



Image and Text: *The Book as a Sculptural Object*

Spring 2014

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In this Studio Art course we will explore the significant role artist books have played among the avant-garde of eastern and western Europe, Asia and the United States from the turn of the century to the present. The structural formats that book works take and their social and political functions will be viewed and discussed. The spectrum of artist books in Reed's special collections, recently archived on the ARTISTS' BOOK site, will provide you with samples of professional artist books, references and readings. <http://cdm.reed.edu/cdm4/artbooks/index.php> .

The collection of Artists' Books archived is divided into four main sections:

1. The Livre d'Artiste Books or traditional fine press book: works that are often collaborations between artists and authors
2. The Avant-garde works done from the turn-of-the-century to the present using innovative typography and design as a social and political commentary
3. The Conceptualist works that use a variety of media, both conventional and unconventional, to primarily express ideas or document events and
4. The Contemporary: both bookmakers and artists making works which range from object based works to letterpress editions.

We will read and discuss essays relating to the history of the works for each studio problem. A reading pack will be provided that has a technical "How to Guide to Type Setting and Book Binding" and a the full set of readings.

This is a 300 level studio course; therefore your participation in the discussions about the readings and artist books will be evaluated.

The course begins with a project titled **Low Budget: Cards, Posters, Pamphlets, Chapbooks and Zines**. This is an avant-garde format that will enable you to quickly and easily make books and will introduce you to the Artist Book in the high art world. **The Physical Word: the Bound Book and Typography** is a projected designed to train you to use letterpress and bind a formal codex of your own design. The final project **The Collective Response: the Collaborative Sculptural Book** opens up the scope and scale of the book and its sculptural possibly as a repository of temporal events in a fabricated box form.

CLASS CALENDER

Image and Text

Week 1

January

27. Introduction to the course, review projects.
Look at the Artists' Book web site <http://cdm.reed.edu/cdm4/artbooks/index.php>.
Make a Japanese bound journal.
Assignment: Buy supplies, make notes on books, and find a word or phrase to typeset.
Reading: Lupton, Ellen *Letter Thinking with Type* (Princeton Architectural Press 2010)
Bright, Betty *The European Legacy No Longer Innocent*, (New York: Granary Books, 2005)
Perloff, Marjorie *Cubist Collaboration/Abstract Assemblage The Avant Garde Book*
29. **Group 1** Discussion of readings and books in the library
View assignment samples, introduce the accordion, a non-adhesive binding, and one-sheet pamphlets
31. **Group 2** Type setting workshop with Emily
Group 1 Type setting workshop with Emily
Group 2 Discussion of readings and books in the library
Introduce the accordion, a non-adhesive binding, and one-sheet pamphlets
Assignment: Design "Low Budget" Project
Reading: Perloff, Marjorie *Profond Aujou'Hui The Futurist Moment* (University of Chicago Press, 2003)

Week 2

February

3. Discussion of readings and books in the library
5. In class book structures lesson
Type setting
Heidi Neilson 11-12
7. In class book structures lesson + alternative processes.
Assignment: Make a model of final book. Gather all materials.
Reading: Lyons, Joan *The Artist Book Goes Public*, Lippard, *Some Contemporary Artist Books*, Phillpot
Artists' Books A Critical Anthology and Sourcebook. (Visual Studies Workshop Press Rochester, N.Y 1985)
Lauf, Cornelia, ed., Phillpot, Clive, *Artist/Author* (New York: Distributed Art Publishers: American Federation of Arts, 1998).

Week 3

10. Discussion of readings and books in the library
11. **Opening**
12. Designing projects/Individual meeting
14. Designing projects/Individual meeting

Assignment: Work on book structure.

