



Kingston University, School of Fine Art

***The Everyday Press: an artists' books
imprint.***

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**FOR
REFERENCE ONLY**

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The books produced by *The Everyday Press* in the course of this research should, to begin with, be seen as the core of the project. Before reading this part of the thesis the reader should ideally first turn to the books included with it: look at them, unfold and appraise them to eventually return to this text.

Introduction

In short, I would argue that our notion of the artist's book came about not through a singular definitive change in the practical mode with which an artist might choose to express himself, as for instance in the familiar Marxist model of greater distribution and economy of the art object through mass-production, but rather in a fundamental and decisive change in the consciousness of both author and reader as a concrete corollary of many different factors.

Thus the difficulty of defining precisely what sort of classification one should impose or how to exclude, include or segregate into category the many different tribes of book that might satisfy a particular brief is essentially brushed aside. The familiar skirmishes between the modernist protagonists of mass-production and the paladins of craft over content are immaterial; it is the reader who, just as much (if not more) than the artist/author, establishes the conditions with which the book will become meaningful.

"Tropes" by Paul Claydon

In *Put About: a Critical Anthology of Independent Publishing*
(Maria Fusco and Ian Hunt eds.) London: Bookworks, 2004. p124.

The Everyday Press began its life as a proposal for a Fine Art Practice-based Doctoral Research at the University of Kingston. This research practically questions how publishing artists' books can be considered an art practice in and of itself, it articulates a series of problematic associated with the position of the artist as publisher and the effective conditions of reception of the said books within the field of Artists Books.

The Everyday Press is a publisher of artists' books. This means that the practical, actual, critical and historical commitments of *The Everyday Press* to artists' books are its project. How this is arguably achieved is documented in part by this thesis and made evident by the publications themselves. The present thesis contains all the publications of *The Everyday Press* to date as well as four contextual volumes that approach the work of *The Everyday Press* from different perspectives. Through a process of *mise en abyme* each volume includes one another in a condensed, reflected form. In this four volumes thesis I will specify my use of *mise en abyme* as a self-reflexive structure and a working model for the research. Together the thesis forms an exposé of *The Everyday Press* as a work in itself.

The contextual volumes are organised as follows:

Volume One proposes an outline of the field and defines an area of knowledge and professional experience of the publisher. This is done in order to first expose on the one hand the conventional relationship of the

press to the field and on the other its attempt at expanding the category through practical publishing. This first volume sets *The Everyday Press* in a critical and historical moment informed by precedents.

Volume Two endeavours to describe the publications, their context of production and content. It constitutes a catalogue of the publications to date and problematises the intentions of the publisher against the actual publications and their possible reception as artists' books. The writing here should at times be understood as a parody of some authoritative interpretive modes related to artists' books, particularly those seeking affiliation and original contributions. Those intentions are as laden with problematic a priori conceptions, unshakable because they are always already present to the interpretive paradigm that bypasses the reader and his ability to make his mind up for himself.

Volume Three marks the traces of the passage of a few artists' books through time and space and produces an account of the field through revealing anecdotes and encounters. This account of the field is also where some of the networks of dissemination of the books are exposed as productive sites and encounters rather than as neutral vehicles for distribution. The books are released through distributive networks, bookshops, museums and the Internet. The research documents and interrogates how such networks may have been formed in the past and how the channels of distribution constitute an essential part of the Field of Artists Books.

Volume Four is a bibliography of books and catalogues on artists' books. The bibliography takes stock of a wide variety of publications on artists' books to draw attention to the kind of documentary trace of distribution, circulation and reception they represent. That overlooked history of the practice of exhibiting, publishing, disseminating and collecting artist's books during the last forty years is primarily focused on bibliographic data where the main criteria is bibliographical information rather than critical writing or texts on artists' books. My research gathered and compiled these documents in order to provide an aspect of the field often ignored. In its final form it aims to be a source book of exhibition catalogues, collection catalogues, monographs, dealership catalogues and other lists published to inform, promote, describe, show, distribute and circulate artists' books. A series of exhibition of that material and the works of *The Everyday Press* further the work of public dissemination of the present research.

Although this is not stated repeatedly in the thesis, the material presence of *The Everyday Press* publications should be assumed throughout. The reader can take for granted that books were exchanged, gifted and pushed on anyone remotely interested in the subject of artists' books I came in contact with in the course of the research. My long-standing experience as an art book dealer provided the background knowledge and direct connections to doing the work of production, distribution and research necessary for the PhD. That background no doubt played a role in wanting to produce new books with other artists, possibly wanting to make the kind of books I didn't see because they didn't exist. While all the people contacted for the purpose of this enquiry were aware of my being an artist undertaking a work of research related to artists' books also consisting in a publisher, they

welcomed my questions and the books I came with as a genuine publishing project. Explaining what I was doing was not always easy and *The Everyday Press* publications were also a calling card for me to contact artists, publishers, dealers, editors etc.

Paradoxically it is the work of research itself (for example interviewing a publisher or an librarian, or looking for reference books in a dealer's basement) that represents a practical insertion of *The Everyday Press* into the field (where publishers compare notes, the librarian gladly accepts a new free book and dealers sometimes share some knowledge). As we will see in the thesis, the category of artists' books is full of those contradictions and paradoxes: to begin with artists' books are viewed and received as Art but released as books. That position has allowed the distribution and dissemination of a form of Art on the margin of the established commercial and institutional networks.

The notion of "Practice" and "Field" overlap and a categorical definition is always lagging behind the material production it tries to coral under a heading. At the same time, and it is another paradox, these categorical definitions also produce reactions on the part of artists who refuse to have their books pigeon-holed and therefore produce books that defy, or are marginal to, any previous categorisation. This enquiry is itself characterised by an engagement with continually marginal and marginalised release and distribution. That marginality is not an affected political position but reflects a de-facto reality of a relatively small number of people engaged in creative and productive acts.

If that form of art (in book form) can be considered peripheral to more established forms of art, it is never separate from it. At the same time the form of the book presents a relative capacity for artistic autonomy that institutional frameworks cannot provide, books are mostly cheap and portable, unlike galleries and museums. Ultimately the challenge of *The Everyday Press* was not just the problem of its insertion in a pseudo or actual category but how the practical activities of the press could relate to the field.

That paradoxical insertion is played out on several levels and in many loops and twists throughout the thesis. The rationale of *The Everyday Press* is to enact those paradoxical positions, hence producing a paradoxical model of practice in action that defies its own attempts at categorisation, all the while being present in the Field of Artists Books as a publisher. The roles assumed by the researcher are therefore multiple in this perspective: I have the role of editor but also a wider role as producer, distributor and all around agent for the publications. This role as agent in the constitution of a context of reception is an integral part of the research process and its creative outputs. From this point of view the artist isn't just an individual making discreet objects but a point of connection between acting parties. This cannot be accounted for as a position as it is effectively an acting-out of shifting roles and stated aims. In that sense I can be assigned authorship of the present thesis and a couple of the books published for the research but I am in effect the producer of *The Everyday Press* as a whole.

This enquiry engaged directly with current distribution networks of artists' books in Europe and North America, the presence and availability of *The Everyday Press* publications in specialised outlets and collections being one of its ambitions. From the point of view of the publisher each publication and its

description should be seen as the working out of a model in practice and an experiment. The grant I was provided with did not allow for hugely expensive production costs but gave me a degree of independence with regards to which books were made. The decision to release the publications of *The Everyday Press* primarily as a practical experiment rather than as a purely academic one represented a challenge with respect to what could be achieved from an academic point of view in such a short time. The work of this thesis is also a critical argument that attempts to justify and explains the validity of that production in an academic context.

In addition to the thesis a series of exhibitions were mounted to present the work of *The Everyday Press*. The purpose of the exhibitions was primarily to contextualise the production of *The Everyday Press* by making a critical argument regarding the historical and critical reception of the phenomenon of Artists Books. Exhibiting books is a frustrating exercise because artists' books already constitute a particular form of exhibition. Yet another paradox of the field is that to exhibit artists' books is often to deny them their specific purpose as art (exhibitions) in book form. There are nevertheless instances where exhibiting artists' books as rarefied documents become the only option to give them visibility. The final act in the research, an exhibition produced for Bloomberg Space, formalised a position with respect to both productive agency and the contextual necessities associated with the field of Artists Books.

An awareness of the lives of artists' books as traded objects informs my position as publisher. Those experiences attached to discreet specialised professional dealings are evidently the background of *The Everyday Press*. Most of the books contained in this enquiry are already traded, bought and sold in bookshops and online, it is also what books are published for. The collaborative nature of art and artists' books production and dissemination is ultimately what *The Everyday Press* is about.

My activities in the roles of visual artist, book dealer, publisher and in this particular project of researcher, cannot be separated. This thesis aims to show that all of these specific activities contribute to *The Everyday Press*. It is primarily submitted in the form of books: bound printed matter that relays and contains information. They are also objects that are subject to a context to be understood, grasped and appreciated fully. Inasmuch as artists' books are the subjects of the research they are also its object. This enquiry aims to reconcile the contingent necessities of production and distribution with the academic imperatives of knowledge transmission and organisation through publishing from an artist's point of view.

This research was done with the help and support of very many people. They cannot all be listed here but Steven Leiber, Anne Moeglin-Delcroix, Jon Hendricks, Barbara Moore, David Platzker, Clive Phillpot, Marcus Campbell, AA Bronson, Max Schuman, Gustavo Grandal Montero, Lynda Morris, Elizabeth James, and many more provided invaluable support in answering question and giving me some of their time and attention for the purpose of this research.

Publishing is a collaborative act and none of those books could have come out without the dedication, help and support of many artists, writers, designers, and book dealers along the way.

I extend my heartfelt thanks to them all.

Volume I
The Everyday Press

Volume I

The Everyday Press

Introduction: *The Everyday Press* and the field of Artists Books

The Everyday Press publishes books by artists. Started in the context of a Fine Art doctoral research at Kingston University, it produces, releases and distributes publications considered as artworks. As such they belong to a relatively recent category of art taking the form of books and publications usually called “artists’ books”.

The term Artists Books, capitalised and without the apostrophe, in this research will be specifically employed to denote a field of production as a whole, in its complexity, contradictions and possibilities. The general term “artists’ books” will be used otherwise.¹

All the publications contained in this research are experimental and offer different possible definitions and models of artists’ books with each title. *The Everyday Press* does not aim to exhaust all possible models but rather to engage practically with some of the tropes associated with the field. For each publication a different editorial line is chosen to relate to each book’s specific aims and context of production. These contexts vary according to collaborators and ideas to produce varying forms of books as artwork. Those models are arrived at by materialising new publications relating to and measured against specific tropes belonging to the field and attached to the book’s respective conception. The editorial choices that have been made so far are the direct results of detailed knowledge of other books, encounters and discussions with other artists, with other book publishers, book lovers and readers. The books of *The Everyday Press* constitute as much the traces of a research activity, the end product of a reflection, as they are a reflection on the process of producing books as artwork.

The combination and sum of those experiments constitute the identity of *The Everyday Press* and is contextualised and analysed in a further publication:

¹ The grammatically correct denomination “artists’ books” will be used conventionally in this thesis; “Artists Books” is used when the term encompasses the whole field rather than a specific category. *Artists’ books*, *artists books*, *artists’ bookworks*, *book works* etc. are all terms that were put forward in the last forty years in order to argue for slightly different definitions, positions and ways of classifying artists’ books. It is worth noting here that the use of apostrophe has been a contentious subject, as has been the plural for the term and the capitalisation. Without entering a byzantine debate, the arbitrariness and problematic generalisation of the term rarely if ever does justice to the specificity of each individual book produced by artists interested and engaged in producing books as an integral part of their practice. Nevertheless the term “artists’ books” has been crucial in affording visibility to a discreet set of artistic productions initiated in the 1960s and expanded since and has been hotly debated for the past four decades, proof if any of the vitality of the field it tries to encompass.

The Catalogue of The Everyday Press. This self-analytical part of the research details what may not be immediately visible in the artists' books themselves and argues each case in its context of production and dissemination, by producing some evidence of their possible relation to the field. That analytic catalogue is in turn integrated into another contextual part of the research that lists and describes artists' books sourcebooks since the early 1970s: *The Book on Books on Artists Books*.

The question of how the publications produced for this research belong to the field of Artists Books lies ultimately not only in issues of *a priori* definitions but of how *The Everyday Press* publications relate to and are constitutive of that field. In this respect the creative outputs and their contextual analysis should not be seen as separate but as integrated within one another inside *The Everyday Press*.

The form of the submission as a portable library containing its own *mise en abyme*² is also crucial here in delimitating a territory of enquiry for itself. The series of *mise en abyme*, or folds, allows for a self-critical reading of the production of The Everyday Press as a whole. Through a process of quotations and insertions, *The Everyday Press* books contain their own models and structure in reduced or condensed form, sometimes literally, sometimes as critical catalogues. A famous example of *mise en abyme*, Velasquez's *Las Meninas*, includes the scene of its own making in reduction within the painting; the mirroring is not a literal reproduction but a scene within a scene that problematises the whole work. Another example would be the play within the play in Shakespeare's Hamlet where the narrative of the inserted play is a comment, a clue, and a resolution of the main action³. The *mise en abyme* functions both as a representation device of insertion and as an integrated tool for the self-reflexivity and critical reading of a production. The group of books you are currently browsing and the specific book you are now reading makes explicit reference to itself as an artwork by operating a series of critical folds and insertions: *The catalogue of The Everyday Press* is a book on artists' books that details the production of *The Everyday Press* so far. That catalogue is in turn inserted in another bibliographic volume interested in the secondary literature on artists' books: *The Book on Books on Artists Books*. Finally *The Book on Books on Artists Books* is itself considered an artist's book integrated within the publications

² A *mise-en-abyme* consists in including, within a narrative structure or an image, a smaller version of the whole in reduction, effectively mirroring the whole structure. The term originally comes from medieval heraldry to denote the presence of a blazon within a blazon or inescutcheon. More recently the term has been used to discuss critical aspects of the Nouveau Roman. It was popularized as a critical device in the 1970's to discuss self-reflexive representations. See: *The Mirror in the Text*, Lucien Dällenbach, University of Chicago Press: Chicago, 1989.

³ Ibid, *The Mirror in the Text*, introduction. A few markers can be put down to further understand the notion of *mise en abyme*: 1-it is the instrument of a work's turn on itself, it is a reflexive modality; 2-its essential property consist in highlighting the formal structure and understanding of the work; 3-it is present in different media, as a structure it is not the preserve of literature; 4-its origin in heraldry is not a mere metaphor but enunciate the precise structure of an enclave identical to the whole within itself.

of *The Everyday Press* and its catalogue. The various volumes of the contextual thesis thus make reference to each other in a seemingly endless loop. That choice of structure for the thesis was dictated by the necessity to articulate a hierarchy between elements, critical and historical on one hand, and separate elements considered as belonging to publishing as artistic practice on the other. The mirroring structure of the *mise en abyme* allowed for critical components to form an integral part of the work of publishing. Such a mirroring takes its full meaning as a significant part of the whole thesis precisely because it is a sort of shadow casting the whole of *The Everyday Press*.

Since the reception of this research in 2007 five different titles have been released and are now in distribution worldwide. This was achieved through the works of *The Everyday Press* by selling the books through existing specialised bookshops and distributors. Some books were also gifted as offerings and examples of what the project entails to the various people I approached for the purpose of this research. Those books address in actual terms a series of questions relating to contemporary art and the status of specific types of publishing activities undertaken by visual artists since the early 1960s.

The questions the thesis addresses through the publications seem simple: How does a book come to be regarded as an artist's book? How can a book be considered an artwork in itself? How does that work succeed or fail according to the artist's original intentions? Is there a clear criterion out of which the book becomes art? Can publishing be considered an art practice in and of itself? Is it enough to rhetorically declare one is producing artists' books? The research proposes to test a discreet series of acts of publication thereby formulating a practical answer. It is within the released corpus of *The Everyday Press* that the answers should be sought.

The third volume of this enquiry, entitled *Remnants*, makes a case about relaying significant experiences and practical encounters made during the course of the research. Significant because they make explicit some of the difficult critical points about artists' books: their ultimate status in relation to art and the contingent nature of their meaning as books. What that third volume lacks in continuity it makes up in knowledge and narrative. This research ultimately focuses on publishing as a form of artistic practice begging the question of the status of the book and its specific agency for art⁴.

This is in nature an experiment in producing and releasing artefacts into the real world as well as being an academic study of the subject through exemplars of books and how those function as artists' books. The thesis itself is both projected and contained within that publishing endeavour, the books, the analysis of their content and form, their context of distribution, reception

⁴ "Artists' publications" is the current term in fashion, it is seen as more inclusive of the various forms, formats and media publications may take. See *In Numbers – Serial Publications by Artists Since 1955*, Andrew Roth, Philip Aarons (eds.) Zurich: JRP|Ringier, 2010 and *Artists' Magazines an Alternative Space for Art*, Gwen Allen, Cambridge Mass: The MIT Press, 2011.

and exhibition are the evidence of the work of practical research called *The Everyday Press*. Further, the work of *The Everyday Press* finds expression as exhibitions in galleries, or as displays in shops or simply as books on shelves. In other words the written analytical part of the thesis is defined by the structure of artists publishing as practical research. This is made clear in the relationship each title entertains with the others and how together they constitute an approach to the field of Artists Books that is both practical, actual, critical and historical. Each publication of *The Everyday Press* enacts a possible model for the interface of art and publishing called artists' books. There are many others modes of representation and enactment of that interface. *The Everyday Press* artists' books both represent and are attempts to articulate some aspect of the relationship of art and publishing, as it exists today. It also takes into account the historical development of that relationship in recent years.

As such this experiment should first be judged as an addition and expansion to the field and as belonging critically to the field of Artists Books. This is achieved through different publications, activities and arguments regarding the various positions books can assume in a context, artistic or otherwise. How books as objects can move from being artworks to being books and back again according to the context within which they are picked up and seen is a question at the heart of the research. It is an argument for the multiplicity of positions assumed by producers of books and for the complexity of the contexts within which those books are received, understood, collected, exchanged, archived. It is also a complex argument about how those books are in turn analysed, catalogued, selected and critically appraised in further book form, that is in exhibition catalogues, critical anthologies and the like.

The categorisations of books and definitions of art are flagged in what would seem to be a question resting squarely with the producers of artists' books: a book is art if the artist says so. The issue then becomes one of reception of the term in actual *practice*: its economy of production and dissemination as art, as ideas, as objects. *The Everyday Press* from that perspective takes up the challenge of putting the artist in the position of publisher. The work of making artists' books rests not only in tautological arguments about the role of the artist deciding what is art but in the real work of constructing a context of dissemination, distribution and reception for the books so they can be viewed as art.⁵ That multiplicity of positions is what makes the question so complex as to give a different answer for each artist, for each publisher, for each artist's book. Those activities are neither undertaken in a vacuum nor taking place behind the protective walls of an academic library or a studio. *The Everyday Press* is concerned with precedents and existing forms as they circulate currently, either materially as original books but also maybe less materially as reproductions and ideas. In that sense books partake in the lived experience of the production processes that spawn further books.

⁵ Marcel Duchamp's trope "it is art if the artist says so." is an example of circular arguments regarding the problematic status of art in relation to its maker, as does the contrary statement of conceptual artist Lawrence Weiner included in the preamble.

We can all recognise a book when we see one, but it does not follow that we can necessarily read or understand it⁶. The second part of this preamble aims to deal with that aspect of background information necessary to read and apprehend Artists Books not as a finite category but as a field. It aims to open up the possibilities of interpretations of the forms artists' books may take and to provide the tools to construct both these forms and their interpretive paradigms.

⁶ "Learn to Read Art" is a text-piece by Lawrence Weiner from 1991, it became a leitmotiv for the dissemination of artists' books and the information necessary to appreciate and understand them as art. Part advertising campaign, part educational program the piece aims to engage a potential public for art at the level of the book. Learn to Read Art has been used as the title for a number of exhibitions, more recently for a survey of the history of Printed Matter Inc. at PS1 MoMA and several other venues across north America. It was also the title of a retrospective exhibition of Lawrence Weiner's books at the New York Public Library in 1995. See Art Metropole exhibition catalogues [*Learn to Read Art*, Toronto: Art Metropole, 1991, 28 x 11 cm, unpaginated, 46pp, paperback (stapled)].

The field of Artists Books

"Is it necessary to define the "artist's book" yet again? I have tried for nearly twenty years, but without much success. Not that it is difficult to find a satisfactory definition: the one that is used as the epigraph to this text is perfectly clear and accurate [An artist's book is a work solely created by the artist's decision. It is produced by the best methods to achieve quality in unlimited quantities. It should be made available at a moderate price wherever books are sold. –Paul Bianchini]. But the efforts seem to have been in vain, even in the most informed world of contemporary art. One must continually begin again – with every exhibition and with every article – and say what the artist's book is not rather than what it is. For the problem comes from the outside. It does not come from the difficulty of defining the particular nature of these books, whose originality is without question, but paradoxically from the success of the term itself, helped by the general nature of the word "artist". The result has been that every publication that deals generally or specifically with the relationship between artists and books has gradually claimed this name. [...] In other words, rather than diminishing the confusion grows and the name has ended up referring to any kind of book in which an artist has had a part. This has been a dangerous success because, on the one hand, a label that tries to describe too many different things ends up describing nothing and, on the other hand, the distinctiveness of the precise object, the "artist's book", remains misunderstood."

Anne Moeglin-Delcroix
In Looking Telling Thinking Collecting,
Four directions of the artist's book from the 1960s to the present.
Corraini Publisher: Mantova 2004.

From the onset the notion of Artists Books is a problematic one. The category has been fought over since its inception in the 1960s and has engaged contradictory positions on the parts of critic, historian and artist. The nature of what has been catalogued under the term varies enormously and arguments for a single set of qualities that would apply to the genre have been repeatedly attempted and to a large extent defeated. One could say that the very failure of the category has been its success, the tension between practitioners and theoreticians creating ever-renewed sets of experiments to further the expansion of the field. It remains that there are now large holdings of artists' books in private and public collections worldwide; many artists, critics, publishers, curators, dealers, collectors etc, are currently actively engaged in the production, discussions, exchanges, dissemination, and the collection of artists' books.

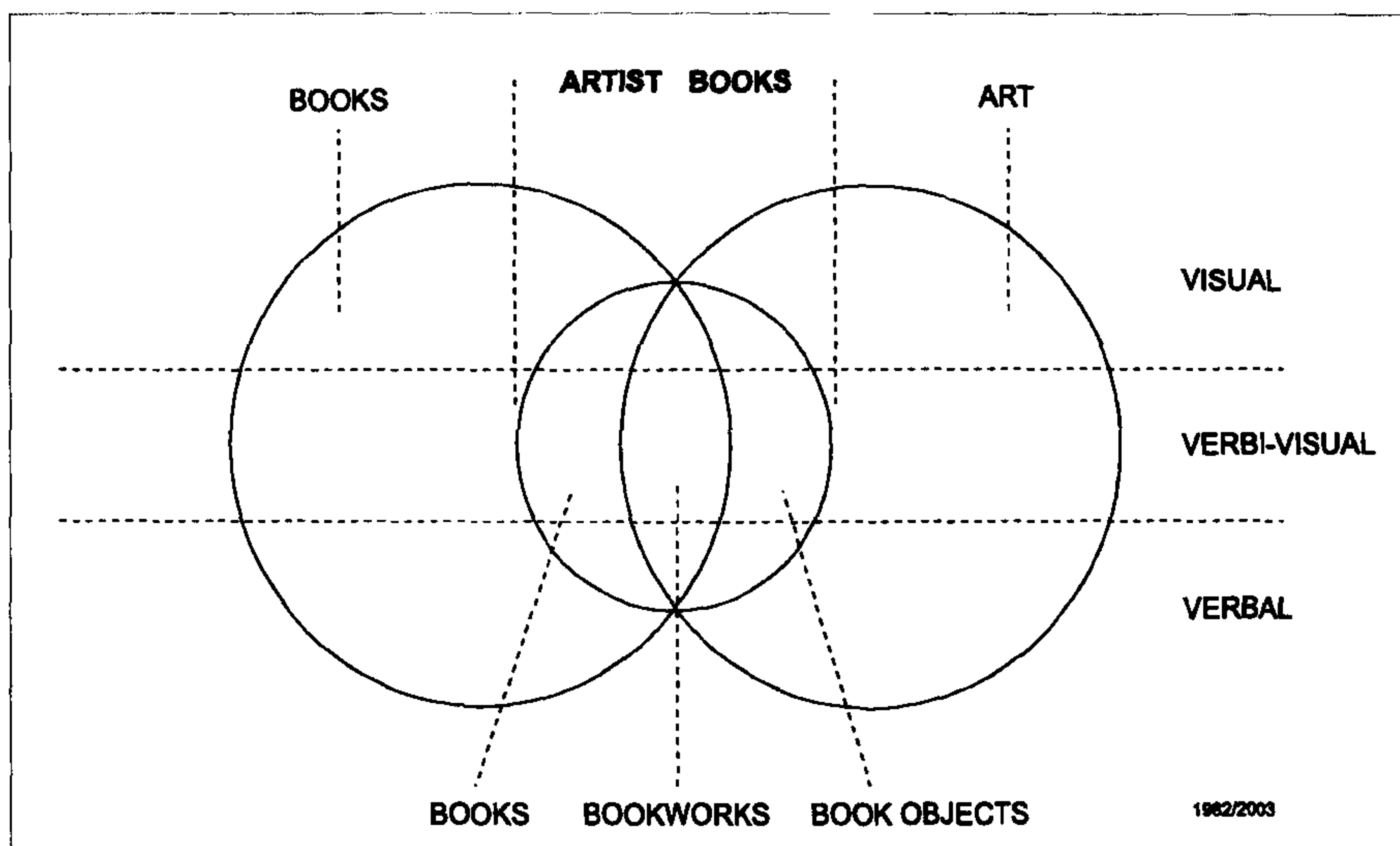


Fig1: Clive Phillpot's Artists Books diagram in *Outside of a Dog – Paperbacks and Other Books by Artists*, Clive Phillpot and Sune Nordgren (eds.) Gateshead: Baltic, The Centre for Contemporary Art, 2003

Most of the terms addressing the specific kind of artistic production in book form (bound printed matter and other loose publications) from the last sixty years merge the idea of art and that of the book together: book works, bookwork, artists' books, artists books, book art, etc. Clive Phillpot in his now famous diagram schematised the field and laid down the basis on which these artworks straddling different categories and mediums could be apprehended (fig. 1). It remains that the discourses on publishing as an art activity at large has consistently kept both terms - art + books - separate while attempting to make a case for a new category that would account for both the bookness (the specific material quality of the book) of certain artworks and the artistic qualities of certain books, be they literary or visual. The seminal propositions of certain artists such as Ed Ruscha's *Twentysix Gasoline Stations*, Dieter Roth's *Daily Mirror* and others, beginning in the early 1960s, folding the category of art and book together proved a highly successful strategy for disseminating art in a form that was cheap, fast and independent from the traditional validation circuits of art institutions. It was also deliberately problematic to the field of art used to unique auratic objects. The book in that context was acting as a Duchampian *ready-made*, a mass manufactured object given the status of art *as-is*, and was further problematising the issue of its context of reception as artwork. It also went further because of the nature of books as a multiples of the same, that is as a *multiple-ready-made* undermining even the artistic gesture that would select an object, be it mass produced, to turn it into a unique artwork. To do away with the very meaning of art by the strategic folding of two mutually exclusive categories -Art- and -Book- seemed then a real possibility. It must also be pointed out that the artists' books in that context (of the early 1960s reception of Duchamp's work) also represented a modification of the artistic

act to the level of design: a set of decisions about the material qualities of the book and its content.⁷

If the question of the reception of artists' books as art is resolved in the field of art and its institutions (the galleries, museums, etc. through the exhibition, collection and critical evaluation of the said books) it is also the case that artists' books differ significantly from art in their direct mode of distribution and dissemination by the artists themselves or through bookshops, sometimes specialised in art or attached to institution or galleries, but almost always alongside other books not given the status of artists' books. That dissemination bypassing the traditional commercial gallery and dealer systems is also what makes artists' books an engaging and complex subject⁸. Here is one important paradoxical position assumed by artists' books: they are produced, viewed and received as Art but released as books. What seems at first hand a simple question reveals layer upon layer of complexity regarding the status and definition of that particular historical amalgamation of book and art, consisting in producing an artwork taking the form of bound printed matter, in a potentially infinite number of copies.

More than a fixed category, the notion of Artists Books should be viewed as a complex field of production and interaction where things are not always what they seem, least of all the books themselves. That notion of a field of production helps understand the way artists' books tend to circulate and be exchanged within a relatively small network of outlets that are interconnected by a constituency of interested parties, the artists, the collectors, the critics, but also the dealers and curators; the roles assumed by any individual in these networks sometimes being as fluid as the network itself. Here again the field cannot be understood as something fixed, but rather as space through which participants and objects move.

How does a book come to be regarded as an artist's book? Beyond the necessary ideas of categorisation and historicisation of the term are questions regarding the reception of artistic activities characterised by their experimental nature and the context within which they are produced, distributed, collected and understood - or not. The constant shifting of positions by a multiplicity of practitioners using the medium of the book as a vehicle for direct circulation of art has been a trademark of that aspect of Art since the 1960s. The difficulty in evaluating precisely what qualities make an artist's book lies in the complex tangle of debates regarding art practices of

⁷ The case of conceptual artist Sol Lewitt is a good example of an artist-who had trained as a graphic designer and typesetter and used that training in his art and in the production of books; his own and other artists'. He is also credited with starting the New York book Mecca: Printed Matter. See a history of Printed Matter on their website: www.printedmatter.org.

⁸ The said books are released not through the traditional commercial gallery and dealer systems as artworks but as *normal* books through bookshops, sometimes specialised in art alongside other art books. Some of those bookshops are run by artists themselves and function as self promotional channels for associated peers and their wider networks of acquaintances, a case in point being Printed Matter in New York founded in 1975 by Sol Lewitt, Lucy Lippard and others, this bookshop still exists today as an important institution.

the last five decades and in the simple fact that a book remains a book no matter what context it addresses.

Viewed from the perspective of art theory the question is posed as to how a multiplicity of mass manufactured identical copies of the same thing (multiple copies of a book) came to be regarded as art. Conversely the question is also posed from the perspective of the librarians or custodians and collectors of books as to the specific defining qualities that make a book an artwork in its own right. The creation of the category "artist's book" entails the possibility of a genre, that is the mimicry, imitation and reproduction of original works. The category then paradoxically acts as a way of diffusing information on works that are no longer original or experimental but derivative. The original becomes known through its pastiche. This is something that was felt very early on by artists, even before artists' books started to be considered a category in itself worthy of exhibition and critical assessment. As an example, the first Ed Ruscha pastiche is a small book published in 1971 by Joel Fisher entitled *Six Hands and a Cheese Sandwich*.⁹

Continuing that argument and looking at the secondary literature on the topic of artists' books, it became clear to me that the solution to the issue of definition was contained in the books and publications that were released on artists' books.

