





*Artist's Books, Art & Science and more...*

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Installation models by Curious Space



# Technology and the Evolution of the Artist's Book



# Technology and the Evolution of the Artist's Book

Artists from CENTRAL BOOKING, NYC

April 30 - June 12, 2016

Curator Maddy Rosenberg

Gallery Design Curious Space/ Anna Jones & Patrick Burnier

PHOENIX **brighton**

## Phoenix Brighton

10-14 Waterloo Place ▪ Brighton BN2 9NB ▪ East Sussex  
UK ▪ 44 (0)1273 603700 ▪ [info@phoenixbrighton.org](mailto:info@phoenixbrighton.org)

# Preface

A decorative horizontal line consisting of a series of small squares. The first 20 squares are dark grey, and the remaining 10 squares are a light teal color.

An exhibition of boundary-breaking bookworks within a stunning, specially designed space. The exhibition features the work of notable contemporary artists from across the world who approach the book as an art form. For some of these artists, the material and sensory nature of the book is primary; for others, the image and the text carry equal weight. As a whole, the work in this exhibition embodies a fresh, experimental and daring approach to the wide ranging field of artist's books, and also reveals the surprising and imaginative ways in which artists utilize technologies, old and new, in the process of realizing their vision.

Curated by Maddy Rosenberg, the Executive Director and Founder of CENTRAL BOOKING in New York, with selections of work of gallery artists. The individual works are brought together within a theatrical display created by Brighton based exhibition designers CURIOUS SPACE.

Visitors experience a dramatic re-invention of the gallery as a place in which they can encounter the artist's book in a direct and imaginative way.

## Curator Statement



If we return to the early days of humans, arguably the first books, visual passages of communication, are image-based text. The cave paintings are an overlay narrative of life over centuries; the temples of Egypt are slabs of chiseled stone in image with text, text as image; Chinese scrolls unroll with brush line and value, building landscapes of a story; a Mayan codex is a folded accordion unbound paper book. The image and the text, combined with structure, has always been integral to the book, unknowing collaborations among artists, artisans and scribes. The invention of the printing press, a simple mechanical technology allowing us to disseminate information quicker to a mass audience with the advent of public education, may have become a tool in the positive development in the spreading of knowledge. However, we slowly began to forget about the artistry of the book and reduced it to a mere bound container of written information, occasionally “illustrated.” In the West, the line lost its visual magic and it became just a letter to spell a word.

But to the artist, ever experimenting with the visual and textual meaning, the separation never quite processed. Others may not have looked upon their work as a book because the form was not yet recognized as such, but the work was meant to be read in the most basic meaning of the word. This is an exhibition of contemporary artists who work with the book as an art form, whether it be the word in search of the visual or the visual seeking the word or a balancing act between the two, these international artists incorporate old and new technology, materials that may or may not include paper, and for that matter, may or may not include printing, sometimes searching back in history for technologies even simpler than the printing press.

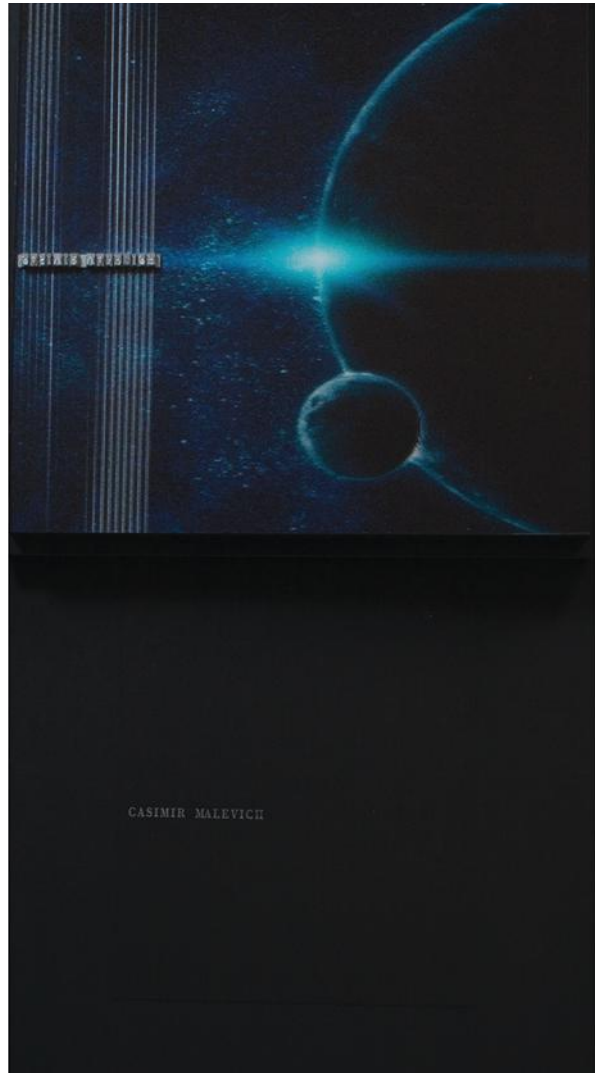
Maddy Rosenberg  
Executive Director/Curator  
CENTRAL BOOKING NYC 2016

