all the panels lie in a flat plane, revealing an inner book with circular pages that can be held in the hand and read” (Flying Fish Press).

Colophon: “The shape of the outer structure is a version of an oloid, a geometric shape discovered by sculptor and mathematician Paul Schate in 1929. An oloid is defined by the space created by two linked circles that intersect on perpendicular planes. It is the relationship of the circles that creates the shape.”

This is a complicated structure, very much at the sculptural end of the artists' books spectrum.



Fig. 11. Tetenbaum, Barbara. *Diagram of Wind*. 2015.

Tetenbaum, Barbara. *Diagram of Wind* (poem by Michael Donaghy). Portland, Oregon: Triangular Press, 2015.

43 x 25.5 x 7 cm. Seven pages. The letterpress printed text and the images adhere to Japanese “silk tissue” (gampi) that is sewn to cloth and wood backing. The work is supported by a wood wave-form platform and held inside a lidded box made of cloth and book board. Signed limited edition. 6/30.

Barbara Tetenbaum: “This project represents a three-year investigation of wave forms, and is illustrated using articulated paper pages, poetry, and other writing . . . I used a variety of space between the elements to create different sounds and tensions when the viewer turns the page. I chose Michael Donaghy’s poem ‘Glass’ because it has a rhythm that mimics wave action (it is a sestina, a form which uses repetitive word endings) and provided the title for the project in the line ‘a meteorologists diagram of wind’. The poem is layered with other pages that support and illustrate my underlying concept. Some pages create a distinct sound or tension, other pages contain texts about wave action in nature and industry, and still others contain images. The pages are sewn to a cloth and wood backing which can be lifted up and hung on the wall, or left to rest on the undulating wood platform.”

An interesting sculptural work that foregrounds the sounds different papers make when turned.

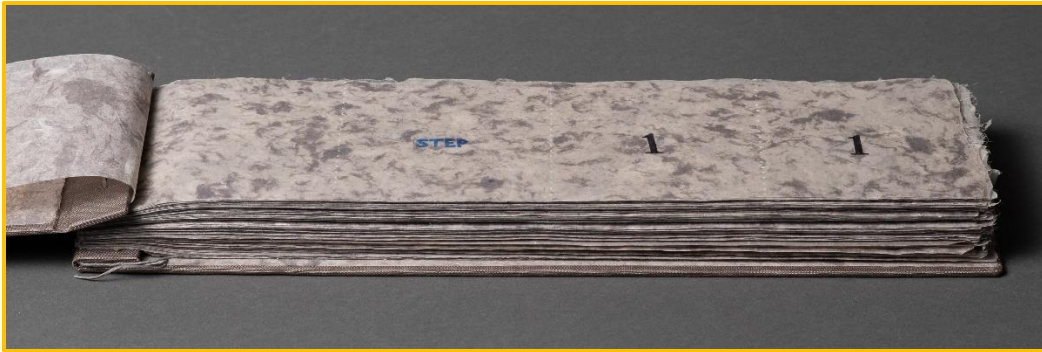


Fig. 42. Silverberg, Robbin Ami. *Mourning Prayer*. 2000.

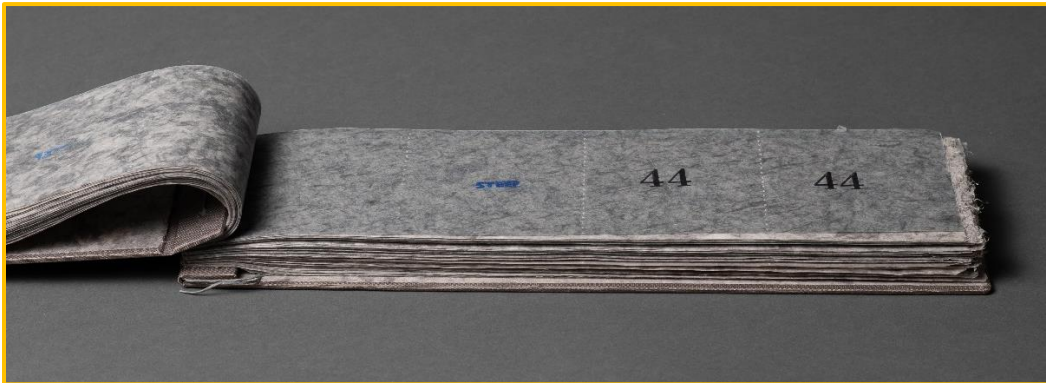


Fig. 43. Silverberg, Robbin Ami. *Mourning Prayer*. 2000.

