

I. The Book in Our Hands

The Tide's Story

please

hold me with both of your hands

tightly

so we both feel the exchange

of blood and ink

let us stare at each other

relentlessly in endless

yet silent

conversation

this is the life we share

contracted

by the death of beings

gentler than ourselves

quiet and swaying

they bequeathed infinite

universes

with paths as numerous and varied

as their roots

as profound

as the dark earthen depths

to which those tendrils

plunged

life's anchor

securing the laden vessel

holding sails to the sky

and pages to the sun

floating in the sea of words

each water drop a letter

each wave a word

 a sentence

 a paragraph

all telling

the tide's story

sentenced

to madness

lunatic imaginings

our legions

of scrawled tinder sticks

kindling igniting

firestorms

in our brains

lightning fields stricken

with tangled consciousness

please

hold me tightly

with both of your hands

turn me

again and again

please

please help me I have too much joy love living I have my lessons

please help me I have too much joy love living I have my lessons

please help me I have too much joy love living I have my lessons

please help me I have too much joy love living I have my lessons

please help me I have too much joy love living I have my lessons

please help me I have too much joy love living I have my lessons

Marshall Weber, 2003

II. Firing the Canon

We are all looking for a new Dawn aren't we? Perhaps we should just welcome Dawn again. We need an alternative to what has become the mainstream and unknowingly conservative scholarship in the field of artists' books. This scholarship is an incomplete scholarship, which is primarily focused on the books and/or style of a small exclusive group of 20th Century American, British and European bookmakers.

For example, while I applaud Johanna Drucker's catalyzing the recent tempest in a teapot (labeled "Druckergate" by American librarians) I believe that Drucker's scholarship and practice, at times, ironically exemplifies the problems she points out in her provocative Bonefolder article of Spring 2005. Drucker states that the field is "under-theorized, under-historicized, under-studied and under-discussed", but her writing doesn't provide alternative perspectives and practices that would address this situation. What is unfortunate about this is that many of the artists who Drucker's writing ignores, are those who are deeply invested in the ongoing theoretical and practical discourse whose scarcity her critiques bemoan. This narrow focus is a tendency in various book art programs in the United States.

Academics in these programs are not assisting to historicize any of the hundreds of young and emerging artists working in the book form now or inviting those artists into their classrooms. And they seem unaware of the librarians, often on the same campus, sometimes in a building next door doing just that...

The field needs to acknowledge the historical importance of the intersection of popular culture, artists' books and the punk Do It Yourself (DIY) ideology that often crashes through that intersection. After all, how can anyone write about contemporary artists' books without writing about Robert Crumb, Carolee Schneeman, Christopher Wilde, and Karen Switzer who frequently asserts, "The only free press is your press!?"

Curricula are slow to change and the fine presses (often closely associated with academia) are, for good financial reasons, reticent to abandon their chokehold on the field. Academic curricula, craft fetishism and book world economics are not the only problems in this growing field; language, regional aesthetic vernaculars, and cultural protectionism also complicate the field's global maturation.

Despite all this, there is an immense body of theoretical work and dialog pertinent to the field, much of it generated by artists; it just isn't recorded and published by Granary Books or similar imprints, (at least in the United States.) It will be, when there is enough momentum in the literature. Meanwhile artists take up the slack for the slow moving academics and are the best source of support and validation for other artists. Which is why artist Keith Smith was the first American publisher to include a chapter about the Booklyn Artists Alliance's interdisciplinary artists' bookmaking in his 4th edition of *The New Structure of the Visual Book*.

Keith and Scott McCarney, both attending this conference, know what its like to be down in the trenches. I mean this literally; both of them have gone as far as to have taken up shovels and dug for a Booklyn Vegetable Mind performance.

The international field of artists books is, unlike that of the United States, filled with theory based work and publications. Populist artist, professor, publisher, and secret theory-head, Sarah Bodman, often champions this work in her writing and in her editing of, the always quotable, University of West England's, Impact Press's *Artists Book Yearbook*.

