

The book is a public place.
Kathleen Walkup

Traditional & emerging formats of artists' books: Where do we go from here?
School of Creative Arts, UWE
9/10 July 2009

A book is a public place.

Michael Rosen, interview,
Sunday Observer, 5 July 2009



Carnegie Library Pittsburgh PA USA

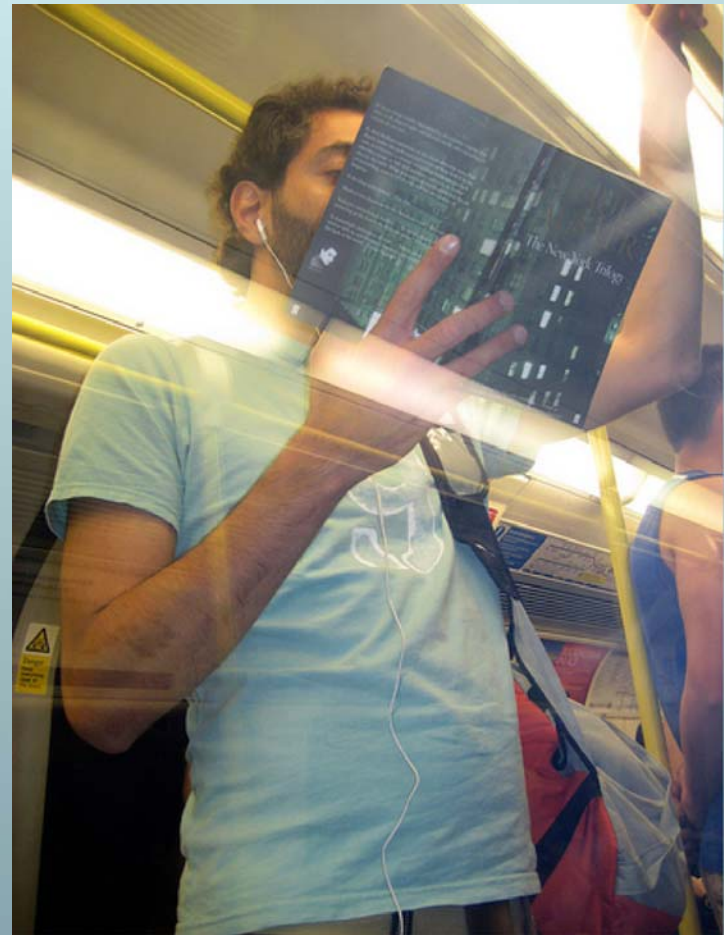
Children reading in the library



Kindle with books
Used Books Blog, June 2008



reading on the subway



Reception

dematerialized art as artists' books

- inexpensive
- endlessly reproducible
- conceptual in content
- exist completely outside mainstream art

Lucy Lippard & John Chandler

Six Years: The dematerialization of the art object, 1968

It is possible that if Lucy Lippard and Sol LeWitt had not dreamed up the idea of Printed Matter, the landscape of cheap artist books would be very different today.

Clive Philpott, 1996

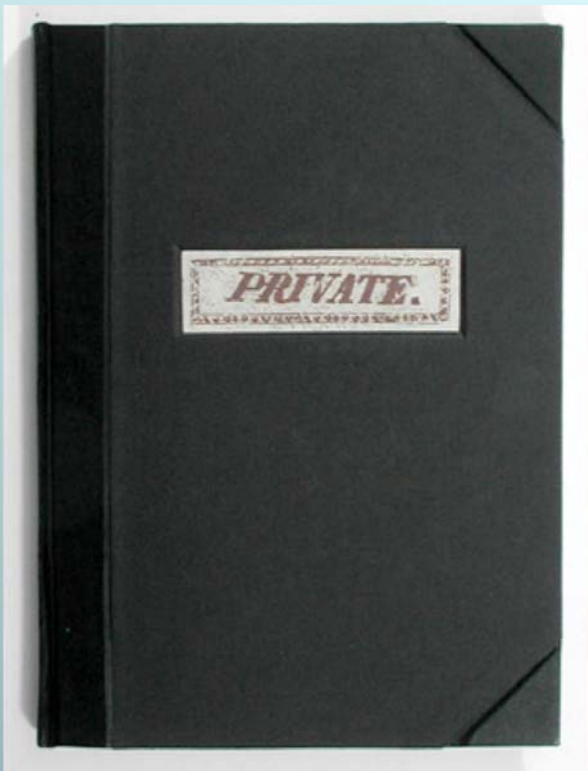
<http://printedmatter.org/researchroom/essays/twenty.cfm>

