

Book Art

from the

Allan Chasanoff

Collection

ODD VOLUMES

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ODD VOLUMES

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

Yale University Art Gallery
New Haven

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FOREWORD

Pamela Franks

ODD VOLUMES

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; Sinclair 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

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Long-Bin Chen, *The Reading Room*, 2000

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.

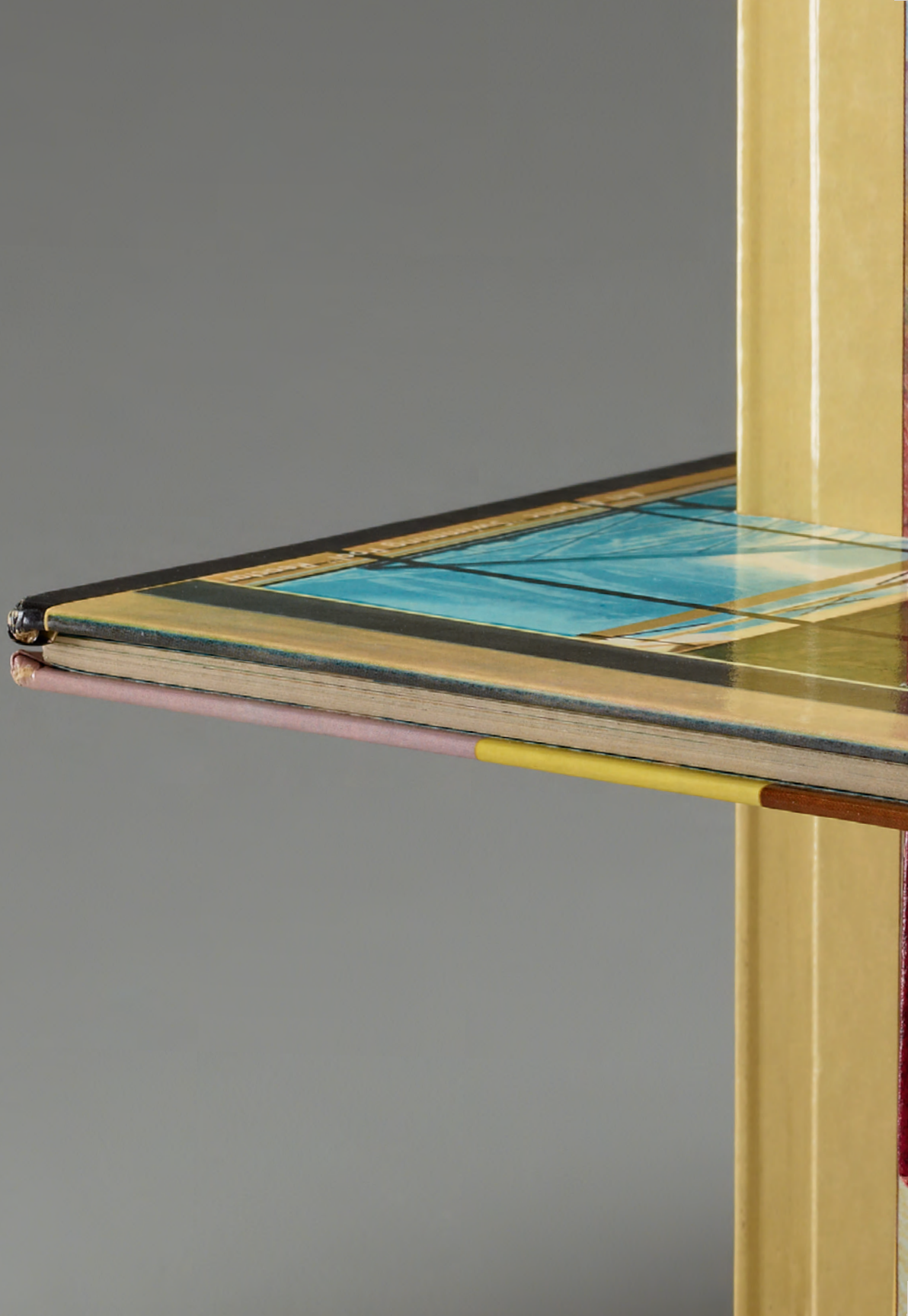
What role will the traditional book have henceforth as digital publishing, electronic databases, and software programs become more and more accessible within homes, schools, and workplaces? And as libraries and museums expand their digital resources, will they also

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.











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TABLE DES MATIÈRES

AVANT-PROPOS.

CHAPITRE I^{er}. — Mon arrivée à Beauchamp.

— II. — Premières armées.

— III. — Mes ancêtres : mon bisaïeul.

— IV. — Grand-père et grand-mère.

— V. — Mon père et ma mère. — Mon enfance

— VI. — Travail et récréation.

— VII. — Mon mariage

— VIII. — A l'Œuvre. — Éducation nécessaire

— IX. — Pour sortir de l'ornière.

— X. — Les auxiliaires de l'École

— XI. — Le rôle du Peuple.

— XII. — Les œuvres d'éducation.

— XIII. — L'Économie sociale.

A CENTURY OF COUPLETS.

Halls of heavenly truth admission wouldst thou give?

Why? Knowledge stands without, while Love may enter.

praises God the most, what says he more than
silent is? yet who would therefore silent be?

Treasures lodged so low, earth's dumps will soon
consume:

As time is, lift them up into a higher room.

mighty to each other sun and moon give place,
were the mighty heaven for them too narrow space.

aged in a ruinous hut, thou loathest to depart
ere thine a richer house, twould prove a better smart.

only the waters which in perfect stillness he
give back an undistorted image of the sky.

because not little sins; for mountain-high
the pulled heap made up of smallest grains.

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When I could do nothing to her mind.
For the last months of her life she seemed
to think that each thing was too good for her.
And any little service done by any,
and every little present which was brought
to her, a kind neighbour, was enough to make
her thankful tears to come into her eyes.
And all your life you never could have seen
one young or old so willing to depart,
nor yet so ready: 'tis not I alone

For 'twas about three weeks before the last
We saw that there was something on her mind.
And questioning her, she answered that she wished
To see the Priest, and to confess herself.
Once more before she died. He came at once,
And was alone with her for near an hour.
And when he just was standing at the door,
Ready to mount his horse, I heard him say
unto some neighbours that were standing by—
never saw a happier holier child
in that is, ready to depart this world.
then as he was taking his last leave,
fixed her eyes upon him with a look
though she had left something still unsaid.
her,— 'Is there anything, dear child,
forgotten which you wish to tell?





to sea as a Commodore, or a Captain, or a Cook. I do not mean to have it inferred of my lungs, I never fancied the mast, plumb down into the deeper the meaning of that story of Narcissus, who because he could bathed in their hill-side blue. But there is not a drop of water or other crazy all the valley of the Saco. What is the picture lies thus tranced, and there any path you please, and ten to one it carries to be supplied with a metaphysical pro- Inlanders all, they come from lanes and alleys, streets and avenues —north, east, south seemingly bound for a dive. Strange! Nothing will content them but the extremest li- But these are all landsmen; of week days pent up in lath and plaster upon thousands of mortal men fixed in ocean reveries. Some leaning streets take your feelings towards the city of a dreamy Sabbath afternoon the same himself upon his sword; I quietly take to the ship account in knocking people's hats off—then, I pausing b of me, th growing g nothing involuntarily of the wo mind' how long pre Call

...a pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—
...and west. Yet here they all unite. Tell me, does the magnetic virtue of the needles of the compasses of all those ships
...mit of the land; loitering under the shady lee of yonder warehouses will not suffice. No, they must get, just as nigh the water as they
...—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields of ships from China, what do they here? But look!
...g against the spikes; some seated upon the pier-heads, some looking over the bulwarks of Whitehall, northward. What do you see?—Posted high aloft in the
...on. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?—Posted high aloft in the
...battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours before, some of the water as they
...our insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs, some of the water as they
...There is nothing surprising in this. If they but knew it, almost all men in their degree, some of the water as they
...at high time to get to sea as soon as I can. This is my substitute for coral reefs, some of the water as they
...before requires a strong moral principle to prevent me from substituting a few reefs in their degree, some of the water as they
...grim about the mouth, whenever it is a way I have of driving off the spleen, and ridding myself of all my cares.
...world. It is a way I have of driving off the spleen, and ridding myself of all my cares.
...erest me on shore. I thought little of no money, some of the water as they
...ciously having little or no money, some of the water as they
...me Ishmael. Some years ago, some of the water as they





INSIDE THE COLLECTOR'S STUDIO

A Conversation with Allan Chasanoff

Jessica Kempner and Sinclair Marber



Book Art from the Allan Chasanoff Collection

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?

Sinclair 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







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.

























Handwritten musical notation on a folded piece of fabric, featuring several staves with notes and clefs.

Handwritten text on the right edge of the fabric, possibly a signature or a note.

Handwritten musical notation on the main piece of fabric, including staves with notes and clefs.











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

ODD VOLUMES



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!

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Sound: The... Co-workers Crazy

Author of Moon Tiger
Winner of the 1987
Booker Prize

EDITING

The Eye

118
Naxos Came the Stranger
panel. Three upward taps on the brake and





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 around her or distant stretching away before her. She preferred enclosure in hiding-places and shadows.

Then Alex remembered a quiet shadowy 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 did not care 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 room 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

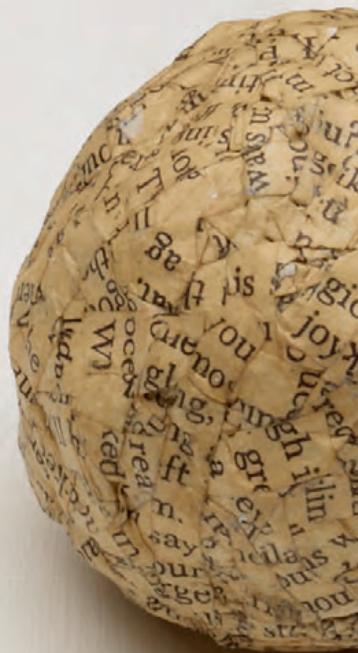
to do and now twice she climbed out, and came running down the street after him, whimpering his name. Twice he re-seated her, and as it were hypnotizing her with the fiery eyes she loved, stamping his foot, and chattering at her like a worried little monkey or a vexed bird, tried to persuade her. Then 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 then he went.

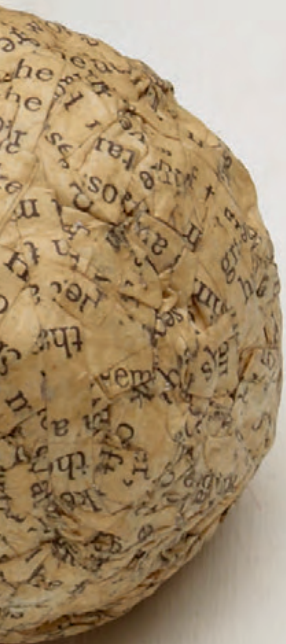
Then he went to the family physician's door, and knew where he had gone, and send him to the Hall.

Leda and Alex returned to her, and he got over the fence where he could see her, and around his name, "Alex, Alex, Alex." in the niche, facing into it with her hands pressed against the plaster, the walkers do when they have strayed into a door.

Then they went 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

















THE BOOK UNDER PRESSURE?

Elizabeth Mattison

ODD VOLUMES

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



Bonnie Cohen, *Golden Pheasant Book*, 1995

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

Book Art from the Allan Chasanoff Collection



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



Dennis Ashbaugh, William Gibson, and Kevin Begos, Jr.,
Agrippa (A Book of the Dead), 1991-92

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.





