Book Art
from the
Allan Chasanoff
Collection
Odd Volumes
ODD VOLUMES
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Book Art from the Allan Chasanoff Collection

With a foreword by Pamela Franks

An introduction by Jock Reynolds

And contributions by Andrew Hawkes, Ashley James, Jessica Kempner, Sinclaire Marber, Elizabeth Mattison, Colleen McDermott, and Gabriella Svenningsen

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New Haven
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FOREWORD

Pamela Franks
Odd Volumes: Book Art from the Allan Chasanoff Collection introduces a wonderfully surprising body of work to Yale University Art Gallery audiences. The artists included in this exhibition take as their point of departure the form of the book, the experience of reading, and the associations evoked by books. The resulting works of art are remarkably varied given this shared subject, but they each stand as exceptional aesthetic objects in their own right. Together they provoke thoughtful reflection on the essential yet evolving role of books throughout the ages. Indeed, Allan Chasanoff’s collection of book arts, generously gifted to the Gallery in 2012, is simultaneously both right at home and fundamentally provocative within the educational setting of Yale University.

Odd Volumes marks the ninth student-curated exhibition mounted by the Gallery since 2006. The student curators include four undergraduates and two graduate students: Andrew Hawkes, M.F.A. candidate in Sculpture; Ashley James, Ph.D. candidate in African American Studies and English Literature; Jessica Kempner, B.A. 2014; Sinclaire Marber, MC ’15; Elizabeth Mattison, B.A. 2014, M.A. 2014; and Colleen McDermott, SY ’15. The diverse points of view of these art, literature, and history of art students collectively offered a robust perspective on the aesthetics and history of books that was invaluable to interpreting this collection. These students are also of a generation that has always understood text as equally apt for the printed page and digital dissemination. They brought to the curatorial process a “born digital” perspective that,
perhaps paradoxically, afforded a special focus on the specific meaning and experience of the physical form of the book. When books no longer have to rely on the traditional form of pages and spine to convey content, it is significant when they do make use of these features. The artists included in this exhibition engage with, reference, and transform books in their art, creating mesmerizing new objects, and the student curators have chosen to present these objects to both highlight them individually and draw out larger, shared themes.

Chasanoff’s collection is extensive, comprising nearly 350 objects. The student curators knew that they could not display the entire collection, so they needed to carefully study each work and consider different groupings to explore how the objects illuminated and changed the meanings of one another when placed in juxtaposition. This creative process of continual recombination required an expansive working space, and fortunately, the Gallery’s new buildings at Yale’s West Campus were available. Odd Volumes became the first student project to take place at the facility. Over the course of a year, the students convened weekly at West Campus, where the complete Allan Chasanoff, b.a. 1961, Book Art Collection is housed. The students spent more than twenty sessions looking closely at objects, considering their place in the exhibition, comparing their merits, arguing for their inclusion or exclusion, and developing nuanced strategies of presentation and interpretation. The open and spacious West Campus building became a laboratory
for collection research and exhibition design. This process of exploration at Yale’s new “western frontier” both built the group’s understanding of the artworks and the collection and solidified the collaborative nature of the curatorial team’s endeavor.

Staff members across the museum helped to mentor the student curators and assist them in realizing their vision for the project. Mentoring students is central to the mission of this museum, and exhibition projects offer a special opportunity for staff and students to immerse themselves fully in a focused part of the collection. The students learn an enormous amount from this intensive engagement over time, and, at the same time, the museum benefits from their new research on the art being studied. To this end, Jock Reynolds, the Henry J. Heinz II Director, and Gabriella Svenningsen and Alexander Harding, Museum Assistants in the Department of Modern and Contemporary Art, and I met with the students each week, guiding them throughout the curatorial process, from choosing objects to installing the show.

From the Conservation Department, Carol Snow, Deputy Chief Conservator and the Alan J. Dworsky Senior Conservator of Objects; Anne Gunnison, Assistant Conservator of Objects; Elena Torok, Conservation Fellow of Objects; and Theresa Fairbanks-Harris, Senior Conservator of Paper, met with the students several times throughout the year, advising the group on condition issues and treating works where necessary.
Jeffrey Yoshimine, Deputy Director for Exhibition and Collection Management, and Clarkson Crolius, Exhibitions Production Manager, led sessions for the students on exhibition design and together explored creative installation options for this extraordinary and unusual body of work. Christina Czap, Senior Museum Technician, took the lead in ushering the student curators through the installation process. We also thank Anna Russell, Museum Assistant; Jason DeBlock, Manager of Collections; Vicki Onofrio, Museum Technician; the Gallery’s art handlers; and Amy Dowe, Senior Associate Registrar.

Molleen Theodore, Assistant Curator of Programs, worked closely with the students to develop innovative public programming, and Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, designed teacher workshops. Joellen Adae, Director of Communications, brainstormed with the group creative approaches to publicizing the exhibition.

As a book about book art, the exhibition catalogue needed not only to elucidate the collection through its essays and documentation but also to live up to the creative spirit of the collection and the objects therein. Happily, the catalogue became an opportunity to enlist the energies of a second group of students, from the Gallery’s Graphic Design Department; the resulting volume takes full creative liberty in engaging with the codex form. Christopher Sleboda, Director of Graphic Design, mentored eight recent graduates and current students from the Yale School of Art through this project.
Yotam Hadar, m.f.a. candidate; Suckzoo Han, m.f.a. 2013; Yuanchen Jiang, m.f.a. candidate; Sean Kunnke, m.f.a. 2014; Qiong Li, m.f.a. candidate; Benjamin Niznik, m.f.a. 2014; Alexandra (Sasha) Portis, m.f.a. candidate; and Ria Roberts, m.f.a. candidate, contributed to every aspect of the catalogue’s design. Notably, these students researched unique typefaces and experimental book forms that would be appropriate for the project and helped develop the bold color scheme exemplified in the vivid green lettering and chapter openers. Several series of full-page images of the exhibition objects are interspersed throughout the volume, pacing the visual experience of the book with resonant juxtapositions and surprising details. Sleboda and the design students created hundreds of options for image details, which were narrowed down by the student curators and Gallery staff. Again the vast space afforded by West Campus proved essential, as printouts of the detail options took over long walls, allowing the group to collectively consider image sequencing.

The exhibition and publication would not have been possible without the advice and assistance of Tiffany Sprague, Director of Publications and Editorial Services, who also mentored her student editorial assistant, Julia Mattison, b.a. 2014, through every step of the publication process, including organizing images, preparing the catalogue checklist, and proofreading the text. John ffrench, Director of Visual Resources, and Kathleen Mylen-Coulombe, Rights and Reproductions
Coordinator, ably managed the myriad artists’ rights for both the catalogue and publicity materials. Anthony De Camillo and Richard House, Senior Photographers, are responsible for the beautiful images throughout the catalogue, and once again the facilities at West Campus, which include a state-of-the-art digitization lab, proved essential, allowing the photographic process and the curatorial process to happen in tandem, at the same site.

This exhibition project provided an exciting opportunity to collaborate with New Haven’s nonprofit contemporary art organization, Artspace. Allan Chasanoff encouraged us to consider “outside-the-box” ways of making his collection accessible beyond the museum walls, spurring the Gallery to lend works from the collection to Artspace; the two venues developed complementary exhibitions that would be on view simultaneously. We are grateful to our colleagues Helen Kauder and Martha Lewis at Artspace and are delighted by this opportunity to partner with our local community of artists through this collaboration.