Not because some book on artists' books would deliver the ultimate canonical definition to end all arguments but because the endeavour to look at, appraise, appreciate, analyse, decode, catalogue, describe, reproduce, sell, distribute and enjoy those artists' books could itself be brought out in the form of books and printed matter as well. Those often mirror and mimic the artists' books themselves, are being produced by the same people and are even akin to artists' books sometimes¹⁰. The idea that books could contain part of the experience produced by other (artists) books in their absence seems fitting to a situation where the object of enquiry was becoming ever more rarefied while the availability of books claiming the title of artists' books is ever greater. To base the definition and its limit on cases of documentation rather than solely on argumentation would provide the bases for a different sort of definition, a definition proceeding from a *mise en abyme*. Artists' books would then potentially fall into two categories, the ones that had been documented as such in publications and the others, invisible or

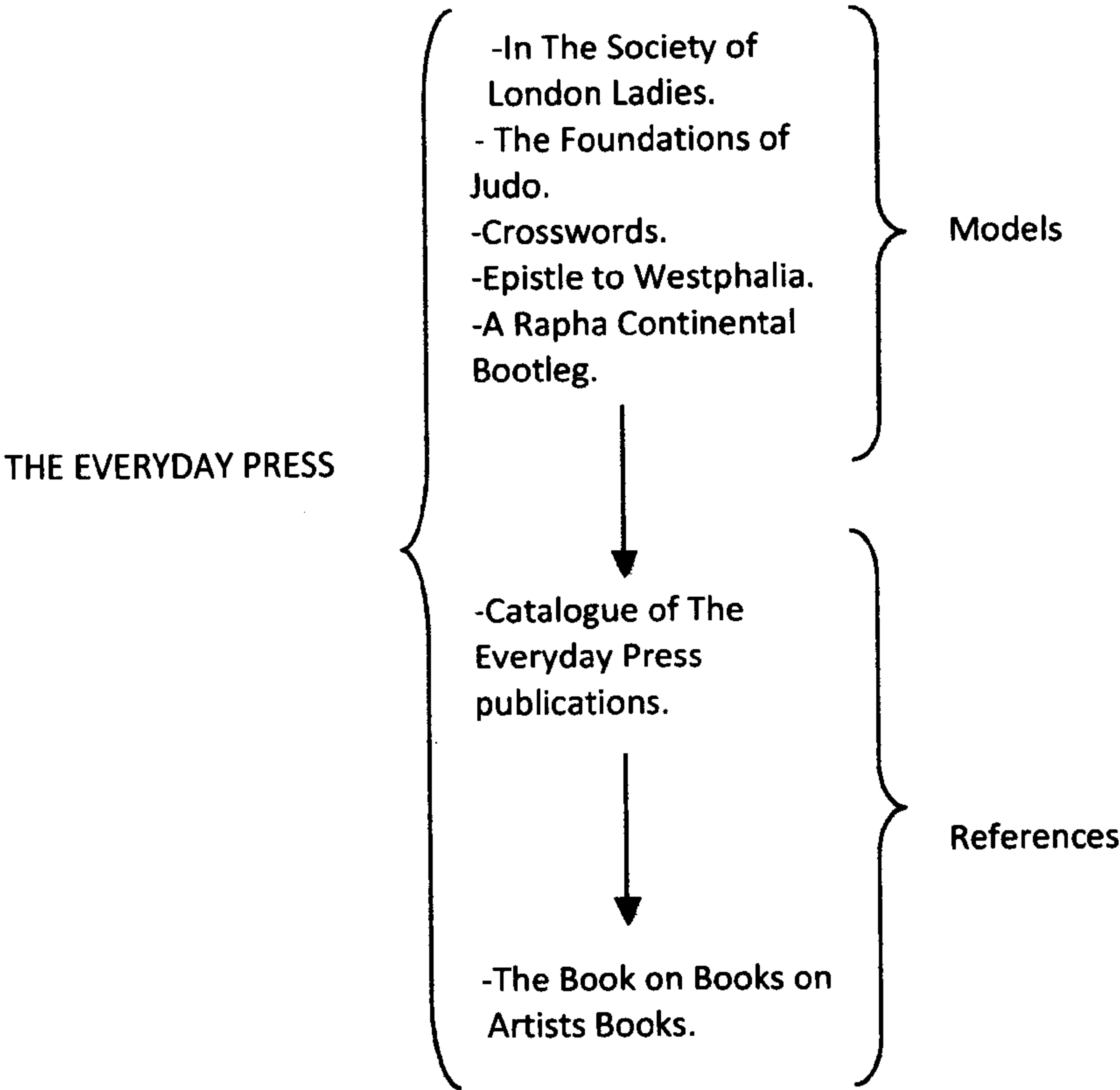
⁹ The book follows the Ed Ruscha recipe and consists of six photographs of hands and one photograph of a sandwich on a plate. A true pastiche, the book is attributed to Ed Ruscha. It is currently in the British Library Catalogue as a Ruscha book. This is quite ironic considering Ruscha himself made a badge of honour of the fact his first book was originally refused cataloguing entry in the Library of Congress. Ruscha placed an advert for *Twentysix Gasoline Stations* in the March 1964 issue of *Artforum* under the banner "REJECTED Oct 2, 1963 by the Library of Congress Washington D.C."

¹⁰ There are many examples of publications meant to be primarily catalogues of artists' books that are in effect artists' books. Christian Boltanski poster/catalogue produced for his exhibition at the New York Public library in 1993 comes to mind but there are many examples in the bibliography. *Christian Boltanski – Books, Prints, Printed Matter, Ephemera*, Robert Rainwater. New York: New York Public Library, 1993.

at the margins of visibility. Consequently started the project of a book on books on artists' books and the voluntary inclusion of ever more obscure sources of reference, exhibition lists, dealers catalogues, publisher's brochures and the like.

The aim of this research has been to publish (conceive, produce and distribute) a series of books in collaboration with artists, specifically artists' books published under the name of *The Everyday Press*. Those acts of publication are to be considered in their quality as books belonging to a relatively recent tradition of artist's publications and be seen and analysed in that context. As such they belong to a specific economy of exchanges and productions linked to the visual arts. This means they should also be considered as objects being produced in that context but also released and distributed as such in a contemporary art context. What that means specifically is that the models of distribution and validation for those publications do not follow the traditional publishing world, not even the part of mainstream publishing interested in publishing art books. From the point of view of established art publishers most artists' books are vanity-publishing projects. Books published by their authors because no established publisher would take them. That is an ironic situation considering that most exhibition catalogues published today by big publishers are actually funded and paid for by the institutions which put the shows on; this means that the print run is effectively paid for before any copies of the books have even been distributed. This research is not an analysis of the way art books are produced and distributed, neither is it an enquiry into how art publications create validation structures for both the market and the institutions of art. On the contrary this enquiry is characterised by an engagement with continually marginal and marginalised release and distribution. That marginality is not chosen as a pseudo critical position but is a de-facto reality concerning a relatively small number of people engaged in creative and productive acts. Those productive acts are a challenge to passive acts of consumption and force the reader to engage in a critical reading of the publication at hand. Learn to read art indeed.

The Everyday Press



Argument for a contemporary publisher of artists’ books

The Everyday Press was set up to publish books by artists. The framework is a series of collaborations between artist and publisher where every aspect of conceptualisation and production are discussed to arrive at a publication released as an artist’s book. Part of the research is an active engagement with current distribution networks of Artists Books in Europe and North America and the presence and availability of the publications in specialised outlets and collections. That engagement is documented and made visible in the Catalogue of *The Everyday Press*. What may be less visible and is implicit in much of the thesis is that the publications of *The Everyday Press* were always taken along, sometimes gifted, sometimes sold to most of the people and institutions mentioned and contacted for the purpose of the research. Another aspect of that engagement happened through a series of exhibitions and events involving *The Everyday Press* and its publications. It is not necessary here to recount every trade fair or conferences I attended but those formed a significant part of the way information was gathered and books diffused. Those events and exhibitions are connected to the contextual publications detailing the examples of publications presents in *The Everyday Press* and how those function within the greater frame of the Artists Books field and its attendant literature, the books on artists’ books. At the same

time those exhibitions are not illustrative of *The Everyday Press* but constitute another aspect of its activities.

A catalogue: The Everyday Press

Along with the publications themselves, the thesis contains a book detailing the works of *The Everyday Press*: its catalogue. A detailed argument for each publication makes explicit the relationship of each artist's practice to the final result and how the publications are articulated around specific interests and elements of their respective practices. These arguments make also evident how the books are considered an integral part of each artist's work and therefore function as artists' books. From the point of view of the publisher each publication and its description should be seen as the making of a model in practice. Those models stand for possible solutions to conceptual and formal problems relating to the artist's practices specifically in their relationship to the field of Artists Books and should not be viewed simply as a set of sub-categories of artists' books. Their function as instances of the genre of artists' books is qualified to the point where generalisation becomes difficult, further entrenching the problematic categorical definition.

Modus Operandi.

A publisher of artists' books is much like any other publishers; the work consists in producing books and in selling those in order to make some of the process viable economically. More importantly, that distributive act is neither just a financial necessity, nor a purely sacrificial gift. The production of artists' books is caught up in the general economy of the arts. That economy and its models were rightfully analysed by Hans Abbing in his book *why are artists poor?*¹¹ The real prospect of a lack of financial reward or return from producing artists' books obviously isn't the reason to do it. Even very reputable publishers with decades of production behind them are advising against the idea of publishing for profit¹². It is evident that publishing requires money; in the case of *The Everyday Press* the funds came partly from the research grant I was awarded and partly from my work as a book dealer. This did not allow for hugely expensive production costs but gave me a degree of independence with regards to which books were made. The counterpart to that is a critical argument that justifies and explains the validity of that production in an academic context; that is the work of this thesis. My continued experience and work as a rare book dealer specialising in modern and contemporary art informs my publishing outlook. To begin with, the familiarity with books developed over a number of years lead me to want to publish books that didn't exist yet. It also put me in the position to envisage a place and possible destination for those new imagined books. That

¹¹ Hans Abbing *Why Are Artists Poor?* Amsterdam University Press, Amsterdam 2004.

Hans Abbing is an artist who has had some success as a sociologist and economist analyzing "the exceptional economy of the arts" and in particular the relation of artists to normal economy. Artists usually accept to have other professional activities in order to continue making art... Ironically in the case of Abbing it is his analysis as an economist that gave him visibility and recognition as an artist.

¹² Hansjorg Mayer in conversation march 2011, London.

is partly explained in the different volumes and aspects of this thesis. In the course of my research I have also become a book collector, specifically a collector of books on artists' books.

New books and rare or out-of-print books are not the same, for one they rarely circulate in the same way. It is one thing to have a single copy of a thirty years old book and another to have twenty copies of a new book for sale. However, new books can find themselves remaindered or sold second-hand surprisingly quickly. The market value of a new book doesn't work like the market value of an old book. With the old book it is a function of how many people still want it against the number of copies available. A new book's price is fixed and more copies can always be printed if the public wants it, a successful book can go through many printings of a given edition. That disposability of the book is something that is always shocking and almost taboo. At the same time the reality of book production as an industry and the instrumentalisation of publishing for promotional and commercial purposes, particularly in the arts, is something that I encounter everyday as a book dealer. It is a particularly depressing state of affairs considered from the perspective of the publisher and even more so but for different reasons as an artist. To engage the commercial structures of publishing at large, even from a relatively protected position within academia, is a real test. That practical endeavour is also a choice that was carried out in the real world and had consequences on the kind of enquiry this research represents. The decision to release the publications of *The Everyday Press* primarily as a practical experiment rather than a purely academic one represented a challenge with respect to what could be achieved from an academic point of view in such a short time. To be taken seriously and build a readership and relations with a distribution network a publisher has to keep producing and releasing books regularly. The demands of a research project such as this one did not allow for a larger number of publications and a balance had to be found to manage the different activities attached to *The Everyday Press*.

The life of *The Everyday Press* will continue after this research project is completed, most certainly by building on what has been achieved so far. It is hoped that the various texts gathered here provide a clear analysis of those different practical aspects of artists' book publishing; it should at least provide useful reading for future researchers interested in the field.

The books are released through distributive networks, bookshops, museums and the internet: the research documents and interrogates how such networks are formed and how the channels of distribution constitutes an essential part of the field of Artists Books. The historical formation of such networks is made explicit through *The Book on Books on Artists Books*. The contemporary networks *The Everyday Press* is part of today are also mentioned and mostly exemplify the problems of distribution for books that are produced in advance of an audience. Distribution requires a lot of effort and persistence, particularly when financial returns are concerned. The completion of this research was given priority sometimes over bureaucratic matters like invoicing and chasing payments from bookshops.

Exhibitions

In addition to the thesis a series of exhibitions were mounted to present the works of *The Everyday Press*. Three exhibitions were produced, each repeating and expanding on the previous one: the first exhibition was presented in the Stanley Picker Gallery, Kingston University, Kingston upon Thames in March 2011, the second in April 2011 at Focal Point Gallery in Southend-on-Sea, the third exhibition at Bloomberg Space in London in July 2011 and was a specially commissioned work for Bloomberg. The exhibitions acted both as context for the press and a display of the content of one of the publications: *The Book on Books on Artists Books*, the bibliography of the present thesis. As a series, the exhibitions allowed for the progressive testing of an exhibition model that culminated with the live, in-situ, production of a book within the space of the gallery.

The Bloomberg Commission in London presented research and historical material: the books on artists' books¹³. The rare and out of print books were displayed in wall-mounted display cabinets. A selection of books currently in print was made available in a part of the exhibition where seating was provided. In the same space a duplex (double sided) colour printer, book binding machine and trimming guillotine was installed to permit the production of copies of *The Book on Books on Artists Books*. This print-on-site set up allowed for production of 250 copies of the book during the show. Copies were free to the interested public through a simple ordering form. To exhibit the process of publishing and production in the space of the gallery constituted a performance and a live enactment of publishing. In that sense the resulting *Book on Books on Artists Books* is also an artist's book.

The purpose of the exhibition is to both contextualise the production of *The Everyday Press* by making a critical argument regarding the historical and critical reception of the phenomenon of Artists Books. It is also an enactment in real time of the process of production of an artist's book.

Showing books in exhibitions constitutes a challenge, mainly because to render the material available to the public books have to be handled, and repeated handling leads inevitably to their destruction. That conundrum has vexed many a curator, one solution consists in rendering some books available for holding and reading while others are placed in display cases. A relatively recent exhibition, "Outside of a Dog" at the Baltic in Gateshead¹⁴, divided the books in two sections, in-print artists' books that could be handled by the public, and out-of-print artists' books showed in glass cases

¹³ Part of the Comma series of commissions, the show has been generously funded by Bloomberg, a global media company specializing in market data and information, the show take place in a gallery located in the City of London on the ground floor of the company's European headquarter. For images see: <http://www.bloombergspace.com/archive/comma38.html>

¹⁴ *Outside of a Dog – Paperbacks and Other Books by Artists*
Clive Phillpot and Sune Nordgren (eds.)
Gateshead: Baltic, The Centre for Contemporary Art, 2003

and therefore out of reach and not to be experienced as books¹⁵. This was the solution adopted for the Bloomberg exhibition. In strict visual term the show looked like an archival display of rare books and the display mechanisms emphasised a neutral position with respect to the material they contained: minimal white wall mounted vitrines and simple white tables for consultation. Other solutions could have consisted in reprinting rare artists' books to render them available directly. The issue of availability of artists' books as objects as well as visual information was a central concern of the exhibition. This was addressed by exhibiting both in-print books on artists' books and out-of-print publications on artists' books. The main concerns for the exhibition were an insertion of The Everyday Press in the trajectory of existing secondary sources and making explicit the various purposes of the said publications. To exhibit large amount of material was also a questioning of the overlooked nature of the function of those so-called secondary publications.

Finally the process of interrogating those sources by rendering them visible as a corpus was also enacted as a live process of production. That displayed production process worked both on documenting the books presented in the show and as a visualisation of artists' books production itself. The presence of a live press in the exhibition and the availability of the book produced ultimately represent the conflation of the audience with a process of production and its end-result. In that respect the exhibition is also a *mise en abyme* of the process of dissemination of artists' books and the creation of an audience and a demand for the books. If the show is a display of books on artists' books and if those displayed books are examples of previous dissemination of artists' books, the show is itself a dissemination of information on books where it's own catalogue -its self image within itself- is produced live in the form a book. It is that live, print on demand, aspect of *The Book on Books on Artists Books* that makes it an artists' book and not just a reference bibliography.

It is also in this respect that the exhibition follows the research rather than illustrate it: it constitutes another *mise en abyme* of its subject and confronts the audience with a vertiginous enactment of dissemination.

¹⁵ In Print / Out-of-Print: A book in print is a book that can be ordered by wholesalers, distributors and bookshops from a publisher. When the book becomes unavailable from the publisher it is called out-of-print. Most art books remain in print for a couple of years, Print Runs-the number of copies of each book- are usually limited to a thousand copies. Catalogues for large exhibitions might warrant printing a book in more than 5000 copies but it is rarely the case.

Volume II: A Book on Books, the catalogue of *The Everyday Press* publications.

Volume II: A Book on Books, the catalogue of *The Everyday Press* publications.

-Introduction

-Annotated Catalogue of *The Everyday Press*

In the Society of London Ladies

The Foundations of Judo

A Rapha Continental Bootleg

Crosswords

Super A Epistle to Westphalia

The Book on Books on Artists Books

The Everyday Press a catalogue

Introduction

The Everyday Press is a publisher of books by artists; it is also an art project in itself initiated in 2007 and continuing to this day. Each book is the unique result of collaborations between artist and publisher. Within that framework every aspect of conceptualisation and production are discussed to arrive at a publication released as an artist's book. Part of the work is an active engagement with current distribution networks of artists' books in Europe and North America, the presence and availability of the publications in specialised outlets and bookshops worldwide aims for the books to find their readership. The present catalogue presents and documents the publications produced so far and elaborates on some of their context of production. A shorter abbreviated version was released as a brochure to be used to aid the distribution of the books, a sort of commercial catalogue. The texts following this introduction are an examination of the publications produced so far by *The Everyday Press*. As much as the motives of the publisher they attempt to make explicit his intentions if not that of the artists he collaborated with. It was less a case of dissecting the books than to try and describe a series of affinities to already existing publications and references. The press can hardly claim to have a house style as each book was envisaged as an individual and particular idea connected to each artist's practice. The books are also the result of the artists involved and their desires, somewhat harnessed by the publisher. The identity of *The Everyday Press* remains an open proposition, built on existing tiles, evolving with new ones, it is an emerging identity always looking to the next publication. The collaborative nature of art and artists' books production and dissemination is ultimately what *The Everyday Press* is about. A short abstract for each publication hopefully makes explicit the relationship of each artist's practice to the final result and how the publications are articulated around specific interests and elements of their respective practices. These arguments evident how the books are considered as an integral part of each artist's work and therefore function as artworks.

There is a paradoxical position assumed by artists' books: they are viewed and received as Art but released as books. That position has allowed the

distribution and dissemination of a form of Art on the margin of the established commercial and institutional networks. The complex status and definition of that particular amalgamation of book and art consisting in producing an artwork taking the form of bound printed matter in a potentially infinite number of copies has been debated over and over for the last forty years. Issues of definition and categories have plagued the kind of discourses attached to the visibility given some books while many were still overlooked. A canon now exists for Art-as-information-materialized-in-book-form. It is enough to look at the number of Ed Ruscha pastiches currently in circulation to understand that.¹⁶

More interestingly, the consistently vexing issue of distributing and selling artists' books is an overlooked and not very well documented aspect of the field. It is a fact that many artists have been distributing their own books since the 1960s, the social networks engaged in such distributions have varied and are changing and it would do no good to try and generalize particular positions but there are many examples of artists setting up shops: Ulises Carrion with Other Books and So in Amsterdam, John Armleder with Ecart in Geneva, Sol Lewitt with Printed Matter in New York, all in the early 1970s. More recently, the efforts of Christoph Keller's Kiosk or Alexis Zavialoff's Motto, and others echo long gone bookshops (who remembers Jap Rietman, Backworks, Workfortheeyetodo or Better Books? There have been and are many others, some more gallery than bookshop, others more archive than distributor. These distribution projects and networks are essentially transient but constitute an essential part of the field of Artists Books by creating the possibility of a direct encounter and a visibility for books that are often produced in advance of any imagined readership (maybe apart from the artists themselves). It is interesting to note that some distribution and dissemination initiatives sometimes transform into long lasting established institutions or sometimes are ephemeral and transient.

That overlooked history of dissemination is partly examined in *The Book on Books on Artists Books* by taking stock of the printed documents that accompanied those dispersals. The role of the bibliography in academic research projects is to measure the production of new knowledge against original sources. Those have to be cited and laid out in the appropriate manner. The topic of this research being well and truly immersed in bibliophilia I decided to take some liberty with the form of the bibliography contained herein. My bibliography, *The Book on Books on Artists Books* contains critical volumes with arguments for the definition of the category. It also contains a series of documents that trace the movements of artists' publications through dealers, archives, collections and other institutions. The documents included not only make reference to other books (the artists'), they also self-consciously demarcate a territory of enquiry. As such the bibliography constitutes the known parts of the world of Artists Books. It is therefore an endless task that requires constant updating and modifications because it defines by default the existence of a Terra Incognita: the uncharted artists' books that are not referenced in any publications.

¹⁶ See *Various Homages to Ed Ruscha*, Jeremy Sanders (ed.), New York: Glenn Horowitz Bookseller, 2009.

The role of the *Catalogue of The Everyday Press* in that perspective is to try and secure both an affiliation and a contribution to the field. Adding one more reference to The Book on Books on Artists' Books does this.

Annotated Catalogue of *The Everyday Press*

In The Society of London Ladies

In the Society of London Ladies

London: *The Everyday Press*, 2008

21.5 x 30 cm, 11 colour posters A2 folded to A4,

Paperback, 500 copies

ISBN 9788895600000

The Society of London Ladies is a curatorial project involving a group of women artists working in London and getting together to show their work in a foreign city on a regular basis. It began with a first show of six artists' works in Paris in 2006, the exhibition expanded to twice that number in Italy in late 2008 at *Dispari e Dispari project* in Reggio Emilia Italy, a project space run by curator Andrea Sassi.

A folder of artist's posters produced by Dispari e Dispari, *In the Society of London Ladies* acts both as a supplement to the exhibition in the form of further works available to the public and as an independent exhibition in portfolio format. Each artist designed her own contribution within the framework of the portfolio: a single sheet of A2 paper folded twice to A4. The editorial choices extended to paper types, colour printing and any other requirements that would be deemed appropriate to individual artists within the strict format requirement. The final result is characterized by the diversity of approaches and interest in the printed medium, from photographic reproduction to text works. The idea for the exhibition came out of a lack of recognition and visibility for the work of certain artists working in London and in wanting to disseminate the artists' works in an unusual if slightly ironic way. The project is curated by a male artist while showing exclusively women artists. Artists' books' are often considered as autonomous, portable, affordable exhibitions. *In the Society of London Ladies* partake in this idea; the publication is a travelling exhibition. Although quite unwieldy and fragile as the posters need to be carefully unfolded to be seen, they are not bound but held loose in a folded card portfolio to allow them to be displayed easily.

The Society of London Ladies is an ongoing project, with the Society's number increasing at each gathering, which takes place abroad. The current members of The Society of London Ladies are Fiona Banner, Lolly Batty, Ellen Cantor, Charlotte Cullinan, Sarah Dobai, Margarita Gluzberg, Alison Gill, Sarah Jones, Lucy Reynolds, Jeanine Richards, Elizabeth Price and Bridget Smith. Considered from the point of view of exhibition making and curating The Society of London Ladies is an ongoing project, it will reconvene and reform at a future date that is as yet unspecified.

In The society of London Ladies is distributed by Dispari e Dispari as well.

The Foundations of Judo

Yves Klein

The Foundations of Judo

Yves Klein

London: *The Everyday Press*, 2009

Translated and typeset by Ian Whittlesea

14 x 21.5 cm, 256 pp,

paperback with colour dust jacket, 1500 copies ISBN 9780956173805

It remains a little known fact that prior to becoming a famous artist Yves Klein had been a trained Judo master. In 1952 the twenty four year-old Yves Klein left Paris for Japan, to pursue his first love; not art but judo. After becoming one of very few Europeans to receive a coveted 4th Dan black belt from the Kodokan in Tokyo, Klein returned to France and opened the Judo Académie de Paris. In 1954 the prestigious firm of Grasset published his book *Les Fondements du Judo*, illustrated with hundreds of photographs of Klein and the leading Japanese teachers demonstrating the six major Kata -or forms- of judo. The book was the first complete description of the Kata published in the western world. Klein's career eventually took an artistic turn when his early exhibitions at Iris Clert Gallery in Paris, "Propositions Monochromes" (1957) then "Le Vide" (1958) made his name as a rising star of the European artistic scene of the late 1950s.

The book was originally intended to assert Klein's position as the foremost, highest ranked, judo practitioner in France to have trained in Japan. Along with the publication of the book he had wanted to open a judo school to rival the existing French federation. That federation had refused to validate his rank of Fourth Dan achieved while living in Japan for eighteen months in the early 1950s.

Klein's school eventually closed and the book was not the success it was hoped to be. *Les Fondements du Judo* became a document of Yves Klein's early development and of his interest in eastern Zen philosophy. That philosophy informed his artistic outlook and production throughout his meteoric career.¹⁷

The original and only edition of the book had been out-of-print for more than fifty years and had become a rare document of Klein's previous activities. Early Yves Klein ephemera and exhibition catalogues are sought after collectable items. I had come across some Klein items as a rare book dealer and I set about locating a copy of the 1954 original book. Meanwhile, Dilecta, a small French publisher had reissued it in a facsimile version on the occasion of a major Yves Klein retrospective at the Pompidou Centre in 2006. I had come across a copy of the reprint after visiting the exhibition in Paris. I was not overly impressed by the quality of the reprint; the book now had an

¹⁷ See *Voids, A Retrospective*, John Armleder, Mathieu Copeland, Gustav Metzger, Mai Thu Perret and Clive Phillpot (eds.) Paris and Zurich: Centre George Pompidou and JRP|Ringier, 2009. And *Yves Klein, Body, Colour, Immaterial*. Paris: Centre Georges Pompidou, 2006.

added introduction and was printed on paper that felt altogether wrong. The original had been a cheap, mass marketed book with a colourful dust jacket and was altogether a fragile book. If original copies are difficult to find, copies in good condition are more rare still. After finding a working copy I set about getting the authorisation to publish such a translation. The negotiation for the rights to translate *Les Fondements du Judo* happened through Edition Dilecta, which is run by Grégoire Robinne. He acted as a sympathetic intermediary for the rights. After discussions with the Yves Klein archives the rights for a translation were secured.¹⁸

After discussing my project with Ian Whittlesea, painter and black belt judoka, he enthusiastically agreed to work with me on the translation. A long time Klein enthusiast, his interest the monochromes and text based works were an ideal match for the project. He eventually undertook both the whole English translation and the complete typesetting of the book following exactly the original 1950s layout, creating a Translation in Facsimile or Transimile. The challenge of recreating the inconsistencies of an analogue layout through a digital process gives this first translation a unique quality tying it to the original while bringing it to a contemporary English speaking audience. This could not have been published without Ian Whittlesea's work. His input in both the translation and typesetting of the book was also an artistic interpretation of a historical artistic document. The choice of papers for the cover, the dust jacket and the book itself also participate in that attempt at creating an almost anachronistic-feeling book.

Part historical document, part re-enactment, the book addresses a variety of constituencies, including practitioners of judo, art historians and Klein aficionados. It possesses that rare quality in a book: to question at first glance the things one thought one knew about Yves Klein, master of the void and the monochrome but also Judo Master.

The Foundations of Judo has been well received in both the Judo and art world and several events have celebrated that crossover, most notably at Tate Modern in the spring of 2009 and during the 2009 Judo World championship in Rotterdam, Holland. The book has been well received in America, its release there coincided with a travelling retrospective of Yves Klein. Distributed Art Publishers (D.A.P.), one of the two main distributors of art books in North America, agreed to distribute the *Foundations of Judo*. In some way this title has set the tone for *The Everyday Press* as it was its first publication to gain wider visibility. The expectation was somehow for the

¹⁸ Daniel Mocquay and the Yves Klein Archives are notoriously protective of all events, exhibitions and publications associated with the name of Yves Klein. I have made the direct experience of this while the book was being promoted in Holland on the occasion of the World Judo Championship in Rotterdam in August 2009. Ian Whittlesea had organized a little exhibition of Klein multiples together with Koen Vermeulen, a gallery owner. I failed to inform the Yves Klein Archives of this event. Following an article in the Dutch national press, the gallery owner was phoned by a lawyer telling him he had no rights to mount the exhibition or use the name of Yves Klein. I eventually cleared the situation by apologizing to Daniel Mocquay for not seeking clearance from the Klein Archives in the first place.

press to go on producing reprints and translations of other historical documents, this maybe the case in the future.¹⁹

A Rapha Continental Bootleg

Lodovico Pignatti Morano

A Rapha Continental Bootleg

Lodovico Pignatti Morano

London: *The Everyday Press*, 2009

14 x 20 cm, 42 pp,

paperback, 500 copies ISBN 9780956173836

A Rapha Continental Bootleg is the first issue of a planned series of pamphlets entitled *A TURN OF THE WHEEL* that will publish artists' writings in various forms. Lodovico Pignatti Morano inaugurated the series with a racy prose of his own.

Lodovico Pignatti Morano described the book and its content as "hustling". Hustling in the sense of hurrying/riding but also engaging in an illicit exchange (the bootleg, a fake) and making a forced sale.

His writing is rooted in an obsession with the way a specific contemporary underground bicycle culture operates. By channelling the voices of several cult figures in the cycling world the author finds a way of describing the mindscape of the lone rider, memory, idealism, the bite back of stupidity and the smell of eroticism. The title is based on the brand name of a revered cycle clothing company that regularly organizes epic rides now part of contemporary cycling lore: the Rapha Continental. *The bootleg*, part homage-part hijack, allows the writer to borrow a position of authority, speak with the weight of it, hustling, momentarily. The sense of aggression, coercion, speed and playfulness merge in writing that is both straightforward and poetic.

The aim of that particular pamphlet was to materialise a voice on paper and although this is a publishing trope, I was interested in the crossover between poetry, typography and prose that were characteristic of certain publications of the 1960s and 1950s such as those produced by the beat poets. In the current context, where texts feel very rarely embodied but are more often projected. I wanted to create and publish a format that would allow for the text to feel solid and supported without the mechanical authority of a hardbound book. The idea was rather to find a way of producing a pamphlet that would be resilient and beautiful and that would acquire a sort of patina with circulation and exchange. The design takes its cue from the *Great Bear*

¹⁹ I am currently in touch with James Hoff who runs Primary Information, a publisher who specializes in the reprint and re-issuing of out-of-print books related to early conceptual art. Primary Information recently released a complete reprint of the seminal magazine *Avalanche*. There is certainly scope for a lot of overlooked artists' publications and obscure artists' books to be re-released for the benefit of another generation of bibliophiles. Like the 1960s saw the reprinting of historical avant-garde material, so now with conceptual art documents.