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DISTRICT
LIBRARY
No 56







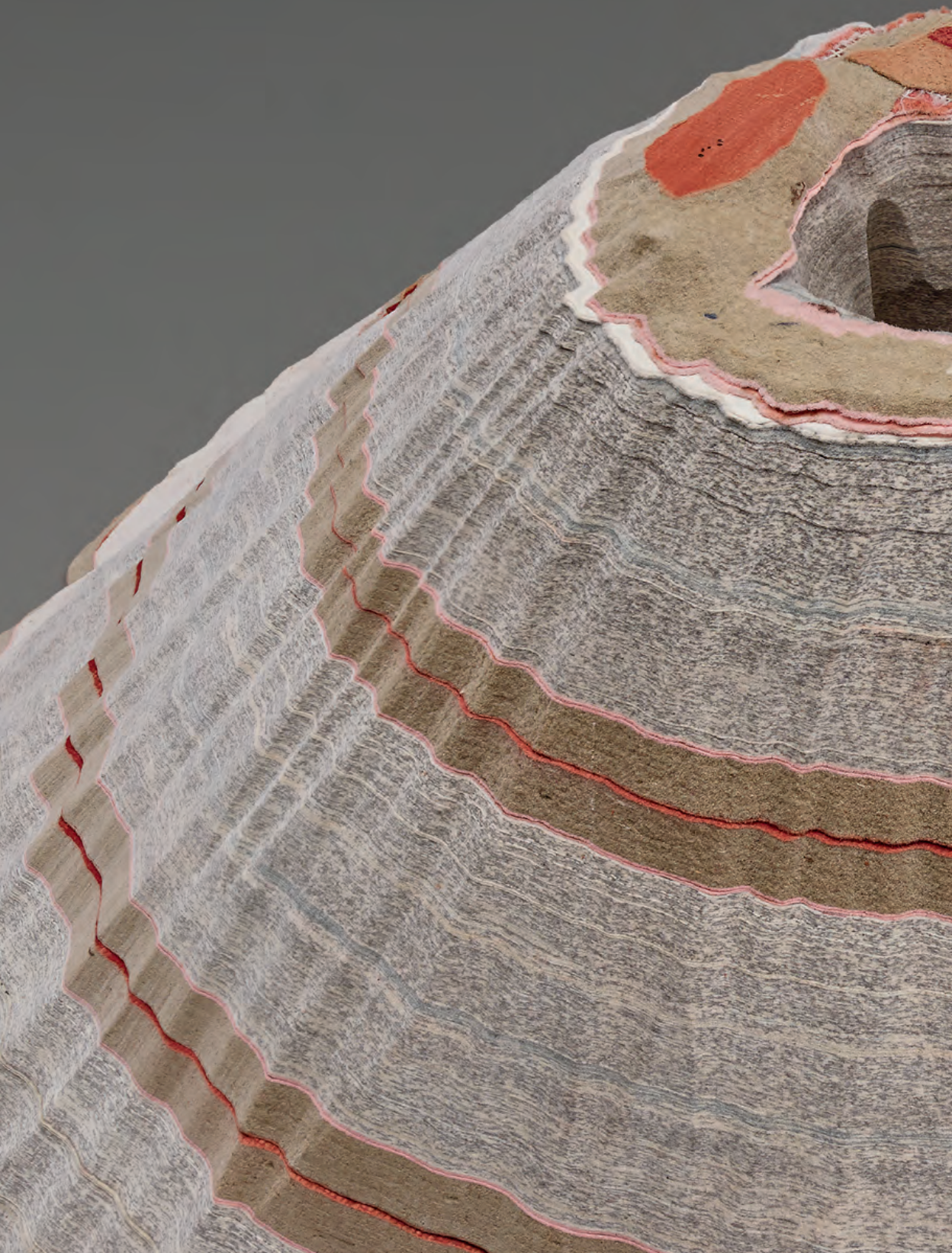


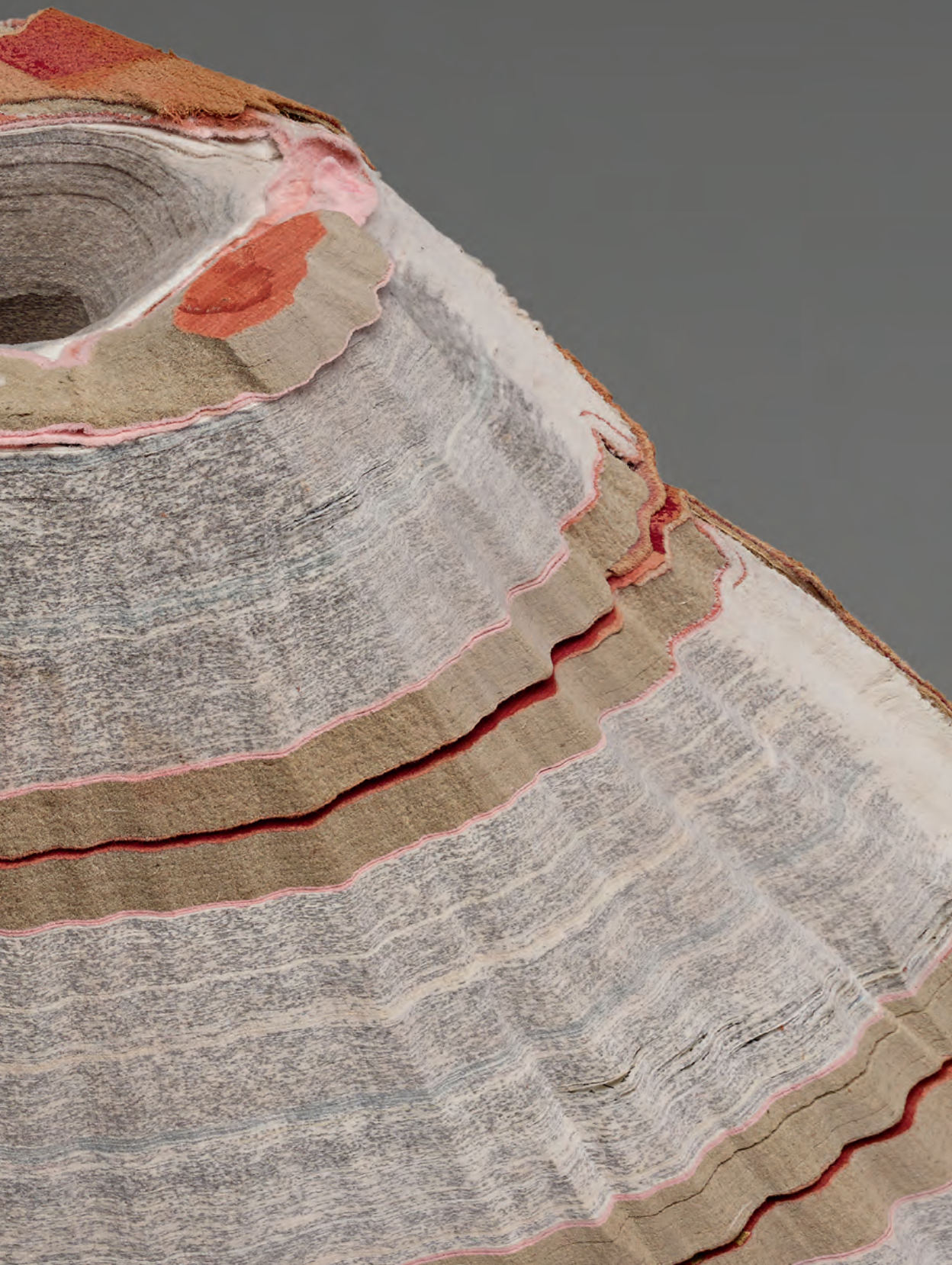
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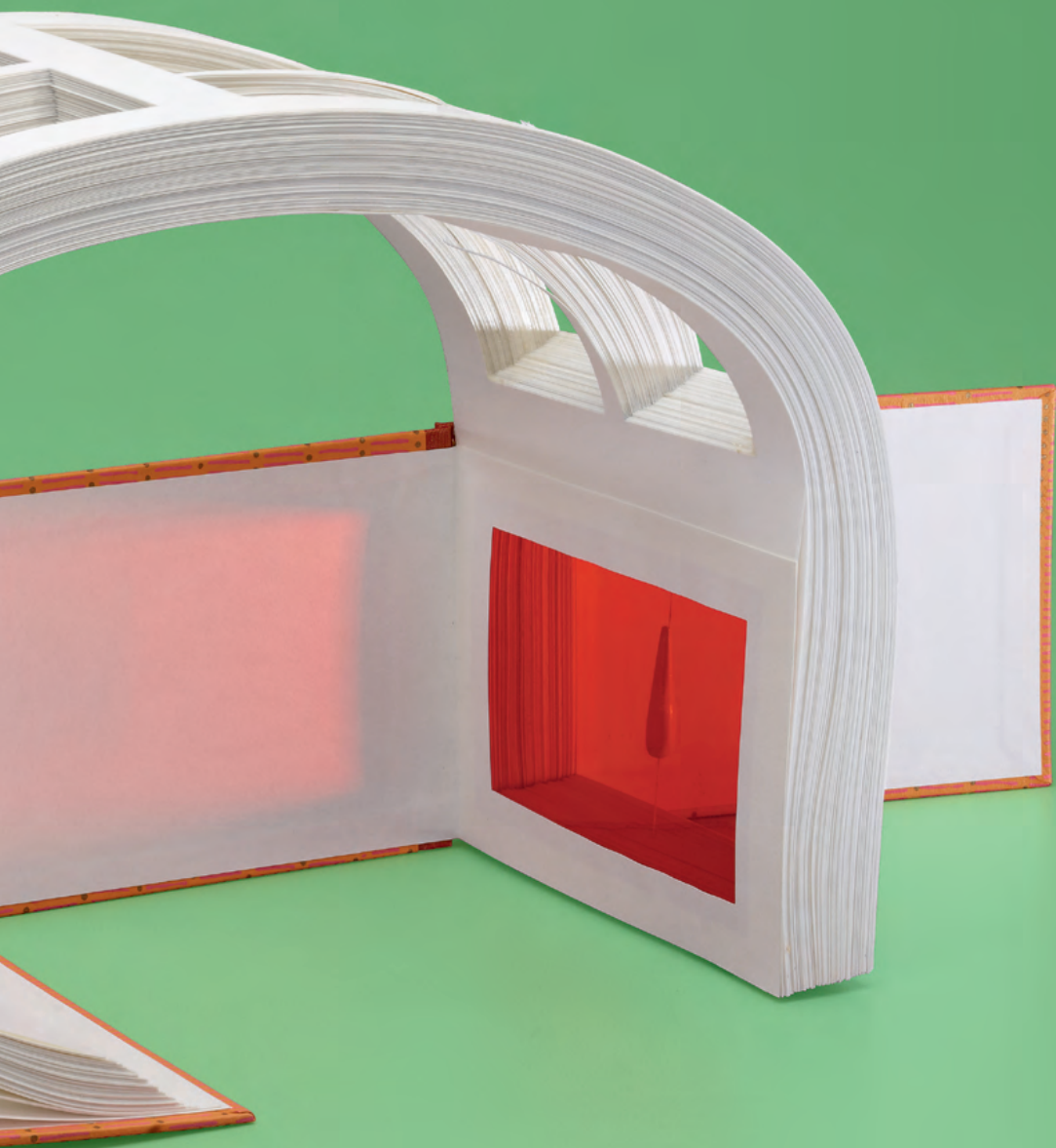