Instruments for extension into a far broader public

Lucy Lippard on the possibility of the artist's book



Women's Studio Workshop
Rosendale New York



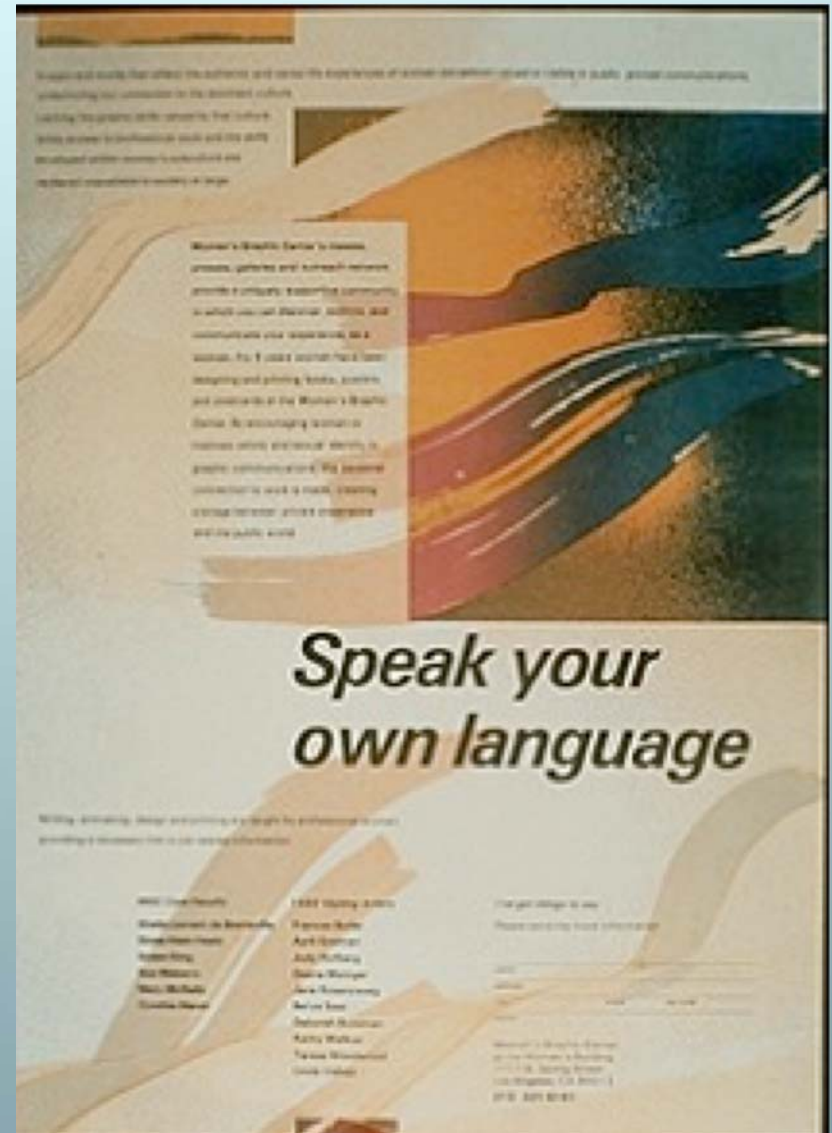
Maureen Cummins.
The Business is Suffering. 2003
Women's Studio Workshop