The assistance of the artists whose work is represented in the Allan Chasanoff Collection was also essential to the success of the project, and we are extremely appreciative of their enthusiasm for the project and willingness to provide information about their artworks. We are especially grateful for the thoughtful advice and knowledge shared by artist Doug Beube—who assisted Allan Chasanoff in building his collection of book arts and whose artwork is represented
in the exhibition—during the planning and preparation of both the exhibition and publication. We also thank Nicole DeGeorge and Victoria Miguel.

The exhibition and its accompanying catalogue could not have been possible without the support of several of the Gallery’s donors, whose funds help support just these types of educational experiences for the students at Yale: the Jane and Gerald Katcher Fund for Education; the John F. Wieland, Jr., b.a. 1988, Fund for Student Exhibitions; and the Nolen-Bradley Family Fund for Education.

Finally, we owe our deepest thanks to Allan Chasanoff, not only for his immense generosity in donating this unique and inspiring collection to Yale but also in making himself available to the students for the interview included in this catalogue and in sharing his knowledge of the artists and works represented in the collection throughout the planning of the exhibition. Allan shared his skeptical intellect, his curiosity, and above all his passion with the curatorial team: his openness to seeing where the students’ process led the exhibition was unmistakably genuine and set the bar high for the curatorial team to present an exhibition in which they truly believe. Allan’s faith in the group’s capacity to engage with the extraordinary works of art that he first collected and then gifted to the Gallery spurred the group to bring together the very best objects and present them in the most provocative and exciting way possible. For being this source of inspiration—for providing this starting point—we are most grateful to him.
INTRODUCTION

Jock Reynolds
The six student curators who worked so well together to organize this exhibition drawn from Allan Chasanoff’s book arts collection chose to introduce it to the public with a trio of artworks. They first brought forth a life-sized human figure for consideration, one created from dozens of telephone books that artist Long-Bin Chen had carved into a new sculptural form. The students installed this artwork suspended by wire so that it hovered horizontally just within the entrance of the Gallery’s Louis Kahn building. Upon closer inspection, scores of sharpened pencils bristle forth from the underside of the figure. This fascinating example of contemporary book art immediately calls into question a common assumption: that a book contains a written body of knowledge that has traditionally been ordered and bound firmly together by a spine. Visitors encounter Long-Bin Chen’s figure levitating over a work created by artist Cheryl Sorg and installed on the floor—a huge swirling pool of typeset text comprised of the entire disassembled contents of two copies of Herman Melville’s *Moby-Dick*. On a nearby pedestal is another work by Long-Bin Chen; titled *The Reading Room*, it consists of a large head carved from miniature books. When viewed from its partially opened backside, it reveals an interior mind fully occupied by a library comprised of scores of miniature, handcrafted books.

Students everywhere are taught to read broadly yet carefully and selectively, taking notes along the way to
retain information and ideas from which they will come to assemble their own “bodies of knowledge.” Ever since Johannes Gutenberg, whose technology has enabled bound printed matter to become increasingly more affordable and available to people from all walks of life, the book has been with us as a valued companion. And, of course, books are held not just singularly but also en masse, in collections and libraries assembled over time as valuable personal and public resources. Books are also very likely the objects that people lend more than anything else they own. Through the continuous sharing of books, our ever-expanding

collective body of knowledge has been passed on and thus endures, long after our individual bodies die off.

As Allan Chasanoff knows—as does his friend the artist Doug Beube, with whom he worked closely in assembling his collection—the traditional form of the book has been increasingly and in many ways placed “under pressure.” Another prominently placed object in the exhibition clearly makes this point. It is an object of Chasanoff’s own making, titled *A Self-Conscious Effort, Continuously Progressing, on and about the Release and Reintegration of Content through Formal Means thus Altering the Discreteness of and Permitting the Relating of Information: A Proposal, a Prototype, a Policy*. Chasanoff created the work in 1971 as a reaction to the constraints of the printed page and the bound volume, which seemed to him almost prisonlike. The work consists of newspaper clippings, ring binders, a power cord, elastic ties, and wood, as well as pages annotated by a friend of his at Yale, Rick Pfeffer, b.a. 1958, whose note-taking was done in such detail that not a single bit of blank space was left on the page. In addition, the object consists of a loose-leaf notebook with Chasanoff’s own early ideas about the issues the work deals with. I happened to first see this artwork when visiting Chasanoff at his house/studio in 1998, during my first year as director at Yale. I brought with me on this visit my good friend Richard “Chip” Benson, a renowned educator, photographer, and printer of photographic books, who was then dean of the Yale
School of Art. Benson had recently founded the Digital Media Center for the Arts at Yale to allow students and faculty to gain greater access to new digital technologies, equipment, and software, and it was clear to me that these two men should meet each other. While Benson and I were in Chasanoff’s creative lair that day, listening to him excoriate his alma mater for being a laggard in the digital age, we took heed of his many computers, monitors, and servers, his massive personal library and his great photography collection, and much more that abounded on all four floors of his home. In asking Chasanoff how he became so attuned to the problems now facing the traditionally bound book, he produced this object for us to see. The object, reacting as it did against the strictures of media control, was clearly an early harbinger of the issues that would come to face the book, those that, in years to follow, would lead to the now-ubiquitous laptop computer, on which all sorts of information that interested a reader could not only be organized, annotated, and edited but also shared electronically with others.

Here is another way to think about just how rapidly changes in information technology have occurred over the last several decades: In 1983, when I first became a director of a nonprofit artists’ organization and had to start writing fundraising proposals, I remember being thrilled to purchase an IBM Selectric electronic typewriter that possessed interchangeable “golf ball” fonts and a few hundred words of digital memory. The use of it made my
daily correspondence work a bit easier. Just twenty years later, in 2003, when I asked the Yale undergraduate student working with me to type up a few labels on the last IBM typewriter then still in my office, he asked me what a typewriter was. It was at that moment that I sensed the true velocity of technological change. I sat with this student at my computer keyboard for a while, and he was fascinated as I explained to him how the shift, tab, backspace, and other functions had once been directly linked to a mechanical device whose keys, when struck, made impressions on paper via contact with an inked ribbon. I also told him that during my student years, editing a typed text involved a literal version of “cut and paste,” and that a liquid known as “white out” was used to correct typing errors.

Long-Bin Chen, Punishment #1, 1993
Presented in *Odd Volumes* along with the aforementioned artworks are over one hundred fascinating book works created by other contemporary artists. The students carefully considered and selected these objects during many joint viewing sessions and discussions, and they have created a rather unusual and very thoughtful exhibition and publication. Working with a broad array of objects, they sought to organize the exhibition in a way that makes evident the strong visual and conceptual relationships they discovered within the collection. Some of the works have been displayed in the exhibition or reproduced in the catalogue individually, while others have been presented in purposeful groupings, demonstrating the many ways in which a traditionally bound book can be imaginatively transformed. The book’s spine can be removed or constructed of unusual materials; its contents can be excavated, cut, disassembled, and reassembled; its form can be subjected to natural elements, such as fire, oil, or water; or it can be altered into an entirely new form, such as a chair or ottoman—so often the site of reading itself. It can be put on wheels, worn as a garment, transformed into a topographical landscape, or become part of a multibook column. The imaginative array of objects chosen by the students is enthralling.