The program for this conference refers to Drucker's ultimate pedagogical intention asking, "is it an attempt to confine and influence the future directions of the art form?" I believe the answer to that question is "Yes." I know that's what I'm trying to do. Any good critic is trying to influence the art form. However, I'm trying to limit my subjective (and personal) confinement tendencies. While I believe that Drucker is doing important practical work in the area of cataloging, the limitations that her theoretical writing sets on her concept of a "zone of activity" construct a categorical hierarchy of artists' books. She has created a little canon and doesn't seem to realize it. It's a static system of validation by descriptive definition. Drucker's concepts form a modernist body of writing in post-modernist clothing.

Many fine press binders, publishers and printers, some artists and academics, though less librarians than one might think, have a proscribed view of what makes a good artists' book. They seem to constantly rephrase the tired craft/art dialog about "Let's define the artists' book." with some contemporary academic language. I echo many students' and artists' frustration when I say that going to book art conferences and being on book art list-serves is like being stuck in Bill Murray's "Groundhog Day" movie, it's the same conversation again and again and again. This incessant navel gazing infantilizes the whole field. Is discourse about painting limited to, "What is a painting?" Is the discourse of poetry limited to, "What is poetry?" No, they are not. The books arts field is mature enough to move into more sophisticated dialogs. It is academia's responsibility to catch up with practice. Book arts curricula need to integrate with global arts and literary scholarship instead of isolating itself in materialist antiquity history and craft and conservation-oriented programs. It is not that current book arts curricula are valueless, they all contain teachings of great value, but they are incomplete, out of date and, with few exceptions, not intellectually rigorous enough to be of comprehensive value to students of the 21st century.

III. Interdisciplinarianism

I propose that it is time to expand the paradigm of the books arts into a truly global interdisciplinary practice which seeks to include the visual and performing arts, literary theory, linguistics, print media studies and advances in cognitive neurology into book arts curriculum and practice. In her revelatory book "Dreaming by the Book", philosopher Elaine Scarry takes her prodigious literary and philosophical knowledge and integrates it with recent advances in cognitive science and neurology to explain how literature instructs our brain to imagine. Scarry's work is a perfect example of how both scientific and theoretical advances can nourish the field of artists' books. It is time to focus on: the aesthetics of integrating text and image, content, audience reception, diversifying the field, and the pedagogical role of libraries and chain bookstores. It is time to embrace: the painted book, the unique book, the comic book, the graphic novel, the digital book, the book performance, the hybrid book, the library project, and the Zine, as necessary components of a mature field of study and production. It is time to focus on bookmaking that is engaged with the world in complex and innovative ways. It is time for us to question the concept of authorship.

Many contemporary artists' books are true collaborative efforts that defy the craft hierarchy of publisher, writer, illustrator, printer, binder, and papermaker. It is time to dismantle this hierarchy. It is time to prioritize supporting and studying the collaborative tradition of artists making books together versus typical forced market driven projects of publishers. And it is time to acknowledge that even this artist/publisher dichotomy is fluid, there are, after all, publishers whose orchestrations are as creative as any artists. And there are artists who see publishing as another medium in the palette of the arts. It is time to be complicated, complex, and cybernetic.

And yes, it is time to embrace, Sylvain Gerand's psychotic cuddliness, New York City's Lower East Side iconoclast FLY's urban humanism, and Australia's very own, Stephen Dupont's troubling and monumental explorations of global conflict and violence as exemplified by his huge Raskols book which portrays the Kip Kaboni (Red Devil's) gang of Port Moresby in Papua New Guinea.

The major motivator of this proposed expansion of the 'zone of activity' is the dynamic exuberance of the contemporary books arts practices not yet historicized by the Academy or the Artworld. I do not disagree with Drucker's assessment of the small portion of the artists' book world she examines. But a more inclusive perspective and practice could begin to resolve these issues. Any complaint you present is only as valid as the solution you propose.