Tatana Kellner. Iron. 2008
Women's Studio Workshop

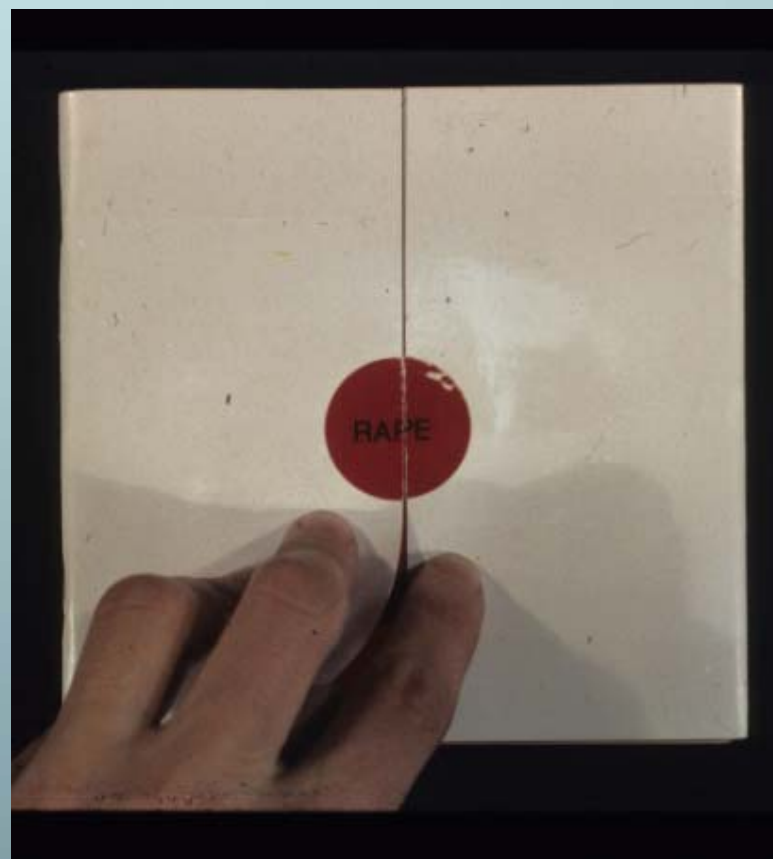


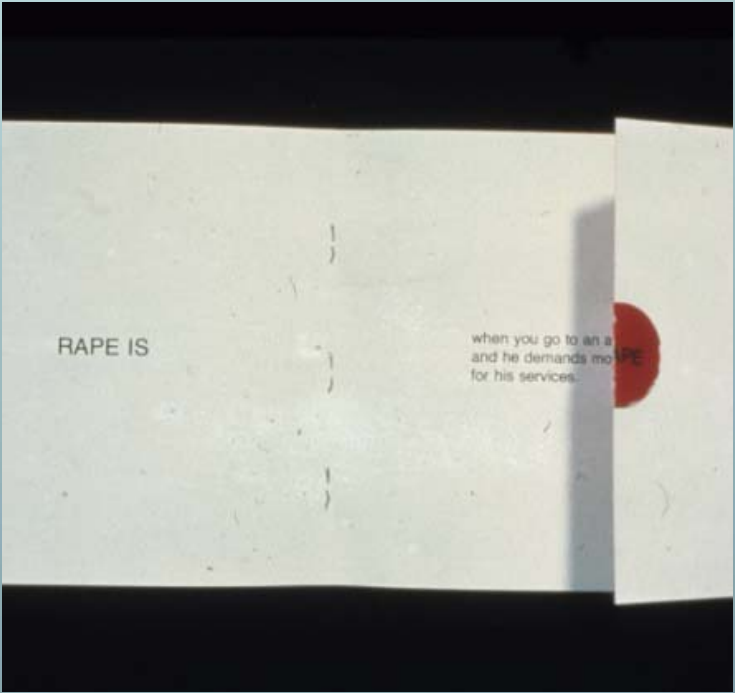
Judy Chicago, Sheila Levrant De Bretteville, Arlene Raven
Founders, Los Angeles Woman's Building, Feminist Studio Workshop, 1973