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Artists from CENTRAL BOOKING, NYC





**Book Art Museum (Łódź, Poland)**

**1**

*Czarna Dziura (Black Hole)*, 2015

letterpress, lenticular print

34 x 17 inches

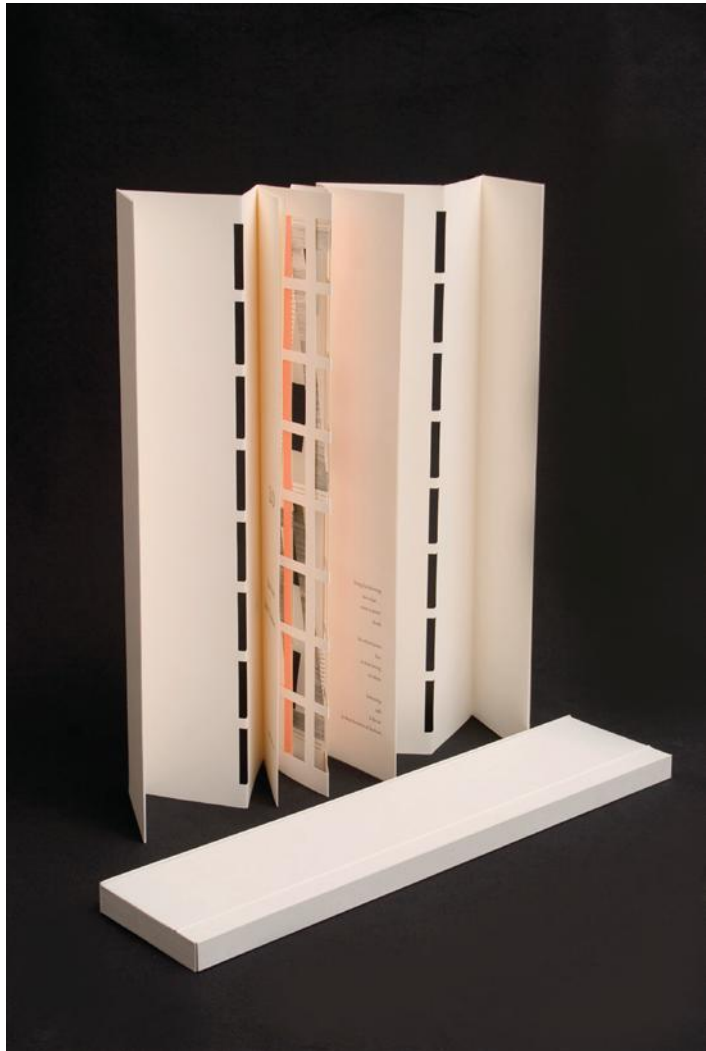


2 **Erik Demaine & Martin Demaine**

*Something from Nothing from Nothing*, 2014

elephant hide paper

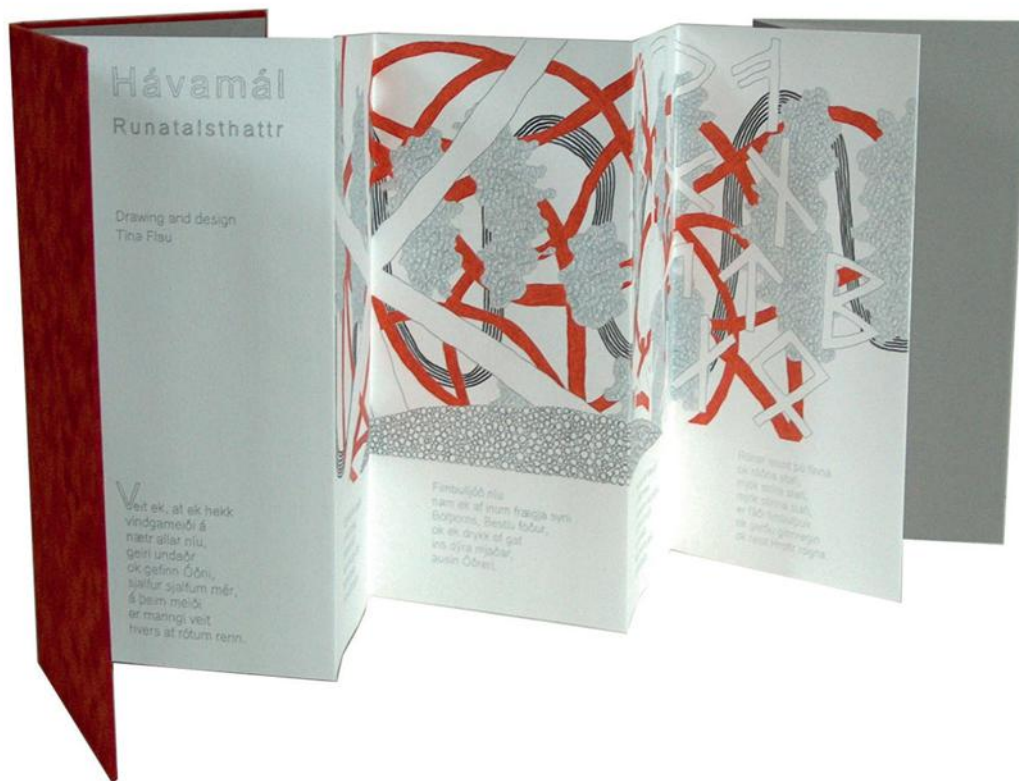
9 x 10 x 9 inches



**Eagle Gallery / EMH Arts**

**3**

Julia Farrer and Judith Thurman, binding Charles Gledhill - *Lo*, 2001  
edition of 15, hand colored drypoints and cut outs  
24 x 5.25 inches



#### 4 Tina Flau

*Hávamál*, 2009

edition of 25, hand-colored drawing, handwritten text, concertina book, velvet cover  
7.5 x 14.25 inches