Silverberg, Robbin Ami. *Mourning Prayer*. Brooklyn, New York: Dobbin Books, 2000.

33 x 10 x 3 cm. 186 pages. Hand-stamped text. Handmade Dobbin Mill papers. Signed and numbered by the artist. Edition of 20.

“The format & design replicates a ticketing booklet common in Central Europe. The translucent pages represent the 186 steps of the Staircase of Death at Mauthausen, the World War II concentration camp in Austria. Each of the pages is divided in three sections and stamped with hand-carved numbers and text. The monotony of the pagination and endless sequence of numbers acts as a mantra and compliment to the prayer, which is comprised of a series of similar sounding words that remind one of walking noises—step, steep, stomp, stamp, stop, slip, slap, spit” (artist’s statement).

A surprisingly powerful book that on first glance might easily be mistaken for a sample book of fine papers. The papers are grey and no two are the same. The underlying concept is not discernible from the object, and yet when the reader holds the concept of the staircase of death in mind when turning the pages, the book takes on an undeniable force. Prisoners were forced to climb the 186 steps of the Wiener Graben with large blocks of granite on their backs. Often the blocks would fall, crushing those following and sometimes killing them. The SS guards invented competitions, betting on which prisoner would make it to the top first. Those surviving the ordeal would then be forced to jump from the edge of the quarry to their death below.



Fig. 44. *Weston, Heather. Binding Analysis: Double Bind.*



Fig. 45. *Weston, Heather. Binding Analysis: Double Bind.*

Weston, Heather. *Binding Analysis: Double Bind*. London, England: Heather Weston [n.d.].

15 x 14 x 2.5 cm. The work is bound in cloth wrapper (a straitjacket) that has a padded and rigid back panel. The pages split down the centre. Unlimited, signed. No. 62.

The artist uses book structure to say something about the experience of schizophrenia. The book is double spiral bound at the right and left edges with the pages splitting down the centre. Four separate narratives—one pictorial, two textual (one a personal narrative, the other clinical notes), and one structural—unravel concurrently, and the reader must come to understand and solve the riddle contained within the structure. The book references the process of psychoanalysis as a tool for understanding story and narrative. A hidden narrative can only be pieced together when eight pairs of object images, which the binding naturally splits, are reunited and the pages flipped inside out. An engrossing puzzle of a book that yields its meaning to concentrated effort.

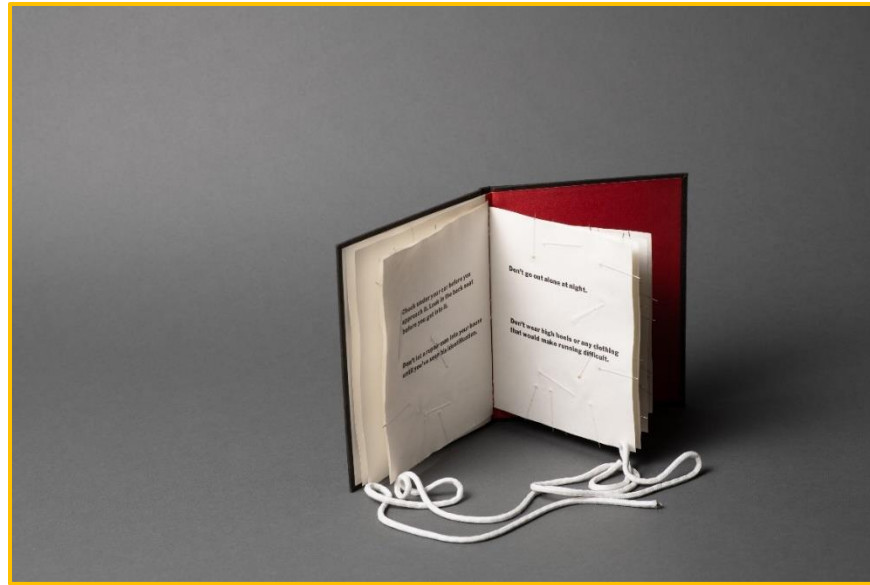


Fig. 46. Reisbord, Coriander. *Defensive Book*. 1993.