I am especially impressed with conceptual coherence and integrity from concept to distribution. Consider New York artist David Rees. David is one of the foremost critics of the recent military fiascos of the American government. Weeks after the 9/11 bombings, Rees was already outraged about Bush's exploitation of the attack for his personal and political power. Rees was a pre-mature dissident. (It would be hard to find anyone sane who disagrees with him now.) Rees's Internet comic Get Your War On was an astute and creative critique of the devastating and illegal U.S. invasions of Afghanistan and Iraq. All the money Rees makes from sales of his Get Your War On book he donates directly to the United

Nation's Adopt a Minefield program, which helps communities around the world to clear their land of mines. To assist David, Booklyn has him sign and number a limited edition of each of his trade book editions, and then sells them at premium and donate all but the cost of sales to Adopt a Minefield.

The artists' book world is multi-faceted: its role as the creative fringe of the free speech movement, as the laboratory for global language research, and as a primary new art media of the 21st century seems inevitable. The artists book' field is having birth pangs and pains, and we're all midwives. Our child, our hybrid child is being reborn as an interdisciplinary medium instead of an exclusively or even primarily print based medium. Young artists and students growing up in a cybernetic, multi-media world see the artists' book as another validated contemporary art medium, comparable now to the place of video art in the 1980's or installation art in the 1990's. This does not efface the importance of the traditional book, the *livré de artiste*, or the fine press printed book; it provides another type of aesthetic approach to the medium.

These roles seem assured in part because the Internet has terrifically accelerated the profile and access to artists' books. Libraries and museums around the world are posting catalogs that make formerly inaccessible Special Collections available to a wide range of readers. Artists' books are being using as primary research sources (as exemplified by artist Maureen Cummins practice of using previously unpublished historical texts as the basis for her artists books) or as interpretive materials regarding their subjects of interest.

Artists are discovering the collections where closemouthed book dealers have placed their books and are, importantly, starting personal and professional relationships with those institutions. Students and the general public are discovering artists' books via subject heading, keyword searches and web based projects such as the State Library of Queensland' Artists' Books website and the online catalog of the Otis School of Art and Design in Los Angeles. And the British Library and others are providing ample historical context.

Peter Townsend once wrote of Ken Campbell's books that they were like 'darkness shot through with light'. What a gracious, generous and instructive metaphor. Light must by its nature expand. I think the primary way to mature the field is to expand our concept of what the artists' book is, not reduce it; the book is intrinsically multi-media and interdisciplinary as both a concept and an object.

IV. Spinning the Globe

In the 2006-2007 Artists Book Yearbook, an article titled The Use of Type in Artists Books by German artist Anton Würth, provides a succinct linguistic substantiation of why artists' books are so important to a global human culture created primarily by language and its attendant economic systems. I will paraphrase for clarity "...the book as an art form does not represent a given content in the (semiotic) affirmative. It is not bound by recognizable forms of (linguistic or typographical) standardization. The artist's book does not intend to be a substitute for the book in its (conventional) practical form, it coexists with (conventional) books as a locus of dissent." Anton proposes that the artists' book can be a tool to examine where conventional language has failed us and beyond that how we might alleviate the damage done by that failure with a committed creative investigation of the primary traditional vehicle of written language: the book.

The critical interrogation of all systems of representation, art, news, literature, language, one of the major leaps forward in human culture. It is a creative act. To interfere with the linear structure of the book and the language it serves as a vehicle for, while still offering the reader a coherent experience is a rather tricky balance. To integrate image and text (printed and/or handwritten) remains a constant and fruitful challenge.

My favorite radical critique of language comes courtesy of Fela Anikulapu Kuti, the recently deceased Nigerian activist leader and musician. Fela believed that the endemic weakening of indigenous African societies was, in part, the result of the introduction of the strictly coded written languages of (and by) Islamic and Christian colonizers. This was not a simple dismissal of written literature. Fela, while acclaimed as a great musician, was also a great

writer and wrote amazing lyrics for almost all of his songs. But the crucial importance of his spontaneous orations between each song, and his frequent political commentary confirmed the importance of oral culture in human society.