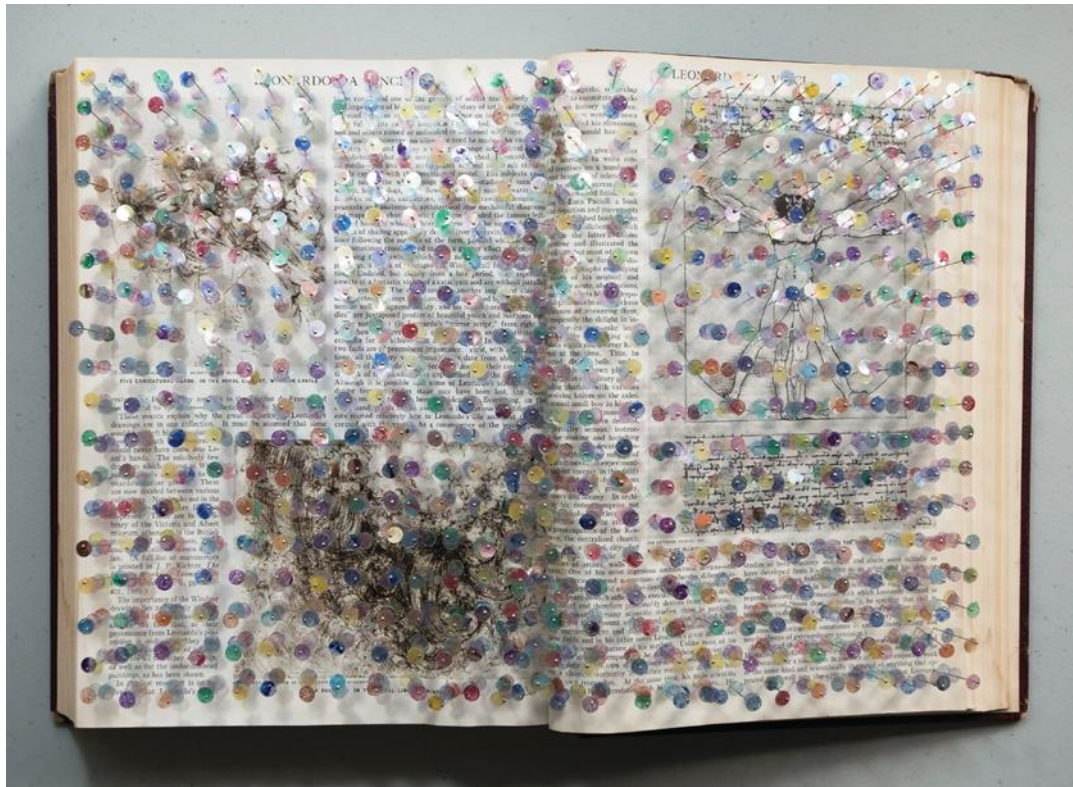


**Art Hazelwood**

**5**

*Tora Bora Black Dust: An Opera in Three Acts*, 2011  
 edition of 20, copper engraving, screenprint, letter press, DVD  
 12.25 x 13.25 x 1.25 inches





## 6 Valerie Huhn

*Fingerprint Pin Book: Encyclopedia Britannica Leonardo Da Vinci, 2015*

pigment ink, acetate, found book

11 x 17 x 3 inches