Speak your own language.
 Sheila De Bretteville, Cynthia Marsh

Suzanne Lacy. Rape Is. 1972
Feminist Studio Workshop.
Open edition

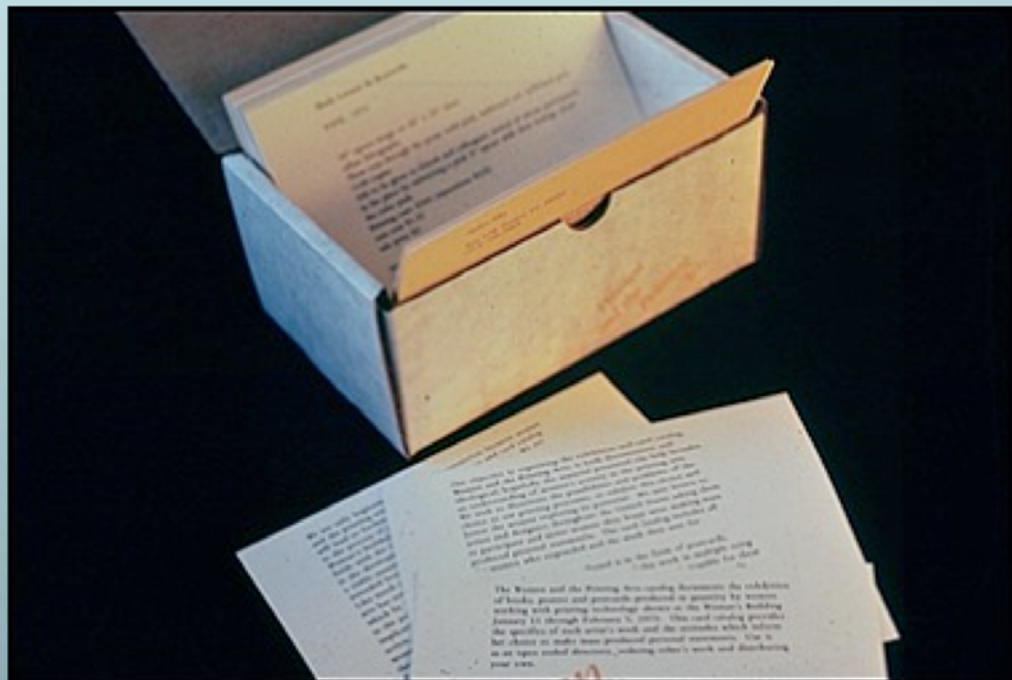




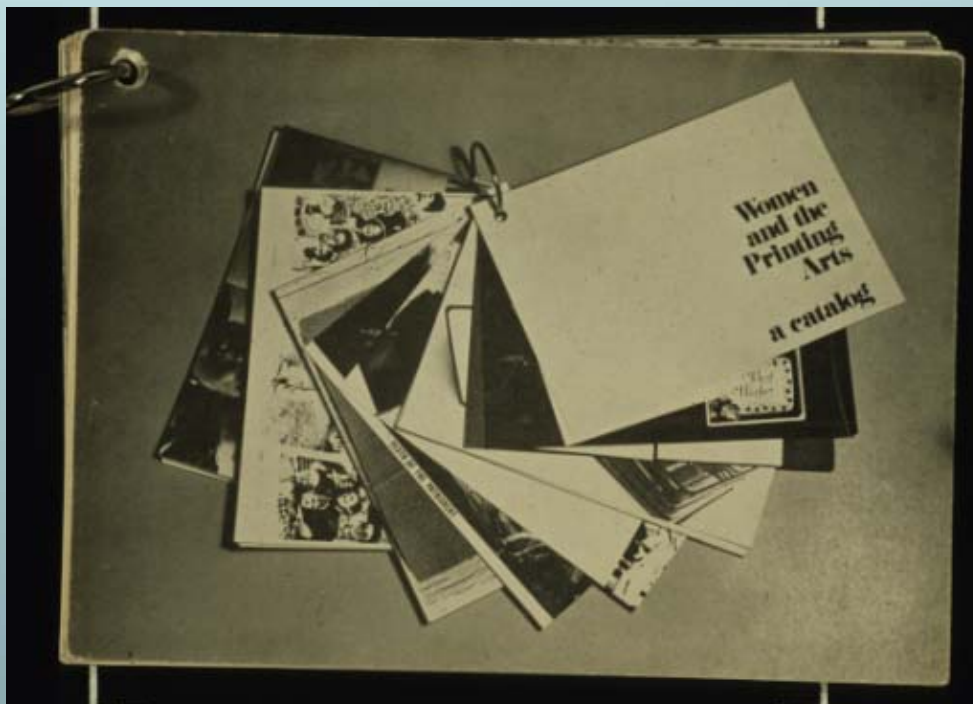
RAPE IS

when you go to an a
and he demands mo
for his services.