Pamphlets, a brilliant series of booklets published in the 1960s by Dick Higgins' Something Else Press²⁰. As a book dealer I had occasionally seen copies and always found they had an interesting material quality that set them apart from the usually fragile format.

Typeset by Alex Rich and printed on coloured paper stock throughout, the pamphlets are good quality and are simply designed to be handled and change hands without falling apart. Alex Rich, the designer I shared all these concerns with and showed various examples of art writing published as pamphlet was very sympathetic to what I was trying to achieve. He saw very quickly the simplicity of design required for the project to work and sourced some great paper made in the UK. His minimal interventions on the font are another detail that set the tone of *The Bootleg*. The reception of the *Rapha Continental Bootleg* has been interesting because the book addresses several potential audiences that have nothing to do with each other, cyclists, artists and writers. Lodovico gave me verbal accounts of the books reaching the CEO of Rapha as well as some of the characters he channels, those mostly took the book as homage even if some were first offended at the liberty he took without asking. Lodovico Pignatti Morano currently lives in Milan in Italy where he works for Cinelli, a racing bicycle manufacturer. The Cinelli brand, a long established name in the racing circuit is also gaining huge currency in the new urban cycling trends like fixed gear cycling, especially for their steel bicycle frames. He was hired shortly after finishing his Fine Art degree at Goldsmith College to represent the brand to that new constituency. His job in that respect is much like *The Bootleg*: hustling.

Crosswords

Lolly Batty

13x13cm. 169 pages. Paperback.

London: *The Everyday Press*, 2009

1000 Copies: 500 Black Covers, 500 White Covers

ISBN 9780956173829

Crosswords is a square book made of 169 crossword grids, each 13 squares by 13 squares. All the grids are symmetrical and come right to the edge of the page. The books were trimmed for the edge of the pages and that of the grids to coincide. The book contains no crossword clues or text apart from the colophon and the title on the spine. Half the print run was bound with a plain white cover, half in plain black. Lolly Batty's systematic sculptures are based on geometric patterns projected in the three dimensions of an Orthonormal Euclidian space. Usually painted white, they recall mathematical abstract models used for visualizing purposes. Their visual and conceptual coherence possibly place them in a minimalist tradition.

²⁰ For a thorough analysis of Dick Higgins' publishing activities of the 1960s and 1970s and a detailed description of the great bear pamphlets see: *Something Else Press – An Annotated Bibliography* by Peter Frank; Peter Frank, New York: McPherson & Company, 1983, 19.5 x 22.5 cm, 90pp, paperback.

Crosswords as an object retains much of the qualities of Lolly Batty's sculptural work and feels much like a book-object conceived as system. As much as the grid functions as a unit serialized in the book, so does the book function as a potential unit or square within a larger grid: multiple copies of the book can produce a crossword grid patterns. Part of the production of *Crosswords* is a large artwork made of 169 books laid out in a grid to replicate an existing grid taken from the book.

The material nature of *Crosswords* brings to mind earlier experiments in artist's books from the 1960s because the book should be understood as a structure, rather than read as a series of signs. Those earlier experiments of Dieter Roth or Sol Lewitt were serial systems and constructions of visual devices in book form: artistic ideas applied to the medium of the book²¹. The book is considered as a structure: an object with a cover, a spine, and a number of pages. This does not mean that the book treated as structure should be a unique sculptural object, although others have experimented in that direction as well around the same time, most notably John Latham²². The choice of the book as a structure to experiment with happened also because of the multiple and serial nature of book manufacturing. It is also in that sense that *Crosswords* is linked to earlier experiments: it uses the book's general repetition as part of the conceptual structure present both outside and inside the book. Its design emphasises both the found object quality of the content, crossword grids, and the ultimate uselessness of the book as a carrier of meaning. The absence of any clues normally associated with crosswords, reinforces the formal construction of the book. The end result proves a surprisingly challenging book, both humorous and minimal, structurally strong and understated but ultimately emptied of any meaning. It is neither a black book nor a blank book but positively both at the same time.

Super A Epistle to Westphalia

Edited by Jens Kabisch

17x24cm. 112 pages. Hardback.

1000 Copies.

London: *The Everyday Press*, 2009

ISBN 9780956173812

The epistle, a form of address to a group of people, akin to an open letter, is a tradition of writing attached to religious canonical texts. The tone, both didactic and intimate allows the author to raise issues and problems concerning a congregation, in this particular instance aspects of

²¹ For the early books of Dieter Roth and Sol Lewitt: *Dieter Roth. (Roth) Collected Works. Volume 20. Books and Graphics*; Dieter Roth, Stuttgart: Edition Hansjörg Mayer, 1972, and: *Sol Lewitt – Books 1966–1990*; Köln: Portikus /Walther König, Frankfurt, 1990.

²² There are unfortunately no comprehensive studies of John Latham Bookworks but his archive is available in London at Flat Time House in Peckham, a foundation set up after his death in 2006.

technologically advanced consumer culture as created in America and exported worldwide. The *Epistle to Westphalia* takes its model and inspiration from Cargo Cult, a form of ritual practice that appeared in the wake of interaction between the American army and some Melanesian populations of the south pacific during WWII. Arguably under the influence of the US Army in the mid 1940s and 1950s, the islanders of Melanesia developed an ostentatious ritual practice mimicking US culture, worshipping the wealth (cargo) of the foreigners in the hope of its return. In any case this is the way those rituals were interpreted by visiting anthropologist going to the islands after the departure of the army.²³

In this step-by-step manifesto the book draws from the rich heritage of cargo cult and shows its renewed promise for the 21st Century. Extracted from the practices of his home island, New Hanover, the theorist and theologian SUPER A elaborates on the basics of the cult and shows the difficult implications of simulation and over-identification today. The book is made of two richly illustrated sections on either side of the text of the epistle addressed to the land of Westphalia, a region of Germany. *Super A Epistle to Westphalia* is a ritual offering to the market gods in the hope they might help us survive the current technological assault on human societies, it is an insightful reflection on contemporary culture. *The epistle to Westphalia* functions as a criticism of commodity fetish while embracing wholly the fetishised forms of the book; the embossed handprint on the cover clearly demonstrate the object as fulfilling the function of a ritual gift or offering, the text contained inside is a sort of sermon delivered to the reader as a warning. The book contains an epilogue by Prof. Dr. Franz Liebl, an eminent German anthropologist who analyses briefly the new Cargo Cult within the work of super A and defines it as a strategy of resistance and a social construct. The essential mirroring function of the Cargo Cult turns the tables on the dominant form (capitalism) by embracing it as a ritual form identified as a social form by the outside observer. Here the anthropologist (or the recipient of the book) is a foil for the cult leader (or the artist) to draw attention to himself. Further, one analyses the *Epistle to Westphalia* as an ostentatious form of anti-marketing as marketing expressed through the gift (and sale) of the book. The book is enacting (and playing out to) a certain kind of gift economy present in the art world. Gifted copies of books are crucial to collectors collecting, curators curating, critics writing reviews and artist getting visibility for their works. If Super A turns to a specific kind of gift economy and ostentatious practice it is also in order to give his social art work more recognition. The exotic faux-naif artist delivers the criticism of commodity fetish right in the hands of the recipient most likely to understand and appreciate the book as a fetish: the artists' books connoisseur and collector.

Super A is one of several alter egos of German Artist Jens Kabisch, allowing him to tailor and target discourses, performances and artworks to specific cultural subjects, iconography and contexts. He has also operated and published books under the name of Evil Knievel. Kabisch used the name of

²³ Cargo cult is a rich anthropological seam and has been debated constantly for the last sixty years at least, both in post-colonial terms, in religious studies, etc. The literature on the subject is vast.

the famous American stuntman to great effect in performances and photographs.²⁴

The Book on Books on Artists Books

Edited by Arnaud Desjardin

London: *The Everyday Press*, 2011

18x24cm. 290 pages. Paperback.

ISBN 9780956173843

The Book on Books on Artists Books is a bibliographic manual on secondary literature on books published by Artists, it is also the fourth volume of this thesis. Taking stock of a large amount of material on the subject of artists' books published since the beginning of the 1970s the book aims to be a bibliographic overview of the practice of exhibiting, publishing, disseminating and collecting artist's books during the last forty years. It is a source book of exhibition catalogues, collection catalogues, monographs, dealership catalogues and other lists published to inform, promote, describe, show, distribute and circulate artists' books. With over 550 entries *The Book on Books on Artists Books* provides a detailed illustrated synopsis of the most important publications on the subject to date and contains a chronological and thematic list of all entries. The book is envisaged as both a working tool for book specialists and a historical overview of the phenomenon of Artists Books as seen through the secondary information generated by them rather than through the artists' books themselves. By addressing notions such as the archive, the networks of distribution and reception, the role of historical recording and collecting, the value of art as commodity and the collectability of books, *The Book on Books on Artists Books* highlights the need to look further and expand established definitions associated with certain canonical artists' books.

That programmatic position of the book as an artwork was not achieved in one day. The need to research contextual and historical aspects of the phenomenon of artists' books for the purpose of this thesis lead quickly to an accumulation of reference material that was already constructed as such, usually fronting theories and arguments for the books selected, but not always making a critical case for the selection. Having to digest and paraphrase a large amount of obsolete information to eventually end up with something that had already been done ²⁵ was not my intention in

²⁴ See Revolver Publishing catalogue and Kiosks, modes of distribution for more titles by Hans Kabish aka Evil Knievel. *Revolver Publishing by VVV Available Titles 2009*, Berlin: Revolver Books, 2009, 21 x 14.5 cm, 68pp, paperback, And: *Kiosk – Modes of Multiplication. A Sourcebook on Independent Art Publishing 1999–2009*, Christoph Keller, 21 x 15 cm, 344pp, paperback.

²⁵ The need for a survey of the literature on artists' books is not new, there already is a precedent: *Artists' Books: A Critical Survey Of The Literature*, Stefan Klima,

putting that bibliography together. The main criterion is a focus on bibliographic information rather than writing or texts on artists' books; as a result magazine articles are excluded from this bibliography.

What seemed more appropriate was to start seeking and collecting material to start envisaging and visualizing its limits in forms as much as in content. Using a conceptual lesson well learned of the document being the work I started to gather the traces of the passage of artists' books through time and space, beginning with the critical moments when books had started to be exhibited and considered as artworks and concentrating on the catalogued documentations of such events. *The Book as Artwork* clearly constituted a groundbreaking precedent, probably as significant for its catalogue and the list of books exhibited as for the essay itself. *The Book as Artwork* clearly didn't happen in a vacuum as it documented the previous twelve years of artists' books production (1960 to 1972). To arrest my choice on that particular book as a starting date presented several advantages; to begin with, I would not have to go back so far as to include books on the publications of the historical avant-garde, a very good thing when one considers the plethora of books on the subject. Another advantage to the starting date was that it took into the frame some artists publishing initiatives that could be variously described as archives, bookshops, workshops and other: many aggregations of printed material and congregations of likeminded artists interested in publishing. The seeds sown by those first few critical publications spawned yet more initiatives, some still around today as bona-fide institutions or working concerns, others as stories told in the library. When I started looking into the printed traces those initiatives had left I was confronted with the fact that the documentation produced by those was sometimes regular and coherent, sometimes haphazard, and sometimes almost inexistent: *the Book on Books on Artists Books* is a book of lacunae.

To conclude, reference books contain bibliographies that are usually recycled from one authoritative publication to the next. Visibility is given to the same old volumes, which is how it should be for the purpose of forming a canon but not so useful for expanding the boundaries of the known world of Artists Books.

I had found the reference section in Anne Moeglin-Delcroix *Esthetique du Livre d'Artiste* to be maybe unique in actually adding pictures to the bibliography, thereby giving those books the visual status given the proper artists' books. *The Book on Books on Artists Books* follows that visual intuition and will hopefully provide fuel for further reflections on the field as a whole.

New York: Granary Books, 1998, 22.5 x 13.5 cm, 104pp, paperback. The main aim of Klima's publication is to track the debates and arguments over the definition of the term artists' books. While doing a fine job tracking down the evolution of writing on the topic, the book somewhat loses sight of the original object of enquiry, it is nevertheless an important resource gathering in one small volume a large amount of references. It gives an overview of the rival positions assumed by different parties in the debates but stay resolutely Americano-centric in focus.

The Everyday Press a catalogue

Arnaud Desjardin

London and Kingston: The centre for Useless splendour/The Everyday Press, 2011.

14,5x21 cm. 16 pages. Paperback.

ISBN 9780956378279

This catalogue presents a condensed version of this volume II of the thesis and was conceived as an aid for distributing the publications of *The Everyday Press*.

Volume III: On Books and their relation to Art and Artists. (REMNANTS).

-Introduction

-Remnants:

-Introduction-Multiples-Distribution-Networks-Personal archives and transmission-Primary Information versus Secondary Material-Medium/Media/Intermedia-Publishers/Artists/Collectors/Archivists-Hans Sohm: Subverting the Archive-The case of Donald Rodney-The Case of Allen Ruppersberg-a Becher item- a Japanese antecedent to Ed Ruscha's *Every Buildings on Sunset Strip*-Steven Leiber- An unnamed museum archive- Issues of Material Recognition- Remnants concluded.

Volume III : On Books and their relation to Art and Artists.

INTRODUCTION

“I am an artist, I make books, I do not make artists’ books.”

Lawrence Weiner

The American conceptual artist Lawrence Weiner, in this apparently contradictory statement of facts, takes issue with a specific definition of an activity he is involved in yet doesn’t recognise himself as belonging to. The problem could be one of terminology; it could also be one of definition; it could be about assumptions and expectations. Elaborating clear meaning when terms like art, books, and artists are involved is difficult. The radical redefinition of art that has happened during the last hundred years and the complicity of books and publications in that process is one aspect of that complex history. It has now been a few decades since the book has been widely accepted as one of the possible forms art may take. A book itself can take many forms. The form of a book originating from an artistic practice can also vary enormously. To set definitions and guidelines as to how art and book should ideally relate in order to produce artists’ books is not part of this enquiry.

This volume titled, *on books and their relation to art and artist*, is primarily made of remnants: a series of short text outlining a variety of topics and recounting anecdotes directly or tangentially relevant to the subject of artists’ books. Those small leftovers and traces of activities connected to this research are significant. I can neither overlook nor reject them: they bear witness to things that are sometimes difficult to articulate but are nonetheless real. Some of these notes are embryonic definitions, others are short stories, other still are like sketches of projects long abandoned. These remnants should be seen as an integral part of the research: they are different facets of a mental object that is also an everyday work of practice. The occasionally autobiographic voice should be seen as another aspect of the documentary mode rather than as the conventional artist’s (or authorial) voice. The recounting of lived experiences relating to books should be considered as a pragmatic tale of publishing practice in action. Those passages are also the ciphers, sorts of metaphors, of the relationship of the author to what is in a publication (the volume you are holding). The *mise en abyme*, while it works for the books and books on books, is also activated for the reader as a mode of reading. Those remnants should therefore also be read as readings about reading. Reading taken here in the most open possible form of interaction, that of the “learn to read art”, that of the encounter with the thing to read: the artist’s book.

REMNANTS

MULTIPLES.

In many ways the category “Multiples”, if it exists, is as much trouble to define as that of artists’ books. Issues of forms, found, abstract and otherwise, combined with notions such as originality, uniqueness and mass production are at the roots of the Multiples as a twentieth century aspect of western art²⁶.

Mass production as process and reality is part of modern and contemporary art because it is part of the vernacular of modernity, one of its expressions. What form that should take as an actuality in art is a question that the historical avant-garde started asking at the turn of the twentieth century and that is still being addressed in contemporary art.

The significance of the multiples is in creating a position then occupied by artists’ books and is an important aspect of the visibility the form has achieved. Multiples are in effect an aspect of the post-war (World War 2) critical reflexions on the general idea of medium and the integration of new technologies and communications medium in the realm of culture. It was only a logical development that led from say the anti-hierarchical Pop Art painting taking mass culture as a direct subject to the mass produced object itself –as embodied in multiples- becoming the art. The uniqueness of the original artwork had become a hindrance and an obstacle to the wider propagation of certain artistic positions (and the products that came with them). Clement Greenberg should still be seen as the first art historian to see this shift coming, even if unhappily so for him. The first translation in English of Walter Benjamin’s essay *The work of art in the age of mechanical reproduction* was published in 1968 in New York. That essay, salvaged from the obscurity of pre-war political avant-garde criticism (1936-39) has shored up the argument for the possibility of art in the form of multiples without originals ever since. Benjamin was the first, although in a very different context, to highlight the dichotomy between the auratic unique object and its opposite: the (technologically reproduced) multiple.²⁷

Indeed “technological reproducibility” resonates and echoes loudly in the current digital age. Multiples have taken the form of information download and they sometimes seem to be subject to globalisation as well. A

²⁶ See Bibliography and section IV. As well as the following: *Artists’ Books – The Book As A Work of Art, 1963–1995*, Stephen Bury, Aldershot: Scolar, Press, 1995. 25.5 x 23 cm, 208pp, hardback
Multiplication, Dr Stephen Bury, London: The British Council, 2001. 15 x 21 cm, unpaginated, 170pp, paperback
Multiples: The First Decade. Philadelphia Museum of Art, March 5 – April 4, 1971. John L. Tancock, Philadelphia: Philadelphia Museum of Art, 1971. 23 x 14 cm, unpaginated, paperback

²⁷ *The work of art in the age of mechanical reproduction*, also translated recently as *The work of art in the age of its technological reproducibility*, is required reading for anybody studying art, design or media and has become one of the most canonical pieces of media theory today. It is used in many arguments to discuss the positions of artworks made with technologically advanced tools such as computers, digital cameras and printers that did not exist in Benjamin’s time.

contemporary example could be the 100 millions of ceramic sunflower seeds (Ai Weiwei's *Sunflower Seeds* 2011) recently exhibited at Tate Modern. The work is officially an installation that cannot be parcelled up; nevertheless some individual seeds can be procured online on eBay for a few pounds.

The question of the relationship of artists' books to Multiples is a moot one; there are undeniably crossovers and overlaps, similarities and differences. It is enough to point out that the term *Edition* is part of both terminologies, to denote the publication of a more or less limited numbers of copies of the same; those may not be artists' books when they are Multiples and vice versa. Their status as art is not put into question, the distinction could be resting on their modes of release as commercially available objects. The differences between the two may be significant but that debate could rightly be seen as a theological point about pins and angels. It remains that the field of Artists Books owes a critical debt to Multiples: while being emancipated from the idea of (limited) edition as (material and actual) limit, it extended the conceptual position of a multiplicity of identical copies without original- each being an artwork.

DISTRIBUTION.

Distribution could be seen as the continuously vexing problem of artists' books, an issue present since they started to be produced. This aspect of the Artists Books field is at once the most overlooked but also one of the most complex, still requiring large amounts of resources and energy on the part of the producers. The logistics of distribution for newly produced books by artists are often ad-hoc. Publishing artists rely on a few existing bookshops to take their titles on a sale or return basis. The sale of books may also happen through a variety of networks or directly to interested acquaintances, collectors or institutions. As such an artist's book can remain available for many years, paradoxically undermining its collectability. In mainstream publishing it doesn't make economic sense to keep a book available for a long time because copies have to be stored and are dead stock. The cost of storing copies of artists' books is rarely factored in an economic calculation, nor is the mailing and distribution costs, the book dealer discount on the retail value or many other aspects of the publishing trade. That marginality is also the sign of a production mostly disinterested with economic viability.

Most artists' books are produced in relatively small numbers compared to published novels or other types of books, a print run of ten thousands would be considered a phenomenal success for an artist's book. A lot of the original 1960s books considered to be seminal to the field were actually available for purchase at their original price for twenty years or more. A book is considered "in print" (as opposed to "out of print") if it is available from the publisher and there are copies for sale in the bookshops. The Xerox book of Seth Siegelaub could still be found at Printed Matter in the 1980s at the original listed price, as were many earlier publications from the 1960s. These books only interested a fringe of the art world and were mostly seen as oddities. The critical reception of many such publications came hand in hand with their distribution by committed parties who saw the actual artistic worth of their format.

The establishment of a market for artists' publications coincided with waves of critical appraisal of the notion of artists' books. Many collections started in the 1970s (either private or institutional) and the interest they gave to the new notion of Artists Books was intimately connected with the publication of exhibition catalogues and other publications on the topic. It is a case in point that the spaces that started to give visibility to artists' books were also selling and distributing other books. Galleries like Nigel Greenwood in London created the possibility for institutions like the Chelsea College of Art Library or the Tate to seriously consider accumulating collections of this new type of art as it was being produced. Later on, as the status of artists' books gained recognition, the role of dealers became crucial in making available and documenting second hand copies. That re-circulation of rare books, whilst discreet, is very important in transmitting sometimes lost information to specialist parties like archivists and collectors who often only have a partial vision of the field in real time.

NETWORKS.

What networks? Networks for what?

The interest in artists' books started from a very small group of artists, dealers, critics and curators. The notion of a public for artists' books and the constitution of a field as such happened over the course of several decades, from the 1960s onward, and grew slowly through the efforts of many participants. The notion of network is helpful to apprehend how some productions gained wider recognition and acknowledgement over time. On the one hand to see the historical development of certain artistic practices, from obscure and overlooked to recognised, visible and canonical. On the other hand it is also helpful in charting the dissemination of artists' books from small artistic circles to wider institutional and public ones.

The institutionalisation of some ad-hoc networks is also of interest, for example Printed Matter could be seen as a network of interested parties rather than only as a distributor sending lists to potential clients. The clients and potential customers were also the artists who were selling their books via Printed Matter in the first instance. The notion of network is one closely associated with artists' books and the formation and transformation of such networks are crucial to the reception and dissemination of artists' books. There are many more examples, some well documented, others less so. Individuals like Judith Hoffberg²⁸ in San Francisco over the same period as Printed Matter or Publishers such as Simon Cutts from Coracle Press in the UK to name only a couple all contributed to the expansion of the distribution and reception networks of artists' books, each in their specific way.²⁹

The idea of changing contexts, connections, expansions and the various *modus operandi* for what should be called network nodes is crucial to an understanding not only of the multiplicity of approaches to the topic but of

²⁸ See bibliography, *Umbrella – The Anthology 1978–1998*, Judith A. Hoffberg (ed.). Santa Monica: Umbrella Editions, 1999.

²⁹ See bibliography for the main individuals, bookshops, publishers, museums and institution and the period of activity.

their connectedness. The field of Artists Books is not a unified one, any attempt at defining the term will prove that, still one can see early defining features (rooted in the avant-garde) characterised by a desire to mediate art in a renewed way, freed from the old structures and an international outlook with connections existing across continents.³⁰ The constitution of international networks such as Fluxus in the 1960s and of conceptual artists in the late 1960s and early 1970s were important precedents to the formation of new networks around the idea of artists' books.³¹

At the same time the current situation is radically different. Communications technologies have evolved to such a degree that the materialisation of information and its exchange in the form of an object becomes part of the problem. In the past the visibility of books could only be guaranteed by their presence on shelves and in descriptions and depictions in other publications like magazines, exhibition catalogues and the like. The books were as slow moving as the information on them as both were made of printed paper. This is not the case anymore as the instantaneity and fluidity of the electronic media contrasts heavily with the fixity of the printed medium.

The arrival of the Internet has changed book dealing completely, it is a trope of the Internet that previously unthinkable communication and exchange of information has happened. This is true of the book world at large where the advent of computer technology for the purpose of designing, printing and distributing books has radically altered the field. The impact of new technology for the production of books created a "desktop publishing" revolution where a book, any book, is only a click of the mouse away. The book has become the subject of that electronic mediation as an object to be produced and sold through computers as well as existing as hard copies on shelves. Looking specifically at second hand book dealing, the changes have been radical because the localisation of available physical copies of books is now almost immediate. One can order a book from a second hand dealer anywhere in the world in a matter of minutes via centralised online search engines.³²

New printing technologies also means that the actual materialisation of the book does not have to be produced in large numbers. One contemporary French publisher of artists' books, One Start Press, has taken advantage of current technology. All the books are printed on demand in batches of 50 in an unlimited edition, all the titles of the collection are of the same format if not the same number of pages. Each title emanates from the artists who take

³⁰ Artists' books, although not an art movement as such, is truly international in scope. It is in this respect that the notion of network nodes is an apt metaphor to illustrate the relays through which books are distributed and made available locally.

³¹ For a detailed account of the original reception of conceptual art in Europe and its associated network of artists and galleries see Sophie Richards' very well documented book, *Unconcealed*, Ridinghouse, London 2009.

³² Search engines like www.addall.com or www.abebbooks.com centralise thousands of independent book dealers' catalogues in searchable databases making it possible for example to find the cheapest copy available of a particular title or receive a message when a rare book becomes available.

responsibility for all aspects of the design and deliver a PDF (portable document format) to the publisher.

The actual exchange of a material artefact taking the form of artists' books remains central to the field but the way books are produced, exchanged, traded and advertised has been radically altered by new technologies.

Considering the above it is the materiality of books that make them specifically different from an electronic mediation even if they are integrated in it. That material presence could partly explain the multiplicity of art book fair and other meeting events that have started in the last few years: they are concerted occasions for encounters with material objects and live people. As such they are a physical expression of dematerialised networks.

PERSONAL ARCHIVES AND TRANSMISSION.

The movement of publications as going out from the artists towards a place of reception or collection via dissemination and distribution, following a chronological/historical order might not be as straightforward as it seems. It is interesting to note that the formation of new informal archives in the late 1960s and 1970s coincided with a renewed interest in the historical avant-garde and its ephemeral documents on one hand and the realisation that a wealth of new documents and publications were being produced in the present that were very often discarded and ephemeral. The dematerialisation argument around conceptual practices is well rehearsed and focuses on the idea that art is primarily an idea rather than an object. I do not want to go into the phenomenology of the object or the text here.³³

What interests me is how, thanks to individual initiatives, some of those ephemeral objects were preserved and in turn documented. These private archives have sometimes played a very important role in giving new generations of artists a direct access and awareness of works by previous generations that were unavailable anywhere because they were overlooked by both public institutions and commercial galleries. Jean Brown is a case in point of someone who made historical avant-garde documents available to a new generation while being also a sort of natural archivist and historiographer of her contemporaries.³⁴ There are other examples, the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry is one. Another characteristic example is Barbara Moore. Barbara Moore's involvement with New York avant-garde groups dates from the early 1960s. She was the first editor at Dick Higgins' Something Else Press in 1965-1966. Her Husband Peter Moore photographed and documented the New York scene relentlessly: happenings, performances, openings, festivals, etc. She is what I would call a natural archivist. From very early on she would collect documentation at the events that they attended together. She would keep these programs, leaflets, invitation, printed lists etc. very carefully and would

³³ The question of the dematerialization of the art object ultimately branches into the question of its institution as (dematerialized) art and of the structures that guarantee its meaning and integrity as *art*. Those are thoroughly institutional and political questions still relevant today rather theoretical ones.

³⁴ The Jean Brown Papers, currently at the Getty Institute in California are one of the most direct and extensive documentation of 1960s radical art activities and its connection to the historical avant-garde. It is significant that Brown, originally a librarian, started collecting historical avant-garde documents following the publication of Robert Motherwell's *Dada Painters and Poets* by Wittenborn in 1951.

archive them by dates in the same way as the photographs that were taken during those events. The purpose of that was to be able to recall what events had been photographed but also which artists were involved. Many artists didn't necessarily have their activities documented as this required organisation and other people to do it. Peter and Barbara Moore became known as reliable sources of pictures, partly because Barbara Moore filed information methodically. Artists or galleries would approach them months or years later about pictures of a specific event and they would be able to produce those. More than half a million pictures were taken by Peter Moore during his lifetime, all still under the guardianship of Barbara Moore. One understand here that the point of those "archives" was not just the accumulation of information for its own sake but the very transmission and communication of that information in real time to the participants and producers themselves.

PRIMARY INFORMATION VS SECONDARY MATERIAL.

Artists' Books are Primary Information.

The notion of Primary Information started to surface in the late 1960s and originates from Seth Siegelaub who was the first person to articulate the position assumed by a number of conceptual (before the term was coined) artists: "These people were producing work which wasn't information about something, it was the thing itself."

It has been argued by Alexander Alberro recently that part of the publishing activities attached to conceptual art was in fact an advertising strategy of some sort, an expenditure and a financial loss that would be recuperated later. Alberro's thorough research of the early days of conceptual art and the determinant role of its main impresario at the time, Seth Siegelaub, are biased. The provocative title of his book *conceptual art and the politics of publicity* (MIT press, Cambridge Mass. 2003) are meant to frame the publications and activities of Siegelaub as a form of deceit closer to advertising than anything else. Alberro's argument evacuates much of the radical positions assumed by both artists and publisher (Seth Siegelaub himself) in those early days. To follow his argument would be to accept that the marketing coup of conceptual art consisted in achieving a dominant critical position thirty years after the events, which is nonsense, certainly from an advertising position.

If there is strategic positioning by some young artists in using cheap modes of disseminations in the later part of the 1970s and early 1980s, those positions are still informed by a political motivation, maybe different from the utopian/conceptual strand of the (late) 1960s but taking a cue from what was started then. The situation gets somewhat complicated from the late 1980s onward, when a market for artists' publications becomes established and a multiplicity of publications play on existing forms, sometimes as pastiche, sometimes as *homage*, but mostly as commercial multiples. The success of important distribution centres like Printed Matter and Art Metropole can be charted through their catalogues. Another aspect of that

expansion is clearly visible in the New York Museum of Modern Art holdings of artists' books.³⁵

The early radical and anti-commercial agenda adopted by conceptual art, in particular with respect to serial production, was embraced by commercial galleries within a couple of decades³⁶, yet there were still new practitioners willing and able to continue producing book works whose commercial viability was far from certain. Paradoxically, after the category started to be recognised, a lot of artists started to produce unique artworks taking the form of books. The collapse of the distinction leads to an anomaly mostly associated with craft: Bookart. Here is also maybe a connection to a resurgent form connected to the historical avant-garde, that of the *Livres d'Artistes*. They usually paired a Painter and an Author for the lavish production of an illustrated book meant to transcend both literature and art.

The status of artists' book rests again on the vexed issue of its relationship to exhibiting practices because it represents yet another mode of exhibition, decentralised, diffused, unseen, explicit only in the form of printed matter, not within the confine of the white space of the gallery but relying on it for validation to a smaller or greater extend. There lies the problem of its pseudo-autonomy.

A book has to be read, an artist's book has to be handled to fulfil its purpose; if it is locked in a museum archive, in storage or in a vitrine it becomes dead art because it cannot be handled, viewed and read. The act of reading is the performative heart at the centre of the idea of art in book form. How does that work exactly? We know the reader enacts the text, according to the text, but also and more importantly according to his/her own understanding, knowledge and limits.