**Kahn + Selesnick**

**7**

*100 Views of a Drowning World, 2016*

digital prints on Hahnemuhle photo rag, case: suminagashi marbled paper on board

12 x 15 x 2 inches



8 Eunkang Koh

*Faces*, 2015

edition of 5, relief print

12.5 x 12.5 inches



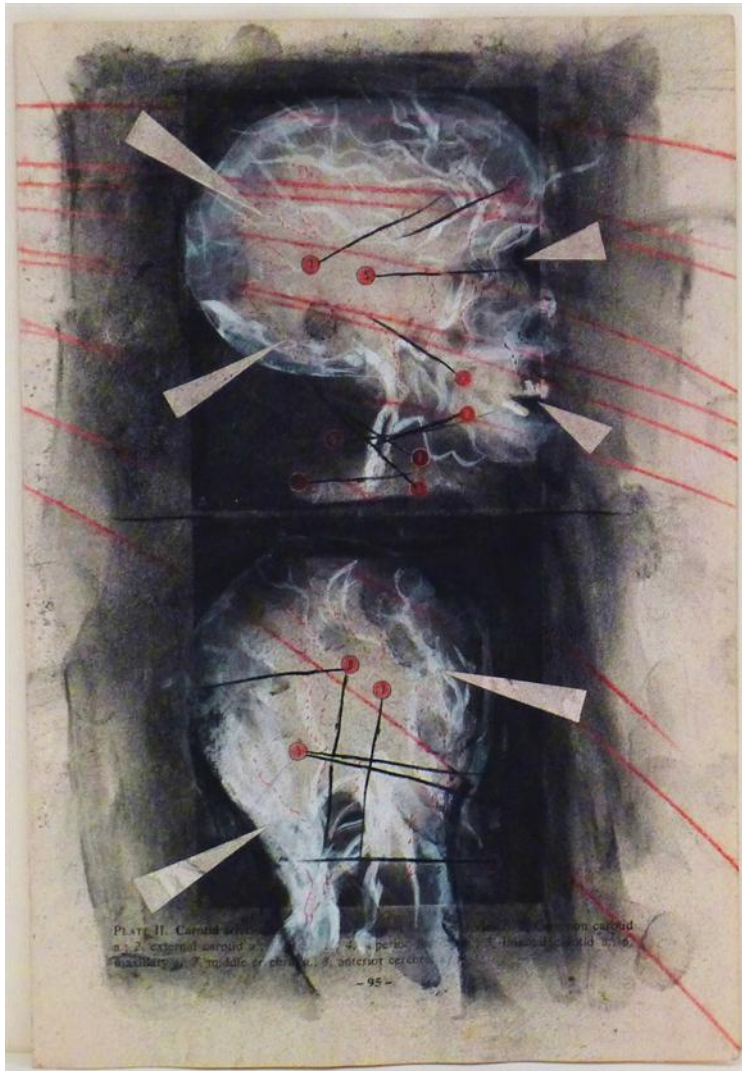


## Liberature (Zenon Fajfer & Katarzyna Bazarnik)

Zenon Fajfer—*Spoglądajac Przez Ozonową Dziurę* (*Detect Ozone Whole Nearby*), 2009