Fig. 47. Reisbord, Coriander. *Defensive Book*. 1993.

Reisbord, Coriander. *Riddle/Ghost/Defensive Book*. Tuscaloosa: Skeptical Press, 1993.

18.5 x 14.5 cm. Boards, in cloth slipcase. One of 15 sets, each containing three books: *Riddle*, *Ghost*, and *Defensive Book*. Text, printing, and binding by the book artist Coriander Reisbord.

In *Riddle*, five intaglio etchings are suspended in cut-out windows, with text below each one offering a hint as to the meaning of the image.

Ghost, printed from the author's handwriting on silk tissue, remembers a grandmother's last days. "She was seven inches too short when she died and in pain all the time. The jelly cushions between her vertebrae dissolved and left her crumpled, or pleated and she told me she wanted to die in every letter, she warned me not to get old."

The text of *Defensive Book* is taken from a college manual for women. "Carry your keys in your fist as you walk." "Bolt and lock doors and windows when you're home, even in the daytime." Straight pins are embedded in each page. The pages decrease in size, making it increasingly hard for the reader to turn them without getting pricked by a pin (fig. 47).

These simplified artists' books offer a clear demonstration of the way narrative concepts can be built in book structure.



Fig. 48. Ruscha, Edward. *Royal Road Test*. 1967.



Fig. 49. Ruscha, Edward. *Royal Road Test*. 1967.

Ruscha, Edward, Mason Williams, and Patrick Blackwell. *Royal Road Test*. Los Angeles (self-published), 1967.

24 x 16 cm. Sixty pages. Spiral bound in tan cardboard covers. Thirty-six black and white photographs.

On Sunday, August 21, 1966, on U.S. Highway 91, approximately 122 miles southwest of Las Vegas, Nevada, and travelling at 90 mph, the authors threw a vintage Royal (model "X") typewriter out the window of their moving vehicle (a 1963 Buick Le Sabre). The authors describe the weather conditions as "perfect." Their photographs document the vehicle, the authors, the test area, and the scattered parts of the wrecked typewriter. This work, as well as others Ruscha produced at the time, references and to some extent satirizes the myth of the road and the work of writers such as Jack Kerouac and William S. Burroughs.

Ed Ruscha was a major figure in the pop/conceptual art movement during the 1960s and '70s. *Royal Roads* is one of a series of mass-produced, cheaply printed photographic books—others include *Twentysix Gasoline Stations* (1962) and *Real Estate Opportunities* (1970)—which were intended to stand in opposition to the exclusive art gallery system of the time. Ruscha wanted to make art cheaply and package it in such a way as to reach a wide audience. Though he was less interested in books than in art, his photobooks revolutionised the world of artists' books, offering an alternative to limited or deluxe editions.

Applebroog, Ida. *A Performance*. New York, NY: Blue Books, 1981.

Set of six stapled booklets, each 20 x 16 cm, each with 20 unnumbered pages. Blue paper bindings.



Fig. 20. Applebroog, Ida. *A Performance*. 1981.

A Performance. A simple drawing in blue: an older couple walking towards a wall on which their shadows are projected. The next leaf has the text “Life is good, isn’t it mama?” The same image of the couple is repeated on the recto of the next six leaves.

I Mean It. A simple drawing in blue: a couple in a car as seen through the windshield, the woman leaning her head on the man’s shoulder, their shadows cast behind. The image is repeated on the first five pages, followed by the text “I mean it.” The image is repeated again, followed by the text: “It will cost you twenty bucks.” The image is repeated twice more, followed by two blank

pages. The next two pages have the text "South Africa appears to be stable," followed by a new framed image in blue of two men in suits conversing, their shadows behind them.

