
artists' books

artists' books: a survey 1960-1981

In the sixties the major attraction for artists to the book format was its assumed accessibility to the public as an inexpensive, easily portable vehicle for their art, yet twenty years later most artists' books remain virtually unknown, not only to the general public, but to the art world as well. This lack of financial or institutional recognition did not impede the growth of the artists' book movement, perhaps in some ways it encouraged an independent tenacity of artists who eventually formed support institutions themselves such as Printed Matter and Franklin Furnace in New York and *Imprints and Artworks in California*. During the sixties, a few book exhibitions were mounted in the United States, two at the Museum of Modern Art (one of which was organized in Britain), and one at Moore College of Art in Philadelphia. While Europeans were collecting and sharing books freely, in this country most of the work and the artists remained obscure. Finally, in the past couple of years, the tide suddenly changed: The Museum of Modern Art now has a section just for Artists' Books, libraries in many universities collect volumes, commercial galleries have mounted shows and handmade artists, and this year more exhibitions of books have been mounted than in the previous two decades. An art form that has been accessible for years has finally found its audience.

The origins of the exhibition of artists' books began two years ago as a grant proposal to bring these unknown resources to a gallery setting. The idea grew beyond a thematic show to a national survey of the artists' book, including its roots in the sixties and continuing up to the present state of the art.

The sixties mark a shift in the nature of book making due to the economic advances in offset and other technologies that allowed artists to control production from conception to finished product. As a painter controls his medium as the sculptor his stone, so too could the book artist, using these modern reproductive machines, control their art and end up with multiple copies. Artists through the next two decades investigated the concept rather than the craft of the book: sequentially, the page, type, language, printing processes, and book form.



Artists' Books, installation view.

The layered exclusivity of the book artists' community resulted in considerable interplay between its artists. The status view of the book as a cheap, infinitely reproducible and disposable product such as the *Fence Book* of 1968 caused a backlash in the creation of bookworks that were precious, singular, often sculptural pieces. To show the vitality of the exchange that has gone on for years within the book community, a survey provided the ideal format. So, within the same exhibition we can juxtapose Bruce Kirk's rarely seen bound/cover/inside books with die-cut books in the pages with Ken Friedman's *Strawage a Silver Sea* of tiny square die-cut comic books from the seventies. Inexpensive multiple books lying one wall stood in contrast to the unique and sculptural bookworks on the opposite wall. *Strawage a Silver Sea* (1968-69) was intended to circulate and delight the viewer, to make readily accessible two decades of intense creative energy focusing on the book.

Moving such an exhibition creates many problems because books by nature are meant to be handled, intimately viewed, read, and heard, yet in that all books equally would mean destruction for some. The dilemma of allowing active participation with the books while protecting them from theft or damage has been one of the dilemmas to showing artists' books. My thanks to the many people who helped me throughout the organization and installation of this exhibition, and especially to those who offered experienced words on the special problems of installation. Special thanks to Norman Cole of Center for Book Arts for his continuous support, not only in recommending artists but installing the show as well. I am also grateful to AJ Lazarus, whose special skill in furniture design proved, at the last moment, the wall concern used to display the books. I also want to thank Nancy Eisenholec, the director of Box Books Gallery, for asking me to curate the show and for assisting me with the installation along with her gallery class. The students of my production process class, Doug Coppi, Sandy Franklin, and Ann Wright also receive my appreciation.

Many people must be thanked for their assistance in me in collecting the books for the exhibition: Chris Phillips of the Museum of Modern Art, Jill Winkler of Franklin Furnace, Judith Hoffberg of Umbrella, Laura Miller from Art In Farm, Norman Cole of Center for Book Arts, Kathryn Martin Fine Arts, Sandi Fellman, and Bob Nickas, all lent generously of their time and their book collections. Finally I want to thank Robert Steinhilber and my husband Michael for their physical strength and emotional support.

Carol Barber



Top: Ken Friedman, *Strawage a Silver Sea* (1968-69).
Below: Bruce Kirk, *Red Circus* (ca. 1968).

spineless books and courageous artists

(An abstract of a manuscript in progress)

In the 1950's the book became a new media for artists due to the emphasis on the mingling of media. There was no limit to the artist's imagination in combining visual and audio ideas to make a unit, or avoiding the printer altogether and getting color separations no longer separated, but collaged on the page by the high-speed color copying machines made by 3-M, Xerox, and later by Canon. What became a highly iconoclastic medium was a treasure in the hands of the collector, the bookstore customer, or even the friends of the artist. In the early seventies there was still no concerted effort for distribution of these works of art, so that artists were indeed conspicuous in exposed personal hands, hoping some kind of communication would be forthcoming in the near future. At the same time, the artist was using the international postal service to exchange these imaginative book-works with other artists.