What role will the traditional book have henceforth as digital publishing, electronic databases, and software programs become more and more accessible within homes, schools, and workplaces? And as libraries and museums expand their digital resources, will they also
strive to remain committed to collecting and caring for rare books, first editions published in small print runs, richly illustrated books, and more? Such questions are clearly on the minds of many of us, both young and old, as our relationship with digital information and technology broadens in ways that were unimaginable even a generation before. A recent story broadcast on National Public Radio reported that the average person possessing access to electronic digital devices now spends almost eight hours a day engaged with them—a full third of a twenty-four-hour day. I remember that only fifty years ago my parents allowed their three sons just a single hour of television viewing per day, and then only after our homework had been completed. As the remarkable technological revolution continues to accelerate at a dizzying pace and beckons for our attention in all manner of ways, can we discern how dependent we’ve become on our digital devices for everything from learning to shopping to texting, and even to reading?

It will be very interesting to know where all of this will lead. In organizing the first exhibition drawn from the Allan Chasanoff, b.a. 1961, Book Art Collection, our student curators have had a chance to grapple with some of these concepts and concerns. Later in their lives, they may want to tell their children and grandchildren something about the remarkable pressures and changes to which the book has been subjected. The final chapter in the story of the book, which tells of its endurance and lasting importance, has yet to be written.
INSIDE THE COLLECTOR’S STUDIO

A Conversation with Allan Chasanoff

Jessica Kempner and Sinclaire Marber
To enter Allan Chasanoff’s blue-gray Manhattan brownstone is to enter his mind: unassuming from the outside but a bustling center of curiosity and creativity within. His home feels less like a venue in which to view art than a studio filled with countless projects, of which his collections are only one. In fact, for Chasanoff, a collection—like a conversation—is not about the final result but the connections and questions discovered along the way.
Jessica Kempner: We wanted to ask about your history as a collector. We know that you have an interesting collecting style: collecting with a very specific focus, changing your mind to something else, and then collecting narrowly in that area.

Allan Chasanoff: I finally figured out that I collect in twenty-year cycles, and my interest in the thing I’m collecting wears out after twenty years. I like collecting when it’s easy to collect. I don’t really delve into my choices a hell of a lot. I trust my own mind, my own vision, and my own sensibility.

The reason I form larger collections is that I really don’t like single objects. Praying to an object is too iconic for me, too powerful. I’ve got to do something with it; I’ve got to see how it relates to other things. I am trying to get together a major database so that I can relate the nature of collecting, let’s say, book art, to the nature of collecting photography. What kind of connectivity can we make? What can we gain from these connections?

Sin克莱re Marber: Can you tell us a bit about some of your collections?

AC: Always photography. It’s a serious thing for me, and I am a photographer myself. One of my other collections was ceramics, primarily American ceramics. Usually, I collect things that were made in my lifetime, because I’m not an antiques collector. It doesn’t have the same
juice for me. I collected over three thousand versions of “Amazing Grace” and donated them to the Library of Congress. I also collect ties. Databased—I want to get them all databased. When I was collecting photography, I would purchase a picture and then never hang it on the wall. Eventually, the photographs went into a database, and I could look at and sense them better that way.

**JK:** It sounds like, for you, the act of collecting is more the art form than the final product is.

**AC:** I would think so. Every collection is based on a question, but I don’t really care about the answer.

**JK:** What question inspired the book art collection?

**AC:** The book art collection is really only one part of my overall interest in media. I’ve always been media preoccupied, and the mass media was terribly important to me. When I was growing up, we weren’t allowed to underline in books and I found that confining. This rigidity still exists to a certain extent, but it’s much looser than it used to be. I’ve been a “computerer” for a long time, but I really feel the difference between your generation and mine in relation to the computer. It’s so integral to your situation. To me, it’s integral, but not that integral. I sensed in the early nineties that artists should be—and some were—sensitive to the book being “under pressure.” But the main reason for the
book art collection was the loss of power—the singular power—of the book. I love the book, I’m not anti-book. I think the book is a fantastic thing. The book is a piece of information technology that has served a certain purpose and done quite a bit in our civilization.

**SM:** Given the differences in how our generations engage with the computer and book, did you think about who would be working with your collection? I think it’s a unique situation to have student curators.

**AC:** One of the great things about the Yale University Art Gallery is that it’s a teaching museum. Jock Reynolds [the Gallery’s director] asked me early on if I would mind having students curate the book art collection. And I said, “No, it’s fine with me.” I want that interaction with the objects, and I hope the exhibition will express that. You gotta pick them up and touch them and play with them and things like that. Another interesting project might be to have another group of students work with the same objects and potentially come up with a different product.

**SM:** Like many of your collections, our curatorial project is collaborative.

**AC:** I mostly collaborate when I need assistance in the field. The curator of the book art collection, Doug Beube, is a book artist himself. He loves and
Book Art from the Allan Chasanof Collection
knows the field. He speaks to the field. We would meet once a month and he would present about twenty pieces to me and I would say, “Yes, no, yes, no.” Because he loves book art overall, I had to orient his process toward my specific view of what book art is. But otherwise, I don’t feel the need to know the artists. I think it could be important in understanding the work, but that doesn’t necessarily mean that it’s the best way to culturally understand the work. Let them do what they want to do.

JK: Do you consider yourself a book artist? There are a few works by you in the book art collection that deal with the book “under pressure.”

AC: Those are different types of pieces. Some of them still have spines. I’m not a book artist really, my work is more about restrictions on information and reading. One of my works now at the Gallery is called A Self-Conscious Effort, and it’s still an important piece for me. Though the content of the writing in there might not be what I believe today, it still explores the availability to access information and connect things. It’s almost Freudian: you get an idea that connects to another idea. It’s this connectivity that’s so important.

But I do believe that everybody is an artist. Absolutely. The conversation we had today never took place before and it’s a new work that just happened.
Book Art from the Allan Chasanoff Collection
THE BOOK IS DEAD!
LONG LIVE THE BOOK!

Gabriella Svenningsen
Book art has a long history, deriving from a maze of forms, disciplines, and ideas, beginning with the Mayans and tracing through ancient book scrolls, myriad codices, and medieval illuminated manuscripts. The heritage of the book takes a meandering route that encompasses Johannes Gutenberg’s Bible and his moveable-type press; William Blake’s Songs of Innocence and Experience from 1789, an early example of an illustrated book whose concepts resonate with what the field of book art would become; Marcel Duchamp’s Boîte-en-valise from the late 1930s and the Dadaists’ and Futurists’ experiments with words and images on the book page in the early twentieth century; Dieter Roth’s “non-books” from the 1950s and the Fluxus movement’s Fluxkits, comprising boxes with small collections of multiples and printed items from the late 1960s; and the contemporary book art that is represented in Allan Chasanoff’s collection. There is a perception that “book art” implies illustrated books, artist’s books, or rare books, but this collection is not that. The works here are sculptural, and they examine the book as both object and subject, from countless angles, but always with the book itself and the questioning of its authority as their starting point. In Chasanoff’s words, he sought to collect objects that were “breaking the spine.”

The oldest work in Chasanoff’s book art collection, and perhaps the odd one out, is the utilitarian “portable traveling library,” compiled in 1826. Resembling a Georgian bookcase, this object houses fifty miniature,
silk-bound poetry books. The library looks like a book; it has a spine and it opens like a book. But it is a book that contains other books. In this way, the object anticipates the self-reflexivity of twentieth- and twenty-first-century book arts. Although the library is not a work of art per se, Chasanoff added it to his collection to proclaim an early example of the book as a form of external memory. It might be thought of as a proto-laptop, designed so that any young Werther of the day could take his poems with him to the cliff. Though hardly portable by twenty-first-century standards, this object speaks to the idea of the book as a convenient vessel for information.