I believe that it is good to keep a wide spectrum of celebratory and critical perspectives in mind. Würth instructively quotes Jacques Derrida from *Grammatology*. "Linearity is the displacement of multi-dimensional symbolic thinking." Language itself is not a neutral force. It had positive and negative effects and proscribes both thought and culture. In our current global drive for literacy, the direct connection between privilege and the corporate class's power to partially determine accepted vernaculars of art and language is often obscured and denied. Witness the current example of various federal governments and corporate interests to influence, regulate and proscribe the curricula in educational institutions. Of course, no media source is so effective as to be hegemonic; audience reception varies and audience interpretation and resistance is multi-faceted. However, diverse perspectives on literacy and book culture are still crucial and provide a useful humbling check to literary codes and educational agendas, while also substantiating the value of the text/image experiments of the artists' book world.

I met Anton Würth at the Frankfurt Bookfair in Germany. As a Booklyn representative I annually attend the Bookfair. Its world's largest international bookfair, and the only one with a major section somewhat firmly, but gently, reserved for artists' bookmakers and small presses. This section is called the Book Arts Square and features exhibitions, workshops by book and paper artists as well as surrounding rows of exhibition booths of artist bookmakers and small presses. This "Square" is located in the larger international art book publishers' section. About one hundred artists from around the world, (though still primarily Europe,) gather every year at the Book Arts Square to sell their books and art and to engage in a week long, multi-lingual, non-stop dialog that ranges from civil to raucous and allows for very little sleep for all the participants. I think that the Book Arts Square should work towards a future where artist bookmakers from every continent, every country, and every region would be able to attend; much like the Bookfair itself. That would be a truly phenomenal gathering.

The Frankfurt Bookfair is one of those places that are crucial to the global exchange of culture. Its importance to the world of conventional books and literature is undeniable. Its value to the artists' book world increases annually. I highly recommend at least one visit to the Frankfurt Bookfair in one's lifetime, where else can you see a half million books, of all kinds, from all over the world, in one week?

V. Their Dark Materials

Let me let you in on a well-kept secret. I would not be here today if it were not for a mysterious international cabal of radical left wing intellectuals furiously committed to freedom of expression. The members of this learned conspiracy subtly and often, ignore their funders, flout their bosses, and pish-posh the academics as they covertly support the eclectic work of diverse groups of artists and writers. They put on a good air of being conservative and uptight. In fact, this disguise has been ingrained in the public's mind to the point where their occupational demeanor is depicted worldwide as one of the unchanging stereotypes of Victorian sternness and prudery. Yet they don't care about investment quality, prestige, resumes, or sales, and often, against their own inclinations, they will ignore the nature and limitations of craft, archival quality, subject, content and form. These cultural anarchists who will think, write, study, talk, and even buy, anything that strikes them as a book are centuries ahead of, and... behind us. By this I mean they comprehend the historical and the contemporary context in which artists books are created. You may have guessed whom I am referring to. Yes, this dangerous internationalist network is formed by... librarians, especially by the Special Collection librarians of the world.

I recently came to a realization that the librarians are voting for artists' books with their budgets. They are putting their money where their mouths are, and while they may not individually make a big noise about it, as a whole, they are having a great impact on the culture. Importantly, they are starting to influence greater academia; the library itself is now an important subject of study as well as a source of subject matter. On numerous college campuses libraries are trying to actively integrate into other departments. Artists' books have

always served as an interface between Libraries and Art Departments; their new popularity of increasing that possibility. Libraries are making their own books, starting their own public book making programs, and becoming important cultural centers in new ways that both preserve and expand their traditional functions. Throughout the world public libraries are vigilant champions of both the preservation and the expansion of the public interests. They are bulwarks against ignorance and offer access to sources of information for millions of people who would otherwise be bereft of that access.