What was innovative in the 1960's was taken one step further in the 1970's by book artists. The encounter of new formats and innovative experiments brought more visual artists to the book form than ever before. No longer were we using new concepts and styles, but experimentation with forms and new methods of presentation inspired by the technological advances of industry. What artists discovered was rules, copying machines, computers, and a myriad of variations in producing the sequence of pages and continuity of visual ideas in book form.



Books with ground shapes. Francoise and Vito Acconci. Photo 13, Page 1

Lincoln Service: Franklin Service, Steve White, and Steven Miller. Photo: G. Edgar



Miller using books and magazine covers with children, Steve White, and Miller. Aug. 1993/January. Photo: G. Edgar

Books combined with music: W. Scott Katz, Barbara Margolin, and Sara Robinson/White. Photo: G. Edgar



Artists' aversion, however, was only one manifestation of the revolution of media in the 1890's. The artists themselves were delighted to avoid the gallery and museum for a change, and the book or periodical became a vehicle for distributing their ideas using quick communication methods such as the mail or local newspapers, without much difficulty.

As the '70's progressed, artists did find a way to develop a network of publishers and distributors. Still, it was hit and miss. Even the display of the bookworks was a challenge to a normal bookshop, since most of the books were just slipped together, spineless in that. The books had to be exhibited frontally, taking up much more room than traditional books. Those that exhibited them and sold them were Winslow, Inez Blumenthal, and eventually Frieda Mayer, and Backworks, all located in New York City. With the establishment of the archive called Franklin Furnace in 1976, Martha Wilson created a place not only to deposit artists' books for eventual research and exhibition, but also a browsing place for collectors and serious scholars.

In the beginning, then, what led artists to go out on a limb, experiment, even lose money? First, there was the joy of the adventure. Then there was a certain kind of idealistic approach to this book experimentation, a hope that eventually a well-stocked bookstore would replace the art gallery and museum. Profitability and personal selection would make every library collection of bookworks a mini-museum.

Books took on new dimensions and new formats such as fans, umbrellas, screens, using handmade papers, new offset techniques, making the book a new form of aesthetic delight. To avoid the printer, artists began using rubber stamps in abundance. In fact, many artists became small business entrepreneurs by establishing rubber stamp companies and selling via catalogs to artists around the world via the mail system.

The book as cinema, an old traditional form, became renewed and renewed in the 80's by artists who made flipbooks. These small books manipulated by the thumb became instant films, and have been made from England and France to Montreal and New York City by artists turned animators and animators turned bookmakers. With flipbooks, the reader becomes a direct participant in the activity of the book, a personal experience depending upon the way the reader flips his or her thumb.

More than anything else, however, the copying machine unleashed a new kind of freedom for artists who wanted to make books. The early Haloid machine which appeared in the early 80's in most libraries and neighborhoods led to entire generations of machines from the Xerox Corporation, Kodak, and many other companies, which even reproduced photographs with fine resolution, whatever in the 80's. Copies have great quality, and with machines that allow for quick binding, the artist could make books easily and well. Examples abound throughout the world, so that Marshall McLuhan's statement that "Copies and Gutenberg enabled all men to become readers. Now, has enabled all men to become publishers" was indeed verified. From desktops and 800's we had now advanced into the world of color.

The 3-M process, which at first was created for the business world, was discovered by artists who relished the thought of making color prints and pages in one fell swoop without the aid of the printer. 3-M even sponsored a marvellous show of experimental color copy works made by artists. Although the 3-M quality was a giant step ahead, the machine floundered for the company and was later recalled. Fortunately, Xerox finally released a long-year project, its own version of the color copier, and artists took advantage of the low-cost tones of the copier, sending readers with their books, exhibiting works through galleries and museums, and distributing color-illustrated bookworks for much less than the printer would charge. The color quality was different from four-color separations, that educated new creative energy in artists who learned what the Xerox color copies could do. The novelty soon to this day has not diminished very much, and artists still use the copy machine to create books and prints.

Offset lithography, made available to the public in the 1960's on a grand scale, freed artists and printers alike who wanted to print from hot type and linotype, offering a much less expensive alternative. It became another tool in the hands of artists as well as printers. Other workshops such as the Nexus Press in Arizona and Joan Lyons' press at the Visual Studies Workshop in Rochester work with artists to create some of the most stunning books of the past decade.

Some artists have used sound, incorporating it into the book format. If there is a CD-ROM record or a cassette in a pocket of a book, it should be played simultaneously with the viewing of the pages, making a total intermedial experience. Some books have incorporated slides and even microfilm. These truly are no barriers to the imagination of the book artist.

With the copy machine and the offset press, the artist found books of immediacy, accessibility, and convenience in the 1960's. In the '70's the artist took the means a hand further by utilizing creative formats and modes of presentation for their bookworks. But in this 100-channel world that is being created for us, the book made by an artist will be a vehicle of nostalgia, an intimate, individual experience of an object that can be touched, owned, loved, handled, and even destroyed. By creating a network for the exchange of these works and even the sale of them, the artist's book has truly become a "museum without walls."