So? A simple drawing in blue: a woman standing next to a bed which is occupied by another woman, their shadows projected behind. The image repeats three times, followed by the text "He says abortion is murder." The image repeats four more times, followed by the text "So?" The image repeats twice more. The final image is of three men in suits talking. This is followed overleaf by the text "WHY ELSE DID GOD GIVE US THE BOMB?"

Stop Crying. A simple drawing in blue: a woman seated in a chair seems to be trying to fix a bracelet around her wrist. Strong shadow behind her. The image is repeated five times, followed by the text "Stop crying." The same image is repeated twice, followed by the text "The doctor goes first." The image is repeated twice more, followed by two blank pages. The final two images show a couple in bed, one leaning towards the other, who appears to be asleep. The text overleaf reads "I can smell it."

It's Very Simple. A simple drawing in blue: the image of two men in suits shaking hands is repeated twice, followed by the text "It's very simple." The same image appears twice more, followed by the text "Let's die to make men free." The image is repeated three more times. The last image is of five suited men standing close together, two of them linking arms. The image repeats three times and has the text "If we don't, somebody else will."

I Can't. A simple drawing in blue: the image is of an older woman (standing) comforting a younger woman (sitting). The image repeats three times, followed by the text "I can't." The image repeats twice, followed by the text "please." The image repeats twice more, followed by the text "I can't." The image repeats twice more. The last two pages have the text "LET'S ALL KISS MOMMY GOODBYE" on the left and on the right a new drawing of a man in a suit holding what appears to be a gun to a woman's head.

All of the images are framed or staged. A stage curtain is suggested by shadow. The light source is to viewer's right, except in the final image of the last book, when it is to viewer's left.



Fig. 51. Ono, Yoko. Grapefruit. 1970.

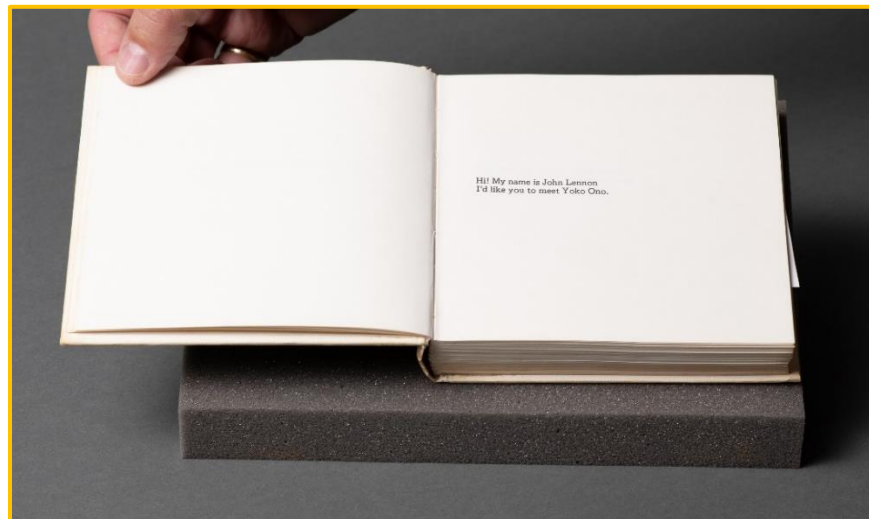


Fig. 52. Ono, Yoko. Grapefruit. 1970.

Ono, Yoko. *Grapefruit* (with an introduction by John Lennon). New York: Simon and Schuster, 1970.

15 x 15 x 2.5 cm. Pages unnumbered. "Originally published in a limited edition of 500 copies by the Wunternaum Press in Tokyo in 1964. This new edition contains material from the original, and pieces and drawings done in subsequent years by Yoko Ono" (publisher's note).

Though she never considered herself to be a member of the movement, Ono is associated with Fluxus, the international experimental collective of artists, designers, writers, and composers who valued performance and experience over the finished product. *Grapefruit* consists of random instructions, lists, drawings, verse, questionnaires, and letters; it reflects the free-wheeling, free-associating, irreverent, and playful attitude of the 1960s. One page consists of a title only: "Painting to Enlarge and See." The following verse shows the style of the work:

Conversation Piece

Bandage any part of your body.

If people ask you about it, make a story
and tell.