Reading:

Fred Wilson *A Critical Reader*

Globus, Doro

Mining the Museum, Corrin,

Viewing the Invisible, Berger

Fragments of a Conversation, Appiah

Week 4

17. Work Time

Fred Wilson Lecture, Vollum 7pm

19. Work Time

21. Work Time

Assignment: Finish Book Project

Week 5

24. **Crit "Low Budget"**

Reading: Bright, Betty *The Fine Press Book No Longer Innocent*, and
(New York: Granary Books, 2005)

Perloff, Marjorie *The Invention of Collage The Futurist Moment* (University of
Chicago Press, 2003)

26. Discussion, Introduction to Project 2, "The Physical Word". View book collection

Reading: Haslan, Andrew, *The Book Designers Pallet Book Design* (Abrams Studio,
New York 2006)

Tschichold, Jan *Consistent Correlation Between Book Page and Type Area The Form of
the Book; Essays on the Morality of Good Design* (Hartley & Marks, Point Roberts WA.
1991)

Reynolds, Lloyd 19 *Single Sheet Layout, 20 Book Designs Italic Calligraphy* 1969

Smith, Keith, *Pattern and Rythum, The Structure of the Visual Book* (Dover Publications,
1984)

28. Introduction to Page Layout and Codex binding.

Assignment: Sew codex bind.

Reading: Ghelichkhani, Hamid Reza info@ghelichkhani.com

An Introduction to Persian Calligraphy

Mohammad Husain Kashmiri

Dictionary of terms Relating to Calligraphy

Ornament, and the Making of Manuscripts as Found in Classical Persian Poetry

Near East Collection, *Illuminated Manuscripts, Timeline and Exhibition*

Yale University Beinecke Rare Book Library

www.library.yale.edu/neareast/exhibition20071.html

Week 6

March

3. Meeting in Cooley Gallery with Dr. Ghelichkhani

Introduction to Page Layout and Codex binding

5. Introduction to Page Layout and Codex binding

7. Introduction to Page Layout and Codex binding

Assignment: Work on book design.

Week 7

10. Show Finished Codex
12. Meetings on book design
14. Meetings on book design

Week 8 Spring Break

Week 9

24. Book Production
26. Book Production
28. Book Production

Week 10

31. Book Production

April

2. Book Production
4. Book Production

Week 11

7. **Final Crit** "The Physical Word"

Reading: Benjamin Walter *Unpacking My Library Illumination* (Harcourt Brace Jovanovich 1968)

9. Discussion and viewing books

11. Lessons in Box making

Reading: Perloff, Marjorie *From Supremacist to the Language Game: The Blue and Brown Poems of Ian Hamilton Finlay* Ian Hamilton Finlay a Selection of Printed Works (Marfa Book Company, 2010)
Allen, Gwen *The Magazine as Medium, Aspen 1965- 1971* Artist Magazine, (MIT Press 2011)

Week 12

14. Discussion and viewing books
16. Meetings on book design
18. Meetings on book design

Week 13

21. Book Production
23. Book Production
25. Book Production

Week 14

28. Book Production
30. Book Production

May

2. Book Production

May 12 Final



Low Budget

Cards, Posters, Pamphlets, Chapbooks and Zines

“Suppose art were accessible to everyone as a comic book? As cheap as available? What social and economic conditions would this state of things presuppose?”

—Adrian Piper, “Cheap Art Utopia”

“One day I would like to see artist books ensconced in supermarkets, drugstores, and airports.”

—Lucy Lippard

“The book provides a form familiar to most people. Within the common sequential, diptych format of the codex book, an artist can articulate a fixed but randomly accessible sequence of images and words. This cannot only convey a complex narrative but also a compelling aesthetic experience. Artist books can be the vehicles for artists' ideas, however abstruse, arcane, or unpopular. They can convey artists' perceptions and critiques of society from the humorous to the philosophical, just as art does.”

—Clive Phillpot, *Artist/Author*

Project

Reflecting the spirit of 20th century poets, Futurists, Concrete poets, and Fluxus and contemporary artists, we will engage in the process of making image and text manifest as a physical form.

We will examine the Reed Book Collection, looking at structures and ideas that reflect the works content.

Our reading will begin with the early avant-garde as forerunners for making the book a vehicle for change as well as a form of art independent of other systems.

We will have workshops covering the structures of the low budget book, simple paper folding and formats that are reproducible including the Japanese bind, the Accordion, the pamphlet and the others.

You will all attend workshops in letterpress, learning the basic skill as well as the dynamics of setting up, and spacing type on a press. We will learn the history of letterforms, reflecting the historical, social and political forms of the time.

For your assignment, you will find and/or write a poem, a phrase, a political slogan, a commercial/advertising text and/or find or make an image that unifies text, image and structure. The piece may be of a social or political nature or expose the public to a new way of thinking. It could be a poetic thought, a sarcastic saying, a comic idea, or a beautiful moment. You will only use letterpress type, solvent transfers, rubber stamps, stencils, block prints and/or etchings. Investigate forms and ideas that both reflect the phrase and give it new meaning in the format you place it in. This could be a broadside, a flipbook, an accordion book, a single sheet fold book, or a deck of cards. You should model your work after those in the collection.