—Judith A. Harffberg

Judith A. Harffberg is the editor and publisher of *Cumtella*, a newsletter on contemporary views-of-artists' books and publications; publisher of *Artist's Publications in Press*, an annual catalog; a freelance architect; and a lecturer on bookworks by artists throughout the world.

artists books

Artists all over the world are producing books and periodicals which, when scrutinized, are not books or periodicals in the conventional sense. Ed Ruscha's *Thirteen Parking Lots*, for example, is not about parking lots, as its library of Congress classification would suggest. It is an artwork which contains pseudo-illustrational images of white lines on dark shapes. *Thirteen Parking Lots* was published by Ruscha in an edition of 2413 in 1967, and in a second edition of 2,000 copies in 1974. If the current supply runs out, the artist will probably republish a few thousand more. Hence, *Thirteen Parking Lots* is distinct from conventional books and conventional artworks, which are produced in expensive, limited editions. What function does an artwork which is cheap, portable and potentially unlimited serve? It functions, as many artists are aware, as alternative space: a channel which circumvents the exclusivity of galleries and the critical community.

The antecedents of the current artists' book phenomenon may be found in the books and periodicals published by the Futurists and Surrealists after the turn of the century, in Dada-Constructivist typographical experimentation, and in Marcel Duchamp's publication of his notes in *Les Soirées*. One example *For Reading the Lead*, a collaborative work by El Lissitzky and poet Vladimir Mayakovsky (originally published in 1920), employs experimental typography to indicate the intention with which the poetry should be read. But the potential of the book-format as alternative space was not realized until high-volume offset printing was perfected and made available after World War II.

Among the first artists to exploit the potential of offset printing to produce book-works was Elmer Roy, who, with the support of von Hanington Mayes, started publishing artworks in the 1950's. Roy's perforated page in *La Mienne Young's An Anthology* (1963), recalls his book *30 and 30* (1961), a work in which the characteristics of the conventional book have been fully subverted. The newspaper pages of book *30 and 30* are covered with comic book images and variations, and are printed both rightside up and upside down. Punched full of holes of various sizes, they can be literally seen through.

Another response to the traditional concept of art as a precious commodity was Fluxus, a New York based proto-conceptual movement connected with Happenings and influenced by the ideas of Marcel Duchamp and John Cage. Fluxus artists were less interested in producing objects than in producing events, and cheap, portable offset-printed artworks often resulted from their activities. George Brecht's *Clamor* and *Parole*, for example, is a combination of words and objects housed in a plastic box, much like the work of George Maciunas.

Dick Higgins' *Remember the Press* published works by many artists closely associated with the Fluxus movement. *The Great Bear Phenomena*, 20 in all, were published from 1965 to 1967, and included Allan Kaprow's well-known *Some Recent Happenings*. Robert Rauschenberg's *Simple Final for Simple Thought*, an artwork "book" of poems, incorporated the idea that commodity the book would be dispersed and be valuable as an object. Ray Johnson, with his 1963 work *The Paper Snake*, is perhaps better known as the founder of the New York Correspondence School of Art, the first coordinated mail-art made during the 60's.

Disaffection with the exclusivity of the gallery system turned many 1960's artists toward the book as a format in which to show their work. Dan Graham started publishing his work in magazines and newspapers, Ed Ruscha, in book editions, and both Douglas and colleagues, all of which served as alternatives to gallery shows. The resultant works were not valuable in themselves. Lawrence Weiner's *Statements* (1968), for example, contained suggestions for the creation of artworks and sold for \$1.99. *SMY* and other magazine-type 1960's periodicals which contained multiple artworks. Like artists' books, they were less valuable in themselves than they were as ideas.

Beginning in 1968, the Art & Project group in Amsterdam began publishing bulletins which were a cross between artists' books and periodicals. Each bulletin was devoted to a single artist, and, within the limits of the 4 x 9 1/2" format, each artist could do as he or she pleased. For some artists, however, such as Dick Higgins, Sol LeWitt, and Len Levine, the book format itself was the focal point. They adapted its external appearance, its sequential nature, and its traditional information-bearing function.

One additional area of artistic departure from conventional book format was the "one-of-a-kind" book. These tended to be more sculptural than informational, but an lesser breadth of issues resulted. Artists who produced one-of-a-kind work questioned the materials from which books were traditionally fashioned, the way the frame of the page limited or conveyed information, and even the way books were printed and bound. Frank Young's approach to his limited book (1977) combined the precious and disposable possibilities of artists' book publishing; although each newspaper volume was unique, if a few pages became crumpled, they were tipped out and discarded by the artist.

Linda Newlin and H. Terry Brantstein utilized the singular edition to deal with themes, as well as artists concepts. Karen Shar's *Additional Meanings*, J-W (1968), however, was devoted to an entirely new mode of notation, *Symmetria*.