The text needs a context to be fully understood. The text of an artist's book consists in an artwork that takes the form of a book, in other words the text also incorporates the form of the book. The form contained in such books varies enormously from letters to words to texts proper, to images, to photography, to visual sequences, to recorded sounds, to scores: the text here runs the gamut of every form that can be consigned to a reproducible media, pretty much anything.

The apparent formal non-specificity of artists' books at large is a puzzle because the only apparent specificity would be its relation to "the book". And here comes the rub: Who are the readers of artists' books? One would like to say artists, in the sense Joseph Beuys intended when he said everyone is an artist, a creative act of reading that has nothing to do with declamation or

³⁵ Clive Philpot, the librarian at the Museum of Modern Art from 1979 to the mid 1990s had a policy of accepting almost all publications sent (gifted) by artists. As such it represented the possibility for unknown artists to integrate the MoMA collection via the "back door" of the library. This position proved hugely successful and Moma now has one of the largest holdings of artists' books.

³⁶ Seth Siegelaub in a couple of interviews with John Slyce in two issue of Art Monthly in 2009, looks back and analyses a very important moment in art where for the first time a shift happened regarding the status of the artwork as an autonomous commodity and how that shift was reappraised and embraced by subsequent generations of artists. Art Monthly: June 09 issue327 and July/August 09 issue328.

with reading in the traditional sense. The text is more like a structure to uncover than like a text to decipher. All this was felt very early on by Ulises Carrion and other artists: "a book can also exist as an autonomous and self sufficient form, including perhaps a text that emphasizes that form, a text that is an organic part of that form: here begins the new art of making books". One characteristic move in the late 1960s consists in a number of previously self-proclaimed Poets becoming Artists (Lawrence Weiner, Carl Andre, Marcel Broodthaers, Ian Hamilton Finlay). That displacement is indicative of the ambitions the makers had for their publications: one being to liberate the text from the shackles of literature. The earlier structural/visual experiments of concrete poetry were the springboard for such positions. Only in retrospect could these earlier propositions be discarded as not radical –or conceptual- enough. The official account of the birth of conceptual art evacuated its indebtedness to literary Mallarmean aesthetics and linguistics at large and thereby permitted the radical notion of dematerialisation to take centre stage as if ex-nihilo. I understand this is a contentious issue, the critical status quo has not been helped by the poets of concrete language and the hard-core conceptualists camping on their respective positions. In those early days they shared more than was ever acknowledged.

MEDIUM/MEDIA/INTERMEDIA.

From the onset the notion of Artists Books is associated with art practices engaging with a new variety of media, regarding the book as a potential means for the progress of art's ideas (the idea of art's progress?), the notion wasn't new and had had some proponents in the historical avant-garde (Dada, Surrealism, Russian Constructivism). The context of the 1960s was somewhat different and it is partly my interest to interrogate the continued *a posteriori* reception of artists' books production in light of discussions regarding the notion of medium³⁷. The contemporary context has seen an explosion of the volume of information available on the topic while at the same time a rarefaction of the early artefacts themselves. The conditions of distribution and availability for new artists' books seem paradoxically not to have evolved as dramatically as all that despite an apparently radical modification of the circulation of information in digital form.

The notion of art as printed matter rather than exhibited objects or installation has also gained currency in the last couple of decades and brought further confusion by overlapping with the more traditional activities of artists multiples and editions: artists' works published in series at an affordable price³⁸. As Steven Bury rightly pointed out in the essay for an exhibition he curated at the British Library, there are many connections between the historical avant-garde strategies and the post-war attempts at getting out of the business-as-usual art situation:

³⁷ The prophecies of Marshal mc Luhan played a role early on, only to be down played later on and to reappear with a renewed although largely unaccounted for in the digital age. See *The Guttenberg Galaxy*.

³⁸ For example the Geneva Centre for Artists Print, or the Centre National d'Estampe et d'Art Imprimé were set up as a traditional means to produce prints by artists and both have evolved into research centre for the production and diffusion of artists' works often going beyond printed matter yet engaged with all the issues connected to the historical problematic of artists books.

In the 1950s and 1960s, perhaps because of the political edge that Dada always potentially had or because it provided an aesthetic (or non-aesthetic) that challenged the then prevailing hegemony of abstract expressionism, there was a revival of interest in the work of Kurt Schwitters (who had died in 1948 at Ambleside), and in Duchamp. The Sidney Janis gallery in New York showed Schwitters in 1952, 1953 and 1956 and also Duchamp in the same years. The first Schwitters retrospective took place in 1956 at Kestner-Gesellschaft, Hanover. Duchamp's first retrospective, organized by Walter Hopps, was at the Pasadena Art Museum in 1963. But publications (predictably) were the mechanism through which the avant-garde reached a wider audience; it could be argued that they created the historical avant-garde. The new avant-garde was interested in their predecessors. The painter Robert Motherwell compiled *The Dada Painters and Poets: an Anthology* in 1951; it records the views of living Dadaists such as Duchamp, Hans Richter and Richard Huelsenbeck. Robert Lebel's monograph on Duchamp published by the Grove Press in New York (and the Triannon Press, London and Paris) in 1959 was influential for American musicians such as John Cage and artists Jasper Johns, Robert Morris and Robert Rauschenberg, whose 'combine paintings' included newsprint.

Allan Kaprow's and Claes Oldenburg's happenings and performances were obviously indebted to Dada performances and the Duchampian insistence that what an artist made was art. Fluxus, with its avant-garde style impressario the Lithuanian George Maciunas, deployed a whole range of neo-dada activities – mail art (what were internationally exchanged little magazines other than mail art?), publications, artist's books (sold through a mail order catalogue), and musical/performance scores in the case of La Monte Young, George Brecht, Dick Higgins and Yoko Ono. Higgins contributed to avant-garde literature by writing about visual poetry (George Herbert) and by publishing, at his Duchampianly entitled Something Else Press, Huelsenbeck's *Dada Almanach and Manifestos* in 1966. Perhaps the final comment on the avant-garde obsession with the printed format is Daniel Spoerri's multiple, *les Lunettes noires*, a pair of black-framed eye glasses with sharp pins attached to the inside of the lenses, pointing into the eye-balls. They accompanied his books *L'Optique Moderne* (1963), ironically at the beginning of the revival of the post-war artist's book with Ed Ruscha's *Twenty-six Gasoline Stations* published in the same year, with its ambition to reach a wide audience and to be sold in the gasoline-station store.

Steven Bury in *Breaking the Rules, The Printed face of the Avant-garde 1900-1937*, British Library, London 2007. p63-64.

The question of that revival was evidently not one of form as such but of the hierarchies prevalent in the immediate post war period in New York³⁹.

³⁹ For an account of the rise of New York as the new centre of the art world see *How New York stole the idea of Modern Art*, Serge Guilbaut, Chicago: University of Chicago Press, 1985.

PUBLISHERS/ARTISTS/COLLECTORS/ARCHIVISTS.

Artist, editor, publisher, distributor, collector, archivist are names given to individuals engaged in activities that are specific, particular and specialised. In a period characterised by intermediation that compartmentalisation of roles remains problematic. The imperative to categorise the participants' roles in the field has to be resisted as very often these roles are multiple and overlap, the artist is a publisher, the publisher is a collector, the collector is a librarian, the librarian is a critic etc. It follows that to try and express the bibliographical data in terms of networks makes more sense in order to visualise the constitution and evolution of the field of Artists Books. The role of Publishing, whatever the term entails, in the historical reception and dissemination of art is crucial. Rarefied artworks in private hands do not permit the wider circulation of artistic ideas. The critical and historical reception of the historical avant-garde was done through publications; it is the pamphlets, manifestos and other articles and contributions to periodicals that constructed an accurate view of the creative contributions of previously overlooked productions.

ARCHIVE/COLLECTION/LIBRARY.

The archivists archive, the collectors collect, the librarians catalogue. With regards to the collection of « ephemera » or transient printed material related to a certain artistic activity one is again confronted with a difficult case. The term archive has been used indiscriminately for the last fifty years to name completely different projects. The role of archiving important documents was an activity given exclusively to institutions for historical safekeeping for future generations. At its heart, the archive is an accumulation of historical contingencies –traces- that once put together with the proper hindsight could reconstitute the truth of a given historical moment. The historical dimension of institutional archives is still the prevalent mode. It is primarily based on a materialist linear conception of history.⁴⁰ To sum up, significant artefacts and documents are kept in order for future generations to understand a chronology of events and their unfolding. The bureaucratic mode of the archive only seems to appear as an important aspect of art history and criticism when the new radical modes of art production (that needs to be qualified: mechanical reproduction in all its forms, photography, printing, sound recording, film, new modes of representation heralding the media age) demand to keep track of the work of the avant-garde as a series of events rather than as a discreet “autonomous” objects. Walter Benjamin maybe one the first to have the intuition of that fact becoming reality during the early part of the twentieth century and becoming dominant in the second part of it.

Traditionally, until the beginning of twentieth century and much later in some instances, printed documents were considered less important than original autographed documents (the auratic unique object again). The collected ephemera of the avant-garde starts to be gathered when the only

⁴⁰ See Chapter 2 “Matters of provenance (picking up after Hegel) pp17-33, in Sven Spieker *The Big Archive, art from bureaucracy*. Cambridge Mass:MIT press, 2008. The book is an account of the relationship of archiving strategies in Fine art over the course of the Twentieth Century.

thing left to collect is ephemera as is the case with Dada and to a lesser extent the Surrealists. For example much of the printed matter associated with Dada stands as a unique trace of an art activity that is different from the art works. The 2006 Dada exhibition at the Pompidou centre in Paris was mainly constituted of printed documents. It exposed and exhibited the wealth of printed material produced in association with activities that were essentially transient manifestations; those documents are often the last traces of those Dada moments.⁴¹

The market for this type of ephemera and printed documents is relatively recent and coincides with a renewed interest in the historical avant-garde during the late 1950s and the 1960s. Prior to that some of those documents could be obtained for relatively little money (for example the collection of Dada documents that was gifted to the Pompidou and constituted a large part of the recent Dada exhibition at the Pompidou was put together over the course of 25/30 years starting in the 1960s. One cannot talk about an open market as such as it concerns ultimately very few people, some sourcing, some buying, some doing both. When everything that could be found and sold has been exchanged the only point of destination becomes the institutional archives that needs to acquire the scholarship associated to those collections as well as the material as referent and artwork. For example, the Tate recently purchased a very large private collection of Fluxus, mail art and other concrete poetry documents dating from the 1950s to the 1980s. It would be currently almost impossible and extremely costly to put together such a collection today. Museums are confronted with difficulties when having to acquire such collections, the volume of information contained is often so large that no catalogue exists of the material and the museums are faced with the paradox of wanting the information before they acquire the collection. In effect in those cases the information is the work, the double nature of art as printed matter undermines the categorical imperative of museums that acquire objects for exhibition purposes. Of course a book can be exhibited as an artwork but it also represents something else, the transient form an idea has taken that could very well be re-actualised in a new edition or version.

Rarity is here a key concept because it is inbuilt to the publications in question, not as an economic factor but as a de-facto reality of a production that interests very few people to begin with. Marcel Duchamp's *Rotoreliefs* were envisaged as a novelty and exhibited at a salon of new inventions (Concours Lépine Paris, part of the yearly Exposition de Paris) the project was originally a failure. The popular success Duchamp became later did not happen at this point. A set of Rotoreliefs initialled by Duchamp could still be bought from specialist dealers until the 1980s; they are now the preserve of museum collections and seldom come on the market. The first edition was

⁴¹ The exceptional catalogue produced for the show *Dada* edited by Laurent Lebon, Paris: Centre Pompidou, 2006 aimed to reproduce most if not all the printed documents in the show, as such it represent an invaluable visual resource of the forms of publications explored by the various participants in the Dada movement. The show travelled to Washington National Gallery of Art, which produced it own catalogue. That publication is in turn extremely conventional in analyzing Dada in its historical context but lack a direct sense of connection to the original publications. The French catalogue went out of print within a year and is now very hard to come by.

apparently of 500 sets, the majority of which were lost during the war. The Rotoreliefs were re-issued in the early 1960s with at least two more printings.

HANS SOHM: SUBVERTING THE ARCHIVE.

Hans Sohm was the founder of the Sohm Archive, one of the largest collections in the world of post-war avant-gardes. With documents relating to Fluxus, Intermedia, the beat poets etc., the collection is currently in the Staatsgalerie Stuttgart in Germany. Sohm is the model and origin for a whole series of collections of avant-garde documents, most notably the Jean Brown archive currently at the Getty Research Institute in California, partly an emulation of Sohm's efforts. Sohm's accumulation of material and ephemera still proves today to be a crucial source of information on artworks, performances, action and happenings that were intended as transient pieces. The characteristic of Sohm was to take an interest in material traditionally overlooked in "proper" collections: posters, exhibition cards and other ephemeral documents. The reason for this was in part because of his awareness of the Dada and Surrealist movement and their production of printed documents. Sohm was also the first true supporter (and buyer) of Fluxus and as such became not only an end point for Fluxus products and productions but also a veritable relay in the network and an information point for artists, collectors and archivists while the movement was still active. The wealth of accumulated material almost became a reason to go and see him, to then try and sell (or buy) items he didn't have (or had several of). After a while artists and publishers who knew him almost automatically sent things on approval; that is in advance of any payment. What was a sprawling flux of Fluxus eventually came to rest, like a beached whale, within the Stuttgart State Museum.

In the introduction to the large volume cataloguing the holdings of the Sackner collection Marvin Sackner recounts how he started getting interested in concrete poetry at a time when the material was largely overlooked. He cites Jean Brown as the reason for naming his collection an archive. In effect Jean Brown had been the natural archivist and bibliographer of the avant-garde movements in America from the 1950s onward. She herself had taken the term from Hans Sohm. One can immediately understand that their reasons for using the term archive had something to do with the attempt at preserving overlooked material. It was also a joke played on the institutions that were far from interested in that material then.

The notion of the "archive" in the art context of the 1960s and the 1970s was political and strategic in nature, it was about creating alternative repositories of knowledge independent from the established institutions.

At the centre of concerns to preserve essentially ephemeral manifestations of the new arts is the creation of counter or pseudo institutions. These institutions weren't necessarily created as real institution and were often ad-hoc organisation, open to any new document so long as they came free and were loosely connected to the network of associates involved in the scene. There is more than a hint of irony in calling "archive" an accumulation of ephemera relating to transient artworks taking the form of happenings and performances.

The Archive Fever gripped more than a few artists and collectors, for example Andy Warhol filled more than 600 “time capsules” -in effect cardboard boxes- with the flotsam of his studio. The process was simple: deliberately place whatever in the box, seal it when it is full and send it in storage. Letters, invitations, invoices, projects even cash eventually came out of the boxes when they were catalogued. There are currently four archivists working full time on those boxes at the Warhol foundation⁴². The early days of Franklin Furnace, the Archive for Small Press and Communications (Guy Schraenen) or Art Metropole were ad hoc arrangement so that ephemeral artworks and documents were circulated as well as preserved.⁴³

The denomination “Archives” is firmly entrenched with institutional notions of records and the idea that an institution documents its own activities for historical and bureaucratic purposes. One of the purposes of an archive is to guarantee the integrity of an institution and its activities. In other words, an archive guaranties that the institution will be able to, at the very least, remember and understand its own activities.

The notion of archive, as far as most working artists are concerned, is always one that blends in with their personal library and papers, the two notions are here bound up and rarely can they be clearly disentangled. To give an example of that most difficult exercise in separating the two I want to relate what I will call a typical book-dealing episode:

A specialist book dealer is called to make an offer on part of the library of an artist who has died a few years previously. The people dealing with the estate, having previously selected a portion of the library with the help of an expert or two, want to get rid of some things they do not consider archival material. This can be for a variety of reasons that I do not want to go into details here. It usually is because they cannot store the amount of printed matter and books and want to realise some of the value of the said books. The book dealer, after assessing the value of the items makes an offer, commensurate with the value of the books but below their market value, keeping in mind the need to make a profit on the transaction.

The book dealer has spotted, amongst the vast amount of relatively valueless books, here a folder of ephemera, there a rare document from an exhibition; those items being the real worth of the batch purchased. Eventually the estate of the artist accepts an offer and the books change hands. A few months later, at a book fair, the expert that had been working for the estate of the dead artist realises the book dealer is in possession of an item that was really ‘too valuable to be let go’ and that the item in question has archival quality and that the book dealer was never supposed to purchase “archive” material. The whole situation ends acrimoniously. The expert feels cheated, the dealer knew better; however he wasn’t asked his expert opinion.

⁴² For a detailed account of Warhol’s “time capsules” see:
<http://www.warhol.org/tc21/main.html>

⁴³ Isabelle Schwarz in her recent publication *Archive fur Kunstlerpublication der 1960er bis 1980er Jarhe* details a number of initiatives by artists connected to the idea of starting archives of artists’ publications. The book is an overview of the practice in Europe and misses a lot of the similar proto-institutions formed in North America in the same period.

That episode sets the scene for a potential archive attached to this publishing project an archive made of books and any number of documents relating to the research but not presented here. It also addresses the function of the archive and the role it plays in establishing modern and contemporary art practices and in guaranteeing an original canon.

A recent book on the topic, published by Sven Spieker: *The Big Archive, art from bureaucracy*, argues that the notion of archive, its technologies and modalities are constitutive of modernism. Indeed modern and contemporary art is so caught up with the archive, its mechanics and structural outlook, that the archive has become one of its modalities. Some artists do not so much create archives to accompany their work as create works taking the form of archives and collections: using found objects, creating typologies and catalogues, organising visual material etc.

It became clear very early on that I had to integrate my own archival structure and methodology in this research. The solution to that problem only appeared when the question of how to present and formalise references and the bibliography came about. The decision to gather secondary sources created the conditions for a collection to accumulate and an archive to be constituted. That accumulation started from a generous loan from Marcus Campbell from his own reference shelves (about four cardboard boxes full) and it grew with every visit to places and people that had a connection to the topic. I also proceeded to purchase very many books and reference material wherever and whenever I found it and could afford it, including online. That archival project will become *the book on books on artists' books*.

THE CASE OF DONALD RODNEY.

A few months ago I was at a private view in a gallery in west London, going for a drink in the pub afterwards I met Virginia Nimarkoh, an artist who has an interest in publishing (amongst other things). As we got talking I mentioned my working as a book dealer for Marcus Campbell and she remembered her dealings with him when trying to sell some of the books of Donald Rodney's estate. Donald Rodney was a London-based artist who had died quite young of sickle cell disease. He had been alive in the 1990s and had accumulated a number of exhibition catalogues and monographs from the period. The peculiar thing about his books is that they were all signed by him in large black felt tip pen across the first page generally on the inside cover, the signature running vertically along the gutter of the page (the gutter is the part of the page closest to the binding). That kind of uncompromising ex-libris is anathema to second-hand book dealers, any form of mark on a book that is not assigned to the author of a book devalues its monetary worth. At the same time my opinion in this instance was that the books had acquired a provenance and a form of track record that was again released into other collections and bookshelves. I told Virginia Nimarkoh that I had purchased a few of Rodney's books from Marcus myself, and that his written name didn't constitute a problem for me, on the contrary.

Later on I received an email from Virginia, I was interested in her coming to the studio for a visit and we had been in episodic contact not quite managing to organise a date. Her email contained the text for a presentation she gave at

Iniva⁴⁴ for the launch of a book on Donald Rodney to which she contributed. In that presentation she recounted the selection process of the books of Donald Rodney that were to be sold to Marcus Campbell and the conversation we had had in the pub, her conclusion was that: "Donald, more than anyone, would have appreciated this random, almost viral, distribution of his presence around the world. It also occurs to me that it only be a matter of time before this perceived act of defacement actually increases the value of Donald's books."

Virginia Nimarkoh set up an archive of artists' publication from the 1990s within the Library at Goldsmith College University of London. That archive is mainly constituted of the books she herself accumulated in the period and was part of a research project undertaken at the university. That our conservation should hinge on archival activities, transmission and issue of dissemination and maybe legacy is an indication that those concerns are always ever present to the activity of publishing books for artists, they are not the same thing as publishing but they matter nonetheless.

THE CASE OF ALLEN RUPPERSBERG.

In 1978, the American artist Allen Ruppersberg created a work entitled "The Novel That Writes Itself":

"Its very history is a shaggy dog story. Ruppersberg conceived the piece in 1978 as an autobiographical novel about the adventures of an artist in which the roles of major characters were purchased for \$300 each by supporters such as Elyse and Stanley Grinstein, Terry Allen and Dave Hickey. To become a minor character cost only \$100 and ancillary figures could participate for \$50, but only if recommended by one of the participants. "It was based on E.M. Forrester's *Aspects of the Novel*," Ruppersberg explains. "His book is about fiction technique. The idea of doing the shows was my way of perpetuating the novel and a way of perpetuating the narrator, which was me". Although this idea incubated for more than a decade, it never really came to term. He occasionally sent one of the characters a drawing but he could not visualize how the piece should be completed. Along the way, he began having aphorisms and questions printed on multi-coloured cardboard in the manner of old fashioned carnival posters. These posters proclaiming "Drawn from Life by A. Ruppersberg" or "What Should I Do?" started appearing in his exhibitions in the mid-'80s. "In 1990, I realized that I had written 50 texts in the form of these posters and therefore that the novel had written itself," he says. "I just hadn't recognized it until that point."⁴⁵

The description of the work in the quote above was made following an exhibition in 2001 where the work was recreated, not out of certificates but out of the drawings that had been sent over the years to "major characters", the supporters and patrons of Allen Ruppersberg in acknowledgement of their role in the ongoing work. Upon visiting a west-coast book dealer he told

⁴⁴ Iniva: Institute of International Visual Arts, London

⁴⁵ See online article on Allen Ruppersberg's project The Novel That Writes Itself: <http://www.artnet.com/Magazine/features/drohojowska-philp/drohojowska-philp3-29-01.asp#2> on march 15th 2011.

me how he had found a very peculiar piece in a collection of conceptual art ephemera he had bought. It was a certificate, the kind you can buy in stationary shop that has an official look and are left blank to be signed or stamped for whatever purpose. The certificate, signed by A. Ruppertsberg, stated that the owner let's call her Ms Y was a "Maid" in the "Novel that Writes Itself". The actual existence of certificates proving that a character had been bought seemed to be beside the point. The commercial gallery that had put together the exhibition with the help of the artist didn't acknowledge at all the precedent or indeed the existence of such certificates. The dealer insisted that this was in effect the original work and that the new exhibition was a restaging. The artist himself had no recollection of having made such certificates.

This highlights once again the contingent nature of primary information and how easily such form of art can revert to the status of meaningless document.

A BECHER ITEM.

A book dealer, let's call him Mr A. had purchased the library of the late Norbert Lynton, a British art historian and critic. A few months later he took a few of the items of special interest to a book fair, thinking them worthwhile to bring to the attention of some New York collectors. One such item was a document sent to Norbert Lynton in 1969 by Bernd and Hilla Becher, a couple of German photographers⁴⁶. It was not a book nor was it a work of art, yet its uniqueness is not in doubt, the piece consists of a letter in German to Mr. Lynton as well as Fourteen sheets of stiff card around 8" by 10" in dimension on which are glued, or tipped-in, a series of small individual photographic contact reproductions of their photographs. That project predates their first major monograph *Anonyme Sculpturen: a Typology of Technical Construction* (1970)⁴⁷ by at least a year yet includes all the "Types" or sculptural artefacts denoted in the said monograph. The item elicited a great deal of interest amongst the dealers and specialists present. The main issue revolved around finding out what it was. Was it a layout for a book, a proposal, an artwork, a catalogue or a sample?

At stake was not only the price of the item but also its historical significance and status (as document, artwork etc.) within the career of Bernd and Hilla Becher.

The piece was eventually sold at auction as an original work after Hilla Becher remembered having sent it to Norbert Lynton in preparation for a show. The work was sold with a letter from her explaining its purpose. It was lucky for the book dealer that Hilla Becher was still alive to contribute meaning, authentication and provenance to a document with uncertain status because lacking a proper context. Here is maybe a point about disseminated

⁴⁶ Partly through their teaching for many years at the Dusseldorf Academy of art and the quality of their work they are acknowledged as having spawned a whole generation of German artists working with photography in a conceptual way. They originally taught and influenced Andreas Gursky, Candida Hoffer, Thomas Struth and many others besides.

⁴⁷ Bernd and Hilla Becher, *Anonymous Sculptures: a Typology of Technical Construction*, Dusseldorf: Art-Press Verlag, 1970.

archives: information is lost without proper contextual grounding and isolated parts can lose their meaning.

A JAPANESE ANTECEDENT TO ED RUSCHA'S *EVERY BUILDINGS ON SUNSET STRIP*.

Harper's Books, a dealer specialising in rare photography books had an extraordinary book on display at the third New York art book fair, it was a Japanese book from the mid 1950s uncannily resembling Ed Ruscha's seminal book *Every Building on Sunset Strip*. It had the same accordion fold (leprello) and the same layout with each side of the street on top and bottom of the pages. The coincidences seem too great to be just that and the possibility that Ed Ruscha would have seen or even owned the book is too obvious to ignore. The iconic nature of the Ruscha book could in such circumstances be undermined and the originality of the 1960s gesture rendered nil. At the same time the formal approximation and precedent that the Japanese book offers isn't a substitute for critical appraisal. After an email to Harper Levine he sent me the full description of the item:

SUZUKI, Yoshikazu and Shohachi Kimura. *Ginza Kaiwai and Ginza Haccho*. Tokyo: Toho-Shuppan, 1954. First Editions. Two volumes. Small square quartos. The hitherto unknown Japanese precursor to *Every Building on Sunset Strip*, predating Ruscha by twelve years, and constituting either one of the greatest photobook coincidences of the 20th Century, or a direct influence of historic proportions. *Ginza Kaiwai*, the larger of the two books, was edited by Japanese writer and artist Shohachi Kimura. This main volume consists of a history of Ginza, with text, hand drawn maps, anecdotes, colour wood block prints, and three lovely photographs by Yoshikatsu Kanno. The slimmer volume, *Ginza Haccho*, is an accordion foldout book documenting every building on Ginza in nearly the exact style as Ruscha would later document *Sunset Strip*. The photographer of this volume, Yoshikazu Suzuki, is completely unknown in Japan. He photographed from November 1953 to Spring 1954, trying to capture the streets and architecture of Ginza at identical times and in similar weather conditions. The images, therefore, are not only presented in the same format as Ruscha, but they also share a similar monotony of tone and colour. This work has remained nearly completely unknown in Japan and the West. No copies in OCLC⁴⁸. *Ginza Kaiwai* is near fine in boards, most of the original glassine, and near fine original slipcase. *Ginza Haccho* is near fine or better in printed green boards. Both volumes are laid into the original publisher's cardboard box, a little discoloured and lightly worn, especially at the edges. Very rare complete. When copies surface in Japan, they usually lack either the outer box or one of the books. Price on request. (email from Harper Levine)

Ed Ruscha has remained silent on the subject. Ironically the number of pastiches and parodies of Ruscha books currently in circulation not only point to their canonical status but also to their recent marketability. That kind of find is also an indication of how Ed Ruscha's books invite canonical

⁴⁸ Online Computer Library Center a.k.a. WorldCat to most librarians.

commentary seeking traces of precedents and origins. One can easily imagine Ed Ruscha finding a second-hand copy of the book in Los Angeles some years after it was brought back as a souvenir of Ginza by an American G. I. stationed in Japan.

If the books of Ed Ruscha have been recognised above others to be canonical, it is also the case that the canonical discourse uses those forms as a channel for meaning and interpretation that promotes and sees those forms everywhere in practice. A canon is asserted through repetition.

STEVEN LEIBER .

Steven Leiber is a book dealer, a collector, curator and educator. Having started a collection of multiples in the late 1980's he was drawn into the world of artists' books and ephemera. Soon after he began dealing. His dedication to uncovering the exact provenance and origin of the items he had for sale meant that his catalogues were acknowledged for their accuracy and wealth of information.

Each year since the New York art book fair started, Steven Leiber has produced a catalogue of the books and other items available at the fair. The first year was a list fairly undistinguishable from the standard listings that dealers produce to advertise their wares. The second year he produced a large black and white poster including images of the pieces he had for sale. The last instalment is a large newsprint called "Images 2" one supposes because the previous one was called images, it consists of a broadsheet of twelve pages of numbered images and four pages of text that are numbered captions for the said images. Those are not strictly speaking captions but description of the books from which the image was extracted. Leiber is quite famous in the artist's book dealing milieu as someone who is not only precise in his approach to analysis of new material but also as someone who will obsessively unearth information in order to get to understand a particular item. His knowledge of the minutia of artists' book production and dissemination is encyclopaedic.

Leiber also teaches an MA in curatorial studies at California College of the Arts in San Francisco, he once told me how he set his students the task of producing the catalogue for a large private post-war art collection (of which he was the caretaker/curator). The final appearance of the catalogue was to be as close as possible to a glossy auction catalogue as produced by the likes of Sotheby's or Christie's. The description of each artwork also contained a history of its provenance and other details not normally provided in that sort of literature. The catalogue only stopped short at writing down an estimate for each items. Usually collection catalogues are produced by private or public institutions as a way of advertising and acknowledging the coherence and guiding principles behind the accumulation of various works by several artists. They are often a taking stock of long-standing purchase policy. The argument for the historical importance of a discreet accumulation is usually the motto behind such catalogues. Often published on the occasion of the dispersal of a collection at public auction they are sometimes both poignant and pointless.

After the catalogue in question had been produced and some copies sent free to a number of people, someone related the following anecdote to Steven Leiber. Upon reading the catalogue, a famous New York art dealer had exclaimed: "I've missed the sale of the century!"

It is that very understanding of the forms and conventions of art and artists publishing that mark Steven Leiber out. His position is knowing and authoritative, yet playful and ironic.

AN UNNAMED MUSEUM ARCHIVE

X is a large art institution, large enough to have several buildings in different cities and a flow of visitors placing it in the top ten worldwide, it will remain unnamed here for two reasons, first, this text could be true of a number of real museums; second, the museum this story actually relates to doesn't want to advertise the facts.

X like all institutions this size has a large archive. Its role is on the one hand to document and keep records of its own transactions with artists, critics, curators and dealers, and on the other it is the repository of a series of files attached to an individual's production: documents that bear no direct relationship to the institution; these files are called archives but they could equally be called collections or transactions or ephemera or correspondence or provenance papers.

A few years ago (the case is now public knowledge) an art dealer –really a con artist- was pretending to do research at the X archive. What he was really doing was introducing documents within the archive to create believable provenance for works –fakes- he owned and commissioned. An unsuspecting artist down on his luck had placed an advert in *Private Eye* offering to paint “any pictures in any style” and had suddenly found a keen patron placing many orders. The potential financial gain from ascertaining a credible provenance can be huge, whatever the quality of the work in question. When one is attributing new works to Giacometti with the back up of documents from the X archive one has a more solid case than if it were just making an unsupported claim. The various interests at stake can often be less than transparent, auction houses want to believe institutional provenance, dealers and collectors may be unsuspecting but still want to take a share of the profit etc. The management of the archive represents financial control over authentication of art works for which provenance couldn't be ascertained otherwise.