edition of 500, text on paper, bottle

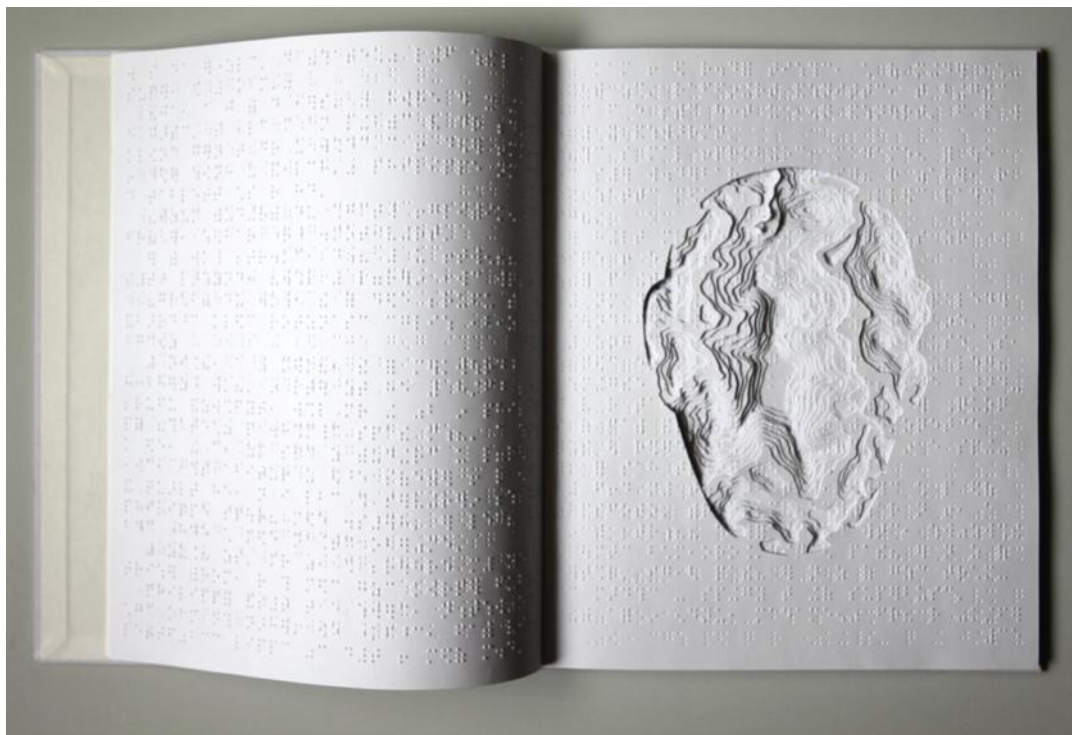
3.5 x 10 x 2.75 inches



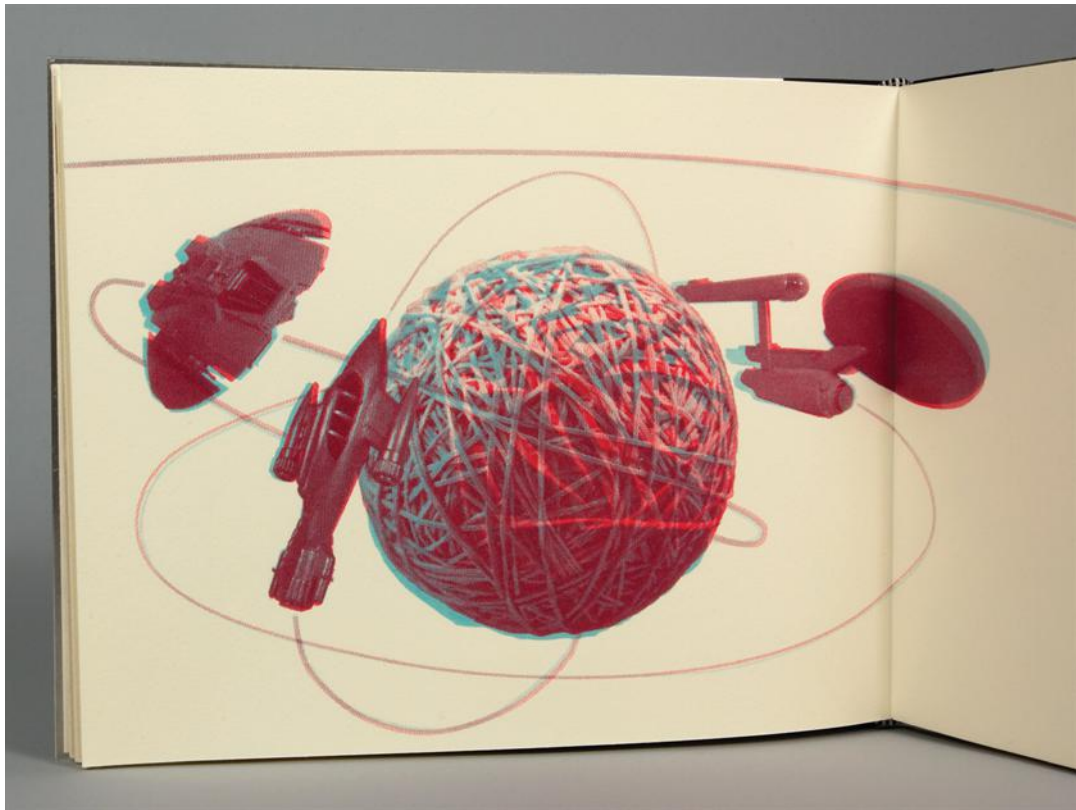
## 10 Despo Magoni

*Under Your Skin*, 2011–2012

charcoal, colored pencil, acrylic, ink, collage on pages from *Gross Anatomy*  
 dimensions variable