The work you make should be affordable and done in an edition; you will need to hand in one copy for the Reed College Artist Book Collection.

Part 1. Group Workshops

1. Make a Japanese stab bind as you class notebook
2. Make an accordion, single fold, match book
3. Letterpress Intro: reading a type face
4. Letterpress, setting type

Part 2. Design the physical form your text/image book will take.

Choosing the construction method and printing technique that best fits your idea, keep the cost of production low.

This will be all design and printed with type or printmaking.

Images can be printed using the digital printer, but must be a support, not the main work.

Construction methods:

Japanese Bind, pamphlet, accordion book, matchbox, folded books, non-adhesive bindings.

Printing methods:

You will learn:

Letterpress printing, photocopy transfers, rubber stamps, and stencils.

Block printing and etching can be used if the student has experience.

Materials:

I will provide paper, recycled newsprint, boards, and some cloth if needed. I have linoleum for prints, rubber for stamps, and CitraSolv for transfers. Black and white laser prints are free; Epson prints are free in a limited quantity. You may need to access materials you want to work with on your own.

MAIN REFERENCE- WORKS IN COLLECTION:

Sonia Delaunay- *Trans Siberian Rail*
El Lissitzky -*About 2 squares*,
Ed Ruscha- *All the Buildings on Sunset Strip*
Ian Hamilton Finlay- Various works from our collection

Artists' work shown:

Adrian Piper, Sol LeWitt, Jenny Holzer, Hans Haacke, Tatianna Keller, Group Material, The Gorilla Girls, Fishle and Wiese, Barbara Kruger, Deter Roth, Andy Warhol, John Cage, Jackie Ferrara, Ed Ruscha, Allan Kaprow, Jimmie Durham, General Idea, Laurence Wiener, Edgar Heap of Birds, Robert Mangold, and Tim Rollins.

Readings:

Lupton, Ellen *Letter Thinking with Type* (Princeton Architectural Press 2010)
Bright, Betty *The European Legacy No Longer Innocent*, (New York: Granary Books, 2005)
Perloff, Marjorie *Cubist Collaboration/Abstract Assemblage The Avant Guard Book*
Perloff, Marjorie *Profond Aujou'Hui The Futurist Moment* (University of Chicago Press, 2003)
Lyons, Joan *The Artist Book Goes Public*
Lippard, *Some Contemporary Artist Books*, Phillpot
Artists' Books A Critical Anthology and Sourcebook. (Visual Studies Workshop Press Rochester, N.Y 1985)
Lauf, Cornelia, ed., Phillpot, Clive, *Artist/Author* (New York: Distributed Art Publishers: American Federation of Arts, 1998).

Fred Wilson Feb 17th

Fred Wilson A Critical Reader
Globus, Doro Mining the Museum, Corrin,
Viewing the Invisible, Berger
Fragments of a Conversation, Appiah



The Physical Word

The Bound Book and Typography

Part 1: Book Page Design and Letterpress

We look at the history of page design from the golden mean to the grid and printing methods, from letterpress to offset litho to digital.

We will focus on the tradition of page design, conventions, and systems so that we can also see how the Avant-garde disregarded some of these systems and invented others so that text and image merged. The avant-garde clearly chooses to break the page: rather than a dual image or a binary reading, in many cases there is one image or a flow of images.

You will learn page design for letterpress, page design for digital printing.

Part 2: Book Binding Methods and Making a Codex

You will learn to bind a codex and a coptic bind as well as cover book board.

These tools and techniques will be used in the final project.

Project:

Consider the "Voice" of a text as the center of your book design. Choose a work of literature, poetry, your own words or others. (You will need to get copyright or approval from the author if you are using another writer's works.) Design a book centered on the concepts the text puts forth. Consider the layout and structure to reflect the rhythm of the language.

Design the format of this work to reflect the content. Choose a typeface that reflects the language. You must choose either to work with in the traditional page layout, or one set forth by the Avant guard. You will use the books in our collection, as well as the Person manuscripts in the exhibition as an example of the format.