That case came to light not as a result of the diligence of that particular institution but because the con artist was found out after his ex-wife went to the police. Following that incident access to the archive was restricted and is much more controlled now. So much so that the essential cataloguing work of new documents entering the archives has ground to a snail's pace. The urge to record, classify, organise and archive with a view to potentially retrieve is problematic not from the point of view of archival but from the point of view of retrieval. The archiving mechanics are geared for controlled and limited release to the outside and outsider. That control is an essential part of the role the archive fulfils in creating authoritative provenance through original rather than copied material.

The importance of archival documentation as a tool of control for the past and its representation is a trope of visual culture; however many institutions do not engage sufficiently critically with the complexity involved in defining the notion of artistic archive and its instrumental role in constructing an

artists' lasting legacy. I experienced this directly when trying to get access to material that was "uncharted" (read un-catalogued) as far as the institution was concerned. Access could not be granted because the archivist had no way of knowing what kind of work would be performed on the archives. Furthermore there was no possibility to even engage in discussions over the matter, as un-catalogued collections constitute a sensitive subject in understaffed institutions. Priority is usually given to purchases, this means that some items can wait years if not decades in cardboard boxes before being barely listed let alone properly catalogued and described.

It has to be noted that the conman was given free access because he had promised to support cataloguing resources financially; a rare occurrence as patrons prefer to be associated with purchases rather than the drudgery of archiving. One of the legacies of conceptual art is to have created a situation where institutional archives contain documents that are works in and of themselves, not documents or information about the works; that distinction is often difficult to make and requires the custodian to pay attention and allow for researchers to do their job. When that distinction is not made out of a supposed lack of resources or because the archives sticks to its antiquated ways it constitutes a betrayal of the work itself and an institutional travesty. The alternative archives created between the 1960s and 1980s are now either being disseminated again or are integrating existing archiving behemoth, being swallowed whole to be eventually digested through an obscure osmotic process. The structural power of institutions on overlooked material is as prevalent as it was fifty years ago; it just takes different forms in a changed technological context. The alternative archives of today are called Ubuweb or Kiosk. What distinguish them from the old is openness to integrating and sharing material not available elsewhere.

ISSUES OF MATERIAL RECOGNITION.

The performative act of reading a text is what gives it meaning and actuality according to phenomenology. If a text is performed it exists, if not it is but a potentiality existing meaning in the form a book. We can then try and ask where is the art in an artist's book? Is it in the act of reading or looking, or is it an integral part of the book's material quality? We come to the conclusion that in artists' books artistry is in the reading and the bookness, in an intentionally creative approach on the part of the makers to confuse the medium and the mediated.

The material quality of the book is another sore point of attempted definitions. When artists' books are caught between a material-ness treated as found object –the everyday paperback book and its looks- and printed operations resulting in objects very much connected to the tradition of visual art –prints, drawings etc...-. Those tensions are never resolved in theory but practically through the book's position in the real world.

All this resists generalization at every step. Yet there are still places that stock such books and recognize them as having that quality, that kind of a huh?, what I would rather call today a kind of a doh!⁴⁹

⁴⁹ Ed Ruscha stated in an interview with Willoughby Sharp in the early 1970s art magazine *Avalanche* that he wanted his books to create a "kind of a Huh?" reaction in the reader. That "Kind of a huh?" would be a mix of recognition and at

David Platzker stated in a conversation that he had a problem with the quantity of books released by artists today, the advent of desktop publishing has created a situation where printing and producing books has become relatively easy and cheap, the result of which is a plethora of books published by artists that lack a context for reading them or are so specialized as to become impossible to decode and understand. He called this problem the print button. Pushing the print button is no guarantee that the result will stand the test of time. It also questions the constituency and readership of current publications. Distribution has always been at the centre of the problematic of artists' books, how do you make something unknown known? Proselytising artists' books was always more than just trying to sell the books; it is about selling an idea. Ed Ruscha famously sent books to whomever he got in contact with professionally, curators, critics, museum directors and as such the books were also a means to his work achieving greater recognition and visibility, a role previously reserved to more traditional catalogues and artists monographs.

The symbolic value of printed Matter for artists' books matters enormously, as Bourdieu would put it those publications represent cultural capital *in potentia*. In this respect a project like Mathew Higgs Imprint 93 could be seen as a paradigm of strategic cultural capitalisation. A small, targeted, low production value fanzine-type series of pamphlets called Imprint 93 achieved cult status through a targeted distribution. Matthew Higgs, the publisher of Imprint 93, produced most of the booklets and small publications on the photocopier of an advertisement agency he was working at during the day. His employers never knew they were supporting one of the best artists' books projects to come out of London in the 1990s. Matthew Higgs insisted later that his aim was never to make a commercial product but more a sort of gift that would be sent to friends and acquaintances. From the beginning the outlook was even anti commercial and informed by 1970s and 1980s music fanzines with a punk-rock aesthetics. The process of self-historisation that this project represented was the driving idea behind Imprint 93: with the mailing of every new publication, a list outlining all the previous issues/artists was added. This encouraged some people (the collectors and archivist) to try and get other issues or to find out who were the artists (the collectors and the other artists). Focusing on distributing those collaborations to a small group of individuals involved in the arts, and selecting the recipients carefully, the strategic nature of the project was also to insert the persona of Higgs himself as curator/organiser/artist onto the scene. Most of the artists who collaborated to his Imprint 93 have gone on to have very successful careers, others less so. The production and distribution of Imprint 93 pamphlets allowed for an increased awareness of the artists for one another. It also allowed other people outside the small circles of artists' friends to be aware of who else was on the scene. It ultimately stands as a kind of documentary evidence of one aspect of the London scene in the early to mid-1990s shortly before the whole "Young British Artist" public mediation went global. Another aspect of those pamphlets is that they didn't fit in the, by then, accepted notion of artists' books and were on the whole more conceptual in outlook if not in style. That is they were works in and of themselves yet were not for sale and you couldn't buy them.

the same time a questioning of the book's content and meaning. The "kind of a doh!" is akin to the cartoon character Homer Simpson's reaction when he realized he has made an error of judgment.

That kind of material recognition associated with the act of reading art is also what marks artists' books out, Higgs knew that the recipients of Imprint 93 were artists' books literate.

REMNANTS CONCLUDED.

To close this Volume is difficult, books continue to be bought and sold, to be discarded and replaced by other books. They circulate and are released in the real world, handled by real people. An archive, personal or otherwise does not replace the ultimate necessity to connect physically with the artefacts. The archival argument is also based on the notion of retrieval, things are kept, organised, described, categorised with the aim of achieving transmission and communication of the artefacts as much as their preservation. To lose sight of that is to create a tomb for books. This Archival turn is of interest because it mimics institutional paradigms to better question what really matters. Is it important to preserve this and that if the conditions under which those things were created cannot be preserved? It is also through books that comes the realisation of what has been irredeemably lost. Publishing and books have been associated since the renaissance with ideas of posterity and eternity, not because the books last forever but because the words should. To continue to insist on publishing new books or republishing old ones is not just to release more material onto the world in hope it will gather dust in a collection. On the contrary, it is to believe that printed paper has the power to transcend, if only temporarily, all of these contingencies.

Volume IV : The Book on Books on Artists Books

A bibliography of source material.

-Introduction

-Bibliography of secondary sources on artists' books in Europe and North America 1972-2011.

-Addenda, bibliography of source cited.

Volume IV : The Book on Books on Artists' Books

A bibliography of source material.

Introduction

"The bibliography appears at the point in a subject's living death when criticism reaches critical mass. As such it indicates the death of any innocence in the face of the subject. The weight of material already published and documented will have to be carried by any subsequent writer. This will not, of course, restrict the field of interpretation; the bibliography opens the way for a multiplication of the viewpoints from which the subject can be examined"

Simon Ford, *The Realisation and Suppression of the Situationist International, An Annotated Bibliography 1972-1992*.⁵⁰

The traditional bibliographic hierarchies place different types of publications on a subject according to the format's authority, from periodical article to pamphlet, to book, to monograph, to bibliography. What follows is a bibliography of reference material, books, pamphlets, catalogues and lists of artists' publications, published since 1972 until today.

The selection criteria is first of all the quality and quantity of bibliographic information included in the selected titles and their focus on books published by artists. Having to make decisions about what books were to be included was not always easy. The field of Artists Books frays at the edges: when unique book objects, numbered multiples, fanzines, vinyl records, video tapes and other printed, pressed, processed material are artists' books, the volume of information simply becomes overwhelming and the task endless. Although it is not concentrating on those specific aspects of artists' books production the present bibliography includes some titles that may be seen as marginal to the field or may include information extraneous to it.⁵¹

⁵⁰ Simon Ford then elaborates on the types of secondary publication that can appear on a subject, from magazine article to pamphlets to monograph eventually all the way to the bibliography constituting the ultimate point at which a subject has reached wide recognition. The tone is ironic as his bibliography relates to the Internationale Situationniste, a group notoriously critical of any form of appraisal of its own production.

Simon Ford, *The Realisation and Suppression of the Situationist International, An Annotated Bibliography 1972-1992*. Edinburgh: AK press, 1995.

⁵¹ As an example, a survey of books on art related fanzines would probably contain over fifty titles and could not be included here for practical reasons. When is an artist's magazine a fanzine? There are many crossovers with other ad-hoc little publications in terms of form if not content. The volumes related to fanzines included in the bibliography have a clear link to art and artists' books, at least in parts. A few fanzines related volumes were included in the present list, for example *Zine Soup*, Simon Hojbo. Copenhagen: TTC, 2009

Despite the inevitable exclusion of some books, I would hope nothing significant has been missed. The wider issues of definitions, historical reception and distribution of artists' books are addressed and documented here. The seminal exhibition catalogue *The Book as Artwork*, curated by Germano Celant (with a bibliography compiled by Lynda Morris) at Nigel Greenwood gallery, London in 1972, has been chosen as the significant starting date for that bibliography. It is the first significant theorisation and exhibition of books as a direct art form relating to the radical developments of art in the 1960s.⁵²

To address the critical reception and historical development of the phenomenon of artists' books through a bibliography of the secondary literature will provide markers for research to be undertaken by others. This bibliography is hoped to become a reference manual to assist others in navigating the mass of publications and positions associated with artists' books. The polarisation of the debates regarding the definition of the term artists' books often only reinforced the visibility of known and acknowledged books and practitioners associated with the canonical against the still invisible and obscure. All commentators agree on the fact that there are simply too many artists' books to produce a complete picture of the field⁵³. To provide an overview of the secondary literature is a start to uncovering darker corners of as yet little charted productions.

It is the quantity of bibliographic data contained in those publications rather than any critical argument made for the selection within each publication that produced this bibliography. The exclusion of most magazines and magazine articles except for some special issues was decided in order to be able to better focus on publications that are not often referenced in critical bibliographies such as dealers' and publishers' catalogues. A large critical survey on the topic like *Esthétique du Livre d'Artiste* by Anne Moeglin-Delcroix (one of the most respected writers on the subject) cannot be considered equivalent to a mail order catalogue from Printed Matter (one of the most important bookshop distributing artists' books since 1975). Their respective purpose and aim is different, one is critical and analytical, the other seeks to distribute and sell the books. What they share is information on existing books, in one instance as exemplars belonging to a category defined critically, in another instance as de-facto items available for purchase from an outlet defined by the fact it specialises in artists' books. What is left out in the critical survey has been considered marginal to the category, what has been left out of the mail order catalogue is no longer available or in print. Viewed in association they can allow a wider historical and critical perspective on the phenomenon of Artists Books. One can highlight

⁵² A few publications predating *The Book as Artwork* have been included in that bibliography, they were either monographs on individual artist/publisher like *edition hansjorg mayer* catalogue of 1969 or exhibition catalogues including information on publications like the Stanford University Art Gallery exhibition of Jeff Berner's collection in 1967, or the 3 -> ∞: *new multiple art* show at the Whitechapel Gallery in 1970. The first version of the essay contained in *The Book as Artwork* was published in Italy in the journal *DATA* in late 1971.

⁵³ Clive Phillpot in the *1980 Printed Matter catalogue*. New York: Printed Matter, 1980.

availability and dissemination at a specific time and place, the other assures the books have a lasting context of reception and are understood as artworks. Together, the bibliographic descriptions of existing artist's books amount to what the field contains, or at least to what the field has ever acknowledged as existing in printed "secondary" material. The blind spot of existing artist's publications not reported or described in any publications constitute the as-yet-unknown of the field. Those yet-to-be-acknowledged limits of the field are where the contemporary publishing of artists' books takes place, in advance of any recognition either commercial or critical. This is where *The Everyday Press* operates. To a degree this bibliography is strategic in placing *The Everyday Press* in a wider historical context. The contribution becomes both actual, through its artists' books, and critical, through its catalogue and *The Book on Books on Artists Books*, an illustrated version of the present bibliography.

The Bibliography has been organised in sections that inevitably have crossovers. These bibliographic categories have been used in order to hopefully make the whole easier to navigate:

-Exhibition Catalogues

Those are books that were compiled on the occasion of an exhibition of artists' books, they can contain involved critical essays explaining and arguing the selection of books on display and the particular historical point made by the show.

- General Reference

Those were often produced as authoritative surveys attempting to define the field of Artists Books and choosing deliberately representative books to fit the critical criteria of a series of definitions.

-Collection Catalogues

Books included in this category were sometimes produced for an exhibition of a collection or on the occasion of the dispersal of a collection at auction. They usually take stock of an existing collection and its outlook.

- Artists Monographs

That section focuses on publications looking in the detail at the book production of individual artists. General monograph on specific artists, even if including information about publishing activities, have usually been excluded except when the book contains a specific and informative section.

-Monographs on individual publishers

Those are distinct from publishers' catalogues as they usually provide an overview of a period of production of one specific publisher involved in artists' books. This category is also distinct from the Artists Monographs as a publisher, although maybe lead by an artist, will tend to work with lots of different individual artists.

-Dealership both private and public, both new and second hand.

The term dealership covers both private and public enterprises, both new and second hand. It details the lists that were produced and circulated for distribution and sales purposes.

These are usually ephemeral and regular publications that can vary enormously in form and edition. Some would have been produced in a small quantity, a couple of hundred copies privately distributed. Others will have been produced as trade catalogues to be sent to thousands of potential customers.

-Yearbooks and Fair Catalogues

Usually produced for trade fairs and other events, these publications give useful information on publishers and their production.

-Periodicals

Only special issues and periodicals wholly dedicated to artists' books figure in this section. The emphasis is on special issues rather on specialist periodicals although a few of these are included albeit not in complete runs.

-Artists' books on books

Most artists' books make more or less overt references to other existing books. It is their critical prerogative. It was felt that the addition of section on artists' books specifically making reference to bibliographies of artists' books or previous artists' books production should figure if only as an indicative section. This section does not include pastiches or reprints or reissues but rather publications that should be considered part of the secondary literature on artists' books but are also in effect primary information, that is artworks in book form.

A final caveat: this list differs from the usual reference bibliographies in quite a few ways. To begin with the authority and sometimes accuracy of some of the material included could be put in doubt. Bibliographic standards vary from one publication to the next, commercial prerogatives are not the same ones as institutional ones, mistakes can happen. Those standards can also vary from institution to institution. Being concerned primarily with information and bibliographic data that list does not set critical hierarchies for the material included. A radical seminal pamphlet catalogue such as *The Book as Artwork* by Germano Celant could never be equivalent to a mail order catalogue published by Art Metropole. What they share, their lowest common denominator, is bibliographic data of some artists' books: their author, title, date and place of publication, size and number of pages, the degree zero of book description.

That degree zero is what libraries, dealers, and collections around the globe use in order to organize, gather, exchange and read books.

Bibliography of secondary sources on artists' books in Europe and North America 1972-2011

-Exhibition Catalogues

- General Reference

-Collections Catalogues

- Artists Monographs

-Monographs on individual publishers

-Dealerships

-Yearbooks and Fair Catalogues

-Periodicals

-Artists' books on books

Entries are in chronological order within each section.

Exhibition Catalogues

Aktual Art International – Stanford Art Book 8

Jeff Berner and Francoise Forster-Hahn (eds.)

Stanford: Stanford Art Gallery, Stanford University, 1967

20.5 x 20.5 cm, 24pp, paperback

3 → ∞ Three Towards Infinity: New Multiple art

London: Arts Council of Great Britain, 1971

30 x 21 cm, 84pp, paperback

Book as Artwork 1960–1972

Germano Celant and Lynda Morris (eds.)

London: Nigel Greenwood, 1972

21 x 15 cm, 48pp, paperback

Artists' Books

John Perreault

Philadelphia: Moore College of Art & Design, 1973

18 x 13 cm, 78pp, paperback

Artists' Bookworks – A British Council Exhibition

Martin Attwood

London: British Council, 1975

21 x 15 cm, 136pp, paperback

Artists' Books

Martin Attwood and Clive Phillpot (eds.)

London: Arts Council of Great Britain, 1976

18.5 x 11 cm, 96pp, paperback

The Printed Work

C E Loeffler

Los Angeles: University Student Union, California State University, 1976

14 x 21 cm, unpaginated, 40pp, paperback (stapled)

Artists' Books and Rough Drafts

Francis Brown (ed.)

Los Angeles: Exploratorium: University Student Union, California State University, 1977

21 x 14 cm, unpaginated, 14pp, unbound (paperclipped)

Documenta 6: Kassel 1977, 24. Juni – 2. Okt

Kassel: P. Dierichs KG and Co., 1977

30.5 x 21 cm, 900pp, paperback (in box)

German

Inne Ksiaki

Ulises Carrión (ed.)

Amsterdam: Other Books and So, 1977

21 x 30 cm, 24pp, paperback (stapled)

Polish

Artists' Books

Maurizio Nannucci and Fulvio Salvador (eds.)

Florence: Firenze Presso la Tipografia Staf, 1978

29 x 21 cm, 8pp, unbound (folded A3 sheets)

Artwords & Bookworks

Judith A. Hoffberg and Joan Hugo (eds.)
Los Angeles: Los Angeles Institute of Contemporary Art, 1978
27 x 21 cm, unpaginated, 48pp, paperback

Coracle Press in Amsterdam – Books, Works & Print-Objects

London: Coracle Press, 1978
12.5 x 14 cm, 8pp, paperback

Livres d'Art et d'Artistes 1970–1978

Christian Parisot (ed.)
Paris: Shakespeare and Company, 1978
unpaginated, 50pp, unbound, loose in folder

The Book of the Art of Artists' Books

Rolf Dittmar
Tehran: Tehran Museum of Contemporary Art / The Shabanou Farah Foundation, 1978
22 x 30 cm, 184pp, paperback

Van Kunstenaarsboeken tot Postkunst/ From Bookworks to Mailworks

Ulises Carrión (ed.)
Amsterdam: Alkmaar Municipal Museum, 1978
32 x 23 cm, 12pp, unbound, (folded sheets)

Künstlerbücher Erster Teil

Hubert Kretschmer (ed.)
München: Produzentengalerie, 1979
21 x 23 cm, 72pp, paperback
German

The Open and Closed Book: Contemporary Book Arts, 12 September–18 November 1979

R. C. Kenedy
London: Victoria and Albert Museum, 1979
21.5 x 14 cm, 138pp, paperback

Vigilance, an Exhibition of Artist' Books Exploring Strategies for Social Concern

New York: Franklin Furnace, 1979
29.5 x 21 cm, 8pp, paperback (stapled)

4 Years at Coracle Press

London: Coracle Press, 1980
19 x 14 cm, unpaginated, 36pp, paperback

Artists' Books USA

Peter Frank and Martha Wilson
New York: Independent Curators Incorporated, 1980
13.5 x 8.5 cm, unpaginated, loose sheet (catalogue cards)

Beeld Boeken

Ulises Carrión
Amsterdam: Da Costa Gallery, 1980
25 x 21 cm, 26pp, paperback
Dutch

Buchobjekte

Jurg Meyer zur Capellen and Klaus Weber et al (eds.)
Freiburg: Universitätsbibliothek Freiburg im Breisgau, 1980
23 x 20 cm, 102pp, paperback
German

Künstlerbücher Dritter Teil
München: Produzentengalerie, 1980
21 x 23 cm, 58pp, paperback
German

Künstlerbücher Zweiter Teil
München: Produzentengalerie, 1980
21 x 23 cm, 64pp, paperback
German

Livres d'Artistes 1970–1980 – Editions de livres d'artistes internationaux en Allemagne Suisse Autriche
Michel Giroud
Paris: Goethe Institute, 1980
29.5 x 21 cm, 58pp, paperback
French

Book Works
Jane Rolo and Jennifer Walwin
Bracknell: South Hill Park Arts Centre, 1981
29.5 x 21 cm, 36pp, paperback

Cent Livres d'Artiste Italiens
Maurizio Nannucci (eds.)
Florence: Bibliothèque Nationale / Galerie Des Estampes, 1981
15 x 21 cm, 26pp, paperback

Fluxus Etc. – The Gilbert and Lila Silverman Collection
Jon Hendricks (ed.)
Detroit: Cranbrook Academy Art Museum, 1981
23 x 25.5 cm, 410pp, paperback

Künstlerbücher
Peter Weiermair
Frankfurt: Frankfurter Kunstverein, 1981
21 x 14 cm, unpaginated, 106pp, paperback
German

Metronom – Libres d'Artista /Artist's Books
Ulises Carrión, Hubert Kretschmer, Luis Mata and Guy Schraenen (eds.)
Barcelona: Metronom, 1981
30 x 21 cm, 200pp, paperback

Artists' Books From The Traditional to the Avant-Garde
Clive Phillpot
New Brunswick: Rutgers University, 1982
28 x 22 cm, 52pp, paperback

Libros de Artistas
Catherine Coleman
Madrid: Ministerio de Cultura, Dirección General de Bellas Artes Archivos y Bibliotecas, 1982
17 x 25 cm, 100pp, paperback
Spanish

FLUE – A Publication of Franklin Furnace Archive
Martha Wilson, Regina Vater and Fatima Bercht (eds.)
New York: Franklin Furnace, 1983
21.5 x 28.5 cm, 46pp, paperback (stapled)

Artists' Books

Emiko Namikawa and Tim Guest (eds.)
Japan: Gallery Lunami, 1983
29.7 x 21 cm, 60pp, paperback

The Bandaged Image, A Study of Australian Artists' Books

Gary Catalano (ed.)
Sydney: Hale and Iremonger, 1983
22 x 14 cm, 88pp, paperback

American Bookworks In Print

U.S. Information Agency, 1984
23 x 14 cm, unpaginated, 32pp, paperback

Evidence of the Avant Garde Since 1957

Toronto: Art Metropole, 1984
27.5 x 21 cm, unpaginated, 80pp, paperback (stapled)

Offset – A Survey of Artists' Books

Gary Richman
New England: New England Foundation for the Arts, 1984
26.5 x 20.5 cm, unpaginated, 48pp, paperback

The Critical Eye /I

John T. Paoletti
Connecticut: Yale Center for British Art, New Haven, 1984
28.5 x 22 cm, 84pp, paperback

The First Decade – Center for Book Arts

New York: New York Public Library, 1984
28 x 21.5 cm, 56pp, paperback

Artists' Books: Japan

Yoshiaki Tono (ed.)
New York: Franklin Furnace, 1985
14 x 18 cm, unpaginated, 72pp, paperback

Cobra Prints Cobra Books

New York: Franklin Furnace, 1986
28 x 21 cm, 46pp, paperback

The Artist Publisher: A Survey by Coracle Press

London: Crafts Council Gallery, 1986
26.5 x 22 cm, 68pp, paperback

D'un Livre L'autre

Guy Donnay and Pierre-Jean Foulon
Belgium: Musée Royal de Mariemont, 1987
22.5 x 21.5 cm, 224pp, paperback
French

20 Ans d'Architecture Lettriste – Livres. Plans, Projets, Maquettes

Didier Lecointre and Denis Ozanne (eds.)
Paris: Didier Lecointre, Denis Ozanne, 1988
21 x 30 cm, 24pp, paperback (stapled)
French

Broken Music – Artists' Recordworks

Berliner Künstlerprogramm des

Ursula Block and Michael Glasmeier (eds.)
Berlin: DAAD and gelbe Musik, 1989
21 x 26 cm, 280pp, paperback

The Coracle – Coracle Press Gallery 1975–1987
Simon Cutts (ed.)
London: Coracle Press, 1989
12.5 x 17 cm, 132pp, paperback

Kunstenaarsboeken, uit de Verzameling Archive for a Small Press & Communication (a.s.p.c)
Guy Schraenen
Hasselt /Antwerp: Provincial Museum Hasselt /a.s.c.p, 1990
41 x 14 cm, unpaginated

Book as Art
Timothy A. Eaton (ed.)
California: Boca Raton Museum of Art, 1991
31 x 23 cm, 80pp, paperback

From: Multiple – Multiplying – Multiplication
Q.S. Serafijn (ed.)
Maastricht: Jan Van Eyck Akademie, 1991
22 x 30 cm, 102pp, paperback

Learn to Read Art
Toronto: Art Metropole, 1991
28 x 11 cm, unpaginated, 46pp, paperback (stapled)

The Library of Babel
Todd Alden (ed.)
New York: Hallwalls Contemporary Arts Centre, 1991
24 x 18 cm, 52pp, paperback (stapled)

Completing the Circle: Artists' Books on the Environment
Minneapolis: Minnesota Centre for Book Arts, 1992
28 x 22 cm, 36pp, paperback

Dieter Roth – Wussten sie Schon, dass Alles Gedruckte Gut ist?: Gesammelte Werke u.a.
Guy Schraenen
Bremen: Neues Museum Weserburg Bremen, 1992
21 x 21 cm, unpaginated, 24pp, paperback
German

M wie Maler B wie Bücher
Bernard Villers
Bremen: Neues Museum Weserburg Bremen, 1992
21 x 21 cm, unpaginated, 22pp, paperback
German

Much POP More Art: Art of the 60s in Graphic Works, Multiples and Publications
Zdenek Primus (ed.)
Stuttgart: America Haus, 1992
21 x 24 cm, 104pp, paperback (acrylic cover)

*The Beauty in Breathing – Selection
from the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry*
Marvin Sackner (ed.)
Miami Beach: Sackner Archive, 1992
29.5 x 21 cm, 48pp, paperback

Ulises Carrión – Die neue Kunst des Büchermachens
Ulises Carrión (ed.)
Bremen: Neues Museum Weserburg Bremen, 1992
21 x 21 cm, unpaginated, 24pp, paperback
German

Work and Turn – Artists' Bookworks from the United Kingdom
David Blamey
London: Open Editions, 1992
28 x 22.5 cm, 60pp, paperback

Bücher Über Bücher
Guy Schraenen
Bremen: Neues Museum Weserburg Bremen, 1993
21 x 21 cm, unpaginated, 24pp, paperback
German

Books / Bücher
Peter Downsborough, Guy Schraenen
Bremen: Neues Museum Weserburg Bremen, 1993
21 x 21 cm, unpaginated, 22pp, paperback

Contemporary British Artists Books
Scarborough: Crescent Art Workshop, 1993
30 x 21 cm, unpaginated, 50pp, paperback

Künstlerbücher I
Eva Meyer-Hermann
Bonn: Krefelder Kunstmuseen, 1993
22 x 17 cm, 176pp, hardback
German

Livres d'Artistes Russes et Soviétiques 1910–1993
Catherine Counot, Monique Pauzat and Pays -Paysage (eds.)
Uzerche: Pays-Paysage, 1993
21 x 28 cm, 104pp, paperback
French

Poesure et Peintrie – d'un Art, l'autre: Centre de la Vieille Charite, 12 fevrier 1993–23 mai 1993
Bernard Blistène and Véronique Legrand
Marseille: Musées de Marseille, 1993
30 x 23 cm, 656pp, paperback
French

The Books of Ed Ruscha
Harvard: Harvard University Graduate School of Design, 1993
20.5 x 20.5 cm, folded sheet

*“...Ujabb Meglepetés Olvasoink Részére! II. Nemzetközi Művészkiállítás / “ ...
A New Surprise for our Readers! 2nd International Artists' Book Exhibition*
Fulop Gyula (ed.)
Hungary: Szent Istvan Kiraly Muzeum, 1994
29.5 x 21.5 cm, 54pp, paperback

Bücher Druckcache zu Ermäßigter Gebühr
Bremen: Neues Museum Weserburg Bremen, 1994
21 x 21 cm, 45pp, paperback

German

For the Voice – Sounds and Silence In Artists' Books

Stephen Bury (ed.)

London: Flaxman Press, 1994

15 x 21 cm, 8pp, paperback

Interaction & Overlap – From the Little Magazine and Small Press Collection at University College London

Geoffrey Soar and David Miller

London: Workfortheeyetodo, 1994

14.5 x 19 cm, 38pp, paperback, spiralbound

Looking at Words – Reading Pictures, Artists' Publications from the UK

London: Hardware Gallery /Open Editions, 1994

58 x 42 cm, folded sheet

Multiple World – An International Survey of Artists' Books

Jane E. Neidhardt (ed.)

Atlanta: The Atlanta College of Art Gallery, 1994

20 x 17.5 cm, 34pp, paperback, spiralbound

Sol Lewitt – Systeme in Buchform

Bremen: Neues Museum Weserburg Bremen, 1994

21 x 21 cm, unpaginated, 24pp, paperback

Brought to Books, Current Trends and Concepts in Book Art Production in the UK

Cathy de Courtney (ed.)

Glasgow: Collins Gallery, University of Strathclyde, 1995

20 x 10 cm, unpaginated, 58pp, paperback, spiralbound

Copie – Grafien: Bücher und Graphik

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 1995

21 x 21 cm, unpaginated, 24pp, paperback

German

Het Broodthaers-Kabinet – aan het Groeningemuseum te Brugge

Frank Lubbers (ed.)

Eindhoven: Stedelijk Van Abbemuseum Entr'Acte, 1995

16.5 x 24 cm, 16pp, paperback (stapled)

Managing Documents 1967–1974

Sharon Brooks (ed.)

Toronto: Art Metropole, 1995

29.5 x 21 cm, 10pp, paperback (A4 9 loose sheets held by eyelet)

Metamorphosen des Schreibens

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 1995

21 x 21 cm, unpaginated, 24pp, paperback

German

Reconsidering the Object of Art: 1965–1975

Ann Goldstein and Anne Rorimer (eds.)

Cambridge: The MIT Press, 1995

28 x 21.5 cm, 336pp, paperback

Wide White Space – Behind the Museum 1966–1976

Yves Aupetitallot (ed.)

Düsseldorf: Richter Verlag, 1995

24 x 30.5 cm, 344pp, hardback

Buchwerke: Originale Bücher 1972–1982

Guy Schraenen, Gabriele Schmidt - Heins
and Barbara Schmidt - Heins

Bremen: Neues Museum Weserburg Bremen, 1996

21 x 21 cm, unpaginated, 20pp, paperback

German

D'Une Oeuvre L'autre

Guy Schraenen (ed.)