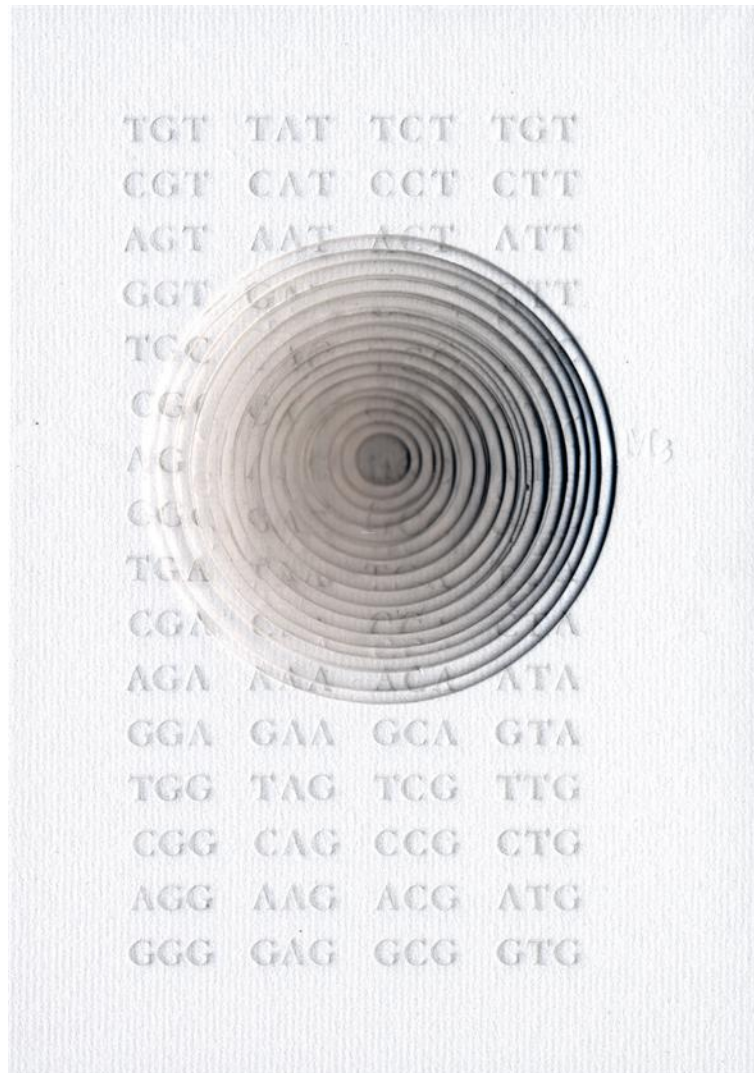
**Max Marek** 11  
*Terra Incognita*, 2008  
hand-cut braille paper  
12 x 9.75 inches



12 **Heidi Neilson**

*Orbital Debris Simulator*, 2010

edition of 70, screen and letterpress printed, aluminum cover, anaglyph glasses for 3D viewing  
8 x 10 inches