Your readings of Bright ("The Fine Press Book") and Perloff ("The Invention of Collage") will help define these two realms of design. Formats that you may refer to include photo narrative with text, polysemiotic narratives, documentary narratives, non-narrative visual sequences, scores, albums and inventories and illustrated books.

Special addition:

While working on this project you will have a tour of the Cooley gallery exhibition and discussion with Dr. Hamid Rez Ghelichkhani in the Douglas F. Cooley Memorial Art Gallery. We will read about and discuss with him the tradition of Persian page design and the Islamic book.

Materials and methods:

Typographic design and page layout will be stressed. We will explore the letterpress and the language of typefaces. We will explore page proportions and design.

Methods of image reproduction such as color printing with the Epson and photo polymer plates will be explored.

You will learn fabrication methods such as the traditional codex and the multiple layered accordions. I will supply some papers; however, you will need to purchase others. I have a good basic stock of book cloth and some book board.

Readings:

Haslan, Andrew, *The Book Designers Pallet Book Design* (Abrams Studio, New York 2006)

Tschichold, Jan *Consistent Correlation Between Book Page and Type Area The Form of the Book; Essays on the Morality of Good Design* (Hartley & Marks, Point Roberts WA. 1991)

Reynolds, Lloyd *19 Single Sheet Layout, 20 Book Design Italic Calligraphy* 1969

Smith, Keith, *Pattern and Rhythm, The Structure of the Visual Book* (Dover Publications, 1984)

Bright, Betty *The Fine Press Book No Longer Innocent*, (New York: Granary Books, 2005)

Perloff, Marjorie *The Invention of Collage The Futurist Moment* (University of Chicago Press, 2003)

Ghelichkhani, Hamid Reza info@ghelichkhani.com

An Introduction to Persian Calligraphy

Mohammad Husain Kashmiri

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Near East Collection, Illuminated Manuscripts, Timeline and Exhibition

Yale University Beinecke Rare Book Library

www.library.yale.edu/neareast/exhibition20071.html

Artist books



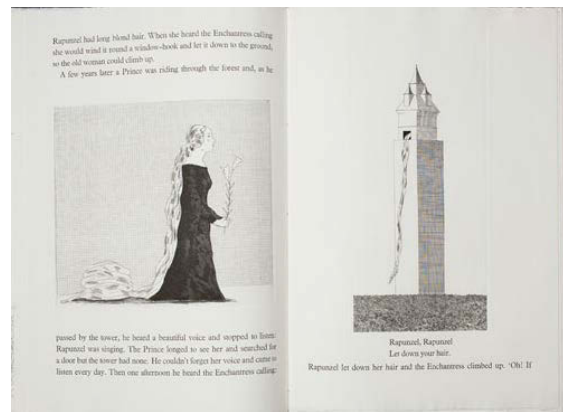
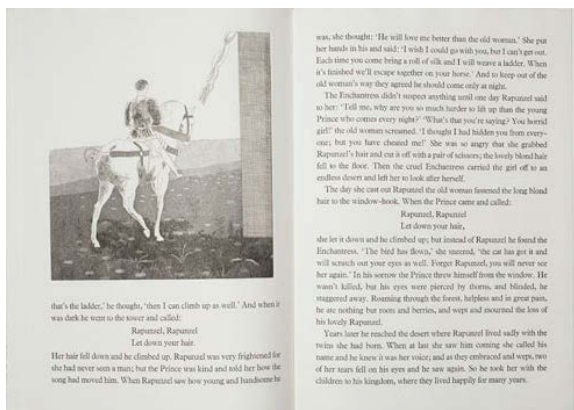
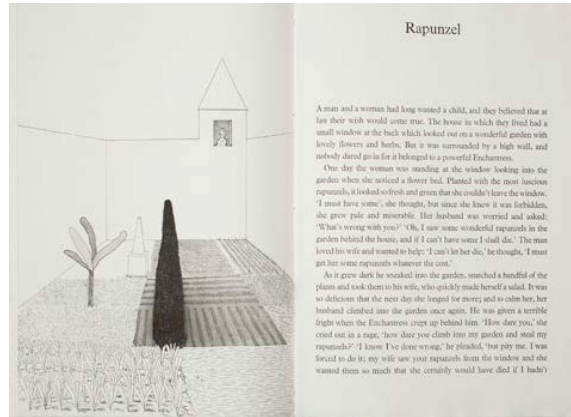
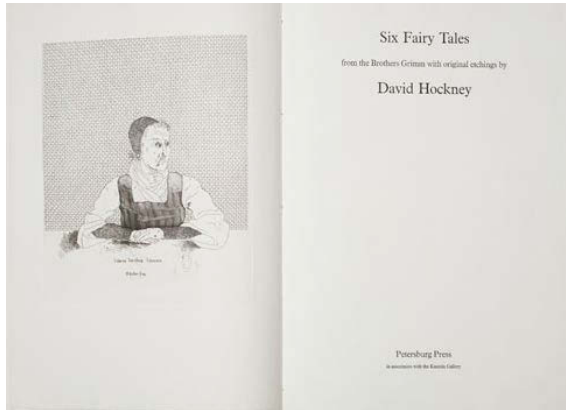
Five Poems- Kara Walker/Toni Morrison