Belgium: Musée Royal de Mariemont, 1996

25 x 19 cm, 200pp, paperback

French

The Body and the Book, Looking at the Artist's Book

Stephen Bury (ed.)

London: Flaxman Press, 1996

15 x 21 cm, 8pp, paperback

An Exhibition of Artists Books from the Collection of Ti Parks at the Limelight

London: Lewisham Library, 1997

21 x 29.5 cm, 20pp, unbound

Dispatch 034 Norwich Gallery: Imprint 93 (and other related ephemera)

Norwich: Norwich Gallery, 1997

29.5 x 21 cm, unpaginated, 4pp, folded sheet

Jiri Valoch – Die Bedeutung der Worte

Guy Schraenen, Jiri Valoch

Bremen: Neues Museum Weserburg Bremen, 1997

21 x 21 cm, unpaginated, 28pp, paperback

German

Livres d'Artistes – L'invention d'un Genre. 1960–1980

Anne Moeglin-Delcroix

Paris: Bibliothèque Nationale de France, 1997

24 x 17 cm, 48pp, paperback

Ohne Kommentar

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 1997

21 x 21 cm, unpaginated, 24pp, paperback

The Space of the Page; Sequence, Continuity and Material

John Janssen (ed.)

Leeds: The Centre for the Study of Sculpture, Henry Moore Institute, 1997

29 x 21 cm, paperback

Hommage an Stéphane Mallarmés Würfelwurf

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 1998

21 x 21 cm, unpaginated, 48pp, paperback

German

Multiple Choice – Artists' Multiples in the Collection of Chelsea College of Art and Design Library

Stephen Bury (ed.)

London: Flaxman Press, 1998

15 x 21 cm, 8pp, paperback

A Book is Not a Book is Not a Book

Dorothee Bohm (ed.)

Chicago: School of the Art Institute of Chicago, 1999

A4 Folder (various sizes) paperback

Shape and Content – Artists' Books 1960–1999

Amy Baker Sandback (ed.)

New Jersey: William Peterson University, 1999

28 x 21.5 cm, unpaginated, 16pp, paperback (stapled)

Repetivity – Platforms and Approaches for Publishing. Aggie Weston's ... Et Al.

Simon Cutts and Colin Sackett

Derby: Research Group for Artist's Publications, School of Art and Design, University of Derby, 2000

21.5 x 14 cm, 40pp, paperback

The Presence of Landscape – Cards & Books. Coracle Press 1975–2000

Simon Cutts

London: Coracle Press / Centre Culturel Jean Gagnant Limoges, 2000

11 x 14.5 cm, 32pp, paperback

Dispatch 068 Conception Conceptual Documents

Catherine Moseley (ed.)

Norwich: ARTicle Press, 2001

29.5 x 21 cm (folded) accordion fold

Multiplication

Dr Stephen Bury

London: The British Council, 2001

15 x 21 cm, unpaginated, 170pp, paperback

Printed in Spain – Künstlerpublikationen der 60er bis 80er Jahre

Bremen: Neues Museum Weserburg Bremen, 2001

28.5 x 22.5 cm, unpaginated, 80pp, paperback

Spanish and German

Verbal Inter Visual; Linking Worlds of Art and Poetry

Ann Lydiat (ed.)

London: Central Saint Martins College of Art and Design, 2001

21 x 15 cm, 32pp, paperback (stapled)

Conception. Conceptual Documents 1968 to 1972

Catherine Moseley (ed.)

Norwich: ARTicle Press, 2002

20 x 21 cm, 168pp, paperback

Groove – Artists and Vinyl

David Briers

Huddersfield: Huddersfield Art Gallery, 2002

15 x 19 cm, 48pp, paperback

Private Views – A Publication of and About Private View Cards

Paul O'Neil (ed.)

Maidstone: Kent Institute of Art and Design / London Print Studio, 2002

15 x 21 cm, 86pp

Nomadak Eta Liburuzaleak; Artista Liburuak, Kontzeptua eta estetika

Gloria Picazo

Vitoria–Gasteiz: Kulturunea, 2003

23 x 17 cm, 270pp, hardback

Spanish and Italian

Outside of a Dog – Paperbacks and Other Books by Artists

Clive Phillpot and Sune Nordgren (eds.)

Gateshead: Baltic, The Centre for Contemporary Art, 2003

34 x 24 cm, unpaginated, 24pp, paperback (stapled)

Slimvolume Poster Publication East International 2003

Andrew Hunt (ed.)

Norwich: Slimvolume and Norwich Gallery, 2003

29.5 x 21 cm, loose sheet

The Consistency of Shadows – Exhibition Catalogs as Autonomous Works of Art

Anne Dorothee Bohme (ed.)

Chicago: School of the Art Institute of Chicago, 2003

17 x 30 x 13 cm, unpaginated

Turning Over the Pages – Books

Pavel Büchler

Cambridge: Kettle's Yard Gallery, 2003

21 x 15 cm, 48pp, paperback

Arcadi id Est Artist's Books, Nature and the Landscape

Sarah Bodman (ed.)

Bristol: Impact Press, 2005

34 x 29 cm, folded sheet

Art Metropole – Le Top 100

Kitty Scott and Jonathan Shaughnessy

Ottawa: Musée des Beaux-Arts du Canada, 2006

23 x 18 cm, 140pp, paperback

French

Eye on Europe

Deborah Wye, Wendy Weitman

New York: The Museum of Modern Art, New York, 2006

28.5 x 25 cm, 324pp, hardback

For The Voice! The Russian Avant-Garde Book 1910–1934 – The Artists' Book 1970–2005

Mikhail Karasik

St Petersburg: M.K.Publishers, 2006

21.5 x 29.5 cm, 124pp, hardback (in slipcase)

Russian

Herman De Vries, Lefevre Jean Claude, Oxo – Pascal le Coq, Hans Waanders, and Eric Watier

Saint-Yrieix-La-Perche: Musée Royal de Mariemont and Centre des Livres d'Artistes / Pays-Paysage, 2007

21 x 15 cm, 270pp, paperback

French

Models and Prototypes

Catharina Manchanda

St Louis, Missouri: Mildred Lane Kemper Art Museum, 2007

23.5 x 16 cm, 64pp, paperback

Special Collections

John McDowall, Chris Taylor
Leeds: Wild Pansy Press, Leeds University Gallery, 2007
26.6 x 20.5 cm, 62pp, paperback

High Fidelity – Artists' Records in the Marzona Collection (John Cage and Terry Fox LP)
Berlin: Edition RZ, 2008
31 x 31 cm, 36pp, vinyl LP

Künstlerbücher mit Photographie seit 1960
Hans Dickel
Hamburg: Maximilian-Gesellschaft, 2008
29.5 x 20.5 cm, 276pp, hardback

Live in Your Head – Concept and Experiment in Britain 1965–1975
Clive Phillpot and Andrea Tarsia
London: Whitechapel Art Gallery, 2008
26.5 x 21 cm, 176pp, paperback

Livres # Artistes; Vingt Oeuvres Des Collections de Mariemont
Verinca Alarcon Ibanez and Pierre-Jean Foulon (eds.)
Belgium: Musée Royal de Mariemont, 2008
29.5 x 14 cm, 72pp, paperback
French and Spanish

Un Coup de Dés
Sabine Foile (ed.)
Vienna: Generali Foundation, 2008
28 x 21.5 cm, 248pp, paperback

Voids, A Retrospective
John Armleder, Mathieu Copeland, Gustav Metzger, Mai Thu Perret and Clive Phillpot (eds.)
Paris and Zurich: Centre George Pompidou and JRP|Ringier, 2009
28 x 22 cm, 500pp, hardback

Artists' Books as (Sub) Culture
Natalie Campbell (ed.)
New York: The Center for Book Arts, 2009
21.5 x 22 cm, 36pp, paperback

Fifteen People Present Their Favorite Book [After Kosuth]
Matthew Higgs
New York: Glenn Horowitz Bookseller, 2009
21 x 15 cm, 42pp, paperback

Printed Matter Set 6 from the Collection of the Fotomuseum Winterthur
Urs Stahel (ed.)
Winterthur: Fotomuseum Winterthur, 2009
24.5 x 20 cm, unpaginated, 32pp, paperback

Various Homages to Ed Ruscha
Jeremy Sanders (ed.)
New York: Glenn Horowitz Bookseller, 2009
19.5 x 19 cm, 24pp, paperback

Book
James Langdon (ed.)
Birmingham: Eastside Projects, 2010
16.5 x 24 cm, 216pp, paperback

Ear to the Page

Alan Licht and James Hoff
New York: The Center for Book Arts, 2010
31 x 31 cm, loose sheet in vinyl sized slipcase

The Record – Contemporary Art and Vinyl

Trevor Schoonmaker (ed.)
Durham NC: Nasher Museum of Art at Duke University, 2010
27 x 27 cm, 216pp, paperback

Book as Artwork 1960–1972

Germano Celant
New York: 6 Decades Books, 2011
14 x 18 cm, 98pp, paperback

38th Street Publishers – Notes by Josh Smith

New York: 38th Street / White Columns, n.d. [2010]
28 x 21.5 cm, 4pp, paperback (stapled)

Exhibition Leaflets

*Vigilance, an Exhibition of Artist' Books Exploring Strategies for Social Concern
Addendum*

New York: Printed Matter, 1979
21 x 15 cm (folded), 42 x 60cm, folded sheet (newspaper)

Checklist for "The Page as Alternative Space, 1950–1969"

New York: Franklin Furnace, 1981
21.5 x 28 cm, 6pp, loose sheets (stapled)

Also Known As... /Books by Dieter Roth

New York: The Swiss Institute, 1997
21.5 x 28 cm, 8pp, loose sheets (stapled)

General References

An Anthology of Concrete Poetry

Emmett Williams
New York: Something Else Press, 1967
23 x 15 cm, 342pp, paperback

Multiples: The First Decade. Philadelphia Museum of Art, March 5 – April 4, 1971

John L. Tancock
Philadelphia: Philadelphia Museum of Art, 1971
23 x 14 cm, unpaginated, paperback

Six Years – Dematerialization of the Art Object

Lucy R. Lippard
London: Studio Vista, 1973
22 x 18.5 cm, 256pp, hardback

Art et Communication Marginale: Tampons d'Artistes / Art and Marginal

*Communication: Rubber Art, Stamp Activity / Kunst und Randkommunikation:
Künstler's Stempelmarken*

Hervé Fischer
Paris: Balland, 1974
24 x 18 cm, 244pp, paperback

Interfunktionen No. 11
Daniel Buchloh (ed.)
Köln: Daniel Buchloh, 1974
29.5 x 21 cm, 172pp, paperback

Text Sound Image: Small Press Festival
Guy Schraenen
Antwerp: Schraenen, 1976
20 x 10.5 cm, 76pp, paperback

Offmedia
Germano Celant
Bari: Dedalo Libri, 1977
25 x 20 cm, 187pp, paperback

Formato Lib(&)ro
Maurizio Nannucci
Florence: Fortezza de Basso, 1978
18 x 11 cm, unpaginated, 60pp, paperback
Italian

Books by Artists
Tim Guest and Germano Celant
Toronto: Art Metropole, 1981
27 x 20.5 cm, 128pp, paperback

British Artists' Books 1970–1983 – An Exhibition
Silvie Turner, Ian Tyson (ed.)
London: Atlantis Paper Co., 1984
23.5 x 22.5 cm, 46pp, paperback

Artists' Books – A Critical Anthology and Sourcebook
Joan Lyons
Layton, Utah: Gibbs Smith Publishers and Peregrine Smith Books, 1985
23.5 x 16 cm, 269pp, hardback

Livres d'Artistes
Anne Moeglin-Delcroix
Centre Georges Pompidou /B.P.I., Paris: Editions Herscher, 1985
28.5 x 15 cm, 160pp, paperback

Künstlerbücher / Artists' Books, Book as Art – Ausstellungen, Dokumentationen, Kataloge, Kritiken. Eine Analyse
Artur Brall
Darmstadt: Kretschmer & Grossmann, 1986
22.5 x 15 cm, 176pp, paperback
German

Künstlerbücher / Buchobjekte =: Artists' books (4 Volumes)
Hermann Havekost
Oldenburg: Bibliotheks- und Informationssystem der Universität Oldenburg, 1986
18.5 x 18.5 cm, 1408pp, paperback
German

The Book Made Art: A Selection of Contemporary Artists Books
Jeffrey Abt

Chicago: University of Chicago, 1986
20 x 20 cm, 36pp, paperback

buchstäblich wörtlich wörtlich buchstäblich
Michael Glasmeier (ed.)
Berlin: Nationalgalerie, 1987
30 x 21 cm, 282 pp, paperback

Fluxus Codex
Jon Hendricks
New York: Harry N. Abrams, 1988
29 x 24 cm, 616pp, hardback

A World Bibliography of Mail Art
John Held (ed.)
Dallas: Dallas Public Library, 1989
28 x 21 cm, 216pp, paperback

Book Arts Collections: A Representative Selection
Lee Ash
New York, Haworth Press, 1989
22 x 16 cm, 124pp, hardback

Visible Language Volume 25 2/3 – The Artist's Book: The Text and Its Rivals
Sharon Helmer Poggenpohl and Renée Riese Hubert (eds.)
Rhode Island: Rhode Island School of Design, 1991
23 x 15 cm, 334pp, paperback

Private Views & Other Containers – Artists Books Reviewed by Cathy Courtney for Art Monthly
Cathy Courtney
London: Estamp, 1992
30 x 20.5 cm, 54pp, paperback

Facing the Page, British Artists' Books
Silvie Turner (ed.)
London: Estamp, 1993
23.5 x 23 cm, 96pp, paperback

The Magazine Network – The Trends of Alternative Art in the Light of Their Periodicals, 1968–1988
Geza Perneczky
Köln: Soft Geometry, 1993
21 x 28.5 cm, 286pp, paperback

Concrete Poetry Woup and Gloup
Bob Cobbing
Kent: Arc Publications, 1994
21 x 21 cm, unpaginated, folder containing cards

Die Bücher der Künstler – Publikationen und Edizionen seit den Sechziger Jahren in Deutschland
Michael Glasmeier
Stuttgart: Hansjörg Mayer, 1994
24 x 17.5 cm, 272pp, paperback
German

Artists' Books – The Book as a Work of Art, 1963–1995
Stephen Bury

Aldershot: Scolar Press, 1995
25.5 x 23 cm, 208pp, hardback

The Book Maker's Desire: Writings on the Art of the Book
Buzz Spector
Pasadena: Umbrella Associates, 1995
21.5 x 14.5 cm, 82pp, paperback

The Century of Artists' Books
Johanna Drucker
New York: Granary Books, 1995
23 x 16 cm, 380pp, hardback

Esthétique du Livre d'Artiste – 1960–1980
Anne Moeglin-Delcroix
Paris: Jean Michel Place and Bibliothèque Nationale de France, 1997
30 x 24 cm, 388pp, paperback

A Secret Location on the Lower East Side, Adventures in Writing 1960-1980
Steven Clay and Rodney Phillips
New York: The New York Public Library and Granary books, 1998
23 x 18 cm, 342pp, paperback

Artist/Author: Contemporary Artists' Books
Cornelia Lauf and Clive Phillpot (eds.)
New York: D.A.P., 1998
23 x 25.5 cm, 186pp, paperback

Artists' Books: A Critical Survey Of The Literature
Stefan Klima
New York: Granary Books, 1998
22.5 x 13.5 cm, 104pp, paperback

Books as Art
Andrew Bick
Gloucestershire: University of Gloucestershire, 1998
16.5 x 21 cm, 34pp, paperback

Libri d'Artista in Italia 1960–1998 / Books by Artists in Italy 1960–1998
Giorgio Maffei and Liliana Dematteis
Turin: Regione Piemonte, 1998
29.5 x 21 cm, 286pp, paperback

Books by Artists
Sarah Bodman
Bristol: Impact Press, 1999
26 x 21 cm, 64pp, paperback

Indent
Virginia Nimarkoh (ed.)
London: Camberwell Press, 1999
26 x 18 cm, 40pp, paperback

Speaking of Book Art – Interviews with British and American Book Artists
Cathy Courtney
Los Altos Hills: Anderson -Lovelace Publishers, 1999
25.5 x 18 cm, 242pp, paperback

The Cutting Edge Of Reading: Artists' Books
Renee Riese Hubert and Judd D. Hubber

New York: Granary Books, 1999
27.5 x 21.5 cm, 264pp, hardback

Extra Art – A Survey of Artists' Ephemera 1960–1999
Stephen Leiber and Pilar Perez (eds.)
Santa Monica: Smart Art Press, 2001
28 x 23 cm, 190pp, hardback

Little Critic 15 – Little Books And Other Little Publications
Anne Moeglin-Delcroix
Tipperary: Coracle Press, 2001
21 x 15 cm, unpaginated, 16pp, paperback

Zines
Liz Farrelly
London: Booth-Clibborn, 2001
27 x 22 cm, 266pp, hardback

A Century of Artists Books
Riva Castleman
New York: The Museum of Modern Art, New York, 2002
28 x 24.5 cm, 264pp, paperback

Artists' Multiples – 1935–2000
Stephen Bury
London: Ashgate Publishing Company, 2002
24 x 22 cm, 194pp, hardback

Karel Martens – Printed Matter / Drukwerk. 2nd Edition
Robin Kinross
London: Hyphen Press, 2002
23.5 x 17.5 cm, 168pp, paperback

Conceptual Art and the Politics of Publicity
Alexander Alberro
Cambridge Mass.: The MIT Press, 2003
24 x 18.5 cm, 288pp, hardback

Cover to Cover
Rob Perrée
Rotterdam: NAI Publishers, 2003
20.5 x 12 cm, 144pp, paperback

Impossible Histories – Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991
Dubravka Djuric, Misko Suvakovic
Cambridge Mass.: The MIT Press, 2003
23.5 x 20.5 cm, 606pp, hardback

Sand in der Vaseline
Uwe Koch
Köln: Verlag der Buchhandlung Walther König, 2003
24 x 22 cm, 164pp, paperback
German

Structure of the Visual Book
Keith A. Smith
New York: K. Smith Books, 2003
23 x 15.5 cm, 432pp, paperback

Out of Print – An Archive as Artistic Concept

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 2004

27 x 19.5 cm, 252pp, hardback

The Context of Art: The Art of Context

M. Fricke, R. Fricke, Seth Siegelau

Trieste: Navado Press, 2004

28 x 21 cm, 272pp, paperback

The Open Book

Andrew Roth

Goteburg: Hasselblad Center, 2004

25 x 20 cm, 424pp, paperback

The Photobook: A History – Volume 1

Martin Parr and Gerry Badger

London: Phaidon Press, 2004

30 x 26 cm, 320pp, hardback

Ulises Carrión Libros de Artista / Mundos Personales o Estrategias Culturales

Martha Hellion (ed.)

Turner, 2004

27.5 x 22.5 cm, 544pp, paperback

136 Points of Reference

Jonathan Ellery

London: Ellery / Browns / Westerham Press, 2005

25 x 21.5 cm, 232pp, hardback

Looking, Telling, Thinking, Collecting – Four directions of the artist's book from the Sixties to the present

Liliana Dematteis, Giorgio Maffei, Anne Moeglin-Delcroix and Annalisa Rimmaudo

Mantova: Edizioni Corraini, 2005

24 x 16.5 cm, 320pp, paperback

No Longer Innocent: Book Art in America 1960–1980

Betty Bright

New York: Granary Books, 2005

25 x 18 cm, 350pp, paperback

Vinyl, Records and Covers

by Artists – A Survey

Guy Schraenen

Bremen: Neues Museum Weserburg Bremen, 2005

26.5 x 19 cm, 270pp, paperback

Put About: A Critical Anthology on Independent Publishing

Maria Fusco and Ian Hunt

London: Book Works, 2006

25.5 x 19 cm, 192pp, paperback

Sur le Livre d'Artiste, Articles et Écrits de Circonstance 1981–2005

Anne Moeglin-Delcroix

Marseille: Le Mot et le Reste, 2006

20 x 15 cm, 588pp, paperback

French

The Photobook: A History – Volume 2

Martin Parr and Gerry Badger
London: Phaidon Press, 2006
29.7 x 26 cm, 336pp, hardback

Arte Povera 1966–1980. Libri e Documenti. [Edizione Italiana e Inglese].
Giorgio Maffei
Mantova: Edizioni Maurizio Corraini, 2007
24 x 17 cm, 286pp, paperback

Le Livre et l'Artiste
Matthieu Rochelle, Yves Jolivet, Jacinto Lageira, Yves Peyré, Collectif
Marseille: Le Mot et le Reste, 2007
21 x 14.5 cm, 224pp, paperback
French

The Book as a Work of Art – The Italian Avant-Gardes in the Twentieth Century as Part of the International Panorama
Giorgio Maffei, Maura Picciau (eds.)
Mantova: Edizioni Corraini, 2007
24 x 16.5 cm, 160pp, paperback

L'Effet Papillon – 1989–2007
V. Bacchetta
Zurich: JRP|Ringier, Centre d'édition Contemporaine, Geneve, 2008
24 x 17 cm, 432pp, paperback
French

Leafing... Four Decades of Artists' Books and Magazines in Spain
José Arturo Rodríguez Núñez
Madrid: Seacex, 2008
23 x 17 cm, 304pp, paperback

Revues d'Artistes – Une Sélection
Marie Boivent
Rennes: Lendroit Galerie, 2008
21 x 15 cm, 264pp, paperback
French

Japanese Photobooks of the 1960s and 70s
Ivan Vartanian and Ryuichi Kaneko
New York: Aperture, 2009
31 x 23.5 cm, 240pp, hardback

The Form of the Book Book
Sara De Bondt, Fraser Muggeridge (eds.)
London: Occasional Papers, 2009
23 x 15 cm, 96pp, paperback

Written, Drawn, and Stapled (American Poetry Publications 1965–1975)
Les Coleman and John Janssen
London and Sheffield: In House Publishing and RGAP, 2009
25.5 x 20 cm, unpaginated, 38pp, paperback

Zine Soup
Simon Hojbo
Copenhagen: TTC, 2009
27 x 22.5 cm, 206pp, paperback

Book Art Object
David Jury

Berkeley: The Codex Foundation, 2010
31 x 24 cm, 448pp, hardback

Editer l'Art – Le Livre d'Artiste et L'histoire du Livre
Leszek Brogowski
Chatou: Editions de la Transparence, 2010
22.5 x 19 cm, 350pp, paperback
French

In Numbers – Serial Publications by Artists Since 1955
Andrew Roth, Philip Aarons (eds.)
Zurich: JRP|Ringier, 2010
32.5 x 23 cm, 504pp, hardback

Kiosk – Modes of Multiplication. A Sourcebook on Independent Art Publishing 1999–2009
Christoph Keller (ed.)
Zurich: JRP|Ringier, 2010
21 x 15 cm, 344pp, paperback

Artists' Magazines an Alternative Space for Art
Gwen Allen
Cambridge Mass: The MIT Press, 2011
26 x 20 cm, 368 pp, hardback

Collections

Franklin Furnace Archive Artists Book Bibliography Volume 1
Franklin Furnace (ed.)
New York: Franklin Furnace, 1977 10 x 15 cm, 144pp, unbound notebooks / index cards

Franklin Furnace Archive Artists Book Bibliography Volume 2
Franklin Furnace (ed.) New York: Franklin Furnace, 1978 10 x 15 cm, 144pp, unbound notebooks / index cards

Franklin Furnace Archive Artists Book Bibliography Volume 3
Franklin Furnace (ed.) New York: Franklin Furnace, 1979 10 x 15 cm, 144pp, unbound notebooks / index cards

Sammlung Rolf Dittmar die Sechziger Jahre (Rolf Dittmar Collection Nineteen Sixties)
Fritz Eggert (ed.)
Stuttgart: Antiquariat Fritz Eggert, 1979
30 x 21.5 cm, 62pp, paperback
German

Fröhliche Wissenschaft – Das Archiv Sohm
Thomas Kellein
Stuttgart: Staatsgalerie Stuttgart, 1986 31 x 25 cm, 184pp, hardback
German

The Ruth and Marvin Sackner Archive of Concrete and Visual Poetry
Ruth and Marvin Sackner (eds.)
Miami Beach: Sackner Archive, 1986 28 x 21.5 cm, 900pp, paperback

Sammlung Speck

Barbara M. Thiemann and Alfred M. Fischer (eds.)

Köln: Oktagon Verlag, 1996 31 x 23 cm, 396pp, hardback

German

Moschatel Press 1973–1996 – Thomas A Clark and Laurie Clark

London: Workfortheeyetodo, 1997 15 x 21 cm, 12pp, paperback (stapled)

Printed Matter – Künstlerbücher aus der Sammlung Missmahl [Printed Matter – Artist Books from the Missmahl Collection]

Köln: Salon Verlag, 2000

23.5 x 14.5 cm, 64pp, hardback German

Künstlerbücher 1960 – 2000 Sammlung Harry Ruhé [Artist Books 1960 – 2000 Harry Ruhé Collection]

Hamburg: Huswedell & Nolte, 2003 24 x 17 cm, 382pp, paperback German

Printed Matter: Die Sammlung Marzona (The Marzona Collection)

Michael Lailach

Berlin: Staatliche Museen zu Berlin, 2005 24 x 19 cm, 180pp, paperback

Public Space / Two Audiences – Works and Documents from the Herbert Collection. Inventaire

Diedrich Diederichsen, Manuel Borja-Villel, Anton Herbert, Hans-Joachim Muller, Peter Pakesch and Anne Rorimer

Barcelona and Graz: Museu d'Art Contemporani de Barcelona and Kunsthaus Graz, 2006 22.5 x 17.5 cm, 430pp, hardback

Caldic Collection Artists' Books

J.N.A. Caldenborgh, K. Schippers, Rob Perrée and Suzanne Swarts (eds.) Rotterdam:

Caldic Collection, 2007 30 x 25 cm, 365pp, hardback

Radical a Collection of Minimal and Conceptual Art Artists' books, prints and & ephemera

Gilbert Goos

Antwerp: Bernaerts Auctioneers, 2011 25 x 19 cm, paperback

Artist Monographs

Dieter Rot. (Roth) Collected Works. Volume 20. Books and Graphics

Dieter Roth

Stuttgart: Edition Hansjörg Mayer, 1972

23 x 17 cm, 384pp, paperback

Dieter Rot. (Roth) – Books and Graphics. Handlist

Dieter Roth

London: Arts Council of Great Britain, 1973

29.5 x 21 cm, unpaginated, 40pp, paperback

Edward Ruscha – Prints and Publications 1962–74

Reyner Banham

London: Arts Council of Great Britain, 1975

15.5 x 11 cm, 20pp, accordion fold

Marcel Broodthaers – Books, Editions, Films

Marcel Broodthaers

Edinburgh: New 57 Gallery, 1977
29.5 x 21 cm, unpaginated, 12pp, paperback (stapled)

Dieter Rot. (Roth) Collected Works. Volume 40. Books and graphics
Dieter Roth
Stuttgart: Hansjörg Mayer, 1979
23 x 17 cm, 366pp, paperback

Marcel Broodthaers – Catalogue of Books 1957–1975
Michael Werner (ed.)
Köln, New York and Paris: Galerie Michael Werner, Marian Goodman Gallery and
Galerie Gillespie, 1982
30 x 21 cm, 64pp, paperback

Lawrence Weiner – Books 1968–1989
Dieter Schwarz
Köln: Verlag der Buchhandlung Walther König, 1989
28.5 x 21.5 cm, 208pp, hardback

Alice Hutchins – New Old Used Objects and Collages
Barbara Moore
New York: Bound & Unbound, 1990
22 x 28 cm, unpaginated, paperback (A4 9 loose sheets held by eyelet)

Ian Hamilton Finlay – Printed Works
William Allen
London: Coracle Press, 1990
22 x 15.5 cm, unpaginated, 20pp, paperback

Ian Hamilton Finlay & The Wild Hawthorn Press – A Catalogue Raisonné 1958–1990
Edinburgh: Graeme Murray, 1990
24.5 x 19 cm, 32pp, paperback

Mimi Smith – Books and Small Objects
Barbara Moore
New York: Bound & Unbound, 1990
17.5 x 21 cm, 8pp, paperback (stapled)

Sol Lewitt – Books 1966–1990
Köln: Portikus/Walther König
Frankfurt, 1990
24 x 24 cm, 64pp, paperback

Davi Det Hompson: Sept. 21–Oct. 26, 1991
Davi Det Hompson
New York: Bound & Unbound, 1991
10 x 28 cm, 12pp, paperback

Christian Boltanski – Catalogue: Books, Printed Matter, Ephemera 1966–1991
Jennifer Flay (ed.)
Köln: Verlag der Buchhandlung Walther König, 1992
25 x 20 cm, 212pp, hardback

Media Works – N.E. Thing Co. Ltd.
Iain Baxter and AA Bronson
Toronto: Art Metropole, 1992
27.5 x 21 cm, 302pp, paperback

Ulises Carrión (Carrion) – We have won! Haven't we?
Rob Perrée, Harry Ruhé, Guy Schraenen and Annie Wright

Amsterdam: Museum Fodor, 1992
29.5 x 21 cm, 128pp, paperback

Wallace Berman – Support The Revolution
Wallace Berman
Amsterdam: Institute of Contemporary Art, 1992
25 x 16.5 cm, 184pp, hardback

Christian Boltanski – Books, Prints, Printed Matter, Ephemera
Robert Rainwater
New York: New York Public Library, 1993
40 x 60 cm, folded sheet

Paul-Armand Gette, Printed Matters 1945–1993: Versuch eines Catalogue Raisonné
Turid Wadstein-Gette
Neckargemund: Paule-Léon Bisson-Millet, 1993
14.5 x 21 cm, 24pp, paperback

Revue ou Collection ou Henri Chopin: Zeitschrift, Grafik, Bücher, Lautpoesie, Schallplatten
Henri Chopin
Bremen: Neues Museum Weserburg Bremen, 1993
21 x 21 cm, 24pp, paperback

Richard Long – Skulpturen, Fotos, Texte, Bücher
Peter Friese, Guy Schraenen and Thomas Deecke
Bremen: Neues Museum Weserburg Bremen, 1993
23 x 30 cm, 74pp, paperback
German

Maurizio Nannucci Editions 1966/1994 A la Fin Trouver le Mot du Commencement
Paris: Bibliothèque Nationale de France, 1994
9.5 x 21 cm, 36pp

The Ian Hamilton Finlay Printed Archive
Greville Worthington (ed.)
London: Worthington Miro Archive Ltd, 1994
20.5 x 14.5 cm, 56pp, paperback (stapled)

Fiction? Non-Fiction?
Florence Loewy (ed.)
Paris: Editions Florence Loewy, 1995
22.5 x 15.5 cm, 72pp, paperback

Perfect is My Death Word Bücher – Editionen – Ephemera
Guy Schraenen
Bremen: Neues Museum Weserburg Bremen, 1995
21 x 21 cm, paperback

Where's Al? : Allen Ruppersberg
Yves Aupetitallot (ed.)
Grenoble: CNAC Grenoble, 1996
28 x 21 cm, 144pp, paperback

Claes Oldenburg – Printed Stuff. Prints, Posters, and Ephemera. A catalogue raisonné 1958–1996
Richard Axsom and David Platzker (eds.)
New York: Hudson Hill Press, 1997
24 x 31 cm, 454pp, hardback

Joseph Beuys – Multiples

Jorg Schellmann

New York and Munich: Edition Schellmann, 1997

21 x 30 cm, 544pp, hardback

Richard Tuttle – Books and Prints. The New York Public Library, February 22–May 31, 1997

Robert M. Murdock and Robert Rainwater

New York: New York Public Library, 1997

28 x 20.5 cm, unpaginated, unbound (loose in folded card)

Edward Ruscha – Editions 1959–1999. Catalogue Raisonné, Volume 1 & 2.