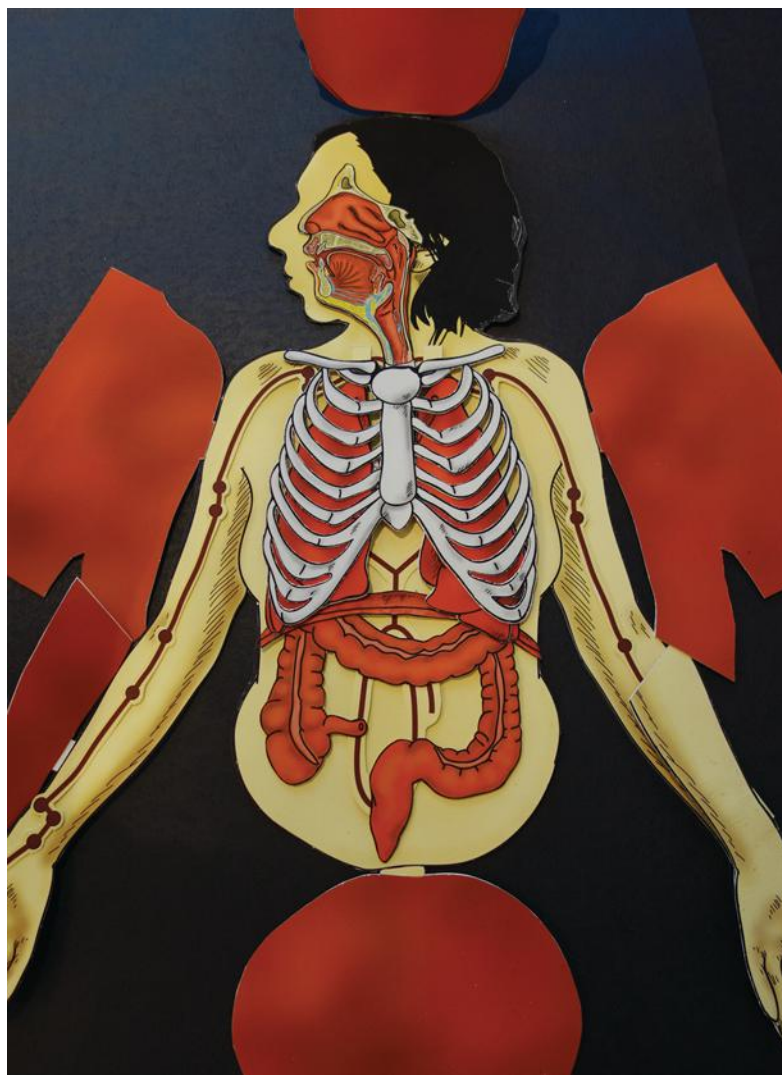
**Geraldine Ondrizek 13**

*M168: Tracing the Y Chromosome, 2006*

blind letterpress printed paper with die-cut holes

3 x 5 inches



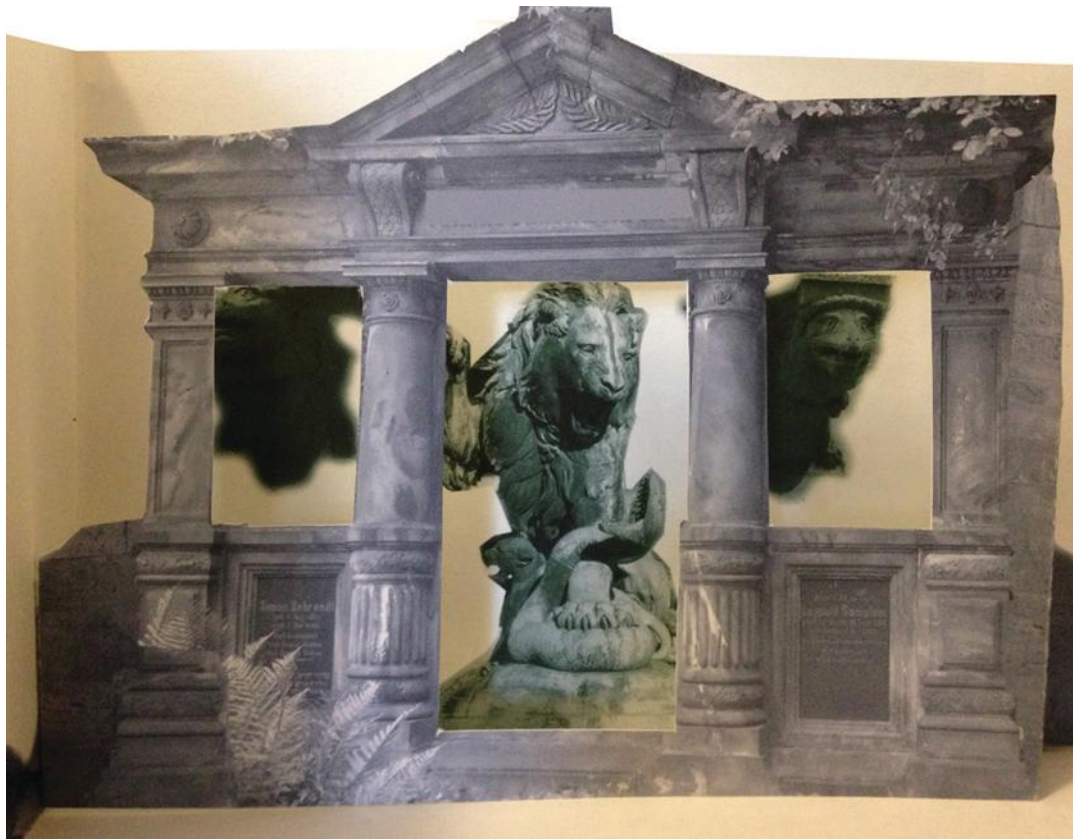


14 **Marianne R. Petit**

*Anatomical Flapbook*, 2014

edition of 5, pop-up book

18 x 29 inches



**Maddy Rosenberg 15**

*Berlin Bestiary, 2010*

edition of 20, digitally printed, hand-cut and assembled pop-ups

7 x 5 inches