Le Fin Du Mod- Cendars/Leger

Mohn-Horowitz/Celan

Norma- Samuels

There is an Ocean, Joshua Saul Beckman
 On this Land, Karen Kunc
 My Mother's Book, Joan Lyons
 After the Freud Museum, Susan Hiller
 6 Fairy Tales- Hockney





Collective Farm 1981

The Collective Response; *The Collaborative Sculptural Book*

Project

As a class we will all contribute a piece to a boxed collection. Your piece will be a response to either Fred Wilson's "Mining the Museum" or Walter Benjamin's "Unpacking My Library." Wilson calls into question the hierarchies established valuing one culture over another. Benjamin looks beyond the object: "For a true collector the whole background of an item adds up to a magic encyclopedia whose quintessence is the fate of his object". Both are considering the object beyond its face value.

Find a way to respond either by finding such an object and depicting it in image and text, comment on collections you have made or have witnessed or you may make a piece for your class mates to "collect".

Your piece will be small in scale, but you must make it in an edition, so that you can give one to each person in the class. You will build a box/or a transportable case to carry the collection you acquire from your classmates. Your box itself may also be a direct response to Wilson or Benjamin.

This work can be any form and you may use any method we have learned in class. Like the Collective Farm, SMS, and others we are making a set of individual works of art housed in one container.

Methods and Materials

I will teach you techniques in board and cloth and paper box making. You can decide how to fabricate the box.

All printing methods covered, including polymer plate, Epson prints and letterpress are available. The type of paper, format and idea is completely up to you.

Readings

The Collective Response:

Benjamin, Walter *Unpacking My Library Illumination* (Harcourt Brace Jovanovich 1968)

Perloff, Marjorie *From Supremacist to the Language Game: The Blue and Brown Poems of Ian Hamilton Finlay* Ian Hamilton Finlay a Selection of Printed Works (Marfa Book Company, 2010)

Allen, Gwen *The Magazine as Medium, Aspen 1965- 1971 Artist Magazine*, (MIT Press 2011)

Artist works

Collective Farm

John Cage, *Holy Roller Over*

John Ashberry, *Self-Portrait in a Convex Mirror* (San Francisco: Arion Press, 1984), a limited edition book with original prints by 12 artists

Allen Ginsberg, *AH Allen, A Tribute* (New York, NY: A/C Editions, 1998), a limited edition book of Ginsberg's unpublished writings and works in tribute to Ginsberg by numerous artists and writers

Meg Webster, *Create Your Own Garden*

Jenny Holzer, *Laments*

Diane Samuels *Artifacts, Norma, Lettus and letters*

Tako Sato, *Book Chess*

Veronika Shapers-Squid

Dick Higgins- *Flux Kit*

Alison Knowles-*Samples*

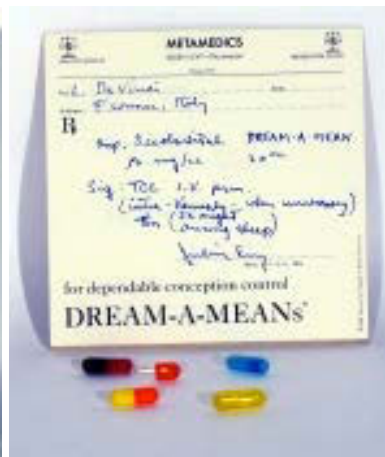
SMS



S. M. S., which often stood for "Shit Must Stop," was the brainchild of surrealist artist and art dealer William Copley, who in 1968 leased an Upper West Side loft that became the headquarters for a project of utopian ideals and immense proportions. S. M. S. consisted of six volumes, produced bi-monthly for a year, and featured work by artists from Claes Oldenburg to John Cage. The project consisted of pieces in all mediums encased in a portfolio and mailed directly to its subscribers, which Carter Ratcliff notes, "immersed art in the currents of real time."