Siri Engberg (ed.)

New York: Walker Art Center /DAP

Minneapolis, 1999

32.5 x 26 cm, 286pp, hardback

Sigmar Polke – The Editioned Works 1963–2000

Klaus von der Osten, Martin Hentschel

Ostfildern: Hatje Cantz Publishers, 2000

24 x 31 cm, 416pp, hardback

Warhol Ecran Ecrin, Exposition

Paris: Galerie Arenton, 2000

31 x 24 cm, unpaginated, paperback

Raymond Pettibon – Aus dem Archiv der Hefte /From the Archive of His Booklets

Raymond Pettibon, Roberto Ohrt

Köln: Verlag der Buchhandlung Walther König, 2001

22 x 15 cm, 898pp, hardback

German

Stanley Brouwn A Chronology

Harry Ruhé

Amsterdam: Tuja Book, 2001

31 x 28 cm, unpaginated, 136pp, ringbinder

Hamish Fulton – Walking Journey

Bill McKibben, Doug Scott, Andrew Wilson

London: Tate Publishing, 2002

29 x 23 cm, 130pp, paperback

Hans-Peter Feldmann – 272 Pages

Helena Tatay (ed.)

Winterthur: Fotomuseum Winterthur, 2002

28 x 20 cm, 300pp, paperback

Kommentiertes Werkverzeichnis der Bücher

Hanne Darboven, Elke Bippus and Ortrud Westheider

Köln: Verlag der Buchhandlung Walther König, 2002

21.5 x 28.5 cm, 216pp, paperback

Pieter Laurens Mol Hook, Line and Sinkers Collected editions 1967–2002

Gerrit Willems (ed.)

Dordrecht: CBK., 2002

17 x 23 cm, 82pp, hardback

Richard Tuttle – Field of Stars. A Book on the Books

Miguel Fernandez-Cid and Dieter Schwarz

Galicia: Xunta de Galicia, 2002
30 x 16.5 cm, 152pp, hardback

Annotated Catalogue Raisonné of the Books by Martin Kippenberger 1977–1997
Uwe Koch and Roberto Ohrt
New York: D.A.P., 2003
28 x 22 cm, 368pp, paperback

Robert Filliou Editions & Multiples
Michel Giroud (ed.)
Paris: Les Presses du Réel, 2003
24 x 18 cm, 116pp, hardback

Dieter Roth Books + Multiples Catalogue Raisonné
Dirk Dobke, Thomas Kellein (Eds.)
London: Edition Hansjorg Mayer, 2004
32 x 25 cm, 352 pp, hardback

Ernst Caramelle – Porto 2005
Guy Schraenen (ed.)
Portugal: Fundacao De Serralves, 2005
32.5 x 25 cm, unpaginated, 200pp,

Herman de Vries. Les Livres et Publications. Catalogue raisonné.
St Yrieix: Centre des Livres d'Artistes, 2005
30 x 21 cm, 422pp, paperback
French, English and German

Boeken Van / Livres de Dieter Roth
Gent: Musée Royal de Mariemont, SMAK, 2006
21 x 22.5 cm, 48pp, paperback, spiralbound
French and Dutch

Dieter Roth in Print – Artist's Books / Künstlerbücher
Dirk Dobke
New York: Zucker Art Books, 2006
23 x 20 cm, 200pp, paperback

Lucio Fontana – Graphics, Multiples and More ...
Harry Ruhé and Camillo Rigo
Amsterdam: Tuja Books, 2006
17.5 x 24.5 cm, 208pp, hardback

Christian Boltanski – Artist's Books 1969–2007
Christian Boltanski and Bob Calle
Paris: Editions 591, 2008
22.5 x 17 cm, 128pp, paperback

Lefevre Jean-Claude – Publications/Editions 1972–2007
Didier Mathieu
Saint-Yrieix-La-Perche: Centre des livres d'artistes, 2008
21.5 x 29.5 cm, 296pp, paperback (in slipcase)
French

Dieter Roth – Inserate / Advertisements 1971/72
Dieter Roth
Luzern: Edizioni Peiferia, 2009
20.5 x 11.5 cm, 158pp, paperback

Jean Dubuffet – Künstlerbücher

Andreas Franzke, Sophie Webel and Michael Krajewski
Köln: Verlag der Buchhandlung Walther König, 2009
16.5 x 20 cm, 124pp, paperback
German

Munari's Books
Giorgio Maffei
Mantova: Corraini Edizioni, 2009
24 x 17 cm, 288pp, paperback

Sol Lewitt – Sentences on Conceptual Art. Manuscript and Draft Materials 1968–69
Peter Osborne
Oslo: Office for Contemporary Art Norway, 2009
13 x 20 cm, 72pp, paperback

A Book About A Book About Death
Ray Johnson and Bill Wilson
Amsterdam: Kunstverein Publishing, 2010
20 x 15.5 cm, 58pp, paperback

Bernhard und Hilla Becher, Teil 1 1964–1977 Ephemera and Catalogues, Teil 2 1970–2010 Monographs
Antoine de Beaupre (ed.)
Paris: Librairie 213, 2010
29 x 29 cm, 40pp, paperback
French

Micah Lexier – I'm Thinking of a Number: Selected Invitations, Books, Catalogues, Packaged Prints, Objects in Multiple, T-Shirts, Projects in and for Publications, Coins, and Other Printed Matter, 1980 to 2010
Christina Ritchie, AA Bronson and Garry Neill Kennedy
Halifax: The Press of the Nova Scotia College of Art and Design, 2010
18.5 x 24.5 cm, 298pp, hardback

Eduardo Paolozzi – The Jet Age Compendium. Paolozzi at Ambit
David Brittain, Eduardo Paolozzi
London: Four Corners Books, 2010
25 x 17.5 cm, 108pp, paperback

Gossip, Scandal and Good Manners – Works by Ulises Carrión
Clare Carolin (ed.)
London: Royal College of Art, 2010
20 x 27.5 cm, 52pp, paperback

John Baldessari – Pure Beauty
Jessica Morgan and Leslie Jones
Munich: Prestel Publishing, Berlin, London, New York, 2010
31 x 26.5 cm, 330pp, hardback

Olafur Eliasson – TYT [Take Your Time] Vol.2: Printed Matter
Olafur Eliasson
Köln: Verlag der Buchhandlung Walther König, 2010
25.5 x 19 cm, 144pp, paperback

Sol Lewitt – Artist's Books
Giorgio Maffei, Emanuele De Donno, Didi Bozzini, Cecilia Metelli and Marilena Bono
Italy: Edizioni Viaindustria and GcAM Galleria civica d'Arte Moderna, 2010
19 x 16 cm, 144pp, paperback

Publisher Monographs

Edition Hansjörg Mayer –1967

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 1967

15 x 10 cm, 24pp, paperback

Publications by and Works by Edition Hansjörg Mayer

Hansjörg Mayer

Stuttgart: Hansjörg Mayer /Haags Gemeentemuseum, 1968

23 x 17 cm, 192pp, paperback

Edition Hansjörg Mayer -Katalog 1968

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 1968

23 x 17 cm, 54pp, paperback

Edition Hansjörg Mayer –rainpress- Stuttgart, London, Reyjavik 1971

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1971

23 x 17 cm, 40pp, paperback

Edizioni Amodulo 1968–1972

Firenze: Edizioni Amodulo, 1972

20 x 27 cm, 16pp, paperback

Italian

Edition Hansjörg Mayer – Stuttgart, London, Reyjavik 1972

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 1972

23 x 17 cm, 40pp, paperback

Edition Hansjörg Mayer – Stuttgart, London, Reyjavik 1973

Hansjörg Mayer,

Stuttgart: Hansjörg Mayer, 1973

23 x 17 cm, 48pp, paperback

Edition Hansjörg Mayer – Stuttgart, London, Reyjavik 1974

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1974

23 x 17 cm, 40pp, paperback

Edition Hansjörg Mayer – Stuttgart, London, Reyjavik

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1975

23 x 17 cm, 52pp, paperback

Edition Hansjörg Mayer – Stuttgart, London, Reyjavik booklist 1976

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1976

23 x 17 cm, 64pp, paperback

Daily Bul and Co 1976 – 1977

André Balthazar, Pol Bury and Catherine De Croës

Brussels: Lebeer-Hossmann, 1977

22 x 16.5 cm, 356pp, paperback

French

Edition Hansjörg Mayer – Stuttgart, London booklist 1978

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 1978

23 x 17 cm, 64pp, paperback

Edition Hansjörg Mayer – Stuttgart, London booklist 1979

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 1979

23 x 17 cm, 64pp, paperback

Edition Hansjörg Mayer – Stuttgart, London, Catalogue 1980

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1980

23 x 17 cm, 32pp, paperback

10 Jahre Edition Hundermark

Berlin: DAAD Galerie, 1980

14.5 x 21 cm, 214pp, hardback

Rubber Stamp Publications (an index)

Aart van Barneveld

Amsterdam: Stempelplaats, 1980

16 x 24 cm, unpaginated, paperback

Edition Hansjörg Mayer – Stuttgart, London, Catalogue 1982

Hansjörg Mayer, Dieter Roth (eds.)

Stuttgart: Hansjörg Mayer, 1982

23 x 17 cm, 32pp, paperback

Something Else Press – An Annotated Bibliography by Peter Frank

Peter Frank

New York: McPherson & Company, 1983

19.5 x 22.5 cm, 90pp, paperback

Edition Hansjörg Mayer – United Untied Stuttgart, London, autumn 1991

Hansjörg Mayer

Stuttgart: Hansjörg Mayer, 19991

23 x 17 cm, 16pp, paperback

Books Prints Objects, Published by Yves Gevaerts

Eindhoven: Van Abbemuseum, 1992

24 x 15 cm, unpaginated, paperback

X Ten Years of the Atlas Press

Alistair Brotchie (ed.)

London: Atlas Press, 1994

21 x 13 cm, 62pp, paperback

Book Works: A Partial History and Sourcebook

Jane Rolo and Ian Hunt

London: Book Works, 1996

21 x 15.5 cm, 160pp, paperback

Audio Arts – Publications

William Furlong

London: Audio Arts, 1997

21 x 14.5 cm, 34pp, paperback (stapled)

Edition Hansjörg Mayer now Edgeward Press, London 1996/7

Hansjörg Mayer

London: Hansjörg Mayer, 1997
23 x 17 cm, 16pp, paperback

Umbrella – The Anthology 1978–1998
Judith A. Hoffberg (ed.)
Santa Monica: Umbrella Editions, 1999
23 x 18 cm, 164pp, paperback

Vedute 1991 – 2001
Madwekeine van Lennep (ed.)
Amsterdam: Vedute, 2001
32 x 22 cm, 154pp, paperback
Dutch

The Printed Performance – Brian Lane Works 1966–99
Martin Rogers and Simon Cutts (ed.)
London: Research Group for Artists Publications, 2001
15 x 21 cm, 160pp, paperback

General Idea Editions 1967–1995
Barbara Fischer (ed.)
Toronto: Blackwood Gallery, University of Toronto, 2003
23 x 17 cm, 320pp, paperback

L'alphabet est une Caille Rotie / Das Alphabet ist eine Gebratene Wachtel /// Despalles Editions
Paul Stein
Paris and Mayence: Despalles Editions, Klingspor Museum Offenbach, 2004
28 x 20 cm, 160pp, paperback
French and German

The Early History of Avalanche – 1968–1972
Liza Bear and Willoughby Sharp
London: Chelsea Space, Chelsea College of Art and Design, 2005
21 x 15 cm, 14pp, paperback (stapled)

Certain Trees – The Constructed Book Poem and Object 1964–2006
Simon Cutts (ed.)
Saint-Yrieix-La-Perche: Centre des livres d'artistes, 2006
21.5 x 14 cm, 174pp, paperback

Cneai= Neuf Ans
Silvie Boulanger (ed.)
Chatou: Cneai, 2006
30 x 21.5 cm, unpaginated, paperback
French

4 Editeurs / 4 Publishers; Imschoot, Uitgevers; Mfc–Michele Didier; Yellow Now; Yves Gevaert Pierre–Jean Foulon and Francois Mairesse
Belgium: Musée Royal de Mariemont, 2007
23.5 x 16.5 cm, 182pp, paperback

Some Forms of Availability – Critical Passages on the Book and Publication by Simon Cutts
Simon Cutts
Derbyshire: RGAP (Research Group for Artists Publications), 2007
21.5 x 14 cm, 176pp, paperback

Artists' Books – Visual Studies Workshop Press 1971–2008
Joan Lyons

New York: Visual Studies Workshop, 2009
25.5 x 18 cm, 176pp, paperback

2nd Canons Publications Complete Books 2005–2009
Los Angeles: 2nd Canons Publications, 2010
28 x 21.5 cm, 28pp, paperback (stapled)

Ten Years of PPP, Editions
Victor Brand
New York: MoMA PS1, 2010
21 x 29 cm, folded sheet (newspaper)

Dealerships

Printed Matter, Inc. New York: Printed Matter, 1976 22 x 28 cm (unfolded) 22 x 9.5cm folded, 2pp

Was ist Backworks?
Jon Hendricks, Barbara Moore (eds.) New York: 1976 21 x 27.5 cm, unpaginated, 28pp, paperback (stapled)

Art Books Artists' Books Exhibition Catalogues History Criticism Photography Books 1977
London: Robert Self Publications, 1977 21 x 14.5 cm, 56pp, paperback (stapled)

Art Metropole Catalogue No. 5 Fall 1977 Featuring European Books by Artists
Toronto: Art Metropole, 1977 27.5 x 21 cm, 46pp, paperback (stapled)

Backworks? Catalogue No. B Performance: Photographs of a Decade 1959–69
Jon Hendricks and Barbara Moore (eds.) New York: 1977 21 x 28 cm, unpaginated, 40pp, paperback (stapled)

Printed Matter, Inc.
New York: Printed Matter, 1977 9.5 x 21.5 cm, 2pp, folded sheet

Catalogue No. C Backworks Our Line of Very Expensive Merchandise
Jon Hendricks and Barbara Moore, New York: Backworks, 1978 43 x 29 cm, folded sheets (newspaper) 8pp,

Contemporary Artists' Books Published Since 1960 Annabel Terry-Englell (ed.) London: Eaton House Publishers Ltd., 1978 28.5 x 20.5 cm, 114pp, paperback

Printed Matter Artists' Books
New York: Printed Matter, 1978 15 x 10 cm (folded), 60 x 40 cm (unfolded)

Printed Matter Artists' Books (Catalogue Update 1978)
New York: Printed Matter, 1978 13.5 x 21.5 cm, unpaginated, (approx. 20) paperback (stapled)

Art Metropole Catalogue No. 6
Toronto: Art Metropole, 1979 27.5 x 21 cm, 46pp, paperback (stapled)

Contemporary Artists' Books
Annabel Terry-Englell (ed.)
London, Eaton House Publishers Ltd., 1979 28.5 x 20.5 cm, 108pp, paperback

Art Metropole Catalogue No. 7 1980

Toronto: Art Metropole, 1980 27.5 x 21 cm, 48pp, paperback (stapled)

Artists' Publications in Print 79-80

Judith A. Hoffberg (ed.)

Glendale California: Umbrella Associates, 1980 43 x 29 cm (folded) 32pp (newspaper)

Artwork in Bookform, Printed Matter, Inc. Presents, Heart: A Collection of Artists' Books for Libraries, Museums, and Collectors

New York: Printed Matter, 1980 26.5 x 20.5 cm, 16pp, paperback (stapled)

Give - Books by Artists for the Holidays. Printed Matter

New York: Printed Matter, 1980 13.5 x 20 cm, unpaginated (approx 12), paperback (stapled)

Art Metropole Books, Special Editions Records & Periodicals Catalogue No. 8

Toronto: Art Metropole, 1981 27 x 21 cm, 48pp, paperback (stapled)

Printed Matter Catalog 1981 Artists Books

New York: Printed Matter, 1981 27 x 21 cm, 160pp, paperback

Art Metropole Information on Contemporary Art Catalogue No. 10

Toronto: Art Metropole, 1983 27.5 x 21 cm, 48pp, paperback (stapled)

Artists' Publications in Print 1983

Judith A. Hoffberg

Glendale California: Umbrella Associates, 1983 43 x 29 cm (folded) 24pp, broadsheet (newspaper)

Catalogue No. 8 Brain Storms New York 1983

Jean N. Herlin, New York: 1983 28 x 21.5 cm, unpaginated, unbound, loose in folder

Printed Matter Catalog 1983/84

New York: Printed Matter, 1984 27 x 21 cm, 168pp, paperback

Art Metropole Information on Contemporary Art catalogue No. 11

Toronto: Art Metropole, 1985 27.5 x 20 cm, unpaginated, paperback (stapled)

Art Metropole Trade Catalogue 1985

Toronto: Art Metropole, 1985 27.5 x 21 cm, unpaginated, paperback (stapled)

Boekie Woekie

Amsterdam: Boekie Woekie, 1986 21 x 15 cm, paperback

Printed Matter Catalogue 1986

New York: Printed Matter, 1986 26 x 21 cm, 168pp, paperback

Art Metropole Trade Catalogue 1987

Toronto: Art Metropole, 1987 21 x 13 cm, 84pp, paperback

Printed Matter Books by Artists Fall

Catalog 1987, Vol. 1 No. 1

New York: Printed Matter, 1987 23 x 15.5 cm, 28pp, paperback (stapled)

ReFlux Editions Catalogue 2 Spring 1987

Barbara Moore

New York: ReFlux Editions, 1987 10.5 x 28 cm, 12pp, paperback (stapled)

ReFlux—Continuations of Classic Fluxus Editions

Barbara Moore

New York: ReFlux Editions, 1987 17.5 x 21.5 cm, 8pp, paperback
(stapled)

Printed Matter Books by Artists Fall Catalogue 1988, Vol 2, No. 1

New York: Printed Matter, 1988 23 x 15.5 cm, 36pp, paperback (stapled)

Printed Matter Spring Flyer 1988

New York: Printed Matter, 1988 28 x 11 cm (folded), 28 x 44 cm, (unfolded)

Art Metropole Catalogue No. 13 1989

Toronto: Art Metropole, 1989 27.5 x 21 cm, 60pp, paperback (stapled)

Cover Story – Wraps and Dust Jackets by Artists

Barbara Moore

New York: Bound & Unbound, 1989 22 x 28 cm, 6pp, paperback (stapled)

Florence Loewy Livres d'Artistes Catalogue No.1

Paris: Florence Loewy, 1989 21 x 10 cm, unpaginated, 36pp, paperback (stapled) French

New Titles Flyer Printed Matter March 1989

New York: Printed Matter, 1989 28 x 11 cm (folded), 28 x 44 cm, (unfolded)

Nigel Greenwood Books New Books, Catalogues & Special Editions June 1989

London: Nigel Greenwood, 1989 21 x 14.5 cm, unpaginated, 6pp unbound – folded
sheets

Nigel Greenwood Books New Books, Catalogues & Special Editions Winter

1989 London: Nigel Greenwood, 1989 21 x 14.5 cm, 6pp, unbound – folded sheets

Printed Matter June/July 1989

New York: Printed Matter, 1989 28 x 11 cm (folded), 28 x 44 cm, (unfolded)

Wooster Enterprises 1977–1978

Barbara Moore (ed.) New York: Bound & Unbound, 1989 18 x 21.5 cm, 8pp, paperback

Art Metropole Artist VHS Videotape Series 1990 Catalogue

Toronto: Art Metropole, 1990 21 x 13 cm, unpaginated, 32pp, paperback (stapled)

Art Metropole June 1990 Update

Toronto: Art Metropole, 1990 22 x 14 cm, 64pp, paperback (stapled)

Documents of the Avant-Garde 1945–1990 – Catalogue 13

Andrew Wilson (ed.)

London: Sam Fogg Rare Books and Manuscripts, 1990 29.5 x 21 cm, 52pp, paperback

Florence Loewy Livres d'Artistes Catalogue No.2

Paris: Florence Loewy, 1990 21 x 10 cm, unpaginated, 36pp, paperback (stapled) French

Florence Loewy Livres d'Artistes Catalogue No.3

Paris: Florence Loewy, 1990 21 x 10 cm, unpaginated, 52pp, paperback (stapled) French

Nigel Greenwood Books New Books, Catalogues & Special Editions Spring

1990 London: Nigel Greenwood, 1990 21 x 14.5 cm, 8pp, paperback

Nigel Greenwood Books New Books, Catalogues & Special Editions Winter 1990

London: Nigel Greenwood, 1990 21 x 14.5 cm, 16pp, paperback

Printed Matter Bookstore at DIA Books by Artists, Spring Catalogue 1990

New York: Printed Matter, 1990 20.5 x 12.5 cm, 72pp, paperback (stapled)

Printed Matter Christmas Flyer 1990

New York: Printed Matter, 1990 28 x 11 cm (folded), 56 x 44 cm, (unfolded)

The Book Is In The Mail

Barbara Moore (ed.)

New York: Bound & Unbound, 1990 21.5 x 28 cm, 8pp, paperback (stapled)

Printed Matter Holiday Flyer 1991

New York: Printed Matter, 1991 28 x 11 cm (folded), 56 x 44 cm, (unfolded)

Florence Loewy Livres d'Artistes Catalogue No.4

Paris: Florence Loewy, 1991

21 x 10 cm, unpaginated, 44pp, paperback (stapled) French

Florence Loewy Livres d'Artistes Catalogue No.5

Paris: Florence Loewy. 1991 21 x 10 cm, unpaginated, 60pp, paperback (stapled) French

Nigel Greenwood Books Spring 1991

London: Nigel Greenwood, 1991 21 x 14.5 cm, 16pp, paperback

Nigel Greenwood Books Summer 1991

London: Nigel Greenwood, 1991 21 x 14.5 cm, 12pp, paperback

Quick! Before the Object Dematerializes... ...Poof! It's Gone

Barbara Moore (ed.)

New York: Bound & Unbound, 1991 29.5 x 21 cm, 10pp, paperback

Florence Loewy Livres d'Artistes Catalogue No.6

Paris: Florence Loewy, 1992 21 x 10 cm, unpaginated, 54pp, paperback (stapled) French

Nigel Greenwood Books Spring 1992

London: Nigel Greenwood, 1992 21 x 14.5 cm, 12pp, paperback

Printed Matter Books by Artists

New York: Printed Matter, 1992 22 x 29 cm, 2pp, folded sheet

Printed Matter Bookstore at DIA – By Any Means Necessary: Photocopier Artists' Books and the Politics of Accessible Printing Technologies

New York: Printed Matter, 1992 21.5 x 28 cm, unpaginated, paperback (stapled)

Short List

San Francisco: Steven Leiber, 1992 8 x 14 cm, 2pp, folded sheet

UK Artists Books 1992 – A List Compiled by Stefan Szczelkun

Stefan Szczelkun (ed.)

London : Working Press (Stefan Szczelkun), 1992 21 x 15 cm, 22pp, paperback (stapled)

Untitled

San Francisco: Steven Leiber, 1992 12.7 x 19 cm, loose sheets (50 index cards)

Wallpaper

San Francisco: Steven Leiber, 1992 43 x 28 cm, 2pp, folded sheet

(Box)

San Francisco: Steven Leiber, 1993 10 x 14 cm, loose sheets (54 index cards)

A Harbour of Boat Books Cards and Prints by Ian Hamilton Finlay in a Small Creek

Near Limehouse Reach called Workfortheeyetodo

London: Workfortheeyetodo, 1993 15.5 x 10 cm, unpaginated, 12pp, paperback

Art Metropole Catalogue No. 16 1993

Toronto: Art Metropole, 1993 27.5 x 21 cm, 64pp, paperback (stapled)

Bilder

San Francisco: Steven Leiber, 1993 14 x 21 cm, loose sheets

Buffalo Burger

San Francisco: Steven Leiber, 1993 12.5 x 21 cm, paperback

Catalogue No. 9 By the Artist(s) Publications 1962–1993 New York: Jean N. Herlin, 1993 28.5 x 22 cm, unpaginated, paperback (stapled)

Concrete/Visual Poetry

San Francisco: Steven Leiber, 1993 23 x 30 cm, 30pp, paperback

Happenings and Fluxus No. 2 – Mixed Merchandise

San Francisco: Steven Leiber, 1993 23 x 29 cm, loose sheets

Lawrence Weiner

San Francisco: Steven Leiber, 1993 28 x 21.5 cm, loose sheets

Florence Loewy Livres d'Artistes Catalogue No.7 Paris: Florence Loewy, 1993 21 x 10 cm, unpaginated, 60pp, paperback (stapled) French

Pop Art

San Francisco: Steven Leiber, 1993 14 x 21 cm, loose sheets (48 index cards)

Printed Matter Bookstore at Dia, Artists' Books, A Story Long remembered (1993)

New York: Printed Matter, 1993 13.5 x 21.5 cm, 80pp, paperback (stapled)

Scrap Book (Reissue)

San Francisco: Steven Leiber, 1993 28 x 22 cm, paperback, spiralbound

Scrap Book (Special Edition)

San Francisco: Steven Leiber, 1993 37 x 30 cm, hardback

Unsound

San Francisco: Steven Leiber, 1993 23 x 30 cm, loose sheets

Art for All – Assembling /Zusammenstellung /Assemblage /Assemblaggio

San Francisco: Steven Leiber, 1994 31.5 x 23 cm, paperback

Art Metropole Catalogue No. 17 1994

Toronto: Art Metropole, 1994 27.5 x 21 cm, 88pp, paperback (stapled)

Florence Loewy Livres d'Artistes Catalogue No.8

Paris: Florence Loewy, 1994 21 x 10 cm, unpaginated, 64pp, paperback (stapled) French

Photo Analysis

San Francisco: Steven Leiber, 1994 21.5 x 21.5 cm, paperback, spiralbound

Some Implications of Poetry

London: Workfortheeyetodo, 1994 21 x 14.5 cm, unpaginated, 14pp, paperback

Something ? More

San Francisco: Steven Leiber, 1994 573.5 x 20.5 cm, loose sheet

20th Century Art Archives: Catalogue 12, A Collection of Artists Books

Louisa Riley-Smith Cambridge: 20th Century Art Archives, 1995 unpaginated, 32pp, paperback

A Selection of New Books from America and Europe Part One: Europe.

Workfortheeyetodo

John Janssen

London: Workfortheeyetodo, 1995 14.5 x 21 cm, 20pp, paperback (stapled)

Appropriating, Conceptualizing, Documenting, Juxtaposing, Playing Around, Storytelling (Applying Photography)

Barbara Moore (ed.)

New York: Bound & Unbound, 1995

21.5 x 28 cm, 6pp, loose sheets (stapled)

Archives Librairie, Annette Messenger, Livres d'Artistes et Catalogues

Jean Dominique Carré (ed.)

Paris: Archives Librairie, 1995

21 x 10 cm, 12pp, paperback (stapled)

Art Information 3/18/95

San Francisco: Steven Leiber, 1995

21.5 x 18.5 cm, paperback

Art Information 3/18/95

Steven Leiber (ed.)

San Francisco: Steven Leiber, 1995

22 x 18 cm, unpaginated, hardback (ringbound)

Boekie Woekie

Jan Voss (ed.)

Amsterdam: Boekie Woekie, 1995

21 x 15 cm, 48pp, paperback

Bulletin 1995

San Francisco: Steven Leiber, 1995

28 x 22 cm, folded sheets

Chain Reaction – An Abbreviated Survey of Idea-Based Art. Track 16 Gallery

San Francisco: Steven Leiber, 1995

40.5 x 51 cm, folded sheet

D.A.P Distributed Art Publishers – Artists' books – Limited Editions – Special Catalogues

New York: D.A.P, 1995

22 x 22 cm, 36pp, paperback

INTERMEDIA Special European & Latin American Issue

San Francisco: Steven Leiber, 1995

35 x 25.5 cm, broadsheet

Printed Matter Catalog 1995

New York: Printed Matter, 1995

21 x 13.5 cm, 96pp, paperback (stapled)

Workfortheeyetodo

John Janssen

London: Workfortheeyetodo, 1995

15 x 15.5 cm, 16pp, paperback

Workfortheeyetodo Forever Multiples

London: Workfortheeyetodo, 1995

15.5 x 15 cm, unpaginated, 16pp, paperback

8 Sheets /Reference: Catalogues, Documentation, Artists' Writings, Anthologies

Barbara Moore

New York: Bound & Unbound, 1996

24 x 30 cm, 8pp, unbound, loose in folder

Art Metropole Catalogue No. 18 1996

Toronto: Art Metropole, 1996

27.5 x 21 cm, 56pp, paperback (stapled)

Artform

San Francisco: Steven Leiber, 1996

25.5 x 25.5 cm, 82pp, paperback

Boekie Woekie English Stocklist March 1996

Amsterdam: Boekie Woekie, 1996

21 x 15 cm, 80pp, paperback

FLAPPENINGS and HUXUS. TRacK 16 GallERy

San Francisco: Steven Leiber, 1996

45.5 x 61 cm, broadsheet

Freedom Printed Matter 1996 Catalog

New York: Printed Matter, 1996

21 x 13.5 cm, 96pp, paperback (stapled)

Inventory of the Swedish Archives of Artists Books (and Illustrations)

Steven Leiber (ed.)

San Francisco: Steven Leiber, 1996

21.5 x 14 cm, unpaginated, paperback (stapled) in sleeve

Inventory of the Swedish Archives of Artists Books and Reference Material

Louisa Riley-Smith and Steven Leiber (eds.)