For each of these artists, the book format offered a flexible medium in which to explore his or her concerns. The book was recognized by artists as a portable unit which could efficiently disseminate art ideas and thereby influence the general public. Many artists' records, books, cassette tapes and magazines are now being packaged for distribution through commercial channels, and artists are familiarizing themselves with marketing techniques with the hope of selling their works to the broad audience outside the art world. This marks a healthy tendency toward democratization in the arts, one which is likely to make an impact in colleges, secondary schools, and even in American homes. Soon, perhaps, artists' books will be as commonplace as comic books, read over and over again in a leisurely way in people's living rooms, or given as gifts. Artists' books provide alternative exhibition space which will alter the complexion of future art and the public's experience of art.

Shirley Wilson
Director, The Franklin Furnace

books—one artist, three ways of seeing

1. In Nature's infinite book of mystery
A title I can read.
 2. From woman's eyes this doctrine I derive:
They speak with the right Promethean fire;
They see the books, the arts, the academes,
That show, contain, and nourish all the world.
 3. And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
- W Shakespeare.

printed matter

Artist's Books, Artist's Books, oh God, not more Artist's Books, isn't that movement dead yet? Its been around forever.

I've been writing the P.R. for Printed Matter for 7 years now and I'm sick of my own propaganda. You must have heard my rap about inexpensive art for all. Well, the stuff is always and there's plenty of it, but Anne Siede in Ohio ain't laughing in her cyclic-manager with an artist's book. Not that she wouldn't consider looking at one, it's just that no one addresses anything that interests her. Let's be realistic, so far Artist's Books are a great idea with limited practical success.

A while back I was finding you very sincere lines like:

Something's different, but it's changing. Maybe it's the threat of ecological ruin, or maybe it's the current energy crisis, or maybe it's the ability to actually witness the planet in its totality. The politicizing of art since largely from these international events, but it is also a result of disorientation within the art world itself. The art distribution system has promoted the concept of the star—the isolated genius. This extreme individualism has led to an unhealthy competition resulting in jealousy, isolation and alienation. Also, considering world needs, the prevailing art about art exhibits seems steadily out-of-step—almost oblivious to its audience from life. Fiddling in the art world seems too much like fiddling in Nureyev's Room. A few evaluations of art and society has begun. Artists ask: "For whom are I making this? And for what purpose?" The next step is to give form to these evaluations, to become effective, and to communicate to a diverse audience. Enter the artist's book.

I still believe this stuff, but my tone has changed. The sincerity of Artist's Books needs a healthy dose of glamour, unadorned tempo-conscious, funk. Would you rather look at David Bowie or an Artist's Book? I need full dark things a little glimmer out way with her favorite messages, rock & roll and movies.

Independent publishing is a group project—there are many hands at work in the process of making and marketing the book. In this it is like filmmaking or rock n' roll music—the production group can make a lot of more relationships too, just as artists making books are reaching large audiences through multiplying their work. Artists are finding a new artistic psychology within the requirements of collaborative efforts, they have developed ways of functioning as part of a-discipline, simultaneously promoting the private nature of the creative act.

Karen Williams, artist and publisher, once referred to our movement as Artist's Pamphlets. "Brilliant" I thought. It's true, most artists' publications lack the physical and conceptual weight implied by "book." Booked in a stark slide of simple bound, mid-flow paper collage, it occasionally we hope. There are a handful of books, thick, well produced, and full of content and thought, that have recently appeared. *Green: Difficultly Sustaining* by Matthew Geller, *Perian Powers* by Kathy Acker and Robert Rauschenberg, *Girls & Boys* by Lynda Barry, *70/8-1000* by Walter Pfeiffer, *Living Through Living* by Jenny Holzer and Peter Nadir, and *Showing Our Wounds In Warm Clashes* by Donna Hesse.

Sorry to be so difficult but we're past the careful nurturing stage and into do or die competition with mass culture. If Artist's Books remain a novelty in the art world they are a failure.

Long live Printed Matter!

Money for the idea of Artist's Books, and the few publications that achieve greatness.

Long live art as a social influence.

Mike Glier

Our catalog is available for \$8 post paid. Printed Matter, 7 Leonard Street, New York City, 10013.



Henry Link (Director), Neil Baker, and Mike Miller in front of Printed Matter

artists' pages

Norman Colep
For Eddie To the Best From All the Best

Peter Downsbrough

Keith Haring

Susan E. King
A modern illuminated manuscript

Athens Tachis
Expansion/Contraction: Rock and Tree
(Fragmentation Series)







and/or



A modern



The great irony of the traditional, when thinking in the past. The night would be used only as a support for the future.

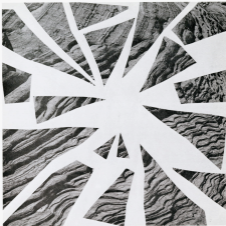
Drawing the Long Beach Freeway to the Golden State, there is one stretch that takes your breath away, an unexpected slant, the underpass, and several brushes over to the left that have escaped the order of Cal Trans. As you flash by it looks the world like a Japanese garden gone manic: I always remember another thrill here. The first time. The first book. The first trip out here to buy book paper. And the return, a car loaded with bundles of paper, yet flying home on the excitement of it all.