If people do not ask about it, draw
their attention to it and tell.

If people forget about it, remind
them of it and keep telling.

Do not talk about anything else.



Fig. 53. *Ruscha, Edward. Crackers. 1969.*



Fig. 54. *Ruscha, Edward. Crackers. 1969.*

Ruscha, Edward. *Crackers*. Hollywood, California: Heavy Industry Publications, 1969.

22.2 x 15 cm. Plain cardboard binding with dust jacket. Edition of 5,000.

The 115 black and white photographs frame an off-the-wall, funny, and sometimes sinister story by Mason Williams: "How to Derive the Maximum Enjoyment from Crackers," printed on the rear flap of the dust jacket. The story involves a "man" and a "woman" (a socialite), a chauffeured limousine, a large amount of salad, a container of oil and vinegar, two hotel rooms (one exclusive and the other a "flop house"), and, of course, a box of crackers. The man persuades the woman to go to a cheap hotel where he has filled the bed with salad. He then persuades her to lie down on the salad bed and proceeds to pour oil and vinegar on her. He then snaps his fingers and says "crackers" (this is the only text in the book other than directional signs or products), as if he had forgotten to bring crackers. The man is chauffeured to a store, where he buys a box of crackers. From there he is driven to the exclusive hotel, where he undresses, gets in bed, and nibbles on the crackers he just bought.

The photographs are presented as stills from a film. The work might be read as a practical joke, as a revenge fantasy, as a piece of surreal theatre or even as a photo novel. The black and white images give the piece a film noir feel. The book is another barb in Ruscha's attack on high culture and its connection to high society. It also references Ruscha's word paintings.

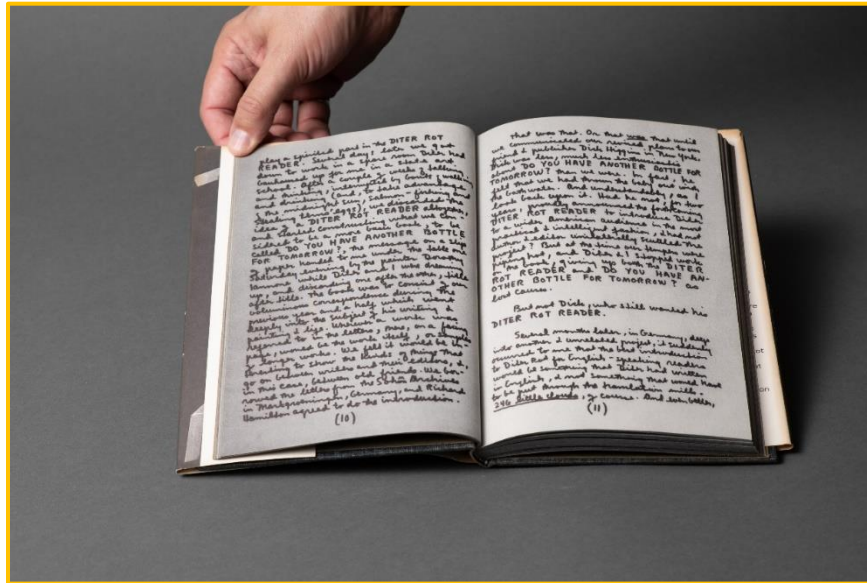


Fig. 55. Roth, Dieter. 246 Little Clouds. 1968.



Fig. 56. Roth, Dieter. 246 Little Clouds. 1968.

Roth, Dieter. *246 Little Clouds*. New York: Something Else Press, 1968.

23 x 16 x cm. With slipcover. The work contains a 13-page introduction by Emmett Williams.
176 unnumbered pages.

“*246 Little Clouds*, printed on grey paper so dark that the words and images are practically obscured, also follows an aphoristic format: each of the 246 entries is a playful or thoughtful sentence or word game in Rot’s creatively flawed English. The ‘clouds’ are inscribed in Roth’s handwriting, and many are enhanced with the peculiar and provocative doodles, linear rhapsodies on the dreamt and the ordinary, which have made Rot (now known as ‘Dieter Roth’) Europe’s most popular avant-garde graphic artist . . . *246 Little Clouds* ‘in memoriam big G. and big J. (a fictive report from countries far inside a Swiss who is living abroad inside himself)’...is powered by the same unresolved polarity between writing and graphics that has motivated Roth from the beginning. The words and images neither affront nor obscure one another . . . but interact without subordinating one to the other” (Frank 29).