Cambridge: 20th Century Art Archives, 1996

21 x 15 cm, 32pp, paperback

Living Room Postcard Series

San Francisco: Steven Leiber, 1996

13 x 18 cm, loose sheets (28 Postcards)

Ray Johnson – North American NETWORKERS AND DADAZINES

San Francisco: Steven Leiber, 1996

29 x 25.5 cm, 188pp, box

SAAB

San Francisco: Steven Leiber, 1996

21 x 14.5 cm, unpaginated, paperback

Art Metropole Catalogue No. 19 1997

Toronto: Art Metropole, 1997

27.5 x 21 cm, 64pp, paperback (stapled)

Artists' Books Johan M.H. Deumens, General Catalogue No.17

Heerlen, Holland: Johan M.H. Deumens

1997

30 x 19 cm, 52pp, paperback

Artists' Books Johan M.H. Deumens, General Catalogue No.19

Heerlen, Holland: Johan M.H. Deumens

1997

30 x 19 cm, 52pp, paperback

Library Science

San Francisco: Steven Leiber, 1997

15 x 30 cm (681 catalogue cards) loose sheets

Library Science Addendum

San Francisco: Steven Leiber, 1997

11 x 14 cm, loose sheets

Primary Documents

San Francisco: Steven Leiber, 1997

28 x 24 cm, 22pp, folded sheets

Printed Matter Holiday Flyer 1997

New York: Printed Matter, 1997

18 x 21.5 cm, 10pp, paperback (stapled)

The White Pages

San Francisco: Steven Leiber, 1997

43 x 28 cm, 2pp, loose sheets

Art by Tape – Not by Nam June Paik

San Francisco: Steven Leiber, 1998

26.5 x 20.5 cm, loose sheets

Art Metropole Catalogue No. 20 1998

Toronto: Art Metropole, 1998

27.5 x 21 cm, 72pp, paperback (stapled)

Artists' Recordworks

San Francisco: Steven Leiber, 1998

28 x 28 cm, paperback

Periodicals

San Francisco: Steven Leiber, 1998

26.5 x 35 cm, loose sheets

Printed Matter Books by Artists (1997/1998)

New York: Printed Matter, 1998

20.5 x 13 cm, 128pp, paperback

Printed Matter, Inc. Holiday Flyer 1998

New York: Printed Matter, 1998

13.5 x 20 cm (folded) 2pp, folded sheet

Reflection Press

San Francisco: Steven Leiber, 1998

28 x 21.5 cm, paperback

Scheissladen 1998

Steven Leiber (ed.)

San Francisco: Steven Leiber, 1998

29.5 x 27.5 cm, unpaginated, hardback, (ringbound)

Art Metropole Retail Catalogue No. 21 1999

Toronto: Art Metropole, 1999

27.5 x 21 cm, 72pp, paperback (stapled)

*Published in Conjunction With... Catalogues, Artists' Books, Posters and Ephemera
Accompanying Exhibitions*

Barbara Moore (ed.)

New York: Bound & Unbound, 1999

21.5 x 28 cm, 8pp, loose sheets (stapled)

Special Collection

San Francisco: Steven Leiber, 1999

11 x 15 cm, loose sheets

Steven Leiber Catalogue No.30

Steven Leiber (ed.)

San Francisco: Steven Leiber, 1999

61 x 45.5 cm (poster) paperback

The Printed Matter Holiday 1999 Flyer

New York: Printed Matter, 1999

21 x 14 cm (folded), 42 x 59 cm (unfolded)

Art Metropole Retail Catalogue No. 22 June 2000

Toronto: Art Metropole, 2000

27.5 x 21 cm, 80pp, paperback (stapled)

*Sophisticated Selection By Rose Holtz Painting Sculpture Drawing Photography Music
Nature Criticism Poetry Conceptual Art*

Steven Leiber (ed.)

San Francisco: Steven Leiber, 2000

24.5 x 21.5 cm, unpaginated, unbound, (loose in folded card)

Thirty-Six Exposures. 2000

Steven Leiber

San Francisco 2000

11.5 x 21.5 cm, loose sheets

A Preview of Our Upcoming Catalogue – Bound, Unbound & Sound

Barbara Moore (ed.)

New York: Bound & Unbound, 2001

22 x 28 cm, 4pp, loose sheets (stapled)

Mel Bochner – For Reproduction Only

Barbara Moore (ed.)

New York: Bound & Unbound, 2001

21.5 x 28 cm, 6pp, loose sheets (stapled)

Printed Matter, Inc.

New York: Printed Matter, 2001

21.5 x 28 (folded) 2pp, folded sheet

Primarily Books From a Miami Beach Private Collection

Steven Leiber (ed.)

San Francisco: Steven Leiber, 2002

28 x 23 cm, unpaginated, paperback, spiralbound

Signatures

San Francisco: Steven Leiber, 2002

15 x 11.5 cm, 232pp, paperback, spiralbound

A Succulent Dilemma

San Francisco: Steven Leiber, 2003

43 x 28 cm, unpaginated, loose sheets

Proposal Series

San Francisco: Steven Leiber, 2005

28 x 43 cm, folded sheet

Various Small Pettibons and a Ruscha

San Francisco: Steven Leiber, 2005

21.5 x 14 cm, unpaginated, 40pp, paperback

NY Art Book Fair Catalogue

San Francisco: Steven Leiber, 2006

28 x 21.5 cm, paperback

Raymond Pettibon Flyers

San Francisco: Steven Leiber, 2006

13.5 x 7 cm, loose sheets

Some Things Brought to Hand – Les Livres de Paris Photo 2006

Florence Loewy and Emmanuel Hervé (eds.)

Paris: Florence Loewy, 2006

34 x 25 cm (folded) folded sheet

French

May 31 – June 3, 2007

Florence Loewy (ed.)

Paris: Florence Loewy, 2007

18 x 21 cm, unpaginated, 102pp, paperback, spiralbound

NY Art Book Fair II

San Francisco: Steven Leiber, 2007

20 x 16.5 cm, loose sheets

Hal Glicksman Beat Archive

San Francisco: Steven Leiber, 2008

20 x 28 cm, loose sheet

Images nr. 2 2008

Steven Leiber (ed.)

San Francisco: Steven Leiber, 2008

49 x 33 cm, unpaginated, 20pp, folded sheets (newspaper)

Index Books (Peter Gidal) 20th Century Literature, Art, Avant Garde Film, Limited

Editions and Multiples. Catalogue No.7

London: Peter Gidal, 2008

21 x 15 cm, 210pp, paperback

Libro Sensibile / In Principium Erat – La Fotografia nel Libro d'Artista Dagli Anni '60 ad Oggi

Giorgio Maffei and Emanuele de Donno (eds.)

Foligno: Viaindustriae, 2008

16.5 x 24 cm, 192pp, paperback

Italian

Art-Read

Jeremy Sanders

East Hampton NY: Glenn Horowitz Bookseller, 2009

21 x 15 cm, 60pp, paperback

Five Decades Thirty-Five Artists Forty-Two Books

Jeremy Sanders

East Hampton NY: Glenn Horowitz Bookseller, 2009

19 x 19 cm, 40pp, paperback

Real Estate/Book Buying Opportunities – Adam and Kate Davis, Booksellers Catalog 7: New Arrivals

New York: Adam and Kate Davis, 2009

21.5 x 14 cm, unpaginated, 18pp, paperback (stapled)

Images No. 3 (January 2010)

Steven Leiber (ed.)

San Francisco: Steven Leiber, 2010

26.5 x 23.5 cm, unpaginated, 60pp, paperback

Pa/Per View Art Book Fair @ Wiels, Brussels

Paris: Florence Loewy, 2010

29.5 x 21 cm, 16pp, paperback (A4 loose sheets stapled)

Artists' Books

Chloe and Denis Ozanne

Paris: Chloe & Denis Ozanne

15 x 21 cm, unpaginated, paperback, n.d, [2006]

French

High & Low Tech – Kinetic, Computer, Video, Xerographic and Other Such Arts

Barbara Moore (ed.)

New York: Bound & Unbound, n.d. 21.5 x 35.5 cm, 2pp, loose sheets (stapled)

Structure & Forme

Chloe and Denis Ozanne

Paris: Chloe & Denis Ozanne, n.d. [2006]

15 x 21 cm, unpaginated, paperback (stapled)

French

Artists' Books on Books

Barbara Schmidt-Heins/ Gabriele Schmidt-Heins – Buchwerke. Original-Bücher 1972 bis 1976

Barbara Schmidt-Heins and Gabriele Schmidt-Heins

Munich: Kunstraum München e.V. 1976

21 x 30 cm, 292pp, paperback

German

Second Thoughts

Ulises Carrión

Amsterdam: Void Distributors, 1980

21 x 16 cm, 70pp, paperback

Ulises Carrión – Names and Addresses. Verbal, Visual, and Aural Works 1973–1980

Ulises Carrión

Maastricht: Agora Studio, 1980

21 x 30 cm, unpaginated, 26pp, paperback (A4 9 loose sheets held by eyelet)

The Archives, Art Information Centre Peter Van Beveren

Peter Van Beveren (ed.)

Hasselt: Provincial Museum Hasselt, 1981

31 x 22 cm, 30pp, hardback

Multiples, et cetera

Harry Ruhé

Amsterdam: Tuja Books, 1991

13 x 20 cm, 104pp, paperback

Ulises Carrión – Quant aux livres / On Books

Ulises Carrión

Genève: Héros-Limite, 1997

21 x 15 cm, 212pp, paperback

Bibliomania

Helen Sacoer and Simon Morris (eds.)

London: Simon Morris and Helen Sacoer, 1999

22.5 x 17 cm, 120pp, paperback

Cover Version

Jonathan Monk

London: Book Works, 2004

20 x 16 cm, 138pp, paperback

All or Nothing (3 Vols.)

Michael Gibbs

Cromford, Derbyshire: RGAP (Research Group for Artists Publications), 2005

12 x 18 cm, paperback (in slipcase)

52 Transactions

Kathy Slade

Vancouver and Los Angeles: Trapp, Editions and Sigurdardottir, 2007

16 x 11.5 cm, unpaginated, hardback

Bookcase for Onestar Press

Lawrence Weiner and Christophe Boutin

Paris: Onestar Press, 2007

17 x 23 cm, 2pp, folded sheet (newspaper)

Olaf Nicolai – Maria Colao A Bibliography. Conversation Pieces. Conversation

Pieces / Museo Mario Praz (3 Volumes)

Olaf Nicolai

Köln: Verlag der Buchhandlung Walther König, 2007

22 x 32 cm, 186pp, paperback

Oonestar Assisted

Heim Steinbach

Paris: Onestar Press, 2008

16.5 x 24 cm, 2pp, folded sheet (newspaper)

She Has a Hot Ass

Darren Bader, Brian Kennon, Chris Lipomi (eds.)

Los Angeles: 2nd Cannons Publications, 2009

22 x 15 cm, unpaginated, 94pp, paperback

Vivre, Vaincre
Claire Fontaine
Paris: Editions Dilecta, 2009
28 x 21 cm, unpaginated, paperback

Buchwerke – Bookworks
Barbara Schmidt -Heins and Gabriele Schmidt -Heins
San Francisco: Steven Leiber, 2010
22 x 28 cm, unpaginated, hardback

Periodicals

Pages No. 1
David Briers (ed.)
Hertfordshire: HRS Graphics, 1970
30 x 21 cm, 36pp, paperback

Pages No. 2
David Briers (ed.)
Hertfordshire: HRS Graphics, 1970
30 x 21 cm, 40pp, paperback

Pages No. 3
David Briers (ed.)
London: David Briers, 1972
30 x 21 cm, 24pp, paperback

L'Art Vivant 47 Biblioglastes ...Bibliophiles
Jean Clair (ed.)
Paris: L'Art Vivant, 1974
30 x 28 cm, 52pp, paperback (stapled)
French

Art-Rite Artists Books #14
Alter Robinson, Edit deAk (eds.)
New York: Art-Rite Publishing Company, 1977
26.5 x 18.5 cm, 78pp, paperback (stapled)

From Europe 1977 Art Contemporary No. 9 Volume 3/No. 1
Carl E. Loeffler (ed.)
San Francisco: La Mamelles, 1977
28 x 21.5 cm, 120pp, paperback

FLUE September 1980 First Edition
Franklin Furnace (ed.)
New York: Franklin Furnace, 1980
29 x 44 cm (folded) 2pp, broadsheet

Franklin Furnace December 1980 FLUE
Franklin Furnace (ed.)
New York: Franklin Furnace, 1980
28.5 x 42.5 cm, 8pp, folded sheet (newspaper)

FLUE Volume 1 Number 4
New York: Franklin Furnace, 1981
29 x 43 cm, 4pp, broadsheet

Franklin Furnace FLUE Volume 1 Number 5

Franklin Furnace (ed.)

New York: Franklin Furnace Archive, 1981

42.5 x 29 cm, 8pp, folded sheets (newspaper)

*Sex, Performance, and the 80's – The FLUE. A Publication of Franklin Furnace Archive
Volume 2 Number 3 Special Summer Issue*

Martha Wilson, Vanalyne Green and Linda Montano (eds.)

New York: Franklin Furnace, 1982

20.5 x 27 cm, 56pp, paperback (stapled)

The FLUE Special Issue on Artists' Books, Archives and Collections. Vol.3 No. 1

New York: Franklin Furnace, 1982

21 x 27 cm, 32pp, paperback (stapled)

AfterImage Volume 12 Number 6

Nathan Lyons (ed.)

New York: Visual Studios Workshop, 1985

45 x 30 cm, 20pp, broadsheet

Atlas 2

London: The Woolley Dale Press, 1986

28 x 21 cm, unpaginated, 32pp, paperback

The Journal Of Artists' Books JAB8

Brad Freeman (ed.)

New Haven: JAB – Center for Book and Paper Arts, 1997

28 x 21.5 cm, 32pp, paperback (stapled)

Pays -Paysage – Centre des Livres d'Artistes Revue No. 1

Didier Mathieu (ed.)

Saint-Yrieix -La-Perche: Pays-Paysage – Centre des Livres d'Artistes, 2000

29.5 x 21 cm, 72pp, paperback (stapled)

The Journal of Artists' Books JAB13

Brad Freeman (ed.)

Atlanta: JAB – Center for Book and Paper Arts, 2000

28 x 21.5 cm, 32pp, paperback (stapled)

Engage 12 – Book Art

Karen Raney (ed.)

London: Engage, 2002

21 x 21 cm, 72pp, paperback

Sans Niveau ni Mètre – Journal du Cabinet du Livre d'Artiste No. 13

Leszek Brogowski and Aurelie Noury (eds.)

Rennes: Incertain Sens, 2010

30 x 21 cm, 16pp, paperback (stapled)

French

Sans Niveau ni Mètre – Journal du Cabinet du Livre d'Artiste No. 14

Maurizio Nannucci

Rennes: Incertain Sens, 2010

43 x 30 cm, 2pp, folded sheet

French

Publisher's Catalogues

Art & Project Catalogue of Our Bulletins
Amsterdam: Art & Project, 1972
29.5 x 21 cm, unpaginated, 4pp, loose sheets

Catalogue Fall/Winter 1973–1974 Something Else
New York: Something Else Press, 1974
22.5 x 9 cm, 48pp, paperback

Unpublished Editions – Publishers of the Real McCoy in Innovative Art. Catalog 1976–77
New York: Unpublished Editions, 1977
21.5 x 10 cm, 8pp, paperback

Print; Book and Object – An Appendix
Simon Cutts
Perth: Western Australia Institute of Technology, 1980
12.5 x 20 cm, 40pp, paperback (stapled)

Coracle Press – Publications 1981
London: Coracle Press, 1981
13.5 x 10 cm, 16pp, paperback (stapled)

As at January 1985
London: Coracle Press, 1985
16 x 12.5 cm, unpaginated, 12pp, paperback

¡AQUI! The World's Largest Magazine!
Barbara Moore (ed.)
New York: Bound & Unbound, 1986
9.5 x 21.5 cm (folded) folded sheet

Coracle Press Archive List 1975–1987
London: Coracle Press, n.d.
61 x 43 cm, folded sheet

ReFlux Editions Catalogue 3
Barbara Moore
New York: ReFlux Editions, 1989
14 x 22 cm, folded sheet

Imschoot, Uitgevers – First Catalogue
Dirk Imschoot (ed.)
Gent: Imschoot, Uitgevers, 1990
21 x 10 cm, 36pp, paperback

Artists' Books – The Catalogue
Brisbane: Grahame Galleries and Editions, 1991 42pp, paperback

Coracle 1991
London: Coracle Press, 1991
12.5 x 17 cm, 48pp, paperback (stapled)

A Windowsill of Books on Landscape
London: Coracle Press, 1993
13 x 15 cm, unpaginated, 14pp, paperback

Rose Bay Willow Herb – Additions and Deletions 1993
Simon Cutts
London: Coracle Press, 1993

9 x 15 cm, 16pp, paperback (stapled)

New Books 1995

London: Coracle Press, 1995

14.5 x 21 cm, 4pp, paperback (stapled)

10 Years 1986–1996 Picaron Editions

Rik Gadella

Paris: Picaron Editions, 1996

21 x 30 cm, 100pp, paperback

Spines & Spirals – The Norfolk Books 1990–96

Docking: Coracle Press, 1996

16 x 10.5 cm, 52pp, paperback, spiralbound

Sara Ranchouse Publishing Catalog 1998

Sara Ranchouse (ed.)

Chicago: Sara Ranchouse, 1998

21 x 9 cm, 70pp, paperback (spiralbound)

The Ballybeg Backlist 1998

Tipperary: Coracle Press, 1998

15 x 10 cm, 8pp, paperback (stapled)

Coracle 2000

London: Coracle Press, 2000

11 x 15 cm, 8pp, paperback (stapled)

The Book Works Catalogue

Anna Pank and James Brook (eds.)

London: Book Works, 2000

24 x 16.5 cm, 48pp, paperback

Onestar Press – A Collection of Books by Artists, Catalogue #1

Paris: Onestar Press, 2001

22.5 x 14 cm, 160pp, paperback

Missent to Iceland

Tipperary: Coracle Press, 2002

10.5 x 15 cm, 44pp, paperback

Not for Sale

Brussels: Mfc-Michele Didier, 2003

21 x 17 cm, unpaginated, paperback, spiralbound

Cneai= Catalogue = = =

Silvie Boulanger (ed.)

Chatou: Cneai, 2004

29.5 x 22 cm, unpaginated, paperback

French

Sara Ranchouse Publishing Catalog 2002–2004

Sara Ranchouse (ed.)

Chicago: Sara Ranchouse, 2004

21 x 9 cm, 70pp, paperback (spiralbound)

Book Works Catalogue 2006–2007

Book Works

London: Book Works, 2006

16 x 24 cm, 32pp, paperback

Cneai= Catalogue® 2004–2006

Silvie Boulanger (ed.)

Chatou: Cneai, 2006

30 x 21 cm, 36pp, paperback

French

Onestar Press Catalogue 5+

Paris: Onestar Press, 2006

24 x 16 cm, 32pp, paperback

RZ Katalog

Berlin: Edition RZ, 2007

12 x 12 cm, 15pp, paperback (stapled)

German

Book Works Catalogue 2007–2008

London: Book Works, 2008

24 x 16.5 cm, 40pp, paperback

Onestar Press Strictly Un-Edited by the Publisher Books, Movies and Multiples by Artists

Paris: Onestar Press, 2008

24.5 x 17 cm, large print

Book Works Catalogue 2008–2009

London: Book Works, 2009

24 x 16.5 cm, 44pp, paperback

MER. Paper Kunsthalle

Ghent: MER. Paper Kunsthalle, 2009

24.5 x 16.5 cm, 31pp, paperback

Revolver Publishing by VVV Available Titles 2009

Berlin: Revolver Books, 2009

21 x 14.5 cm, 68pp, paperback

T Catalog

Oslo: Torpedo Press, 2009

15 x 11 cm, unpaginated, 48pp, paperback (stapled)

Witte De With Publishers

Rotterdam: Witte De With Publishers, 2009

21 x 15 cm, 47pp, paperback

Art Data Spring 2010

Adeline Mannarini (ed.)

London: Art Data, 2010

21 x 30 cm, 52pp, paperback

Bedford Press Autumn 2010 Publications Catalogue

London: Bedford Press, 2010

15 x 21 cm, 16pp, paperback (stapled)

Book Works Catalogue 2010–11

London: Book Works, 2010

15 x 21 cm, folded sheet (newspaper)

The Everyday Press Catalogue
Arnaud Desjardin
London: Centre for Useless Splendour, 2011
21 x 14.5 cm, 16pp, paperback

Year Book & Fair Catalogues

1st ArtistBook International Paris 1994

Rik Gadella
Paris: ArtistBook International, 1994
30 x 18 cm, 140pp, paperback

2nd ArtistBook International New York 1995

Rik Gadella
Paris: ArtistBook International, 1995
29.5 x 21 cm, 104pp, paperback

Artists Book International, Art and Books General Catalogue 0

Rik Gadella
Paris: ArtistBook International, 1995
28 x 21 cm, 8pp, paperback

The Artists' Book Fair 1995

Stephen Bury and Marcus Campbell
London: The London Artists' Book Fair, 1995
21 x 15 cm, unpaginated, 44pp, paperback

Artist's Book Yearbook 1998–1999

Tanya Peixoto and John Bently
Stanmore: Magpie Press, 1999
29.5 x 21 cm, 130pp, paperback

Artists' Books International Directory, Livres d'Artistes Repertoire International

Marseille: Vis-a-vis, 2001
19 x 10 cm, 216pp, paperback

Artists' Book Yearbook 2001–2002

Sarah Bodman (ed.)
Bristol: Impact Press, Centre for Fine Print Research, UWE Bristol, 2002
29.5 x 21 cm, 124pp, paperback

6th Contemporary Artists Book Fair

John McDowall, Chris Taylor (eds.)
Bradford: Storyboard Press, 2003
20.5 x 24 cm, unpaginated, 138pp, paperback

Artists' Books International Directory, Livres d'Artistes Repertoire International

Marseille: Vis-a-vis, 2004
21 x 15 cm, 274pp, paperback

5th ArtistBook International Paris 2005

Rik Gadella and Didier Mathieu
Paris: ArtistBook International, 2005
29.5 x 18 cm, unpaginated, paperback

Artists' Book Yearbook 2003–2005

Sarah Bodman (ed.)
Bristol: Impact Press, Centre for Fine Print Research, UWE Bristol, 2005

29.5 x 21 cm, 216pp, paperback

Artists' Book Yearbook 2006–2007

Sarah Bodman (ed.)

Bristol: Impact Press, Centre for Fine Print Research, UWE Bristol, 2005

29.5 x 21 cm, 180pp, paperback

Artistbookseoul

Seoul: Artistbookseoul, Parkyoungyul Publishing House co., 2007

19 x 14.5 cm, 46pp, paperback

The Book and Other Books/Druk 1

Rotterdam: Veenman Publishers, 2007

30 x 21 cm (folded) 48pp, unbound

The NY Art Book Fair 28–30 September 2007

New York: Printed Matter, 2007

15 x 10.5 cm, unpaginated, 108pp, paperback

ArtistBook International Paris 2008

Nathalie Amae and Marie Delaunay (eds.)

Paris: ArtistBook International, 2008

18 x 29.5 cm, 72pp, paperback

French

Publish and be Damned 2008

Sarah McCrory and Joe Scotland (eds.)

London: Four Corners Books, 2008

23.5 x 15.5 cm, unpaginated, paperback

The NY Art Book Fair 24–26 October 2008

New York: Printed Matter, 2008

15 x 10.5 cm, unpaginated, paperback

One Day Self-Publishing Fair – 5.9.09 – INDEX

Alexis Zavialoff (ed.)

Berlin: Unter Dem Motto, 2009

21 x 14.5 cm, unpaginated, 76pp

The NY Art Book Fair 2009

Phillip Aarons and the advisory committee of the NY Book Fair (eds.)

New York: Printed Matter, 2009

15 x 10.5 cm, unpaginated, paperback

The NY Art Book Fair 5–7 November 2010

New York: Printed Matter, 2010

10.5 x 15 cm, unpaginated, paperback

ADDENDA

BIBLIOGRAPHY OF SOURCES CITED IN THE TEXT OF VOLUME I/IV.

Those references are provided separately as they are not included in The Book on Books on Artists Books.

-Abbing, Hans. *Why Are Artists Poor?* Amsterdam: Amsterdam University Press, 2004.

-Becher, Bernd and Hilla. *Anonymous Sculptures: a Typology of Technical Construction*, Dusseldorf: Art-Press Verlag, 1970

-Bury, Steven. *Breaking the Rules, The Printed face of the Avant-garde 1900-1937*, London: British Library, 2008.

-Dällenbach Lucien. *The Mirror in the Text*, Chicago: University of Chicago Press, 1989.

-Guilbaut, Serge. *How New York stole the idea of Modern Art*, Chicago: University of Chicago Press, 1985.

-Lebon, Laurent (ed). *Dada*, Paris: Centre Georges Pompidou, 2006.

-mc Luhan, Marshal. *The Guttenberg Galaxy: The Making of Typographic Man*, Toronto: University of Toronto Press, 1962.

-Morineau, Camille (ed). *Yves Klein, Body, Colour, Immaterial*, Paris: Centre Georges Pompidou, 2006.

-Motherwell, Robert. *Dada Painters and Poets*, New York: Wittenborn, 1951.

-Spieker, Sven. *The Big Archive, art from bureaucracy*. Cambridge Mass: MIT press, 2008.

In addition a number of people were interviewed for the purpose of the research: AA Bronson, Catherine Krudy, Barbara Moore, Marcus Campbell, David Platzker, Steven Leiber, Matthew Higgs, Jon Hendricks, Florence Loewy, Clive Phillpot, Max Schumann, Hansjorg Mayer, Anne Moeglin-Delcroix and many others with whom I had informal conversation.

Over the course of this research a number of events were attended, either in my quality of publisher or as a book dealer working for Marcus Campbell Art Books, both in the UK and abroad. These were mainly book fairs such as the New York Art Book Fair, Paper view in Brussels or the London Art Book Fair at the Whitechapel Gallery.

CONCLUSION

CONCLUSION

Up to this point *The Everyday Press* has been a work of research undertaken as a practice based Fine art PhD at Kingston University. It proposed to practically question the current status of artists' books by conceptualising, producing, releasing and exhibiting new publications under the imprint of *The Everyday Press*. As such it presents a critical model of action and the necessary background for future researchers to engage with the field of Artists Books in a novel way.

The creation of *The Everyday Press* has allowed me to gather together previous professional experiences for a common purpose towards a working practical model. The previously separate activities of book dealing, art and exhibition making, curating, writing all have contributed to this publishing enquiry.

The Everyday Press up to now has considered its own production and context through a series of *mise en abyme*: that is the inclusion of its image/structure within itself in reduced version as critical commentary. This *mise en abyme* structure was realised through publication and distribution rather than as appended critical discourse external to publishing acts, namely in the publication of the *Catalogue of The Everyday Press* and in *The Book on Books on Artists' Books*. While one can see that the printed ephemera that existed alongside artists' books now circulate as electronic files, more authoritative and definitive publications are being produced to historically define and crystallise the field and its productions⁵⁴. It is very much with those developments in mind that *The Book on Books on Artists' Books* was conceived as the –nearly- definitive prototypical work on the publications of a period. This was not done as a way of foreclosing what the production of artists' books have been but as a way to ascertain what the documentation on artists' book had been up to now. Maybe it should be pointed out here that *The Book on Books on Artists' Books* is the most unfinished aspect of this research even if it may also be its most achieved. If it is looking back at what and how artists' books have been appraised in various publications, it also potentially highlights large overlooked parts of the field that may be unaccounted for. The first edition of *The Book on Books on Artists' Books* was well received and its novel approach acknowledged by many professionals. It will be the work of further research to fill in the gaps, continuing the work

⁵⁴ For example, *In Numbers – Serial Publications by Artists Since 1955*, Edited by Andrew Roth and Philip Aarons and published by JRP|Ringier out of Zurich in 2010, is a large hardcover book with colour reproduction of all the covers of all the serial publications included; alongside chronologies and commentaries are details of the production of the artists' published periodicals in the personal collection of Philip Aarons, a most dedicated American enthusiast.

undertaken to work towards publication of an academic compendium of the secondary sources on the subject. Further research will have to be undertaken in Europe and North America, it is my intention to apply for postdoctoral fellowship for that purpose.

In another aspect of the future of this research, *The Everyday Press* will continue to publish and release books as artworks. In retrospect, *The Everyday Press* constitutes a complete recasting of my previous artistic practice and a development indebted to the research undertaken. I clearly intend at this point to further my exhibition and publishing activities as a practice build upon the present work.

The material books produced and released so far are contextualised by both their relation to existing forms and to fluid distributive networks as well as by my personal ambitions for a projected artist's book imprint. *The Everyday Press* self-consciously produced both artistic act and published document and went about the infiltration of its own position in a historical context, not by hoarding its own documentation, but precisely by disseminating it. In that sense artists' books are always a sort of *mise en abyme* of artistic practices, not their reproduction in books but their reflection in book-form as art equivalents belonging to the same context. I believe that critical structure and its practical implementation will be of use to future researchers interested in constructing a self-reflexive argument from within their own practice.

This research contains a bibliography, *The Book on Books on Artists Books*, where *The Everyday Press* inserts itself into a historical context and narrative and stakes a territorial claim to the field and its becoming. This was not done by rhetorically questioning the definition of the potential category but by acting-out the category as a potential form of art. This research has provided definite markers and pointed at the forms a specific critical practice can take when it engages with the productive relationship of Art and Book. Future researcher interested in the practical production of artists' books will find a practical model for their endeavour and a contextual study of book dissemination. Furthermore that insertion into the field, the integration of some of its books into various collections and the claims made by the present thesis expose the process as a series of contingencies that paradoxically do not guarantee the reception of the books as artists' books. It renders problematic the fact that that reception is contingent for every single copy of every book produced. This research proposed a working model for the release of artwork taking the form of books in that context. That model will be of use for any future researcher generally interested in the field.

This enquiry is also envisaged maybe as a taking stock of one mode before another arrives, as an acknowledgement of a rich and diverse field and a promise for its renewed future. In this research the archive should be seen less as a way of preserving the past than as instrumental in projecting and creating the future. As this chapter of its existence draws to a close another one will begin.

As a conclusion to this enquiry it is important to repeat a series of propositions that have been made in the volumes above. The variety of forms

printed matter can take in an artistic context do not limit what artists' books may become in the future. The art and paper interface, if it can be called that, is not going away anytime soon. It is nevertheless a good time to take stock of a number of arguments that have taken place over the course of the last half-century. The ever-renewed relationship of the artist's book to the document, and its status as guarantor of artistic meaning expressed through the archives and its apparatus, is not about to go away either. The archival turn will persist; it is the very meaning of archive that will change. This unfurling of contingencies within contingencies is an accurate depiction of the process of production and release of artists' books and what ultimately marks them out as a significant art form to emerge in the second half of the twentieth century.

As the conditions of production and reception for artists' books are radically altered by technology, some of these debates and the distinction they created may appear obsolete in the future; in particular the fine distinctions that were made with respect to the kinds of materialisation at hand. At the same time the question of the materialisation of books and their possible circulation will remain an aspect of the future of artists' books. If the practice of publishing artists' books is increasingly conditioned by a new electronic reality it is not necessarily predicated upon it. If books are designed on computers, produced on digital presses and distributed and archived online, one should point out that the electronic media it is just another contingency added to the others.