Every year Martin Antonetti, professor and Director of the Special Collections Library at Smith College, invites Booklyn staff to do a presentation to one of his "History of the Book" classes. Last year, artist, educator and Zine expert, Emily Larned and I showed the class a wide range of artists' books, fine press, and Zines. After our presentation Martin announced that instead of his just asking students' opinions on what books he was going to acquire for the library this semester, he had decided to let the students vote in the book they liked best. Democracy in action! The students took this new responsibility very seriously and the following discussion was lively and considerate. A consensus soon formed for the acquisition of a book titled *Bird Mountain*, a unique, painted book of unusual form covered with wildstyle graffiti calligraphy. Perhaps it was not the first book that Martin would have picked but he was happy to respect the students' choice thus spurring even more lively discussion.

Perhaps my most evocative library story comes from a visit to the Jean-Nickolaus Tretter collection at the Elmer Anderson Special Collections Library of the University of Minnesota at Minneapolis. 25 years ago Tretter started collecting gay, lesbian, bisexual and transgender materials. He donated his entire collection to the University of Minnesota and in return was hired as curator of the collection which now holds over 30,000 local, national and international items. The first time I met Jean he took me to the stacks and handed me a large and terribly burned book, and asked, "Do you know those famous pictures of the Nazi book burning rally in Berlin's Opera Plaza on May 10, 1933?" I nodded yes, and Jean continued, "The book in your hand was rescued from that fire." It was to say the least, a chilling moment. Jean went on to say most of the books burnt that night were from gay rights activist and researcher Magnus Hirschfeld's Institute for Sexual Science Library. The burned book was titled "*Le Marquis de Sade et Son Temps*", it was written by Dr. Eugène Duehren and published in Paris in 1901. Clever street cleaners had rescued various surviving books from that infamous smoldering fire and had sold them to private collectors. But that is another long story.

Tretter would later receive statewide acclaim for mounting an exhibit of Nazi persecution of homosexuals in the hallway of the Minnesota State Legislature. This particular hallway led to the chambers where legislators, at the time the exhibition was showing, were due to vote on an anti-gay rights bill. The bill lost. Perhaps Jean's astute librarianship was a positive influence on that political process. Justice is beautiful.

VI. 'Babel'ing On

As Director of Exhibitions for the Booklyn Artists Alliance (AKA Booklyn), I recently finished curating an exhibition titled *Found in Translation*. One of Booklyn's activities is the producing and touring of multi-media and interdisciplinary exhibitions focusing on, but not limited to artists' books and the book in general. The *Found in Translation* exhibit will tour to the three major American book art centers in New York, San Francisco and Minneapolis and will hopefully continue on to international venues.

Translation is basic to our existence as human beings. It is integral to what creates and defines us as a species; from the use of the word to signify the genetic function of our RNA, to the internal process whereby our cerebral cortex translates our thoughts into language. Using the term 'translation' in a generous and inclusive manner, the *Found in Translation* exhibit examines our human struggle to transform human experience, perception, and thought into acts and materials of communication. Focusing on the success of this process and on that which has been found rather than that which has been lost, *Found in Translation* is a celebration of some of the positive aspects of globalization.

Nat Bletter exemplifies some of these aspects. As part of his fieldwork as an ethno-botanist, Bletter has re-designed commercial talking photo-albums (that use digital voice recorder chips) to house photographs of indigenous medicinal plants. The small voice chips imbedded in the books' pages record and play back spoken descriptions (in local dialects) of the plant's type, location and medicinal use. Further customizing the books so that they are powered by solar cells Bletter has initiated a self-sufficient local/global project to preserve and expand upon both traditional use of medicinal plants and the contemporary use of multi-media books.