In terms of the history of the book, one way to read *246 Little Clouds* is as an emblem book for the secular reader.

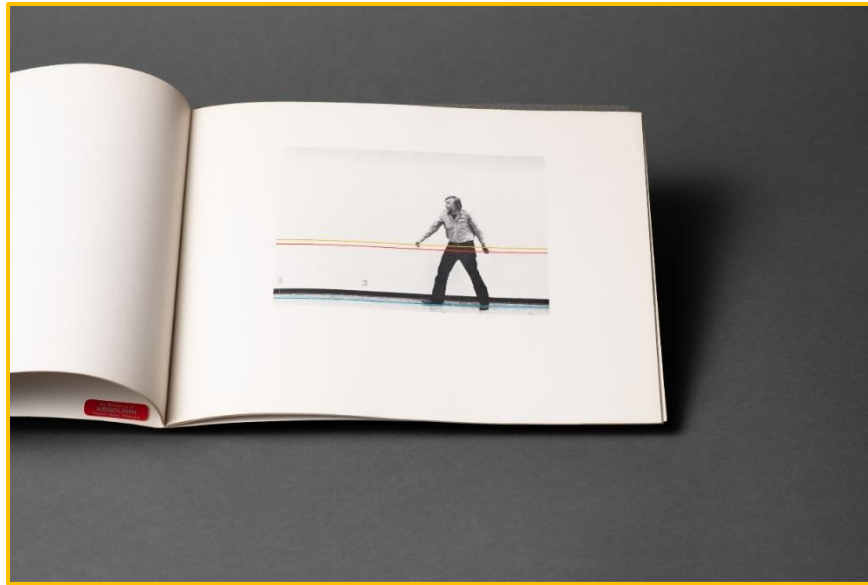


Fig. 57. Baldessari, John. *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*. 1975.

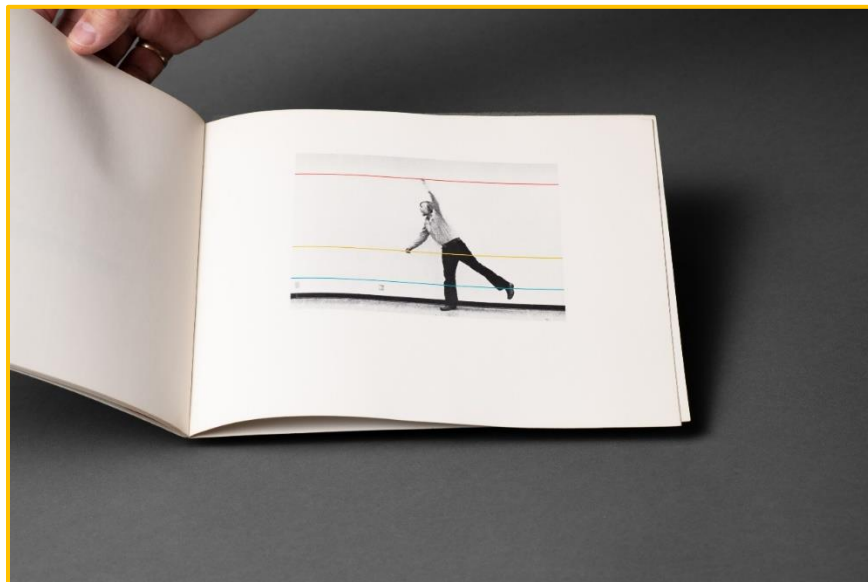


Fig. 58. Baldessari, John. *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*. 1975.

Baldessari, John. *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*. Irvine, CA: Art Gallery of the University of California, 1975.

20 x 25 cm. Stapled printed wrappers. 15 illustrations. 28 pages. Edition of 2500.