In 1961, almost 150 years later, John Latham created The Atom. Here the precious poetry books of the elegant traveling library have been replaced with volumes that have been violated: burned, pinned with wire, splattered

*Jones and Company, London, publisher, Portable Travelling Library, 1826–31*
with paint, seemingly melting into a burlap-covered panel that is attached to the wall. Something happened during the period between these two works’ creation: Two traumatic world wars happened. Duchamp created his Fountain, a mass-produced, utilitarian object elevated to art by being turned upside down, signed, and exhibited. Realism and Surrealism offered up new modes of depicting the world. Pablo Picasso and Andy Warhol reformulated what art was and what it could be. The world and its relationship to art changed drastically in the twentieth century.

It is difficult to ignore how emotionally and historically charged a burned book is. Burned books evoke a public, ceremonial humiliation, one that censors content for cultural, political, or religious reasons. At first glance, The Atom can trigger these analogies. The

John Latham, The Atom, 1961
text of the burned books in Latham’s work is barely legible, but if you look closely, you can make out the words on one of the spines, which reads “The Divine Atom”—a collection of poems from 1949 by Eleanor G. Willis. In her title, Willis, of course, is referring to the atom bomb, an allusion made all the more visceral by the incineration of the volume. Despite Latham’s rejection of legibility and suggestion of nuclear annihilation, the burned books are held out to us to look at. They are arranged and intended to be hung on the gallery wall. Latham has transformed the book from a container for information and ideas to an object to be regarded—its covers not meant to be opened and its pages not meant to be read.

Yoko Ono, Everson Museum Catalogue Box, 1971–94
Yoko Ono’s *Everson Museum Catalogue Box* consists of a custom-made white wooden box that functions like a small museum, with spines that unfold to reveal small replicas of Ono’s work. There is a signed acrylic print of Yoko Ono’s and John Lennon’s footprints, and there is a note stating, “Painting of 1/100th part of Mona Lisa’s Mole,” below a very small black square. In *Everson Museum Catalogue Box*, Ono connects conceptual art—an art form that uses ideas as its medium—with the book, a vessel for ideas. Like the portable traveling library, which collated texts into a travel-ready format, Ono has transformed the book into a portable museum, with conceptual artworks emerging from a stark white, empty canvas.

**Allan Chasanoff**, *A Self-Conscious Effort, Continuously Progressing, on and about the Release and Reintegration of Content through Formal Means thus Altering the Discreteness of and Permitting the Relating of Information: A Proposal, a Prototype, a Policy*, 1971
Ono created her object the same year that Chasanoff made his early work *A Self-Conscious Effort, Continuously Progressing, on and about the Release and Reintegration of Content through Formal Means thus Altering the Discreteness of and Permitting the Relating of Information: A Proposal, a Prototype, a Policy*, another type of portable information device. Folders of writings, envelopes of newspaper clippings, handwritten notes, and a power cord are attached to two chipboard pieces with a handle that enable the objects to not only fold up like a book but also be combined in multiple arrangements—the relationships between subjects and ideas can be manipulated in infinite ways.

*A Self-Conscious Effort*, with its power cord that can be plugged into a projector or a reel tape, beckons the digital era, simultaneously embracing it and fearing it: though digitization promises increased access to information, akin to the early Gutenberg books, we fear that it will hasten the obsolescence of the book. For Chasanoff, though, the book art collection is a positive statement. As he says, “It is not anti-book, it is pro-connecting information.”

In the 1990s, artists found themselves with books on their hands, wondering what the destiny of the book might be in this new age. There was an ongoing discussion about the future of the book: Would people stop reading books? What should we do with all the words that would never be read and all the pages that would never be turned? Many of the artists in this
exhibition decided to face the specter of obsolescence and explore new ways of examining and activating the medium. In this way, book art challenges the perceived limitations of the book—it breaks free of not only the spine but also the covers and the flat surface of the pages, and transforms the book into something new and different. Some artists in the exhibition mutilate the book and reproach the sacredness of its form by placing dead animals between the pages. Others celebrate the book by allowing the pages to spill out from its covers, and by constructing bridges and houses from its pages. Natural elements, such as the sea, are allowed to intervene and reshape the book’s form. Still other artists experiment with printed words, removing them from the context of the page and reconstructing them as a large, glistening planet.

And that is where the objects in this exhibition leave us, or rather, find us. We are at a crossroads between the handcrafted and mass-produced, manmade and readymade, exclusive and accessible, the book and the World Wide Web—between construction and meaning.

The book is dead! Long live the book!
THOUGH ALEX HAD NOT DARED TO TURN AND ACKNOWLEDGE his father's last instruction, he had heard it. To be quick about it, to run all the way to the doctor's and back, his problem was what to do with Leda in the meantime, where to leave Leda. The street-corner would not do, the vacant lot where they played would not do. She shrank from passers-by, and when by herself, was apt to be panic-stricken if she had any sort of open space to forbid her or distance to rushing away before her. She preferred enclosure it and hiding-places and shadow.

Then Alex remembered a quiet shady place, adjacent to their playground, where they sometimes took refuge in the middle of the day when it was hot; and where they went for their loneliness on certain of Leda's bad days when she didn't dare to play with other children, or other children did not care to play with her. It was in a portion of the masonry of a fallen building; an empty alcove in a tumble-down wall with half a stairway up inside it and a little caved-in cellar underneath, which made a kind of nook. It was a place Leda liked.

He led her there by the hand and seated her in it, blinking and mystified; and he explained what he had
to do and how twice she climbed out, and came running down the street after him, whimpering his name. Twice he re-seated her, and as it were hypnotizing her with the fiery eyes she loved, stamping his foot, and chattering at her like a worried little monkey or a vexed bird, tried to persuade her. Then he gave her a great stick to hold, to defend herself with, as he told her; and that seemed to reconcile her to being left. Her appearance in the odd niche of broken plaster and stone pleased him: her confused head crowned with her shaggy black locks, and the way she bore the stick formally before her like a scepter. Although his heart was heavy with his father’s peril and his mother’s illness, he gave a little laugh to show his admiration, and the sight.

Then he ran from the family physician’s door to the Hotel Leda. Alex returned to her, and around he heard her name, “Alex, Alex, Alex.” In the niche, facing into it with her eyes. Her hands pressed against the plaster, the fashion of walkers do when they have strayed into a building, and opened a door.

Then they all hurried to the apartment, and because their mother seemed extremely ill, Alex refrained from talking and Leda from weeping.

The doctor followed shortly, and although he did
Book Art from the Allan Chasanoff Collection
THE BOOK UNDER PRESSURE?

Elizabeth Mattison
Computers, tablets, Wikipedia, e-books—these each fulfill some of the roles that books once had, challenging the traditional status of the codex. No longer the sole repository of knowledge, the book can be burned, torn, and shredded without ramifications. However, a consideration of the history of the book both complicates and enriches our understanding of its transformation from traditional form to book art. Book art is not so much a comment on the death and decline of the codex as a reformulation of the long-established anxiety about the place that publications—and, by extension, the knowledge that they contain—have in society and in the lives of individuals.