A large sign is seen in the advertisement to be replaced in this form of the present. The idea is that a world through a glass of water should be seen a different form, and what is making the advertisement look on the water. The history seems? The tradition of Cal Trans appears to be a sign. A final scene the landscape is the one to force the landscape image world with.
Rogers, 1994

In addition to the advertisement, a variety of other signs are seen. I have the impression from the picture (Rogers, 1994) that the signs would be very common. The signs would be in all areas of the city. The signs would be in California, and going away from the signs would be in California.

Chicago, 1994. Sign of Book. 1994

Everyone says that California has no seasons. I count the seasons by what's on the press. The hottest last summer was when the lavender ink dried on the rollers three times in one day. Even in that half hour when I went to the store to get something to drink. The seasons counted by what stationary, what book, what business card. And in the middle I look up and see the cherryoya is out, and that the flowers need water again. Or that tomorrow is Wednesday, and I must leave the printers rag out for Terry to pick up.

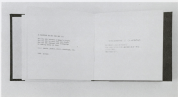




selected books from the exhibition



Andy Warhol, *Andy Book*, c.1967



Andy Warhol, *Andy Book*, c.1967



Fig. 1. Textured surface of a woven fabric.



David Sogge / College Book (1994-95)



©2010 Photo: Bern Porter Commemorative Stamp Series (1993)



Ray J. Hill
 Bear To Wood-Center Museum



William Combs
 Portland Art (1910)



Mindy Ettenberg: *Cowboy Spirit* (1991)



Eric Brewster: *Hill Bred* (1984)

Admission Card: Berlin Wall and Down (1989)



Reginald Bellendenham: Portrait of Stalin (1979)





Open System: *Bevin's Red Book* (2 of 2)



Bevin System: *The Red Book* (1 of 2) (1976)



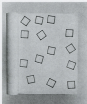
Paul Edwards with Lucy Steiner (Anthony and the Electric Blue) at the Concordia.



Material for the performance, which was presented during the artist's Radio exhibition, comes from scores from Paul Edwards (currently working on *Radio*) and Anthony and the Electric Blue. Photos: Debbie Hall.



Levitz, S. *Happy Clerk and Shop*. (1980).



Paul Adams (page from *Chess Book*), Adams, Bower, Marler, Shand, Griffin, Martin, Water. *The* (New York, NY: Harper, 1988).



Water Distribution at Niagara (1906)



Richard Olney (Book Bind) (1976)

Her: Where do you like to be kissed?
She: At this point, almost anywhere.
He: Yes, but aren't there...?
She: I want to develop additional areas with you later.
He: How will I know what's still available?
She: My body will tell you.
He: Will necessarily every part of you will be.
She: Exactly.

Robert M. Anderson, M.D. (1988)



Book Covering: Inside History of the White House, 1978, Loren's

books included in the exhibition

Abramovic, Ulay

Labrin, Pia G

Allen, Robert

Allison, Vicky

Almgren-Carl

Andro, Barry, Hurler,
Kosuth, LeWitt, Morris,
Watts

Apple, Jacki

Applebeerg, Mo

Art and Language Press

Artists

Aycock, Nick

Azary, Nancy

Barnes, Brian

Baldwin, Yvonne

Baldwin, John

Barwick, Rudolf

Barr, Lynda J

Barr, Greta B

Bassi, Robert

Billis, Phyllis

Blacklow, Laura

Brazzaville, Terry

Breakwell, Ian

Broadbent, Eric

Burton, Chris

Burns, Daniel

Burke, Victor

Caps, John

Cameron, Carol

Cartright, Sarah

Catender, Don

Relation Work and Dates, 1988

Principle Art (manifesto), 1995

Some Facts About Fact, 1980

Three Arrows, 1977

Partially Trapped Lines, 1975

In Digits, 1973

Sand Book, 1979 - Courtesy Kathryn Markel Fine Arts

Seven Books, 1983, Seth Siegheafelt, ed. - Courtesy Museum of Modern Art

Trunk Piece, 1978 - Courtesy Franklin Furness

Say Something, 1977

I Can Do Anything, 1976

Is Deane's Second Right, 1977

What Do I Come From, 1977

I Choose It, 1977

Blurring It A & I, 1973

Mail Reminders-Michael Corris, eds.

Artists, 1980 - Steve Watson-Carel Warthen, publishers

Project Entitled "The Beginning of a Complex," 1977

Seven Circles, 1981 - Courtesy Kathryn Markel Fine Arts

Coffee Table Book, n.d.

Closed-Pinned Book, n.d.