Published in conjunction with a 1973 University of California (Irvine) exhibition, this artist's book contains 15 photographic images of conceptual artist John Baldessari in the process of throwing a projectile. The images have been superimposed with coloured musical staves to create three melodies and 15 chords. The work raises questions of interpretation for a reader with no musical training. Perhaps the key to understanding the work was available to those who attended the exhibition. When it is viewed as a stand-alone object (not in the context of the exhibit), questions swarm: is it a book of photographs, a music score, or an exhibition catalogue? Is it a visual representation of Ezra Pound's dictum to writers: "As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome" (Pound 3). Is this work visual play, an inside joke, or something else altogether?



Fig. 59. *Austin, Don. ned after snowslides. 2004.*



Fig. 60. *Austin, Don. ned after snowslides. 2004.*

Austin, Don. *ned after snowslides*. 2004. Online access:
www.library.mun.ca/asc/specialcollections/collections/hypertext/newaftersnowslides/

In 2001, writer and artist Don Austin created what is arguably the first successful literary hypertext produced in Newfoundland, *ned after snowslides*. Austin's work of prose poetry follows the disaffected Ned through a particularly harsh St. John's winter. Mixing text and photography, the work draws a compelling picture of its protagonist while managing to capture both the random and the infinite feel of mid-winter days in the city.

“**esman said.** Trying to keep it all flowing now that the big melt-down is coming. All that snow ready to come indoors. Chopping away with an ax where a pool has formed by my basement door. Under the umbrella of your silence, my phone has become obsolete. Sure the telemarketers still call, are using you to get me to rush to them, to imagine for an instant that their voice is yours, to entertain for a moment the prospect of cleaner carpets, or myself as a benefactor of the fireman's calendar, someone who sends underprivileged inner city kids to camp. But will that bring you back to eat very expensive cheese in my sweet-smelling kitchen? And who right now is more in need of getting out of **town** than me?”

A binder housing the author's notes, draft versions of the text, and several CD-ROMs containing photographs, slide shows, splash pages, and other computer files is housed in Special Collections.

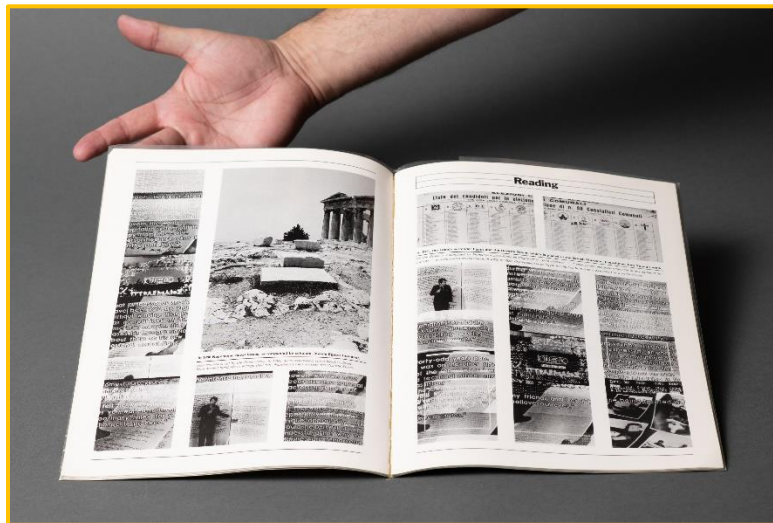


Fig. 61. Berger, Paul. *Seattle Subtext*. 1984.

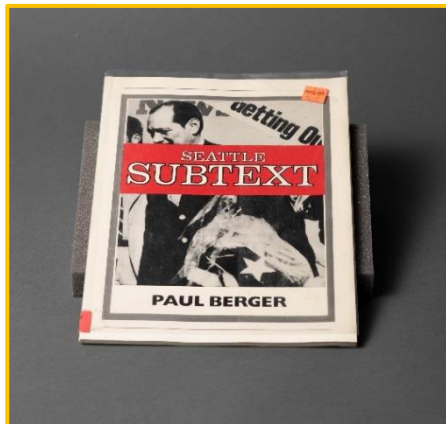


Fig. 62. Berger, Paul. *Seattle Subtext*. 1984.