CONTENT UNBOUND

Colleen McDermott

ODD VOLUMES

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

Book Art from the Allan Chasanoff Collection



Cheryl Sorg, *Surely All This Is Not without Meaning (Moby Dick)*, 2001

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



Lisa Waters, Great Works of Art and What Makes Them Great, 1988

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

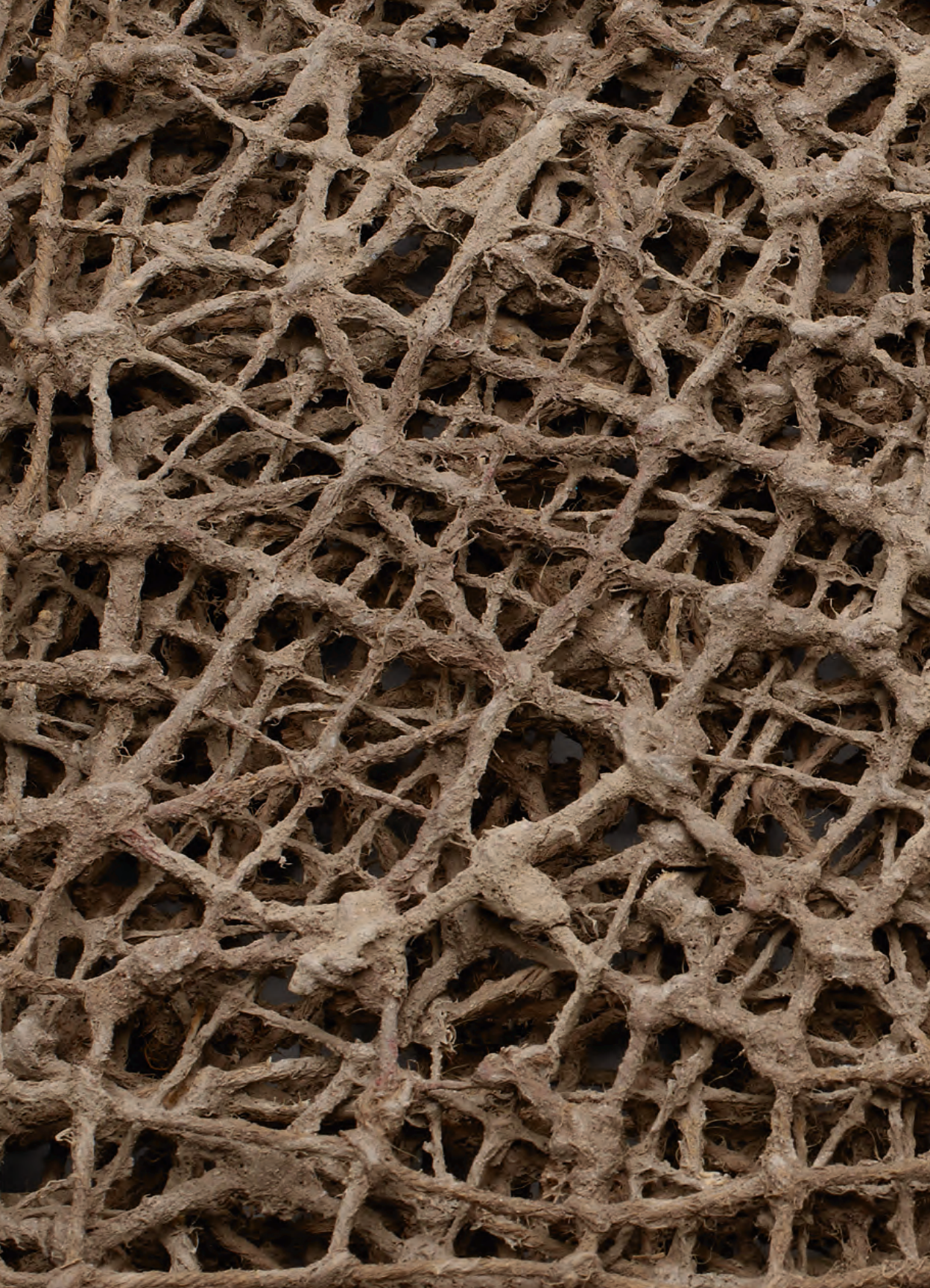


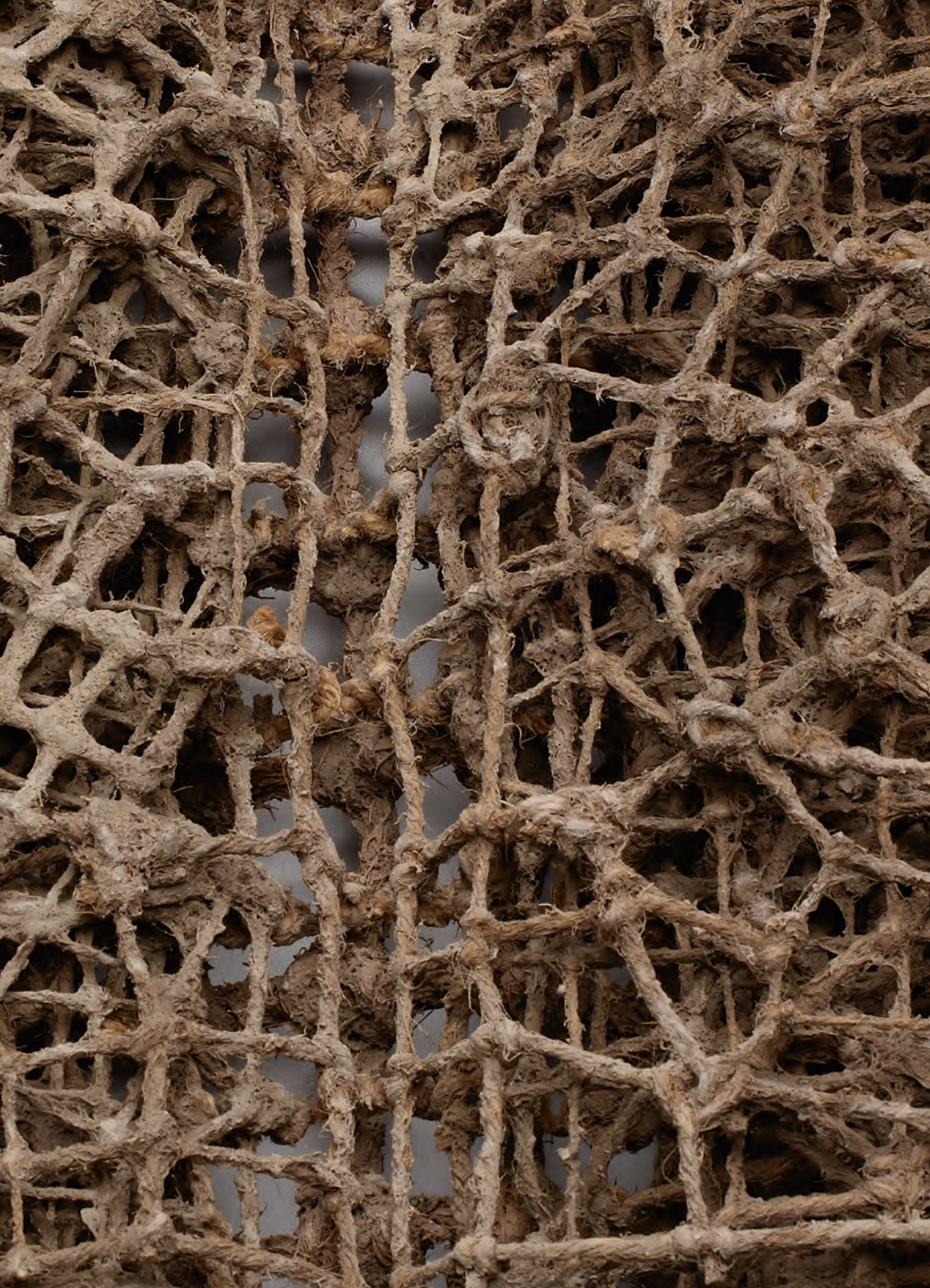


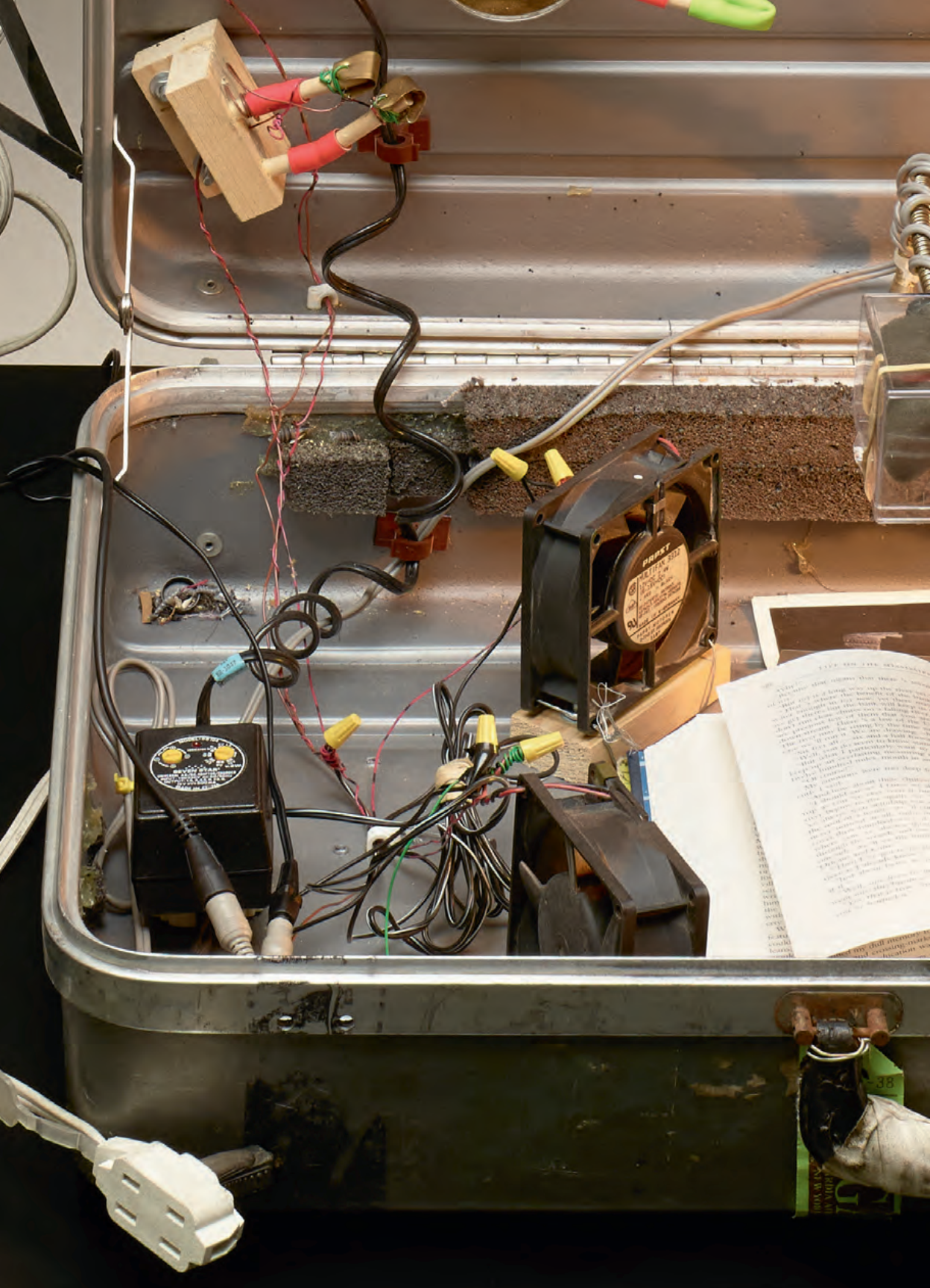
LELAND

the army in... The artist is
men, *peculiar notes* are not wanted. The artist is
rough social pressure, forced to suppress, if not his eg
least any leaning towards a cacophonous ego-mania.
When, then, the governing impulse of that epoch ha
eakened, because the national ideals of the epoch sha
een well, or sufficiently, expressed, then comes an ep
iritual fatigue. National expression having had its
ational relaxation, and then introspection, will follow
Marseillaise," the grandest national anthem ever com
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n voila assez!" + "But enough of that!"
en there will be... *agement, amounts* ...erianism in 1
rt, an epoch... by... in every
xalting po... Gio... any a discour
ill be, by t... club," "Old
Victorianism... nit
Then men—though... something
nt! Damn the initiate... personal!
ng our national song, ... and say, it was a
What? Well, now church is over, and I'm going to th
ullier' and have a good time. I've been constrained
ough. I am going to git my gal and 'chahuter.'
long and see me sling my legs 'fifty ways for sunday!'
And he goes to the Bullier, and there, it is wine, wom
ong, in a wild cohu-bohu, each corybant trying to b
ersonal, then funny, then extravagant, even to insanit
aving his personal pose—none must be anywhere near
is "difference," Hellenic or Hellish, being his only tr
... gallic gavety!











Amongst the soldiers this is muttered:
That he was a mother's son
And yet brought forth less than a mother's son
To wit, an indigested and deformed lump,

And I will be revenged on them all.

inner meaning. Hayward and all
the publication were closely examined
whose leisure I have stayed,
To land his legions all as soon as I
Not to come near our persons.

they were a multitude
and to restore her
reward is as hot
ending to all.

For I do re
Get undesc

Get undesc

Get undesc

Get undesc

Get undesc

Get undesc

Get undesc

Get undesc

Get undesc

Get undesc









51 Now sing, O Lord, for thou

op

they have been

disgraced

who sought

7 P

may

ach

he judge

are thank

the

th

for

10

is he

of thy

ne.

11

he live

and as long

all genera

12

he be like rain that

mown grass,

the showers that water

his days may righteousness

13 Return

peace abound, till the moon

the

14

dominion from sea to

15

river to the ends of the

16

down before him,

17

the dust!