Concerns that technology poses a threat to the book may seem uniquely modern but in reality they recall historical debates. In the fifteenth and sixteenth centuries, the advent of the printed book led to a decline in manuscript production: knowledge, no longer laboriously copied onto the page by hand, became common property. Books were stripped of their preciousness; instead of being carefully crafted items, they became widely available and disposable. In many ways, the computer has had a similar effect, disseminating information that had once been safeguarded on the page. As the book was no longer singular for the words it contained, its physical structure increased in importance. Relieved of its duty to inform, the book became something precious not because of its content but rather due to its status as an object.
Book art addresses and amplifies this materiality. It draws the viewer’s attention to paper, ink, and binding. The very notion of displaying the tome, of removing it from circulation, focuses the viewer’s attention on the substance of the physical object; it is no longer a text to be consumed over time but an artwork to be scrutinized at once, as a whole. Works such as Bonnie Cohen’s *Golden Pheasant Book* achieve this by transforming a volume into a special, materially valuable item: delicate gold leaf and feathers replace the words one might expect to discover inside its covers. Other artists harness destruction—burning, ripping, eating, or literally cooking books—to draw attention to the objects’ tactile nature. The seeping blood flowing out from the crushed...
bird’s body in James Elaine’s *Triumph of Venice (Book with Bird)* forces the viewer to consider the color and texture of the page. Book art’s focus on the substance of codices mirrors the earlier development of extravagant book-bindings—made of stamped leather, tooled with designs, and decorated in gold—after the invention of print; in both instances, the diffusion of content led to a return to materiality.

While many book artists focus on materiality, others concern themselves with the problem of reading. *Agrippa (A Book of the Dead)* consists of an artist’s book by Dennis Ashbaugh, published by Kevin Begos, Jr., with an electronic poem by William Gibson that literally destroys itself as soon as it is read; a computer program embedded

*James Elaine*, *Triumph of Venice (Book with Bird)*, ca. 1993
in the software allows the viewer to read Gibson’s poem but then erases the words shortly after they appear, while the light sensitive ink of the printed illustrations fades over time. The only way to capture the words and images is to imprint the story in one’s memory. The work leads viewers to consider how they might interact with a text, thereby making reading a conscious act.

Book art asserts that we should not bemoan the alleged death of the book but perhaps consider

computer technology as a new iteration of the codex’s long-standing resistance to change. In these works, artists draw our attention to material and to action, forcing us to consider the book as both container of knowledge and object. Their engagement with the possible threat to the codex’s future allows us to reflect on the vast potential of the book.
CONTENT UNBOUND

Colleen McDermott
The works in Allan Chasanoff’s collection are not only made of books; they are made of stories. Many objects take a preexisting narrative and manipulate it to serve a new purpose, thus creating new content outside the constraints of the traditional codex.

Cheryl Sorg’s *Surely All This Is Not without Meaning (Moby Dick)* is an enormous circle made up of the complete text of *Moby-Dick*. Sorg cut each individual word of the story out of two copies of the book and arranged them in a spiral, then taped them together. Eleven feet in diameter, the piece is utterly overwhelming, if taken in all at once. It is customary to experience a text in linear form, moving through paragraphs...
and chapters one by one; this wall of words is a foreign construction. However, a careful viewer—or reader—can start at the center and slowly spiral out toward the edges, working his or her way through the text. Sorg specializes in these large bookworks, and one of the requirements she sets for herself is that the book remains readable in its entirety. The essential content of the story is always preserved, even as the form explodes.

Lisa Waters’s *Great Works of Art and What Makes Them Great* is composed from a 1925 collection of essays and artworks by sculptor and art critic F. W. Ruckstull. On its own, the book is a love song to the Western canon: the all-white, all-male, traditional school of painting. But Waters takes a critical eye to this art-historical text, altering it in a way that calls attention to its limited scope. The center of the book is hollowed out to make room for a large golden egg. As one turns the pages, the egg slowly emerges, eventually overwhelming the rest of the book. The egg is a blatant, unapologetic female presence, taking up space in a way that the feminine has not otherwise been permitted to do in the book. Waters is quite literally carving out a place for women in the history of art.

Artist Terri Garland did not create *Square Bible*—at least not in the traditional sense. It is part of her series *The Good Books*, in which Garland took Bibles from churches that were destroyed by Hurricane Katrina in New Orleans. This book, then, was saved, preserved, purchased, and exhibited not because of its physical appearance but
because of where it was found and what it represented. It is a signpost, an emblem of the destruction of a city and the uncountable number of small, fragile things that were within it. *Square Bible*, however, is not the only work in Chasanoff’s collection in which the artist has used a religious text as source material or a starting point. There is an uncomfortable power in the destruction of holy texts, because there is also an unspoken idea that they should not be altered; the exploration and transformation of these types of works feels to some like a violation, as if the words within them are so sacred that they have permeated the vessels in which they are held. Though the damage was unintentional, the waterlogged and warped ruin of *Square Bible* is visually arresting. By selecting this particular object from the refuse, Garland has transformed a piece of holy debris into a work of art.

One could say that a book is simply printed ink on paper, bound together. Yet the physical matter of the book coalesces to form words and pictures, concepts that can be interpreted by the mind, information outside of ourselves. No matter its shape, size, or structure, a book is fundamentally a vessel for a story. And the books in this collection, reshaped and twisted as many of them are, *do* tell stories—just maybe not ones that we are used to hearing.
Terri Garland, *Square Bible*, 2006
READING WHAT REMAINS

Ashley James
In Adele Outteridge’s *Vessels*, all words have been wiped clean from the transparent pages, such that if the book were to be closed, the viewer would be able to see through its entirety from cover to cover—reading not required. It is from the removal of this content that certain questions arise: What is a book’s use when it has no words left to offer? Do the Plexiglas pages of *Vessels* still hold a purpose? Similar questions might be posed around Mitaka Fujinaga’s *Iron Book*, though in this case the pages have not only been wiped clean but cleared out altogether. Though this work once contained an accumulation of sheets, the loose leaves have long since deteriorated, or been ripped out, now lost. All that
remains are the book’s two covers, and even these have rusted over.

In an age of Kindles and iPads, the book as we once knew it is increasingly moving toward obsolescence, with digital technology allowing for a level of reader convenience inconceivable even a mere decade ago. For if an entire virtual library might be held in the palm of one’s hand, one inevitably questions the good of a single book. It is in the midst of this technological upheaval that these two “emptied” bookworks might be seen as examples of the book’s impending end: no narrative can be gleaned from Vessels, and the rust of the Iron Book repels rather than invites.

Nevertheless, these wordless books might offer other modes of knowledge. Relieved of their original function, they emphasize construction instead and compel us to consider the book beyond what is held between its covers. While the oxidized Iron Book reads as a metaphor of the imminent disuse of the book, it is also a subdued minimalist sculpture, evoking a small-scale Richard Serra in its environmental repose. This strong sculptural sense might be witnessed in a number of other wordless works in Allan Chasanoff’s collection as well, particularly those forged by manipulating the book’s codex. The multiplied spines of Barbara Berk’s Double Exposure, for example, result in

Barbara Berk, *Double Exposure*, 1997
a striking angularity that allows the altered book to be “read” from multiple perspectives. And in Jessica Drenk’s *Reading Our Remains #28*, the codex has been removed altogether, its book pages waxed, heaped, and bound up in the very thread that would have previously held them in place.

Yet even as these objects rework and expand on the traditional form of the book, they also tell the story of their own construction. By omitting linguistic...
content, *Vessels* highlights the invisible labor that went into its making; the blank pages prominently reveal the Coptic stitches that hold the mass together. Likewise, the heft of the page in *Reading Our Remains* #28 allows the laborious process of papermaking to surface. And in *Iron Book*, rusted covers remind the viewer that the manufacturing of the book was itself a prodigious industry, exposing the physicality of such an endeavor.