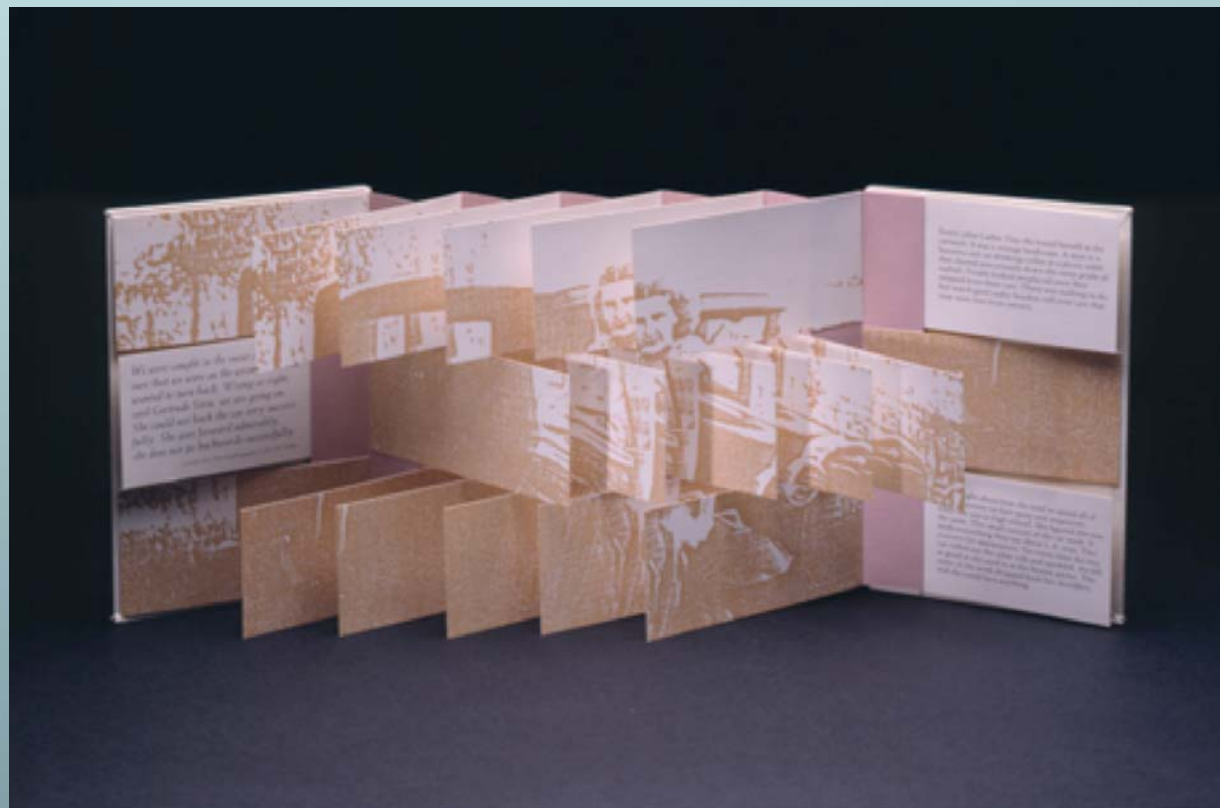
Women in the Printing Arts.
Catalogue,
January 1975.
Feminist Studio Workshop



Women in the Printing Arts.
Catalogue, 2nd ed.
Feminist Studio Workshop



Susan E King
Women & Cars
Paradise Press, 1983
[structure: Hedi Kyle]