18

of Tarshish and of the

19

10

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73 Truly God

2 But as for me,

3 For I was envious

4 For they have no pain

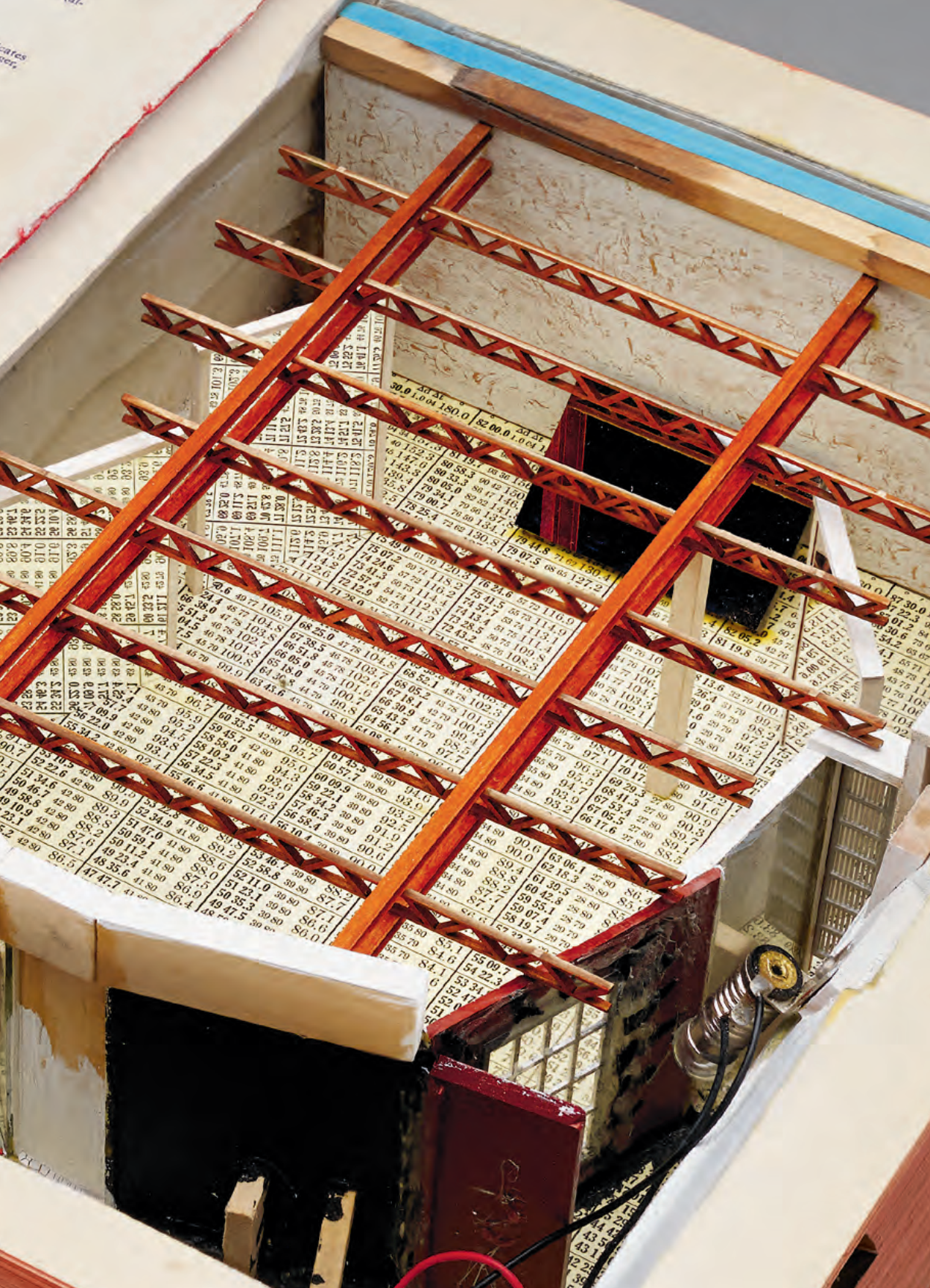
5 They are not like

6 Therefore pride

7 Their eyes

8 They scoff

9





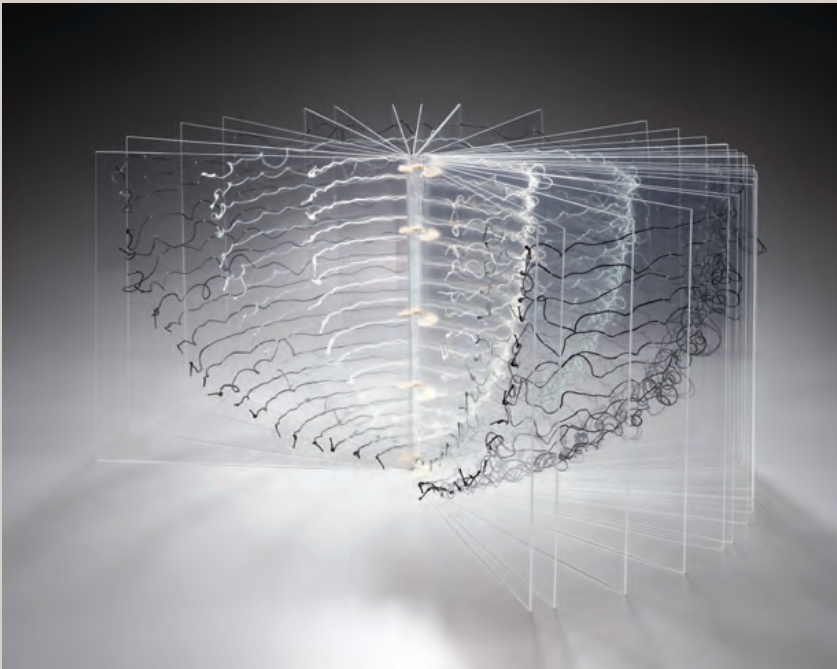


READING WHAT REMAINS

Ashley James

ODD VOLUMES

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



Adele Outteridge, *Vessels*, 2004

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.



Mitaka Fujinaga, *Iron Book*, n.d.

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

Book Art from the Allan Chasanoff Collection



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

ODD VOLUMES



Jessica Drenk, *Reading Our Remains* #28, 2012

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.









~~taken nothing.~~

34 Wherefore I pray you to
take some meat: for this is
for your health: for there
shall not an hair fall from th
head of any of you.

35 And when he had
spoken, he took bread,
gave thanks to God,
and gave of them all:
and they all were
filled.

36 Then
ood ch
ook s
37
me.
is

And taken up the *sin*, which I do I al-
lured them, or what I would, not; but what I hate,
er bands, and hoisted I.
ainsail to the wind
ade toward shore.

41 And falling into a place
where two seas met, they ran
the ship aground; and the
preparat stuck fast, and re-

43 ing fr^g (for 8 But sin taking occasion
wrought in me all manner of by the commandment,

by the law: for thou hadst not known just, except the law had said, Thou shalt not covet.

R

18 For I know that in me
(that is, in my flesh,) dwell-
eth no good thing: for to will
is present with me: but I have

of
1/2 year
Spirit

en, we
flesh,
ter the
it if ye
mortify
dy, ye
are led
they are

witness
we are
17 An
heirs; h
heirs w
we suff
may be
er.

18 Fo
sufferin
time a
campai

266

9

ROMANS

right hand of God, who also the fle
maketh intercession for us. over

35 Who shall separate us ever. A
from the love of Christ? shall 6 N
tribulation, or distress, or of obe
persecution, or famine, or f
nakedness, or peril, or
sword?

36 As it is written, For
sake we are killed all the
long; we are account
sheep for the slaughter.

NS

37 Nay, in all
we are more than
through him
38 For I, neither
angels, nor
power, nor

Written to the Romans from Cori
thus, and sent by Phebe serva
of the church at Cenchrea.

PAUL THE APOSTLE

22 For
whole c
travaile
until no

23 And
ourselve
the first
even w
within o
the adop
demptio

24 For
hope: bu

5 Whose are the fathers, will I
and of whom as concerning 16

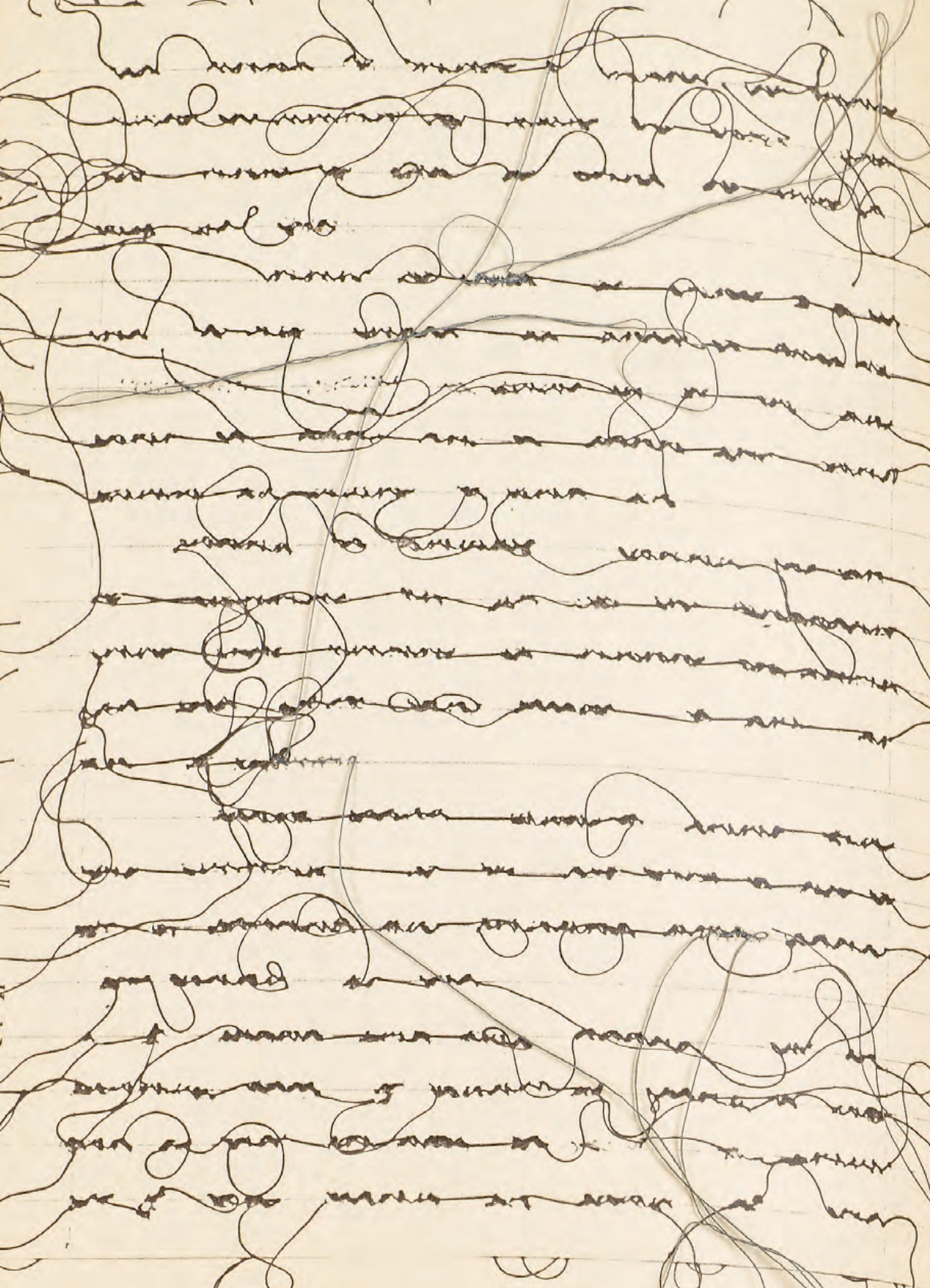
4 Who are Israelites; whom pertaineth the adop-
tion, and the glory, and the
covenants, and the giving of
the law, and the service of
God, and the promises;

flesh:
3 For I could wish that I
self were accursed, and
Christ for my brethren, the
kinsmen according to the
flesh:

2 That I might be
ness and comfort to
my heart.
ing, my brethren, the
Ghost, say, that
not, that I say, that
of Apollos; and
; and I of Christ
Christ divided? wa
crucified for you? c
eye baptized in the nam
Paul?

14 I thank God that I bap
tized none of you, but Cri
pus and Gaius;
15 Lest any should





...ast year at Barletta
...cause his church was a poor one
...re, buying and selling and hawking goods to
...ut thus he became familiar with one Pietro da Tresanti, who
...e occupation as himself with an ass; and to show his friendship
...he always called him gaffer Pietro. Whenever he came to Barletta
...est always took him in and entertained him to the best of his ability.
...ro, on his side, was a very poor man and had a little cottage. The
...big enough for himself and his pretty young wife and his ass. And
...change for the hospitality he had received at Barletta. But since he
...lodging, gaffer Pietro had only one small bed, in which he slept with
...try wife. So he could not entertain the priest as he wished, for Don
...The wife knew how the priest came she wanted to go and sleep with
...re than once when the priest entertained her husband and deep with
...ighbour, named Zita Carapresa di Giudice Leo, so that the priest could
...the bed with her husband. She often offered it to him, but would
...sent, and once said to her:
"I can change my mare into a fair damsel, and she will never be separated from me."
"I can change her back into a mare; and so I will never be separated from her."
The girl was amazed, but believed him, and told her husband about it.
"If he's as friendly to you as you say, why don't you make him tea long walk
use spells so that you can turn me into a mare, and go about your the mansion.
th an ass and a mare, and in that way we'd both make money, who wished
when we got home you could turn me into a woman again." she
Gaffer Pietro, who was about as ignorant as a dun can be, believed
d accepted her advice; and began to urge Don Gianni to teach him at the place
it. Don Gianni did his best to wean the man from his stupidity, and she be
able to, he said:
"Well, since you must have it, we'll get up tomorrow at dawn as usual. I THINKS
show you how it's done. The most difficult part is to stick on the AT IT'S
Gaffer Pietro and Gammer Gemmata hardly slept all the night D THEN
gerly did they expect it; and when it was near daylight they got up
led Don Gianni, who rose up in his shirt and went into gaffer Pietro
om, saying:
"I don't know anyone in the world I would do this for you, except for your sake. king should
ce you want it, I'll do it. But you'll have to do what I tell you if you become the Abbot of the
done." did they would do what he told them. So Don Gianni lighted a produced by
Pietro's hand, saying: "What I say, and if you way of living
was a rich man."