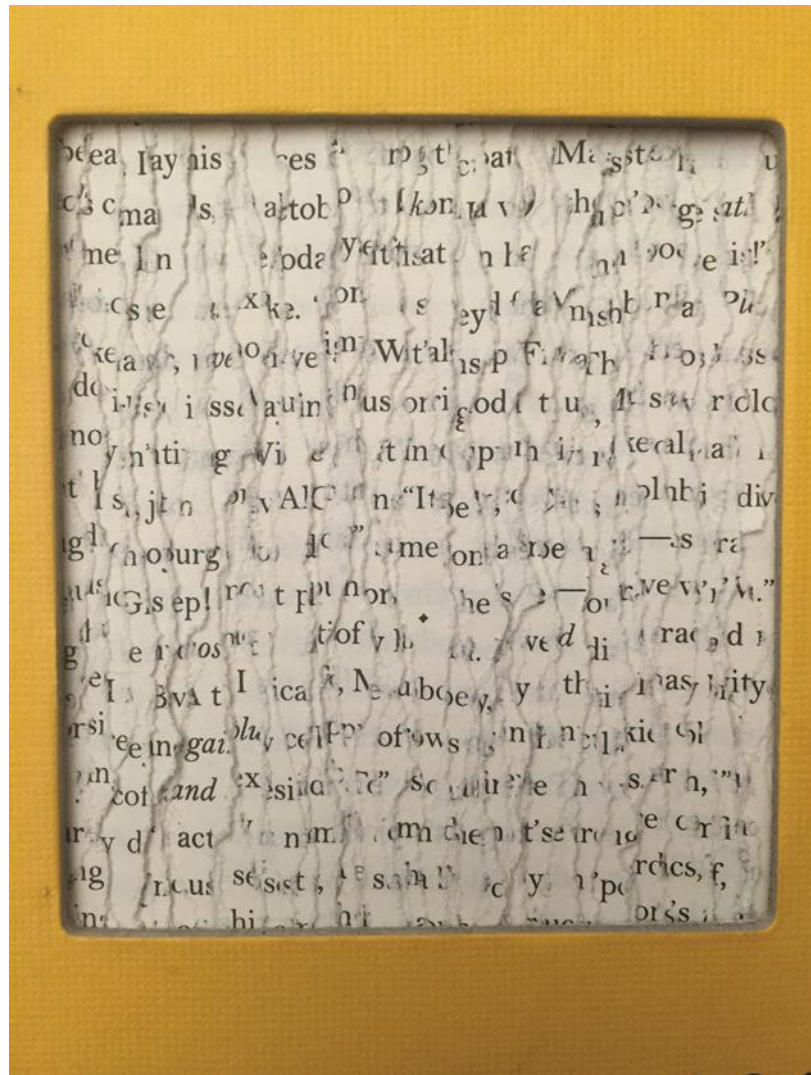
16 Susan Rostow

*Medicine Cabinet*, 2013

mixed media

13 x 11 x 8 inches





## Buzz Spector 17

*Slade House*, 2015,  
altered found book  
6 x 7.25 x 1 inches



18 Sarah Stengle

*Remorse Code*, 2015

glass, rubber, vinyl

6 x 4 x 4.50 inches



**Mary Ting 19**

*So Much to Remember, So Much I Long to Forget, 2014*

paper, string, wax, soot

13 x 8 x 2 inches









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