One of my favorite translation projects, *Kerwin the Poem*, is quite grassroots. I found it while browsing through Amsterdam's amazing, collectively run anarchist bookstore, Boekhandel het Fort van Sjakoo. While at a memorial service for a young black man who was murdered by a skinhead in Amsterdam, Dutch poet Maurice Di conceived of an anti-racist poem that would memorialize Kerwin in every language and be distributed globally for free. Now translated into 59 languages, the *Kerwin the Poem* book (which is still distributed for free) has inspired schools and other human rights projects worldwide, and, with its accompanying website, has developed into a grassroots resource guide for anti-racist activism and global language study.

VII. Booklyn in the House

Now a little bit more about the Booklyn Artists Alliance. Booklyn is an artist run educational public corporation. It was started by eight friends as an informal cooperative in 1999 and has grown to an international association of over 60 artists and presses.

Under the guidance of Booklyn co-founder, artist Mark Wagner, Booklyn publishes inexpensive, innovative and provocative artists books such as the *Slaves of Christo*, the first in the *Another Booklyn Chapbook* series, and eclectic collaborative limited edition books such as *A Revisioning of the Preamble of the Constitution of the United States* by poet Jen Benka.

Labor activist, publisher and skilled teacher Jamie Munkatchy runs the Booklyn Educational Department. Jamie created Booklyn's labor exchange and open studio program and coined the phrase, "Give to Booklyn what you feel like you get from Booklyn." With the Ed. Dept. crew she brought together book artists and public school and community educators to write, illustrate, and design an education manual for use by other book artists and educators. What Booklyn calls the Ed. Manual combines instruction sheets, lesson plans, book making terminology, and resource lists. The Ed. Manual not only illustrates how to make a book it also includes actual models of the book forms described. If you can't afford to buy a dozen for your school, buy one for 40 American dollars; then copy it because the screw-post binding allows for easy duplication. And if you can't afford that, then download the book for free from Booklyn's website because the contents of the manual are anti-copyrighted.

It is the generous, progressive spirit of people like Jamie and Booklyn co-founder Christopher Wilde that formed the basic mission of Booklyn, the promotion of artists' books as a vehicle to educate, empower, enlighten and entertain. Wilde, proprietor of Artichoke Yink Press, is one of the most influential and innovative collage and book artists in the field, publishing a vast range of books along the entire media spectrum including altered, collaged, painted, printed, sculptural, and multi-media books, which he describes as hybrid "New Books". In the 1990's Wilde planted the seeds for both the flowering of Booklyn. Recognizing that most private book dealers were too conservative for his books and not interested in his cultural or political agendas Wilde's Artichoke Yink Press became one of the first artists' book presses, run by an interdisciplinary artist, to not only publish a diverse group of artists and poets but to distribute those books directly, *mano a mano*, to curators and librarians. Wilde set the stage for Booklyn's long-term goal of catalyzing the construction of an international distribution and exhibition network run by and for artists that will provide a non-commercial and progressive alternative to the private art dealers that now almost completely control the multi-billion dollar global art market.

Rather than imaging itself as some huge future corporate entity, Booklyn envisions itself as a self-sufficient model for similar local, regional and international artists organizations that would form this alternative network. This system would tie cultural distribution to educational goals rather than to commercial ones. Consider the economic power that even a small

network of public organizations and artists would have if they expanded from the production and exhibition of art into the distribution of art as well.

Global culture is a reality. Within in it the field of artists' books has some amazing opportunities, the foremost being the chance to widen the bridge between the artworld and the literary world. Expanding that bridge would create a larger experimental laboratory for contemporary culture and a conservation lab for the past. It would form a locus for creative combinations of ancient, classic, current and future technologies. It would build multiple routes to myriad possibilities that we CAN even imagine.

VII. Dessert

I would like to end with a short essay by one of Booklyn's founders, artist and phyto-chemist Kurt Allerslev.