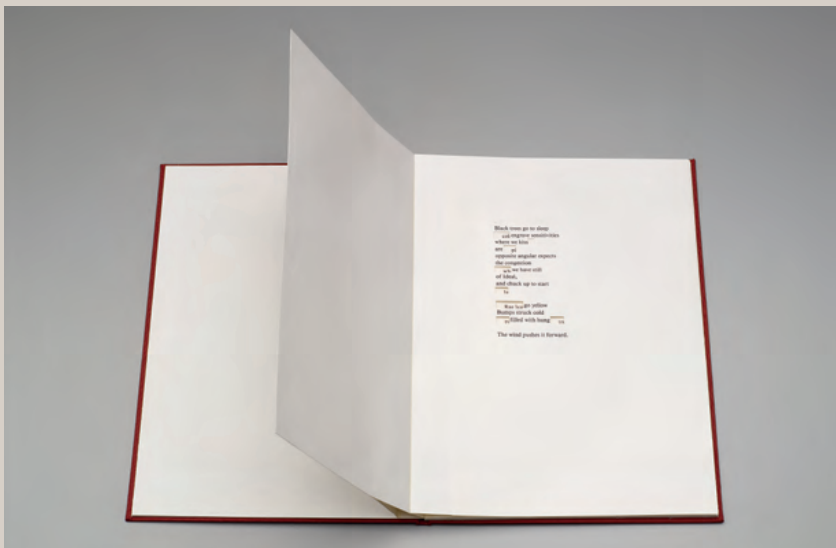
FINISHING THE BOOK

Andrew Hawkes

ODD VOLUMES

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.

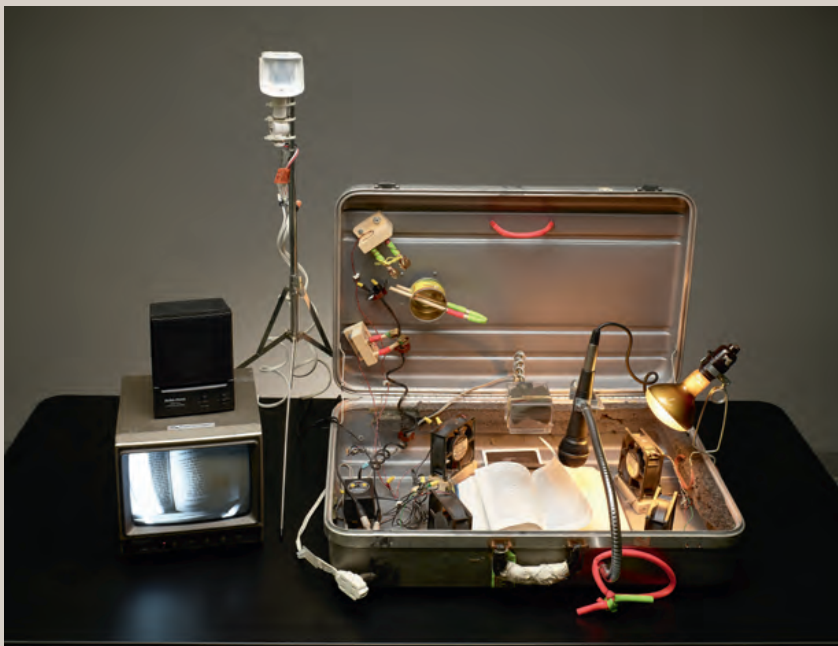
Flesh by Sjoerd Hofstra, for example, requires the viewer's physical interaction to complete the book,



Sjoerd Hofstra, *Flesh*, 1990

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



John Roach, *Pageturner*, 1997

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.



h und setzen

Und steht auch
nicht auf

In Ordnung
Dann schne
die Arbeit

Die lassen
sich nicht
schüch
n
VAPLETE
NEVE

Ich v
Wir v
sie m
erl

schien los



le and
IT WO
says
hom experts

BODY BUILDING AUTHORITY

...of boys and men the world over have
...my tested and proved methods can quickly,
...up their bodies into the lean, sleek, hard-
...condition demanded of America's space-
...and able to do things in a big
...kind of long-lasting stamina, the
...response that astronauts need to
...under the grueling demands of our space

Minutes a Day Time-Tested Secrets of Strength

...ing minutes a day, in your own room, my rapid-fire easy-
...start building you into a super-man the very first night.
...how to build 18-inch arms of might, a heroic chest
...less lungs, wide manly shoulders, broad brawny back
...punch-proof stomach muscles, legs of
...slender waist with punch-proof stomach muscles, legs of
...to show you a money back basis—that no matter how
...I can do the same for you right in your own
...I have for thousands of others like you. Three proven
...bring to life new power in you inside and out. YOU
...which you are the man you want to be. **YOU**

**"I LOS am
of dangerous
UGLY FAT
4 inches off my WAIST!"**

says
Iipe Mendez

...these 2
YOU?
...20 lb. FAT-
...was ME a few
...ago." Look at
...NOW! Gave
...him MIGHTY
MUSCLES, added
7 inches to his
CHEST, 3 inches on
each arm! No! I
don't care how fat
and flabby you are. All I want is min-
utes a day in your home to make you
over by the same method.

**THIS AMAZING NEW BOOK in colors YOURS FREE
if you mail COUPON NOW**

Jam-full with 120 PHOTOS of STRONG
MEN and CHAMPIONS once WEAKER
than you. See their pitiful BEFORE Photos
and Stories. Scores of How-to-do-it Pic-
tures. You how YOU can quickly and

k time
CENT!"

wie
gew

chen! Ich will e
r euer normales

Friend, dan A DIM

werde
trollstation auf
die Erdatmosphäre

LION DOLLAR
TO MIGHTY M
SUCCESS in E
FAST CHANCE coupon
E My Professional Secret
5 LBS. OF MIGHTY MUS
to 50 lbs. of UGLY D
Five \$5 World-Famou
COURSES.

1. How to Develop 16 to 18½ INCH BIG
to land a knock-out blow fast.
2. How to Build a 45 to 52 INCH
Housing TIRELESS LUNGS for
Work, Sports, for ATTRACTING
3. How to Mold A BROAD MUSC
and WONDER-WIDE SUPER-M
tapering to a SLIM PUNCH-PRO
4. How to Develop LEGS with MARA
ANCE.
5. How to Mold BIG MUSCULAR F
STEEL GRIP.

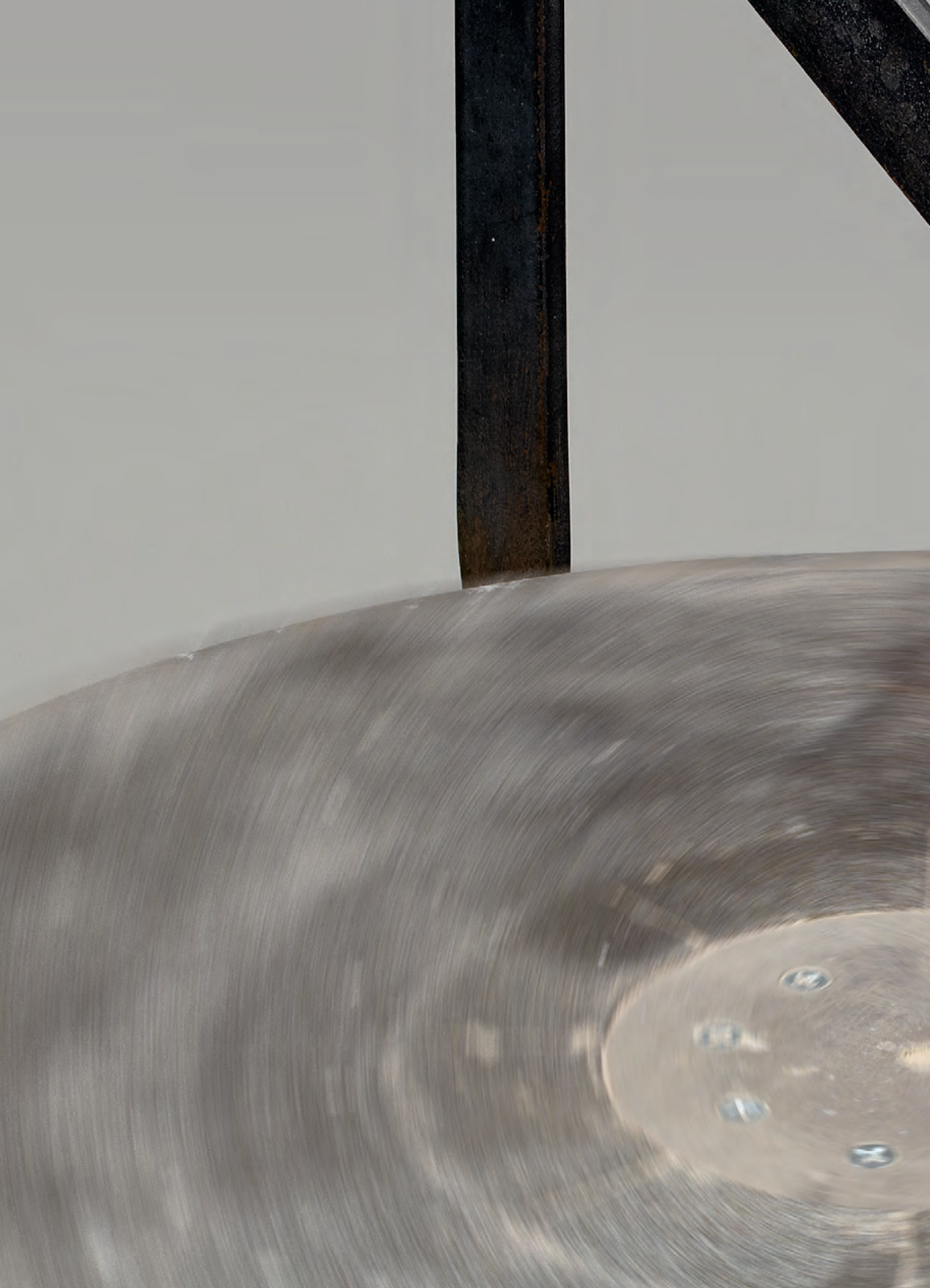
How to Become a FEARLESS SELF-DEF
ER. OVERPOWERING ANY BULLY

...auch dies
...at wieder viele

it 31/1975

11.-20. Preis, i

C-76, Great Neck, N.Y.
STRENGTH TEST
FAMOUS STRONG
one of them.
handling. I am
everything
I want.
Triple my
body, get rid
ches of muscle to
powerful legs
a winning athlete