While these voided books might seem to mark the triumph of the Internet age, they simultaneously expose the traditional book as its own technological feat—one forged by hand and rooted in craft. Indeed, it is when the covers of *Vessels* are opened, the crystal pages of the work spread to their fullest capacity, that this book is revealed for its singular industrial sophistication and architectural brilliance—its angles and arrangements as wondrous as anything that might be dreamed up in the digital world.
Book Art from the Allan Chasanoff Collection

Book Art from the Allan Chasanoff Collection
Book Art from the Allan Chasanoff Collection
FINISHING THE BOOK

Andrew Hawkes
If a book is never opened, can it still be read? Several artists represented in Allan Chasanoff’s book art collection directly engage the reader’s/viewer’s physical relationship to the book, their artistic interventions calling attention to the tactile experience of the codex form. As books become digitized, and physically turning pages is no longer necessary to the process of reading, this intimacy and tactility is increasingly being lost. This shift in experience opens up a space between the analogue and digital in which artists can explore the role that the reader/viewer plays in making the book come alive.

_Flesh_ by Sjoerd Hofstra, for example, requires the viewer’s physical interaction to complete the book,
which in turn reinforces the static nature of traditional codices. *Flesh* presents the viewer with a dynamic and ever-changing text: the pages of the book slide and interweave, and as the viewer turns them, words shift locations, hiding or revealing other words. The work invites exploration and highlights the often-ignored physical acts typically required to experience a book. The viewer is left imagining what happens inside the book when it is closed: Do new words slide into place? Is there nothing but absence and blankness when no one engages the book? Without the reader, does the text cease to function?

Consider also *Pageturner* by John Roach, which removes the traditional role of the viewer’s hands in...
activating a book. Nevertheless, the book still functions: a remote motion sensor powers fans to blow the pages, and the pages are read via a closed-circuit television. This distancing makes the viewer all the more aware of his or her body. Unable to touch the book, the viewer’s experience of the work is instead mediated by technology yet, paradoxically, the viewer’s presence is the very thing that activates the object.

Jonathan Callan also works in the realm of the paradoxical: by completely removing the viewer’s ability to read his bookworks, he emphasizes both the intimacy and the physicality of reading. In *Rational Snow*, Callan presents the viewer with an open book held beneath a large block of aerated concrete, removing all access to the

*Jonathan Callan, Rational Snow, 2002*
content of the book with only the slightest of interventions. However, the book never ceases to be recognizable as a book, splayed open and ready to be “read.” Burying the physical space required for reading, Callan constructs a wall between the reader and the content of the book and asks the viewer to either acknowledge this lack of accessibility and accept defeat or think of new ways in which information and thoughts can be accessed and disseminated. *Rational Snow* is the antithesis of *Flesh*; instead of encouraging interaction, it removes it, leaving the viewer to imagine the contents of its pages.

Works such as these ask us to critically consider our relationship with books. They accentuate the intersection between the physical and mental experience of reading—which is instrumental in transforming the book from a mere object into something much more.
Book Art from the Allan Chasanoff Collection
Illustrations List


Pages 30–31: Brian Dettmer, *The Volume Library*, 2010

Pages 32–33: Michel Mangard, *Livre découpé* (Cut-Up Book), 1985


Pages 38–39: Cheryl Sorg, *Surely All This Is Not without Meaning (Moby Dick)*, 2001


Pages 50–51: Cheryl Sorg, *Surely All This Is Not without Meaning (Moby Dick)*, 2001


Pages 60–61: Adele Outteridge, *Vessels*, 2004


Pages 64–65: Gene M. Flores, *Hardcover (Haiku Series)*, ca. 1992


Pages 80–81: Jana Kluge, *Book Written by the Sea, Cadaqués, Spain*, 1984

Page 82: Doug Beube, *Nudes through the Ages*, 1994


Page 85: Jonathan Callan, *Conserving Life on Earth*, 2005

Page 86: Jessica Drenk, *Reading Our Remains #28*, 2012


Page 109: Chris Perry, *72 Ripples*, 2010


Page 111: Bernadette Chéné, *Petite stratégie de la patience* (Little Patience Strategy), ca. 1991


Pages 116–17: Georgia Boyd Russell,
Nest, 2008

Page 118: Jonathan Callan, Double Africa (Yellow and Blue), ca. 2000
Page 119: Tom Joyce, Printer’s Chase, 1998
Pages 120–21: Chris Perry, 86 Ripples: Droplet, 2011
Pages 128–29: Guy Laramée, Sinking, 2002
Pages 132–33: Pierre Legrand, Livre cordonage et cendres (Book Rope and Ash), 1993
Page 137: Jessica Drenk, Carving 12, 2012
Page 140: James Elaine, Turtle Book, ca. 1993
Page 141: Linda Ekstrom, Work of the Bees, 1996
Pages 142–43: Keith Lord, Webster’s Third International Dictionary, 2004
Pages 144–45: Megan Williams, Altered Book Landscape, 1992
Page 152: Svea Seredin, Passing Down, 1993
Page 153: Jane Moffitt, Widows (Eggs Book), 1992
Pages 156–57: Penny Dimos, Web, 2002
Page 159: Maria Lai, Book, 1979
Page 161: James Elaine, Triumph of Venice (Book with Bird), ca. 1993
Page 162: Adele Outteridge, Vessels, 2004
Page 163: Kee Koo, Time Travel, 1995
Pages 164–65: Danielle Marie Chanut, Lapenti Sorcier (The Sorcerer’s Apprentice), ca. 2004
Pages 166–67: Terri Garland, Square Bible, 2006
Pages 174–75: Dieter Roth, COLLECTED WORKS, VOL. 7, DELUXE EDITION, 1974
Page 178: Kendall Geers, Point Blank, 2004
Page 179: Bernard Guetteville, Bande dessinée (Comic Strip), n.d.
Pages 180–81: Bill Wheelock, Big Book, 1997
Page 184: Georgia Boyd Russell, Nest, 2008
Page 185: Vincent Gontier, Croquis—Sculpture, 1990
Pages 186–87: Terri Garland, Square Bible, 2006
Page 188: James Elaine, Untitled (Worm Hole Book), 1994
Page 189: Denise A. Aubertin, Michel-Ange (Cooked Book), 1988
Page 192: Long-Bin Chen, Punishment #1, 1993
All objects are part of the Allan Chasanoff, B.A. 1961, Book Art Collection, curated with Doug Beube, unless otherwise noted.
D-L Alvarez / American, born 1966

Thunderbolt, 1998
Found and cut copies of Provocateur magazine, 2014.58.1

Noriko Ambe / Japanese, active in America, born 1967

Work of Linear—Actions, 2000
Found and cut sketchbook, 2014.58.2
Dennis Ashbaugh, artist / American, born 1946
William Gibson, author / American-Canadian, born 1948
Kevin Begos, Jr., publisher / American, active 20th century(?)