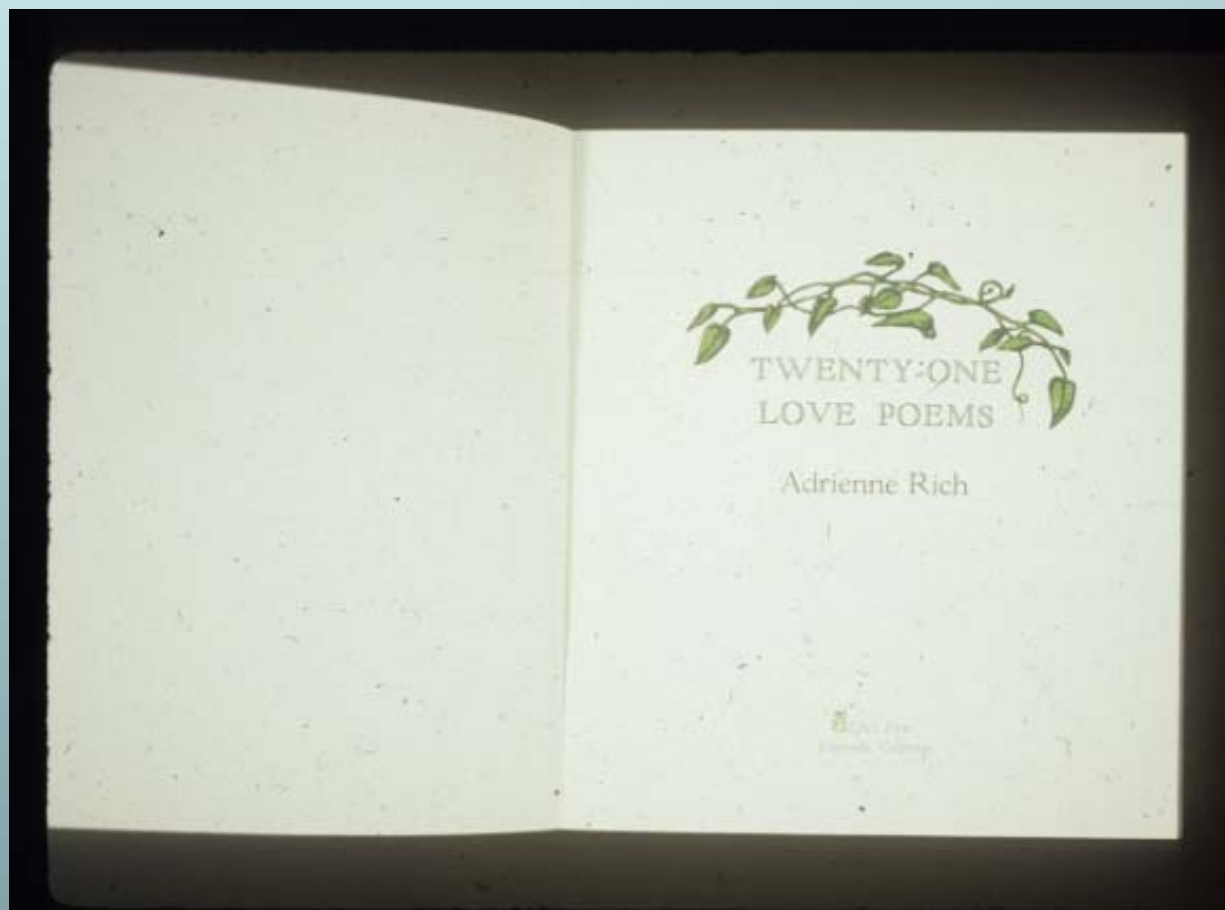
Susan E King. *Treading the Maze: An Artist's Book of Daze*. Visual Studies Workshop Press, 1992

Technology

Cindy Marsh is a printer.
Women's Graphic Center.
offset production



Adrienne Rich.
Twenty-One Love Poems.
Effie's Press, 1975.
Bonnie Carpenter, printer
Handset type, letterpress





Kenneth Davids.
The Softness on the other side of the hole.
Rebis Press, 1976. Offset w/hair



HEBES PRESS PRESENTS A REMEDIAL READING

THREE HATTED LADIES,
YOUR BASIC MIDWESTERN LADIES,
TAKING A WALK.



I tell
the lady
next to me

that this is EXACTLY
what my life is like
ain't just a walk, we
from one place to another.

• We're climbing steeply;
climbing over; it's a CHURCH ROOF; we somehow missed
the street & got onto this church instead, & now we have
to climb over it to get down to the street again. • The
lady next to me lins her hat and complains that she's the
fourth generation in her family to make this climb, and the
flooring is very precarious; as a matter of fact, there are nails
on this roof. • Oh, I say, it's nothing.

these days. This
women are traveling
place for a REASON.

this is a building we're
climbing over; it's a CHURCH ROOF; we somehow missed
the street & got onto this church instead, & now we have
to climb over it to get down to the street again. • The
lady next to me lins her hat and complains that she's the
fourth generation in her family to make this climb, and the
flooring is very precarious; as a matter of fact, there are nails
on this roof. • Oh, I say, it's nothing.

UNUSUAL.