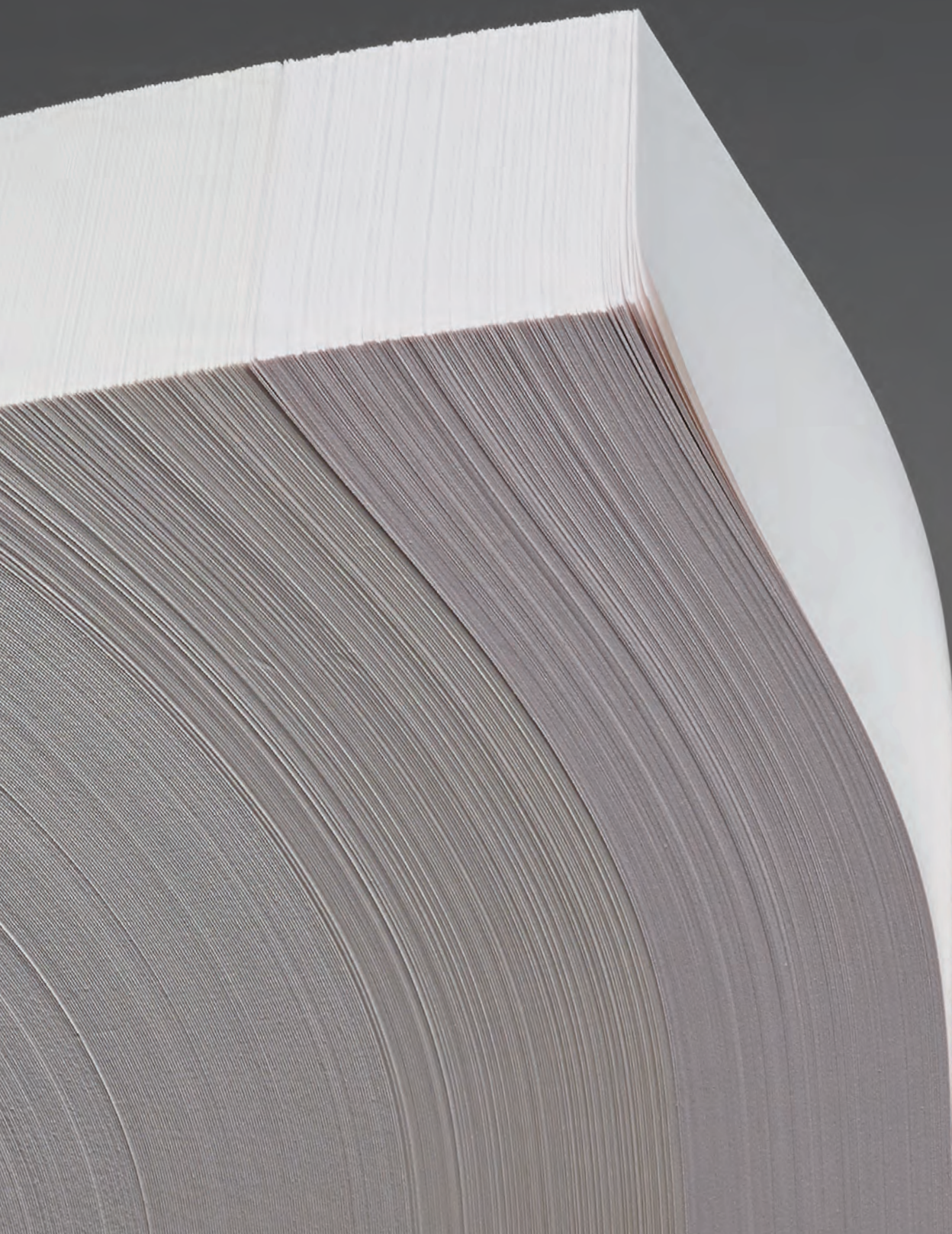


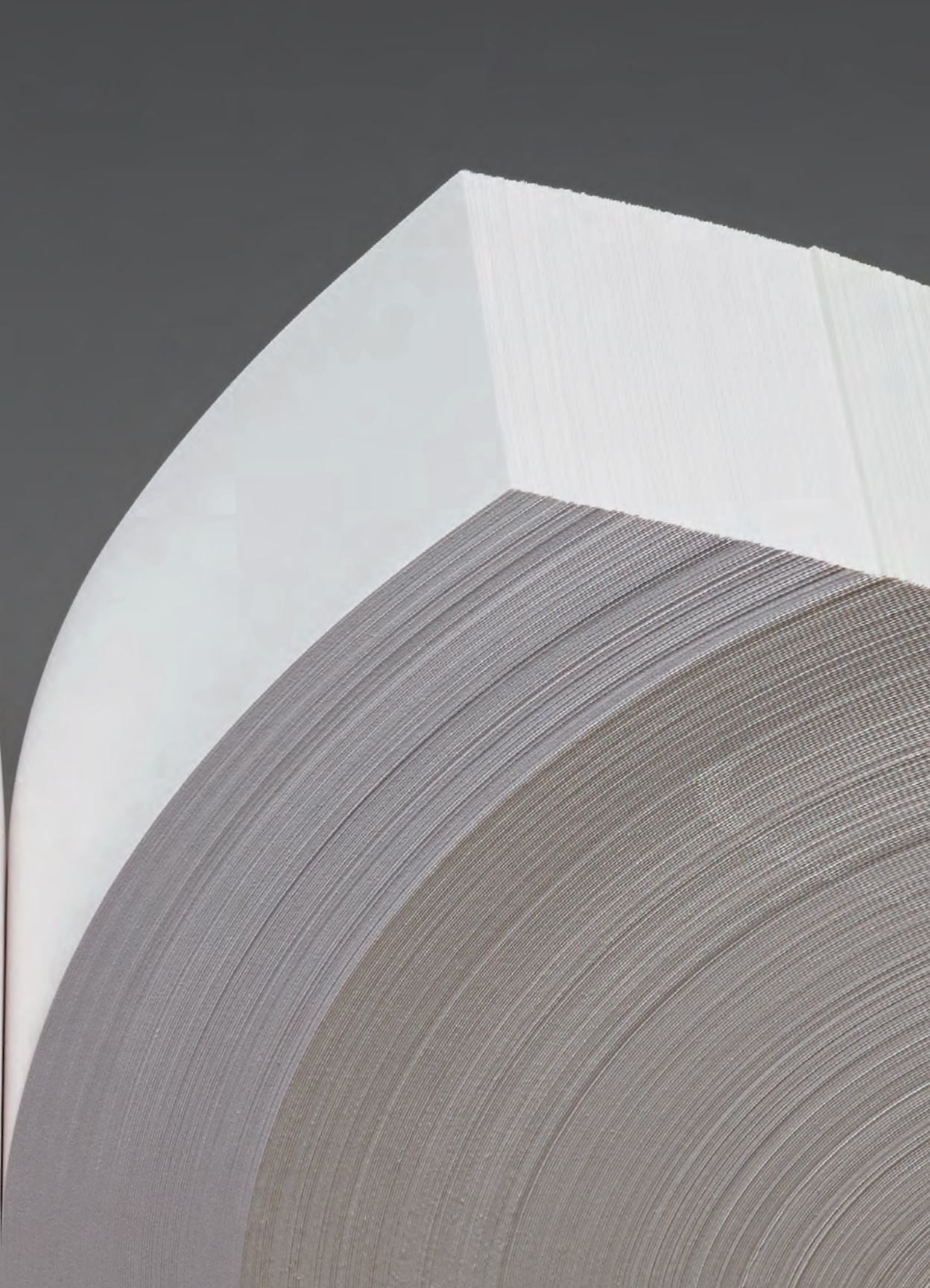
The background is a textured, aged, light beige paper. There are seven bullet holes scattered across the surface. Two are at the top, one on the left and one on the right, flanking the title. The other five are arranged in a loose, descending pattern towards the bottom. Each bullet hole has a dark, irregular, star-like shape around the central opening, suggesting impact and damage.

POINT BLANK

Kendell Geers







must be principal and the other secondary. The principal aspect is the one playing the leading role in the contradiction. The nature of a thing is determined mainly by the principal aspect of a contradiction, the aspect which has gained the dominant position.

But this situation is not static; the principal and the non-principal aspects of a contradiction transform themselves into each other and the nature of the thing changes

accordingly.

Some comrades in the army have become

國英奇靈臚嘉吻琴愛惑敵夷吻風倒衛

釐飲喚蹴刪黎卷對回

袁珩劉統綽陸所載方賀坎糧田議

此丸專治一切瘡毒，無論新舊，一服即愈。每服一丸，開水送下。

疏
斷
觀
立
真
發
冠
鑿
九
響
曰
倒
江
綱
之
聲

[illegible]

樓臺殿閣
窗櫺門戶
軒窗廊廡
臺榭亭閣
樓臺殿閣
窗櫺門戶
軒窗廊廡
臺榭亭閣

[illegible]

卷之四
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三
四
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七
八
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十
十一
十二
十三
十四
十五
十六
十七
十八
十九
二十
二十一
二十二
二十三
二十四
二十五
二十六
二十七
二十八
二十九
三十
三十一
三十二
三十三
三十四
三十五
三十六
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三十八
三十九
四十
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四十二
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一百

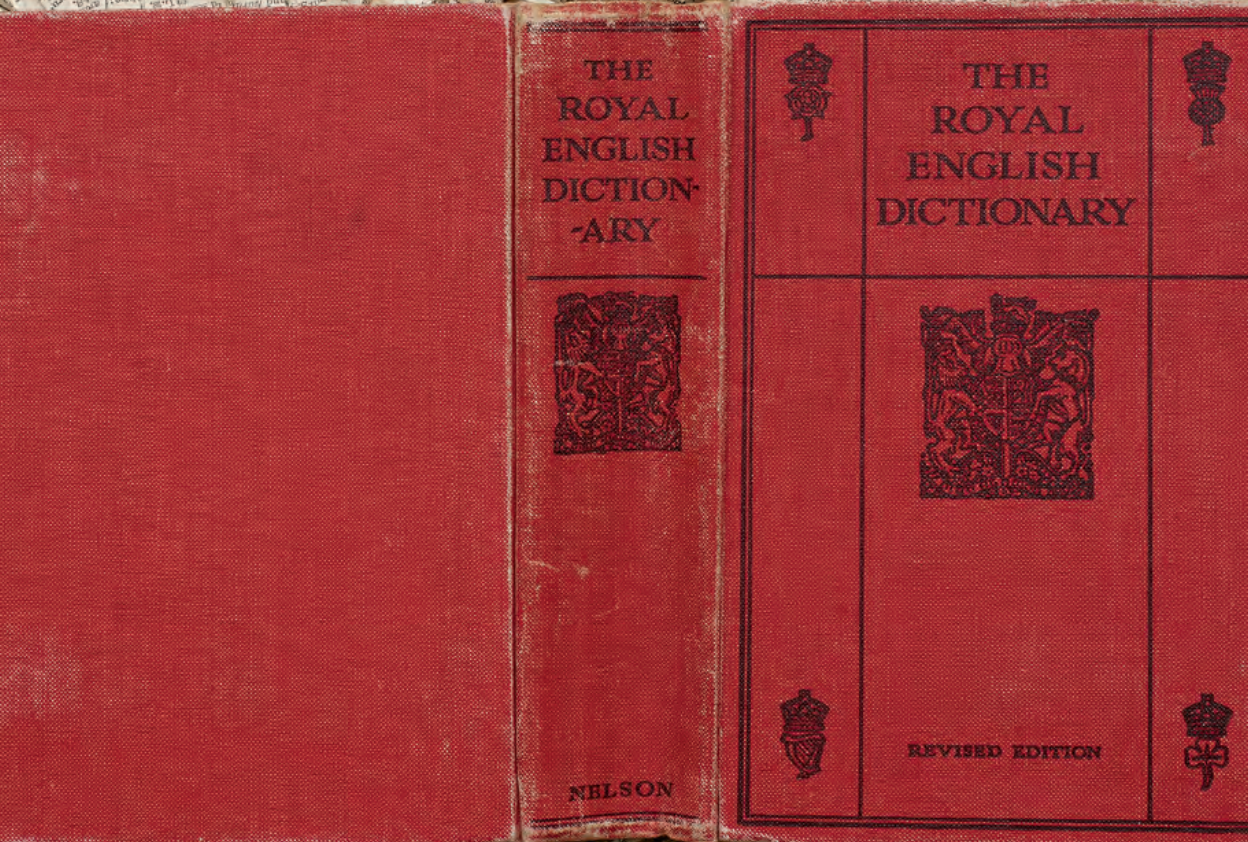
所壽祀乙卯秋明

[illegible]

清
 刺
 窺
 刃
 禮
 集
 然
 男
 戰
 輒
 盾
 霍
 號
 跌
 劑

沈隱憂荒災列友誼力亂正峻畫經方

[illegible]









אוינע ליכטע . וואס פעליכטעם דיא גאנצע וועלט .
הייסן דס (מצוה) פון (תורה) קאן גיט פאר לאשן ווערן
דעם (פעל לשון הרע) . האבן דאך דיא (חכמים ז"ל) גי
מענטש דורך צו פאל איינע (עבירה) טוט . ווא קאן איה
פון (תורה) בעשצן . ווען איינר אבר אב לעזט פון ויק
פון (עבירה) . אונד איזט פליסענטליך (עובר) ווע בעש
(תורה) גיט . אונדע (רבנן ז"ל) האבן געזאגט דיא
זיין געלעבט מיט איהר שטימע . ווא וויא אין (פסוק)
קולך ערב) ווייל דיינע שטימע ויס איזט . דס הייסט
לערנן איזט דיא שטימע ויס . אונד איזט געהאסט מיט
ווא וויא געשריבן שטעמט (נחנה עלי בקולך על כן שנת
איבר מן מורענע שטימע געגעבן . דרייב פוינדע א
נאך איין (תורה) זאגט (מות וחיים ביד לשון ואזהביו
מך אונד לעבן איזט אין דר געוואלט דר צונגע . אונד
געניסט איהר פרושט . איזט דיא בעדעטונג . וועט עס ליב
צו בערן (תורה) אונד (שלום) צו מאכן צווישן מעשן
לערנן גוטעס צו טון . זיא צו פיהרן אין גוטן וועג אונד
פון שלעכטן . זיא צו ערווערפן דיא ווארהייט . דס איזט
פון דר צונג וואס דר מענטש געניסן קאן . דיא קלאסע וו
(לשון הרע) ווירד איין געטיילט אין זעקס אפטייל
איין אפטיילונג איזט פון (לשון הרע) . וועד עס זאגט
מענטשן שלעכטעס דס זיא געטון האבן . אונד עס איז
אונד אפט מאל רעדעט ער לעסטרליך איבר אייגען (צד)
זאגט לוגן . אונד ערזעהלט פאר ליימדונג . דרייב זיין
פון דר (תורה) גיט אן צו געבן (לשון הרע) דען פלי
לוגן . אונד ווער עס ערזעהלט (לשון הרע) . דר נעמט א
ווען מאן איהם ערזעהלט . אונד דוא זאלטן צוויסן
הערט צו (לשון הרע) . אונד בעקענט עס פיר וואהר .
אלס ער אליין העט ערזעהלט (לשון הרע) . דען דיא
הערן דס איינר בעקענט דס לשון הרע קענן וויסן
(מורה) איזט צו (לשון הרע) . ווא מוס דיא וואס ווירד
ווען איין דר מענטש גיט (מורה) איזט צו (לשון הרע) גיט
גור צו . אונד גלויבט אן דיא זאכן אין מענוארט איה
דורך דעם גלויבן דיא אנדערע זאכן אין (לשון הרע) . הייל
דען ערזעהלט אן דר (לשון הרע) . דען וועט ער העס דע
פון (לשון הרע) אן געשריען . העס ער פאר מידעט ווייט
ערזעהלן (לשון הרע) . ווייל עס אבר איהם אן הערט .
ער דא דורך דס דיא פאר ליימדונג ווירד פאר מעהרט . א
געווארנט פון דר (תורה) לא תשא שמע שוא . דוא זא
פאלשע קלאגן געהערן . דס מיר זאגן גיט גלויבן דיא