*Agrippa (A Book of the Dead)*, 1991–92
Artist’s book treated with photosensitive chemicals, with a plastic container and computer disk, Deluxe edition 10/95, 2014.58.5
Denise A. Aubertin / French, born 1933

Michel-Ange (Cooked Book), 1988
Found book cooked with flour and peppers, in a Perspex case, 2014.58.6
Isabel Barbuzza / ARGENTINIAN, ACTIVE IN AMERICA, BORN 1957

Fantasy of Possession, 1990
Found and altered books, 2014.58.9
Meg Belichick / American, born 1967

Married, 1995
Lead sheets with rusted steel and bolts, Edition 1/2, 2014.58.13

Barbara Berk / American, born 1940

Double Exposure, 1997
2 found and altered copies of Dick Francis’s Twice Shy, 2014.58.14
Books of Knowledge Standing Up against the Elements, 1983–89
Found and burned encyclopedias, 2014.58.17

Nudes through the Ages, 1994
Found and cut copy of *La femme nue dans la sculpture* (The Nude Woman in Sculpture), 2014.58.29
Doug Beube / Canadian, Active in America, Born 1950

Spirit of Rome, 1994
Found and cut copy of Spirit of Place: Rome, 2014.58.27

Veiled Acts: A Play on Words, 2001
Found and cut copy of Shakespeare: The Complete Works, 2014.58.32
Xu Bing / Chinese, Active in America, Born 1955

Book from the Sky, 1991
4 hand-printed artist’s books in a wooden case, 2014.58.294
Xu Bing / Chinese, Active in America, Born 1955

Red Book, 2000
Cigarettes with ink in two metal cases, 2014.58.38
Brian Block / American, Born 1966

Do We Really Know Why We Laugh? (detail), 1994
Found book with paint, wood, and wire, 2014.58.40
Georgia Boyd Russell / Scottish, born 1974

Nest, 2008

Found copy of The Royal English Dictionary with shredded and cut pages, and transparent wire, 2014.58.242
**Gülsen Çalik / TURKISH, ACTIVE IN AMERICA, BORN 1947**

*Joss Joists, 2002*
Joss paper with glue in a wooden case with a glass cover, 2014.58.53

**Jonathan Callan / ENGLISH, BORN 1961**

*Conserving Life on Earth, 2005*
Found paperback books with drywall screws, 2014.58.57
Jonathan Callan / English, born 1961

Double Africa (Yellow and Blue), ca. 2000
2 found and altered books, mounted in a frame, 2014.58.55
Jonathan Callan / ENGLISH, BORN 1961

Poem, 2000
Laser-cut artist’s book with silicone, 2014.58.54

Rational Snow, 2002
Aerated concrete with a found copy of Marvels of the Universe, vol. 1, 2014.58.56
Danielle Marie Chanut / French, Active 20th century

*Lapenti Sorcier* (The Sorcerer’s Apprentice), ca. 2004
Found and altered book with shells, images, stones, mirrors, keys, chains, toy pieces, and animal relics, 2014.58.60
Sarah Charlesworth / American, 1947–2013

Text, 1992–93
Allan Chasanoff / American, Born 1936
A Self-Conscious Effort, Continuously Progressing, on and about the Release and Reintegration of Content through Formal Means thus Altering the Discreteness of and Permitting the Relating of Information: A Proposal, a Prototype, a Policy, 1971

Paper, found newspaper, found books, ring binders, power cord, elastic ties, and chipboard, with a carrying handle, 2014.58.316
Long-Bin Chen / Taiwanese, Active in America, Born 1964

Punishment #1, 1993
Found and cut telephone books, pencils, shelf, and wire, 2014.58.176
Long-Bin Chen / TAIWANESE, ACTIVE IN AMERICA, BORN 1964

The Reading Room, 2000
Handmade miniature books made of found magazines and wood, 2014.58.63
Bernadette Chéné / French, born 1947

Petite stratégie de la patience (Little Patience Strategy), ca. 1991
Found newspaper and metal, 2014,58.65
Byron D. Clercx  /  American, born 1960

Axiom, ca. 1993
Found newspaper and theory books on postmodern art criticism with glue and resin, and metal, 2014.58.71
Big Stick #2 (21st Century Edition), ca. 1993, repaired and reissued 2011
Found pages from the complete writings of Sigmund Freud with glue and resin,
in a custom leather case, 2014.58.49
Bonnie Cohen / American, born 1946

Golden Pheasant Book, 1995
Kozo paper with pheasant feathers, rabbit-skin glue, and gold leaf, 2014.58.75
Jacki Danylchuk / Canadian, born 1966

Decameron Lace Book, 1997
Found and cut copy of Boccaccio’s Decamerone, 2014.58.82
Brian Dettmer / American, born 1974

The Volume Library, 2010
Found and cut illustrated encyclopedia with glue, 2014.58.44

Penny Dimos / Canadian, born 1960

Web, 2002
Found Bible with knotted human and horse hair, 2014.58.87
Jessica Drenk / American, born 1980

Carving 12, 2012
Found and altered book with wax, 2014.58.310

Reading Our Remains #28, 2012
Found and altered book pages with wax and thread, 2014.58.311
Linda Ekstrom / American, born 1951

*Labyrinth*, 2001
Found and altered Bible, 2014.58.92

*Linda Ekstrom / American, born 1951*

*Work of the Bees*, 1996
Found Bible with honeycomb and a dead bee, 2014.58.90
James Elaine / American, active 20th century

**Apartment in Athens**, 1993
Found copy of Glenway Wescott’s *Apartment in Athens* with pressed dead mice, 2014.58.95

James Elaine / American, active 20th century

**Triumph of Venice (Book with Bird)**, ca. 1993
Found copy of *The Doges Palace* with a pressed dead bird, 2014.58.96
James Elaine / American, active 20th century

**Turtle Book, ca. 1993**
Found copy of *Early Nederlandish School Plates* with a pressed dead turtle,
2014.58.97

**James Elaine / American, active 20th century**

**Untitled (Worm Hole Book), 1994**
Olafur Eliasson / Icelandic-Danish, born 1967

Your House, 2007
Laser-cut artist’s book, Edition 104/225,
Purchased with a gift from Allan Chasanoff, B.A. 1961, 2013.120.1
Gene M. Flores / American, born 1935

Hardcover (Haiku Series), ca. 1992
Flame-cut steel, 2014.58.102
Mitaka Fujinaga / Japanese, 20th Century

Iron Book, n.d.
Iron, 2014.58.107

Daniel Gantes / Spanish, Active 21st Century

zzzbook, ca. 2009
Textile, 2014.58.80
Stephen Gan, editor / FILIPINO, ACTIVE IN AMERICA, BORN 1966

Visionaire 39 Play, 2002
16 artist’s flip books by Darren Aronofsky, Nick Knight, Karl Lagerfeld, Baz Luhrmann, Craig McDean, and Steven Meisel, in a wooden case, Edition 1,207/4,000, 2014.58.108
Stephen Gan, editor / FILIPINO, ACTIVE IN AMERICA, BORN 1966
Visionaire 55 Surprise, 2008
11 artist’s pop-up books by Sophie Calle, Cai Guo-Qiang, Andreas Gursky, Steven Klein, Yayoi Kusama, and Steven Meisel, in a cloth-covered case, Edition 1,878/4,000, 2014.58.306
Terri Garland / American, born 1953

Square Bible, 2006
Found Bible, 2014.58.112
Kendell Geers / South African, active in Belgium, born 1968

Point Blank, 2004
Artist’s book with bullet holes and gunpowder,
Unnumbered edition of 1,000 (all unique), 2014.58.113

Vincent Gontier / French, born 1962

Croquis—Sculpture, 1990
Paper and metal with metal bolts, 2014.58.117
Bernard Guetteville / French, Active 20th Century

Bande dessinée (Comic Strip), n.d.
Found cartoons and metal can, 2014.58.120
Helen Hayman / British, Active 20th Century

Standing Books, n.d.
Found books with white stoneware clay slip, 2014.58.123

Paul Heimbach / German, Born 1946

Dices, 1995
Artist’s book with printed vellum pages and linen cover, 2014.58.127
Sjoerd Hofstra / Dutch, Active in America, Born 1952

Flesh, 1990
Artist’s book with cut pages and a linen cover, 2014.58.133

Jones and Company, London, publisher / American or British(?), Active 19th Century

Portable Travelling Library, 1826–31
Leather case, silk-bound copies of Poets and Classics, and glass, 2014.58.77
**Tom Joyce** / American, born 1956

*Printer’s Chase*, 1998

Found and burned books with mild steel, 2014.58.144
Robert Kalka / American, born 1958