Portrait of Stalin, 1979

Therapy's Ball/Over to Del Three Melodies & Fifteen Chords, 1975

Fable, 1977

Napalm Essay & Other Works, 1977

Girls and Boys, 1981 - Courtesy Art In Form

Beaumontia, 1979

3 Minutes, Courtesy Kathryn Markel Fine Arts

Message Book, n.d.

Folding Book, n.d.

Windows of the Studio, n.d.

Field This Book, 1977

Monday Miracles, 1988

National Texts, 1978

Ball Book, 1981 - Courtesy Kathryn Markel Fine Arts

Florida Dreams, 1981 - Courtesy Kathryn Markel Fine Arts

Full Financial Disclosure, 1977

Allures/Elders, 1979 - Courtesy Franklin Furness

Family, 1977

Notations, 1989 - Courtesy Museum of Modern Art

Overstuffed, 1973 - Courtesy Sarah Fellman

Untitled, 1980 - Courtesy Kathryn Markel Fine Arts

Artball-Playing Cards, 1973

Observations & Scholarship Examination for Art Historians, Museum Directors,

Artists, Dealers, & Collectors, 1979

- Chan, Jeffrey
 Chase, C.T.
 Christie

 Colby, Ben
 Colquhoun, Barbara
 Colp, Norman B.

 Colver, Joyce

 Conning, Robert
 Conran, Henry

 Daly, Deborah
 Dams, Ann

 Davis, Douglas
 Dean, Neil

 Deane, Ivel
 DeBora, Ann
 Dewsbrough, Peter

 Dubinsky, Mitchell
 Eestman, Tony

 Edison, MaryBeth
 Evans, Dennis

 Fellman, Sarah
 Ferrara, John
 Freshman, Jacqueline

 Freshman, Ken

 Fulton, Hannah
 Galvichon, Walter
 Gulligan, Brian
 Gustin, Marie
 Gresham, William

 Aueria, 1980-81
 Los Jon Chou. Courtesy Art In Farm.
 Packed Taper. Spolito, Italy, 1988.
 Canto, 1979.
 Bound Booknotes, 1979. Courtesy Kathryn Markel Fine Arts.
 Librarian Book, 1978. Courtesy Kathryn Markel Fine Arts.
 The Moment of Truth, 1979
 Black Wall, 1979.
 Suspense, 1978.
 The Dream: an Homage to Freud, 1980.
 The Last Hundred Miles, 1978.
 I Guess You Think My Thoughts and Feelings Were Not Real That They Didn't
 Exist, 1978.
 A Discourse on Domestic Disorder, 1978.
 Holy Book, 1975.
 Putting it in Perspective, 1974.
 Residuum, 1973.
 Toss, 1982.
 Remembering Forgetting, 1980.
 Alphabet, remarks by Bertrand Russell from ABC's of Relativity, 1978,
 Courtesy Franklin Paine.
 Fragmented a New Art for the 70s, 1973.
 Murder Mystery, 1981
 Decomposition, 1980
 Cury, from 1988 Red-Cross Manual. All courtesy Eaton/Stein-Gallery
 The View From the Terrace, 1978. Courtesy Art in Farm.
 Robin Redburn's Territory, Sculpture 1969, 1969
 April, 1977
 Postcard Overprint #1. 1976.
 Candy App, 1981. Courtesy Kathryn Markel Fine Arts.
 Christmas Fairy Dance.
 Peppercorn Hills, 1980
 Woman Rising, 1975.
 Twelve Field Vase Apps, 1988.
 Courtesy Art in Farm.
 Trick or Treat.
 Drawings June and July, 1977
 A Book of Paintings: Lewis Wittman's Furniture Catalog, 1981
 Artwork from Art Forum Vol. 8, 1980.
 Homage to Dieter Roth from 1-71, 1972-77
 Dieter Roth Paper Package (postcard), 1975.
 Styline Ridge, 1975.
 41 Airplanes, 1978.
 Ocean Box #1, 1980. Courtesy Kathryn Markel Fine Arts.
 Plants, 1977
 Electric Book, 1976.
 Fortitude Art, 1980
 The Three Images, 1980.