"What happens in a book when you're not reading it? A closed book is a treasure trove of wild possibility. The insides of a book when it sits closed on the shelf is not like the light in the refrigerator when you close the door -- you know that light goes out every time. It's designed to do that. Even if you don't see the light go out, you know it has.

The bookmaker, however, creates something that is meant to endure. The insides -- text and/or images -- stay lit up forever. But perhaps they wonder if you have gone out. The inside of the book doesn't know about the continuance of our existence when it's closed. What do we become to the closed book? What does the pollution, the cat, the car alarms and moldy ham sandwiches matter to a closed book? In closing, they are protected from that chaos that seeks to diminish and extinguish the beauty within.

I don't believe that the insides of books have a secret life that takes off when closed, the way we have a secret life when we close our eyes and dream. We are able to escape our everyday reality, exchange it for fleeting moments of other. The book, however is also not statically waiting for us to indulge it, but it grows and matures. The pages yellow, the text grows more meaningful and wise, or more dated and doddering. Every second, it changes as the world around it changes it's context. It is fed by every pair of eyes that fall on it, and it pays homage to the creators by providing a passage to a secret life that can be accessed by us as if dreaming.

You can't open the same book twice. Perhaps you can't even open the same book once. Like a river, it's changing as you open it. As the pages turn. And it changes as it sits on the shelf. A library full of books is a whirlpool of persistent change. We want text to solidify language, but language is too fluid. We are too fluid."

VIII. Bibliography and suggested reading for a theoretical context for Artists'

Bookmaking

Acmeat, Sylvain Gerand

The Alphabet versus the Goddess, Leonard Schlain

Describing an Artists' defined Aesthetic of Artists Books, Artists Book Yearbook, 2003-2005, Marshall Weber, editor, Sarah Bodman

The Use of Type in Artists Books, Artists Book Yearbook, 2006-2008, Anton Würth editor, Sarah Bodman

Bonefolder, internet magazine, article of Spring 2005

Chaos and Life, Richard J. Bird

The Ed. Manual, various authors/editors, Booklyn

Destructive Emotions, Daniel Goleman, the Dalai Lama

Dreaming by the Book, Elaine Scarry

The Future of the Past, Alexander Stille

Galoshes for the Apple Lady, Fred Rinne and Marshall Weber

Get Your War On, David Reese

Grammatology, Jacques Derrida

Guns, Germs and Steel, Jared Diamond

Hardboiled Wonderland and the End of the World, Harumi Murakami

Horses West, Scott Williams and Fred Rinne

If Upon A Winter's Night a Traveler, Italo Calvino
 House of Leaves, Mark Danielewski
 Imagining Language, Jed Rasula, Steve McCaffery
 In the Name of the Rose, Umberto Eco
 Kerbloom, Artnoose Press, bi-monthly Zine, Karen Switzer, Berkeley, California
 Kerwin the Poem, Maurice Di, and various
 Labyrinths, Jorge Luis Borges
 Now What Should We Do with Them?: Artists' Books in the Curriculum, Suzy Taraba, RBM:
 A Journal of Rare Books, Manuscripts, and Cultural Heritage, Vol. 4, No. 2, Fall
 2003
 Palm of the Hand Stories, Yusanari Kawabata
 Raskols, Stephen Dupont
 A Revisioning of the Preamble of the Constitution of the United States, Jen Benka
 The Routledge Language and Cultural Theory Reader, edited by Lucy Burke, Tony
 Crowley and Alan Girvin
 Self Publishing is Killing the Entertainment Industry and its About Time! Christopher
 Wilde, Midwest Print Journal, 2000
 Slaves of Christo, Julia Hall, Chrissy Leggio,
 TAG, Mark Wagner
 Testimony, Shoshana Felman and Dori Laub
 Thinking in Pictures, Temple Grandin
 Ten Years of Uzbekistan, Ken Campbell
 The Visual Structure of the Book, Keith Smith
 Writing, Urban Calligraphy and Beyond, Markus Mai, Arthur Remke

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