Medium, 1995
Found books with linseed oil and water, in a Plexiglas-and-wood case, 2014.58.146

Jana Kluge / German, active in France and Germany 20th century

Book Written by the Sea, Cadaqués, Spain, 1984
Found Spanish–English dictionary with salt, seaweed, and a seashell, 2014.58.150
**Kee Koo** / **Chinese-American, born 1968**

*Time Travel*, 1995  
Glass, lead, wood, filmstrip, watch, and daguerreotype, 2014.58.156
Maria Lai / Italian, 1919–2013

Book, 1979

Guy Laramée / Canadian, Born 1957

Sinking, 2002
12 found and altered French encyclopedias, 2014.58.160
Guy Laramée / CANADIAN, BORN 1957

Vulcan, 2002
3 found and altered French encyclopedias, 2014.58.161

John Latham / BRITISH, 1921–2006

The Atom, 1961
Found, burned books with wire, paint, burlap, and wood, 2014.58.162
Ronald Allen Leax / American, born 1947

Heat Sink, 1988
Found English encyclopedia with iron, C-clamp, and salt, 2014.58.166

Ontological Fragment, 1990
Found English dictionary with slate and salt, 2014.58.165
Pierre Legrand / French, born 1950

*Livre cordage et cendres* (Book Rope and Ash), 1993
Rope with glue and ash, 2014.58.167

Donald Lipski / American, born 1947

*Intergrals*, 1997
Found math book with optical lighting film in a wooden box, 2014.58.170
Donald Lipski / American, born 1947

U-90-45, 1990
Found English dictionary with metal, aircraft wheels, and bolts, 2014.58.171

Helmut Löhr / German, 1955–2010

Barcelona Calling, 1985
Found and altered telephone book, mounted to board, 2014.58.172
Helmut Löhr / German, 1955–2010

Bookobject, 1994
Found and cut musical notation book, 2014.58.173

Keith Lord / British, Active in America, born 1960

Webster’s Third International Dictionary, 2004
Found and altered English dictionary with wood, cardboard, mirrors, and a lamp, 2014.58.180
Michel Mangard / French, born 1948

*Livre découpé* (Cut-Up Book), 1985
Found and cut book stapled to a wooden plaque, 2014.58.190

Scott McCarney / American, born 1954

*Hanging Index*, 1992
Found and cut hanging copy of *Who's Who in America* with a metal chain, 2014.58.192
Scott McCarney / American, born 1954

New Age Encyclopedia Index, 1989
Found and cut copy of the New Age Encyclopedia, 2014.58.191

Jane Moffitt / American(?), active 20th–21st century

Widows (Eggs Book), 1992
Found book with blown eggs, nylon, and acrylic paint, 2014.58.194
Joe Nicastri / American, born 1945

Untitled, from the installation *According to Plan*, 1997
Found and burned books with a meat hook, 2014.58.202

Wolfgang Nieblich / German, born 1948

*Petite chirurgie* (Minor Surgery), 1983
Found copy of M. A. Jamain’s *Petite chirurgie* with a blade cutter and glue, 2014.58.203
Tara O'Brien / American, born 1973

**Documentation**, 2005
Artist’s book with barley seed, soil, and Plexiglas, in a leather and buckram slipcase, 2014.58.205

**Framework**, 2005
Artist’s book with cardstock and white mohair, 2014.58.206
Hiroaki Ohya / JAPANESE, BORN 1970

The Wizard of Jeanz #2, 1999
Artist’s book with denim and textile, 2014.58.208

Hiroaki Ohya / JAPANESE, BORN 1970

The Wizard of Jeanz #20, 1999
Artist’s book with denim and sailcloth, 2014.58.209
Yoko Ono / JAPANESE, ACTIVE IN AMERICA, BORN 1933

Everson Museum Catalogue Box, 1971–94
Wooden box with paperback copy of Yoko Ono’s Grapefruit, glass, offset lithograph, acrylic on canvas, printed material, and plastic boxes,
Unnumbered edition of less than 100, 2014.58.210

Adele Outteridge / AUSTRALIAN, BORN 1946

Vessels, 2004
Plexiglas with linen thread and binding, 2014.58.213
Palo Pallas / American, active 21st century

*Reading Chair with Ottoman Vol. XXXIII*, 2001
Found and torn books with bamboo and metal thread, 2014.58.214

Pamela Paulsrud / American, born 1951

*Landscape Narratives II*, ca. 2003
Found and altered books and stones, 2014.58.217
Chris Perry / American, born 1953

72 Ripples, 2010
Artist’s book, 2014.58.66

Chris Perry / American, born 1953

86 Ripples: Droplet, 2011
Artist’s book with gel acetate and wood, 2014.58.68
Werner Pfeiffer / German, active in America, born 1937

All That’s Left, ca. 1969–2008
Found book with gesso, paper, and glue, 2014.58.218

Fawn Potash / American, born 1962

Big Pile of Books, 1995
Gelatin silver print, 2014.58.226
Fawn Potash / AMERICAN, BORN 1962

Heart-Shaped Pile of Magazines, 1995
Gelatin silver print, 2014.58.227

Sylvia Ptak / CANADIAN, BORN 1942

Unbound, 1998
Cotton gauze and pigment, 2014.58.229
John Roach / American, born 1969

*Pageturner*, 1997
Suitcase, security camera, microphone, motor, fans, motion sensor, monitor, and found copies of Edgar Allan Poe’s *Poetry and Tales* and Mark Twain’s *Mississippi Writings*, 2014.58.233

Susan Rostow / American, born 1953

*Eighty Acres (Fungus Book)*, 1995
Artist’s book with handmade paper, silkscreen, and active fungus, 2014.58.237
Dieter Roth / SWISS, BORN GERMANY, 1930–1998

COLLECTED WORKS, VOL. 7, DELUXE EDITION, 1974

Found comic and coloring books with die cuts, wrapped in a screenprinted poster, Edition 95/100, 2014.58.238
Edward Ruscha / American, born 1937

ME/THE, 2002
Jacqueline Rush Lee / British, active in America, born 1964

**Cube, 2001**
Found and altered books, 2014.58.241

Svea Seredin / American(?), born 1962

**Passing Down, 1993**
Found and altered book pages with nylon, in a wooden frame, 2014.58.249
Surely All This Is Not without Meaning (Moby Dick), 2001
2 found and cut copies of Herman Melville’s Moby-Dick with tape, 2014.58.262
**Exhibition Checklist**

**Buzz Spector** / American, born 1948

*A Passage, 1994*

Found and cut copy of the artist’s *A Passage*, Edition 7/35, 2014.58.263

**Robert The** / American, born 1961

*Tenzin Gyatso, ca. 1992–95*

Lisa Waters / American, born 1958

Great Works of Art and What Makes Them Great, 1988
Bill Wheelock / American, born 1969

Big Book, 1997
5,000 sheets of copy paper, bound together, 2014.58.289

Megan Williams / American, born 1956

Altered Book Landscape, 1992
Found and cut copy of Webster’s New Universal Unabridged Dictionary, 2014.58.290
Christa Wolf / German, Active in America, Born 1944

Quilt Memories, 1998
Artist’s book with quilted fabric, etchings, paper, found newspaper, and dried plants, 2014.58.292

Jeff Woodbury / American, Born 1959

Redline, 2005
Found and cut copy of New York City 5 Borough Pocket Atlas, 2014.58.293
Mary Ziegler / AMERICAN, BORN 1959

The Necessity of Friction, 1994
Found copy of Leonard Gross’s How Much Is Too Much, electric motor, steel, magnesium, and sandpaper, 2014.58.297
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