| | |
|--------------------------------|---|
| Gladstein, Paul | Wagon 2, 1981 |
| Glabbe, Susan | Inside History of the White House, 1979. |
| Glabbe, Conrad | Raising a Family, 1979. |
| Giles, Mike | Waiting for Something Dreadful to Happen . . . 1980. |
| Ginsburg, Keith | Scouts, 1972. |
| Gladin, Amy (Kathryn, Rubin) | The Wonderful World of Food, 30 Funny Badges, 1979. |
| Garyson, Ray | Printing Book, 1972. Courtesy Museum of Modern Art. |
| Geffen, George | L'Age D'or. Courtesy Franklin Furnace. Jackson-Barnhill Boy, 1981 Five Photos, 1976. Propaganda's Lament, 1980. Courtesy Art in Form. Mobil Observations, 1980. Courtesy Art in Form. Hard Edge Marker, 1981. Courtesy Kathryn Maffei Fine Arts. Gold, 1979. Courtesy Kathryn Maffei Fine Arts. Link Red Riding Hood, 1979 A Day, 1980. Book of Ruth, 1979 He / She, 1980. What Art Legend?, 1980. A Book About Love and War and Death, Cante Dan, 1980. Face & Outdoors, 1981 All Courtesy Franklin Furnace. |
| Gershman, A. | Enquiries, Inquiries, 1979. Courtesy Franklin Furnace. |
| Glantz, Hans | Head To Head/Combat Manual, Lens by P.A. Underhill. |
| Hamilton, Richard | Motard's Berlin, 1979 |
| Hamilton, Frances | Lady An-Adventure at Sea |
| Hamilton, Dorothy | Remade!, 1980. Living, 1980. |
| Hardinge, Ruth | You Know I Had to be a Hairdresser, 1977 |
| Helmsick, Robert | Scrapbook, 1973. |
| Higgins, Dick | And Then There Was None, 1979. Studies, 1977 Red Date Hand Stamped, 1979 |
| Hiller, Susan | Miss Muller, 1975. Courtesy Sandi Fellman. |
| Hino, Kay | Paper Books, 1983. Courtesy Museum of Modern Art. |
| Hinds, Paula | The Bread Book, 1975. Growing Up, n.d. Raggy Tricks, 1979 |
| Holland, Peter | Comic Books, 1981. Courtesy Art in Form. |
| Holt, Nancy | Always a Bridemaid, Never a Bride, 1978. |
| Holler, Jenny/Martin, Peter | by Alison Knowles, 1965. Courtesy Franklin Furnace. Natural Assemblages and the Tree Crow, 1980. Courtesy Franklin Furnace. |
| Hompson, David Det | Journal of the Montreal Lunch, 1975 |
| Hoenig, Evelyn | Courtesy Museum of Modern Art. |
| Howitz, Chantal | Collage Book, 1979-81 |
| Humphrey, Ralph | Letters From the Missing Mountains, 1980. |
| Jacks, Robert | Flowering, 1981 |
| Jenkins, Marjoly | |
| Johnson, Ray | |
| Josephson, Ken | |
| Katz, Tamara | |
| Keating, Andrew | |
| King, Susan Elizabeth | |
| Knowles, Alison | |
| Koeps, David | |
| Koss, Jim (Peter, Carol Mally) | |
| Kyles, Roger | |

- Kyle, Heidi
 Unbound, n.d.
- LaBao, Yel
 Pleasant Beach, 1975. Courtesy Museum of Modern Art.
 Transformational I, 1975-74, 1977
- Lanyon, Ellen
 Ladiesman, Saphroite Body
 Pink Book, 1979
 One Again Night,
 Sky, n.d.
- Lanks, Alice Whitman
 Linsen, Jennifer
 Some Notes on Mummification, 1981
 Courtesy Kathryn Markel Fine Arts.
- Levine, Len
 Using the Camera as a Club, 1976
 Fair-Deals: Responsible Resolutions, Impulse
 Schematic Drawing for Mythology, 1964
 Arcs, Circles, & Orbs, 1977.
 Lines and Colors, 1971.
 Autobiography, 1980.
 All courtesy Franklin Furness.
- Liniker, William/Liniker
 Link, Richard
 Lippmann, Jane
 Impressions, 1977. Courtesy Museum of Modern Art.
 Bearded Cards
 Abstracts Book III, 1979
 Camping Book IV (work in progress).
 Book II, 1976.
 Pink Book.
- Long, Richard
 Lyons, Joan
 Inca Book/Campfire Ash, 1976.
 Beaded Book (Seed Books, n.d.)
 Propositions #11, Cold Heat, 1975-76.
- Maloney, Bernard
 Mangold, Robert
 McKown, Richard
 The Object of Faith, 1981. Courtesy Kathryn Markel Fine Arts.
 Six Arts, 1976.
 Fashion Catalog, Provincetown, 1981
 Remember St. at Rio 1, Salem, Mass., 1980.
 Bedrooms, Doghouses, and Peoplehouses.
 Antikata, 1980
- McLean, Kim
 Melis, Manfred
 Morgan, Robert C.
 Morris, Robert
 Murray, Elizabeth
 Nabis, Linda
 Noma, Richard
 Nyeppel, Barbara J
 Olsberg, Clara
 Olson, Richard
 Learning to Swim, 1976.
 Continuous Project Almost Daily, 1970.
 Notes for Fire and Rain.
 Co-Cos-Cosid, 1980.
 Details from the Excavation of Wagon Wheel, 1977.
 Monographer's Notebook, 1978. Courtesy Sandi Fullman.
 Run Notes, 1973. Courtesy Museum of Modern Art.
 Double Bind, 1976.
 Do Not Open, 1979.
 No Springs Attached, 1980.
 Perfect Bind, 1977.
 Unbound (prototype), 1981
 Scissors Twice (prototype), 1980
 Virgin (prototype), 1980
 Redbound.
- Oso, Yoko
 Crapfruit, 1966. Courtesy Museum of Modern Art.