גור דיא מיינונג פון אונזערע (חכמים) איזט . דס דר
איזט אויף איין מאל (עובר) דיא דרייא ווינדן דורך (לשון
דר) (מומר) טוט גור איין (עבירה) . אונד דר פעל לשון
זאלט ווינע פאר ליימדונג אין יעדעס טאג מעהרערע מאל
איינע גרוסע (עבירה) . וואס שווערער איזט אלס דיא
(תורה) . אונד נאך איזט עס . דס דעם פאר ליימדן איזט
(עבירה) צו טון . ווייל ער לשון געווארנט איזט שלעכטעס צו
אן איזט עס . דס דעם פאר ליימדן איזט . דען וינד פון
זעסר ליכט . איין וינע אונד . ער דענקט ויק . איך האב
גיטעס געטון . דוא ווא פיל אלס ווען איך אין שפאס
האב . אונד דא דורך ערזעהלט ער קיינען שארן . וואס
בר) געטון האט . אונד ווען אויך ער ווינעס (חבר) פאר
זאגן . איזט דאך וויין (תשובה) גיט אין גאנצן . ווייל ער
ווייל דיא גרוסע וינדע וואס ער העסט געטון . אונד ער
ט בעסן פון יעדעס אום פאר ליימדונג . אונד נאך איבר
דורך ליימדן שווער (תשובה) צו טון . ווען ער אויף
ערזעהלט (לשון הרע) . אונד האט איהם דא דורך איין
אונד האט דר נאך פאר געסן וואס ער אויף איהם
זאגן . ווא קאן ער קען (תשובה) טון . ווייל דס וינדע שטעמט
עס זאגן . דס ער איהם שלעכטעס געטון האט . דען דס
זאגן פאר דעקט . עס ערזעהלט איינעס אין געהיים . דר
עס איין איין ארט . אונד ער שלאגט מיט זיינר צונג
אס איזט ווייט פון איהם . אונד אפט מאל רעדעט ער
פאר איינע (משפחה) . אונד טוט צום שארן פיר דיא
(תורה) . אונד פאר דעם איזט קיינע פאר צייהונג פאר
דע (רבנן ז"ל) האבן געזאגט . ווען איינר (לשון הרע)
געטון (משפחה) . דעם ווירד קיין מאל פאר צייהונג . אונד
וועד עס איזט געווארנט צו דען (לשון הרע) דר
גיט פיר . דען עס שטעמט געשריבן (שתו בשמים
בין מיט איהרעס מונד געגן דר גאטהייט . אונד עס
(עבירה) גיט ווא איינע שווערע שטייגאל אלס וויא
(ווען מאן געגן גאט פיר דען טוט . דען צונאנט
געזאגט . מיט ציען פאר וויכערונג האבן אונזערע
עפריפט . איין איבר אלעס איזט גיט איין גור
ווארדן . גור איינר (לשון הרע) . זיא וויא אין (פסוק)
דברתם בגנותי ווא וויא איהר האבט אין מיינע
א ווער איין טון . אונד זאגט דר גפסוק ושמע
כס דקצוף וישלבו . גאט האט דיא שטימע אירע
אונד איזט ערזירנט . אונד האט געשווארן . אונד
גאט דעם וואס לערנט (לשון הרע) דוא הארומי



MICHAEL
ANGE

CHARLES

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- Nest, 2008
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- Page 179:** Bernard Guetteville, *Bande dessinée (Comic Strip)*, n.d.
- Pages 180–81:** Bill Wheelock, *Big Book*, 1997
- Page 182:** Xu Bing, *Red Book*, 2000
- Page 183:** Xu Bing, *Book from the Sky*, 1991
- 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



EXHIBITION CHECKLIST

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

Doug Beube / CANADIAN, ACTIVE IN AMERICA, BORN 1950



Books of Knowledge Standing Up against the Elements, 1983-89
Found and burned encyclopedias, 2014.58.17

Doug Beube / CANADIAN, ACTIVE IN AMERICA, BORN 1950



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

ODD VOLUMES

Doug Beube / CANADIAN, ACTIVE IN AMERICA, BORN 1950



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

ODD VOLUMES



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

Jonathan Callan / ENGLISH, BORN 1961



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

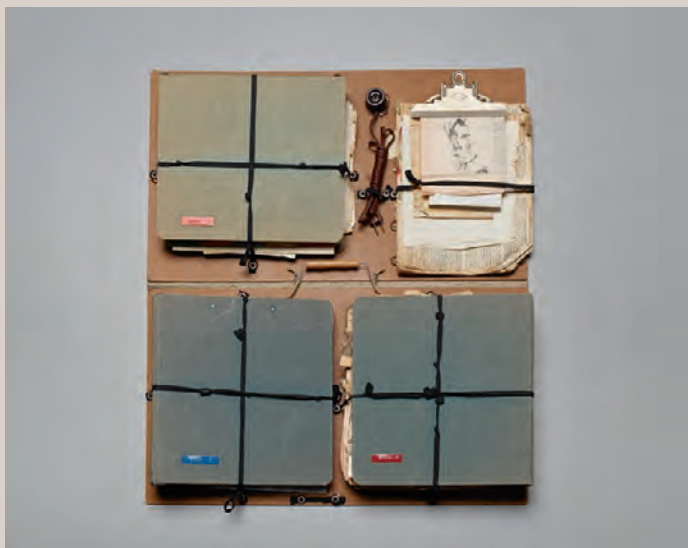
Sarah Charlesworth / AMERICAN, 1947-2013



Text, 1992-93
Chromogenic print, Edition 5/25, 2014.58.62

Allan Chasanoff / AMERICAN, BORN 1936

ODD VOLUMES





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

Byron D. Clercx / AMERICAN, BORN 1960



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

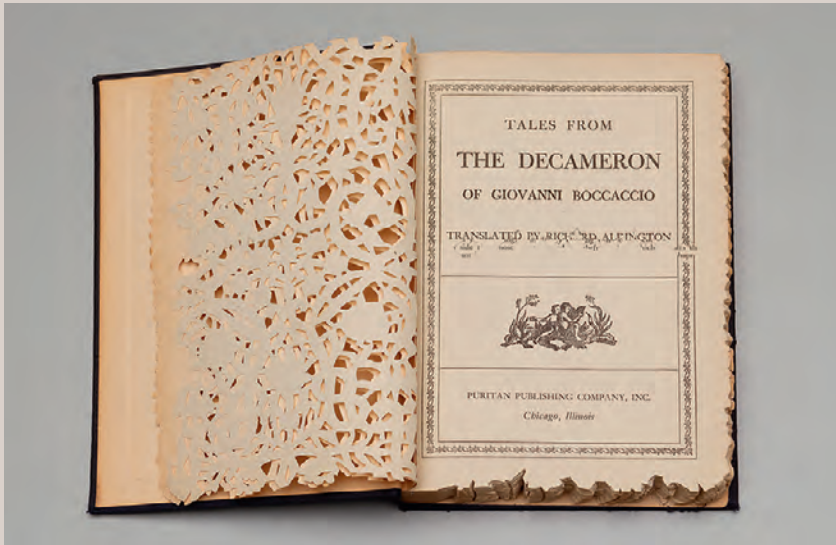


Golden Pheasant Book, 1995

Kozo paper with pheasant feathers, rabbit-skin glue, and gold leaf, 2014.58.75

Jacki Danylchuk / CANADIAN, BORN 1966

ODD VOLUMES



Decameron Lace Book, 1997
Found and cut copy of Boccaccio's Decameron, 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

Jessica Drenk / AMERICAN, BORN 1980



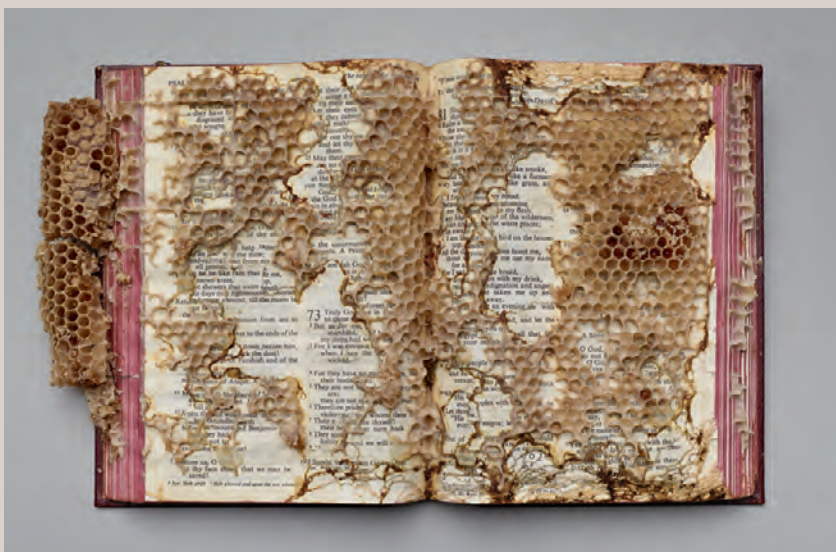
Reading Our Remains #28, 2012
Found and altered book pages with wax and thread, 2014.58.311

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

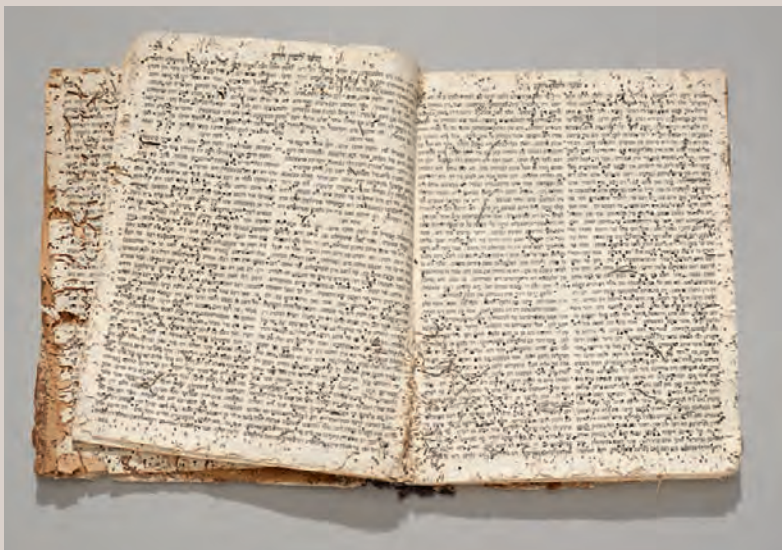
Found copy of *The Doges Palace* with a pressed dead bird, 2014.58.96

James Elaine / AMERICAN, ACTIVE 20TH CENTURY



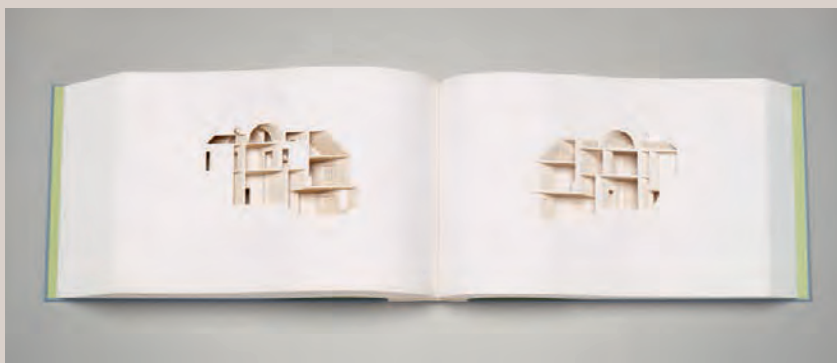
Turtle Book, ca. 1993
Found copy of *Early Netherlandish School Plates* with a pressed dead turtle,
2014.58.97

James Elaine / AMERICAN, ACTIVE 20TH CENTURY



Untitled (Worm Hole Book), 1994
Found, worm-eaten Hebrew book, 2014.58.94

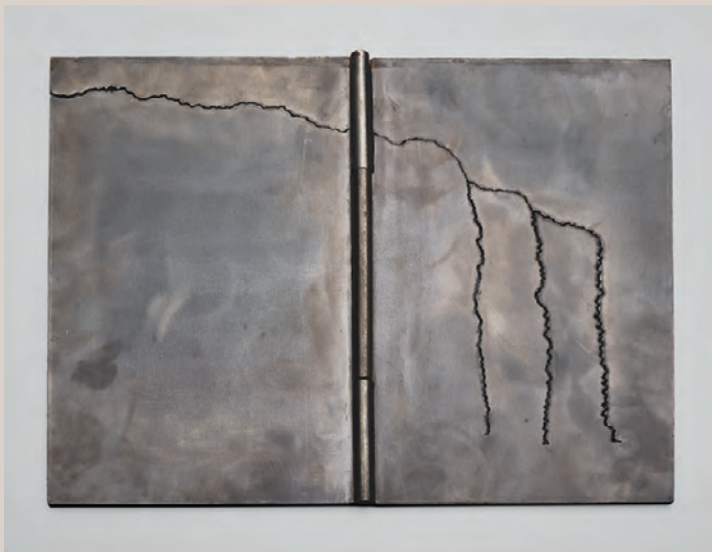
Olafur Eliasson / ICELANDIC-DANISH, BORN 1967