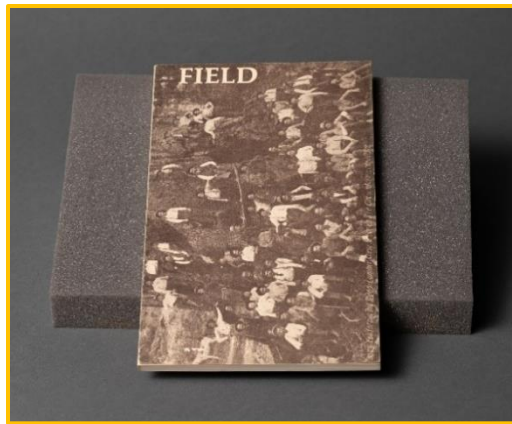


Fig. 63. Field. *No. 1*. Fall 1969.



Fig. 64. *Art and Artists*. Oct. 1972.

Magazines Issues and Magazinerworks

“What appears to the lay observer as an undifferentiated mass of artists’ books might be likened to a beam of white light that is actually composed of many individual colours. These colours are made manifest in the natural world when white light is passed through a prism that refracts each colour to a different degree. Rather than discuss books in terms of, say, their bindings or printing processes, we might use the prism of genre to differentiate some of the many varieties of artists’ books. Among the many categories in this spectrum are these: magazine issues and magazinerworks; assemblages and anthologies; writings; diaries, statements and manifestos; visual poetry and woodworks; scores; documentation; reproductions and sketchbooks; albums and inventories; graphic works; comic books; illustrated books; page art, pageworks, and mail art; and book art and bookworks” (Lauf and Phillpot 38).

Works Cited

Adema, Janneke, and Gary Hall. "The Political Nature of the Book: On Artists' Books and Radical Open Access." *New Formations*, vol. 78, 2013.

Alexander, Charles, editor. *Talking the Boundless Book: Art, Language, & the Book Arts*. Minnesota Centre for the Book, 1995.

Carnegie Mellon University. *Directory of Artists' Books Collections*.
www.andrew.cmu.edu/user/md2z/ArtistsBooksDirectory/ArtistsBookIndex.html.

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

Frank, Peter. *Something Else Press: An Annotated Bibliography*. McPherson, 1983.

"Global egg production from 1990 to 2016 (in 1,000 metric tons)." Statista 2018.
www.statista.com/statistics/263972/egg-production-worldwide-since-1990/.

Jager, Edwin. www.uwosh.edu/faculty_staff/jager/contents.html.

Jury, David, editor. *Book Art Object*. Codex Foundation, 2007.

Klima, Stefan. *Artists Books: A Critical Survey of the Literature*. Granary Books, 1998.

Lauf, Cornelia, and Clive Phillpot. *Artist/Author: Contemporary Artists' Books*. Distributed Art Publishers Inc. and the American Federation of Arts, 1998.

Lyons, Joan, editor. *Artists' Books: Visual Studies Workshop Press 1971–2008*. Visual Studies Workshop Press, 2009.

Museum of Modern Art. "The Museum of Modern Art to acquire major artist book collection from Franklin Furnace." Press release, 17 Nov. 1993.
www.moma.org/momaorg/shared/pdfs/docs/press_archives/7202/releases/MOMA_1993_0109_67.pdf.

Phillpot, Clive. *Booktrek: Selected Essays on Artists' Books, 1972-2010*. JRP/Ringier & Les presses du réel, 2013.

Pound, Ezra. "A Retrospect." In T.S. Eliot (ed.), *Literary Essays of Ezra Pound*, Faber and Faber, 1954.

Smith, Keith A. *Structure of the Visual Book*. Keith Smith Books, 1994.

Suarez, Michael F., S. J., and H. R. Woudhuysen, editors. *The Oxford Companion to the Book*. Oxford UP, 2010.

Other Works Consulted

Bury, Stephen. *Artists' Books: The Book as a Work of Art, 1963–1995*. Scholar Press, 1995.

Castleman, Riva. *A Century of Artists Books*. Museum of Modern Art, 1995.

Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. Granary Books, 1998.



MEMORIAL
UNIVERSITY

Libraries

from the holdings of **Archives & Special Collections**

ISBN: 978-0-8891-490-6