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| Phily, Milton Pitkin, Kingsley | Three Photographs, 1960. Black Holes, 1979. Starting with Flags, 1976. Journey to the End of the Page, 1982. Clown. |
| Prent, Michael Prely, Sara Pittori, Carlo | Manmade Wonders, 1979. Family of Pans, 1981 Four Mr. Bump Series, 1981 In Studio-Carlo Pittori, 1981 Sara Prenter Commemorative Stamp Series, 1981 Self-Portrait of an Actor Preparing to Play, 1981 Post Ms., 1981 Etchings, 1981. Courtesy Art in Form. Honor, 1978. Lines and New Lines, 1977 Sea, 1975. The Blue Edition of Catalogs Raisonnés and Other Miscellany, 1982. Wedding Album. Cut Up, 1981. Courtesy Kathryn Marked Fine Arts. Bookings, 1981 Fog and Sea, 1979 Carnival Ride. Clue to Myself, 1981 Book 36 and Book 34. Gesamtheit Werke, Band 7, 1981 Gesamtheit Werke, Band 8, 1978-81 Both courtesy Museum of Modern Art. Sweet Tooth, 1977 Forever Yours, 1980. |
| Prent, Ben Pruett, Richard Pucci, Lucio Renzel, Hilda Renzel, Marvin Richman, Gary Riss, Donna Risser, Jim Riss, Kathy Riss, Ann | Some Los Angeles Apartments, 1978. Thirty-Four Parking Lots, 1967 New Swimming Pool and a Broken Glass, 1968. All courtesy Franklin Furnace. Ten Isometric Drawings for Ten Vertical Compositions, 1971 Gods and Men. Rubber Band Book, n.d. Yarn Book, n.d. VJXX. |
| Rosenfeld, Barbara Roth, Denise | The 4 autobiography of a Be-Man, 1971. Courtesy Museum of Modern Art. The Red Book, A-Z, 1976. Gus, 1978. Liarwoman, 1977 De Sita. Everyone Wins Competition, 1979. See Wording, 1980. Please Stop Before It's Too Late, A View of the Beach in Color, 1978. N Tom Photographs, 1970. Courtesy Museum of Modern Art. |
| Rubin, Gail | |
| Ruscha, Edward | |
| Sandback, Fred Sano, B.M. Saris, Claire | |
| Savage, Cheryl Schäfer, Alexander Schles, Arden Schleser, Klaus/ Seitauer, Robert Shapiro, David/Pucci, Lucio Sly, Alison/Sano, B.M./Saris, Claire, James, eds. Sherry, Jane M. Smith, Mimi Smithson, Robert | |

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| Adams, Jim | Young Egypt, 1969. High School, 1979. Cover to Cover, 1979. Both courtesy Museum of Modern Art. |
| Carey, Michael | |
| Sabot, John | Words and Images, 1976. |
| Speiser, Bruce | Memories, 1976. Poems from Many Seas, 1981. |
| Soltes, Taylor | Footloose, 1973. Courtesy Museum of Modern Art. |
| Williams, Renee, ed. | Word, 1980. |
| Wintkin, Stella | White Mythology, 1973. |
| Wardol, Andy | Index Book, 1987. Courtesy Museum of Modern Art. |
| Wattles, Nancy | Milk, 8.8, 1981. |
| Waters, Lawrence | Causality: Affected and/or Effected, 1971. Courtesy Franklin Furnace. Works, 1977. Courtesy Franklin Furnace. |
| Wells, Ellen | Tactical Aesthetics: The Young Individual's Guide to Personal Capabilities, 1981. Courtesy Art in Form. |
| Weylandstein | Chickadee, n.d. Courtesy Museum of Modern Art. |
| Wexman, Earl | Apple, 1978. Courtesy Reed Feltman. |
| Wilson, Martha | 1. Trash 2. Poet 3. Monk, 1975. Autobiography, 1979. |
| Yonkebaum, Richard | From Sea Bann From the West Pacific, 1976. |
| Zilvansky, Paul | The Book of Tables, 1976. The Case for the Burial of Ancestors, Book 1, 1980. |
| Zank, Jim | Louis Lomax/Rio Grande, 1988. Courtesy Kathryn Markel Fine Arts. |

GALLERY CURATOR
Faculty by Design SUPERVISOR
FACULTY PRODUCTION SUPERVISOR
PRINTER
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Ben Shahn Center for the Visual Arts, Department of Art
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The success of the gallery program is due, in large part, to the efforts of Alan Lazarus, Chairman of the department of art, because of his complete support in every aspect of every project. I am also grateful to the Gallery Workshop students and the Design Workshop students for their hard work.

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Nancy Eisenhauer
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