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

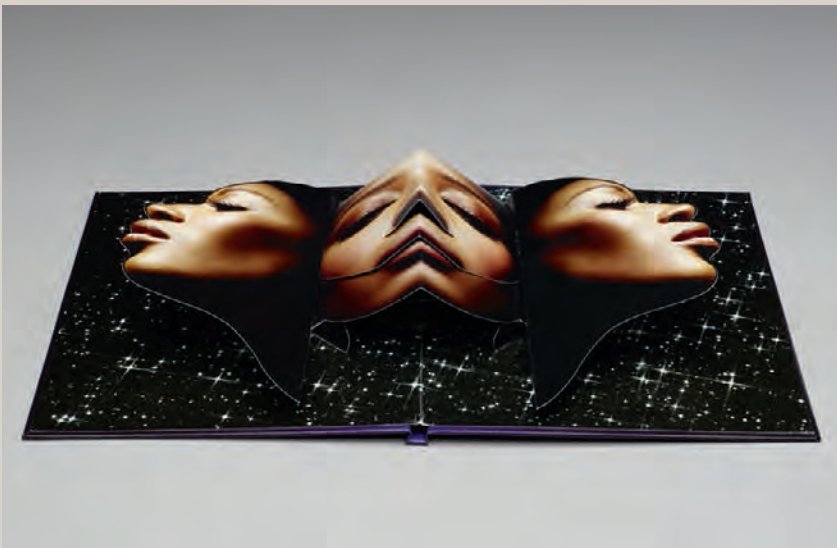
Stephen Gan, editor / FILIPINO, ACTIVE IN AMERICA, BORN 1966



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

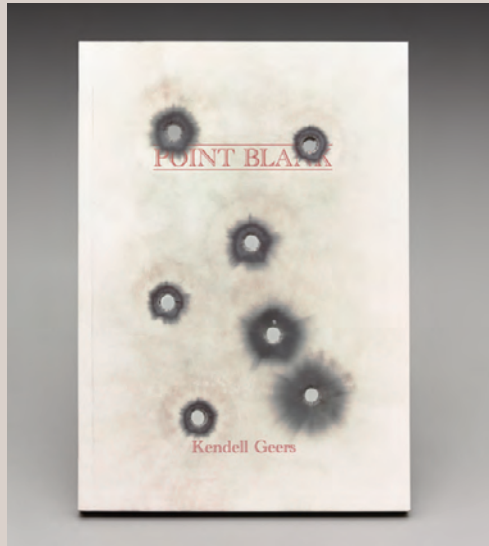
11 artist's pop-up books by Sophie Calle, Cai Guo-Qiang, Adreas Gursky, Steven Klein, Yayoi Kusama, and Steven Meisel, in a cloth-covered case, Edition 1,878/4,000, 2014.58.306

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

ODD VOLUMES



ODD VOLUMES

ODD VOLUMES

ODD VOLUMES



ODD VOLUMES

ODD VOLUMES

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

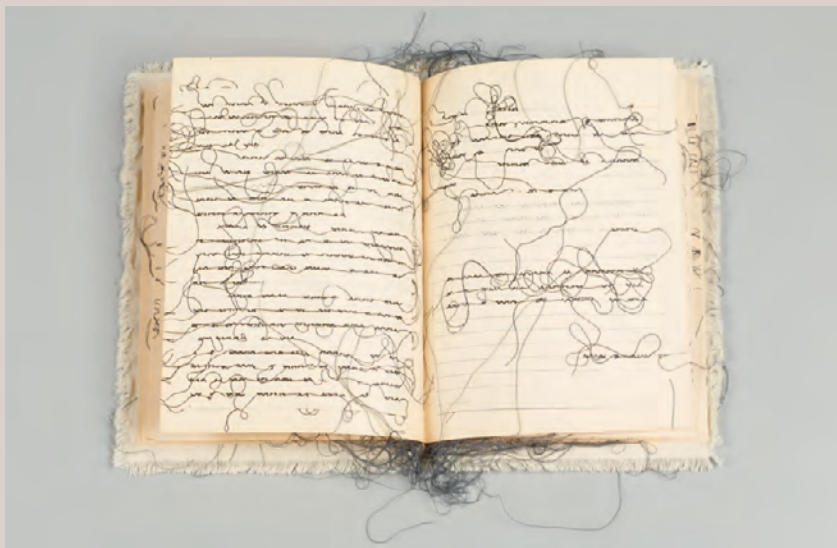
Kee Koo / CHINESE-AMERICAN, BORN 1968



Time Travel, 1995

Glass, lead, wood, filmstrip, watch, and daguerreotype, 2014.58.156

Maria Lai / ITALIAN, 1919–2013

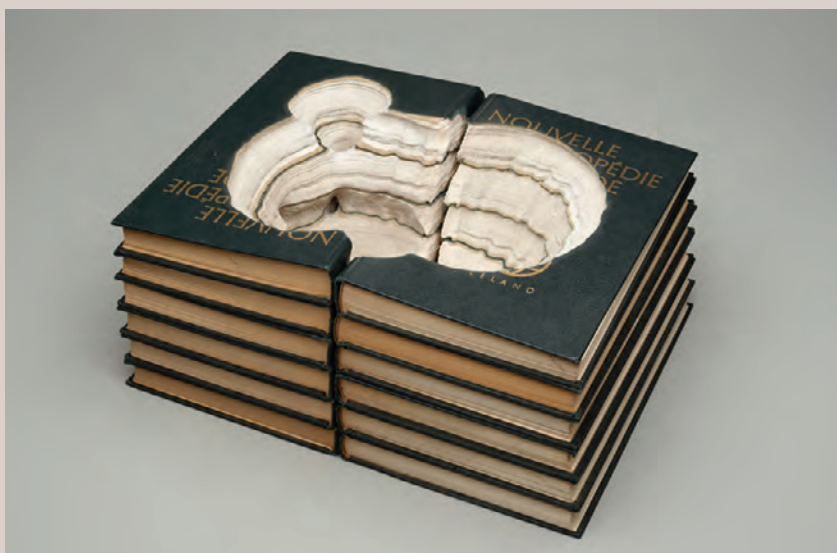


Book, 1979

Artist's book with thread and a fabric cover, Edition 29/30, 2014.58.315

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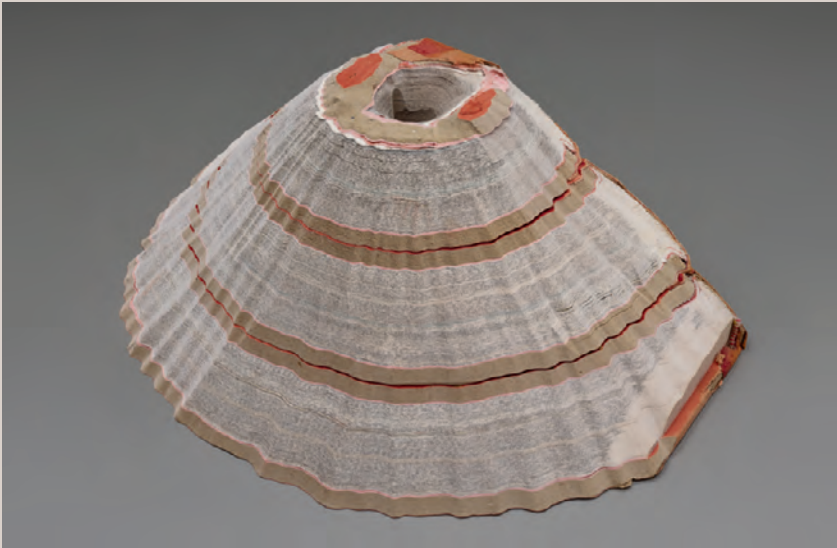
Guy Laramée / CANADIAN, BORN 1957



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

Ronald Allen Leax / AMERICAN, BORN 1947



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



Integrals, 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 Nicastrì / 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

Tara O'Brien / AMERICAN, BORN 1973



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



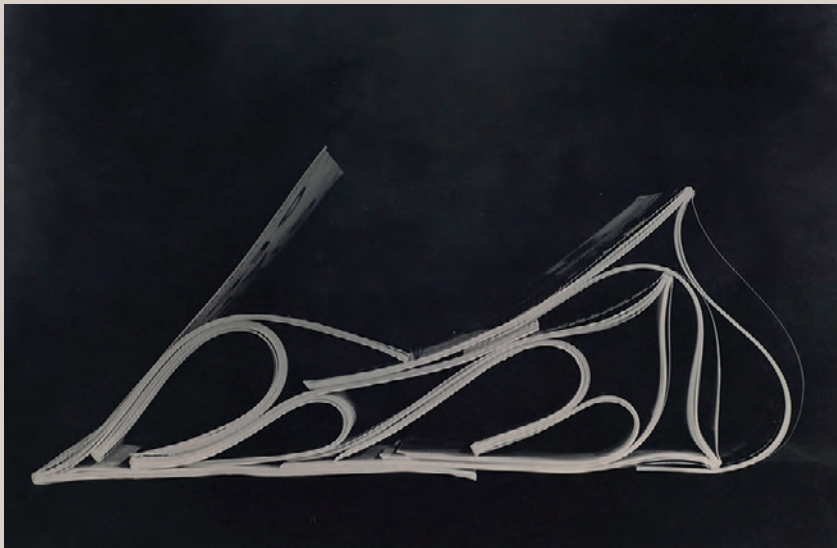
All That's Left, ca. 1969–2008
Found book with gesso, paper, and glue, 2014.58.218

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



Exhibition Checklist

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

Cloth-covered artist's book with gold leaf, Edition 6/230, 2014.58.240

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

Cheryl Sorg / AMERICAN, BORN 1967

Surely All This Is Not without Meaning (*Moby Dick*), 20012 found and cut copies of Herman Melville's *Moby-Dick* with tape, 2014.58.262

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

Found and cut copies of *Tenzin Gyatso: The Dalai Lama, The How and Why Wonder Book of Atomic Energy, and Live Forever: You Can Live Forever in Paradise on Earth*, 2014.58.278

Lisa Waters / AMERICAN, BORN 1958

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Great Works of Art and What Makes Them Great, 1988
 Found copy of Frederick Ruckstull's *Great Works of Art and What Makes Them Great*
 with 22-karat gold-over-copper egg, 2014.58.285

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

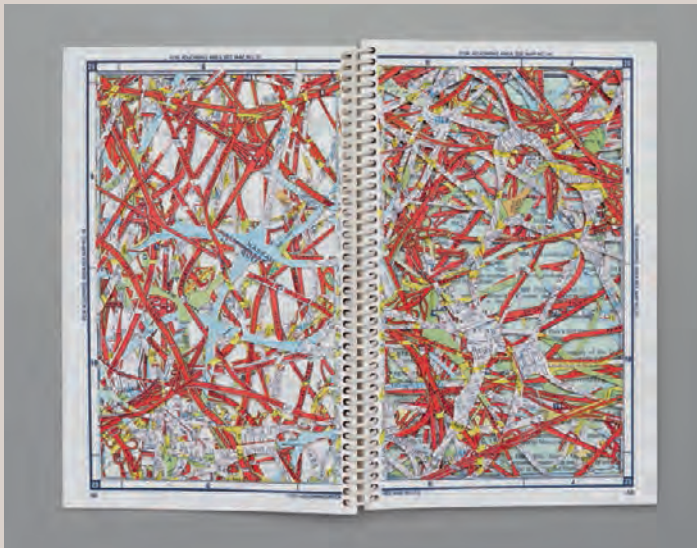
Christa Wolf / GERMAN, ACTIVE IN AMERICA, BORN 1944



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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- © Donald Lipski: pp. 138–39, C-241–42
- © Helmut Löhr: pp. 110, C-242–43
- © Keith Lord: pp. 142–43, C-243
- © Michel Mangard: pp. 32–33, C-244
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- © Tara O'Brien: p. C-247
- © Hiroaki Ohya: pp. 46, C-248
- © Yoko Ono: pp. 76, C-249
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- © Chris Perry: pp. 92, 109, 120–21, C-251
- © Werner Pfeiffer: pp. 90–91, C-252
- © Fawn Potash: pp. 104–5, C-252–53
- © Sylvia Ptak: pp. 66, C-253
- © John Roach: pp. 134–35, 170, C-254
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- © Ed Ruscha: pp. 68–69, C-256
- © Jacqueline Rush Lee: pp. 36–37, C-257
- © Svea Seredin: pp. 152, C-257
- © Cheryl Sorg: pp. 38–39, 50–51, 123, C-258
- © Buzz Spector: p. C-259
- © Robert The: pp. 26–27, C-259
- © Bill Wheelock: pp. 180–81, C-261
- © Christa Wolf: pp. 59, C-262
- © Jeff Woodbury: pp. 54–55, C-262
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