FIRST UNITARIAN CHURCH SAN FRANCISCO MAY 21 1976 8PM

Betsy Davids/Jim Petrillo.
Three Hatted Ladies.
Handset type, letterpress. 1976



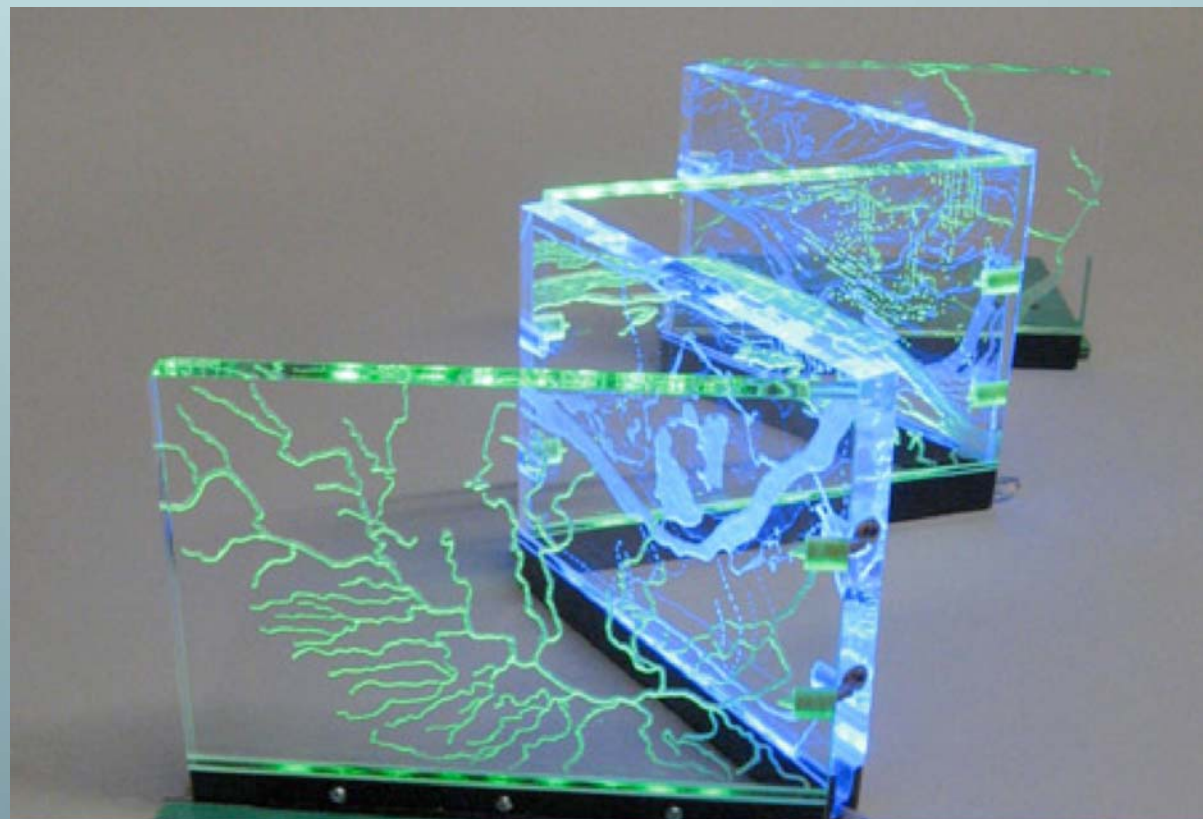
Frances Butler & Alastair Johnson. *Confracti Mundi Rudera* [Fragments of a shattered world]. Poltroon Press, 1975. handset type, letterpress

Authentication



reading room,
Homestead Library.
Pittsburgh Post-Gazette,
December 2008

Vince Koloski
Take me to the river
Etched acrylic
Edition of 8
Donna Seager Gallery
San Rafael, California



Library

text privileged

full access to content (on individual basis)

experiential access (tactile and kinetic)

authenticates as content

work remains private for viewing

12" viewing distance

good storage & retrieval

favors editions/multiples

audience potential over time

books can't be purchased

Gallery

visual privileged

limited access to content

materiality via eye & sensory memory

authenticates as art

work is public for viewing

varying viewing distance

no storage & retrieval

favors unique objects

time-limited viewing

books can be purchased