Copley's loft had a full buffet, an open bar, and an aura of art production for its own sake. It is no surprise that acclaimed artists were enticed to submit to the periodical for the rate of \$100 per submission. Money was no object for the project, so replication of even the most minute of details was essential for the project. Accidents were adored and playfulness was praised at S. M. S. studios, in order for this very original and idealistic edition to shine.

Opening up a volume of S. M. S. wasn't unlike unwrapping presents on Christmas morning, in which anything could be waiting: Roy Lichtenstein's paper hat was ready for donning, H.C. Westermann's mail was awaiting a recipient, and sometimes even a Marcel Duchamp original would pop out of the envelope. By transforming the way people understood and received works of art, Copley brought an industry of flatness into the third dimension. Unfortunately, due to the sheer scope of the project and Copley's disinterest in economic restrictions, S. M. S. only lasted for six issues, or one year. Although the project was short lived, it still managed to traverse the boundaries between art and life for the time, and for future art production in the years to come.



MATERIALS:

Graph Paper 8 1/2 x 11

Trace Paper 8 1/2 x 11

Bone folder

Steel Ruler

Medium Binder Clips

Large sewing needles

X-acto knives with changeable blades

Glue brushes (cheap .50-\$1.00)

Masking tape (art tape)

Glue sticks- Uhu

Please note I will provide most materials. You will want to have the items listed so that you can work at home! All materials are at the Reed College Book store.

Optional:

T Square

Linen tape

Various paper and cloth as needed

DICK BLICK ON LINE ORDER:

<http://www.dickblick.com/lists/blicku/0DJFGX47SFU2Z/publicview/>

Reading Packet

Low Budget:

- Lupton, Ellen *Letter Thinking with Type* (Princeton Architectural Press 2010)
- Bright, Betty *The European Legacy No Longer Innocent*, (New York: Granary Books, 2005)
- Perloff, Marjorie *Cubist Collaboration/Abstract Assemblage The Avant Guard Book*
 - Perloff, Marjorie *Profond Aujou'Hui The Futurist Moment* (University of Chicago Press, 2003)
- Lyons, Joan *The Artist Book Goes Public*, Lippard, *Some Contemporary Artist Books*, Phillpot
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Globus, Doro *Fred Wilson A Critical Reader* (Ridinghouse, London 2011)

Mining the Museum, Corrin,

Viewing the Invisible, Berger

Fragments of a Conversation, Appiah

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- Haslan, Andrew, *The Book Designers Pallet Book Design* (Abrams Studio, New York 2006)
- Tschichold, Jan *Consistent Correlation Between Book Page and Type Area The Form of the Book; Essays on the Morality of Good Design* (Hartley & Marks, Point Roberts WA. 1991)
- Reynolds, Lloyd *19 Single Sheet Layout, 20 Book Design Italic Calligraphy* 1969
- Smith, Keith, *Pattern and Rhythm, The Structure of the Visual Book* (Dover Publications, 1984)
- Bright, Betty *The Fine Press Book No Longer Innocent*, (New York: Granary Books, 2005)
- Perloff, Marjorie *The Invention of Collage The Futurist Moment* (University of Chicago Press, 2003)
- Ghelichkhani, Hamid Reza (Tranlations) info@ ghelichkhani.com
- An Introduction to Persian Calligraphy*
- Mohammad Husain Kashmiri*
- Dictionary of terms Relating to Calligraphy*
- Ornament, and the Making of Manuscripts as Found in Classical Persian Poetry*
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Allen, Gwen *The Magazine as Medium, Aspen 1965- 1971 Artist Magazine*, (MIT Press 2011)

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Reference

Thinking With Type <http://www.thinkingwithtype.com/>

Piper, Adrian, "Cheap Art Utopia," *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996)

Schaffner, Ingrid, and Winzen, Matthias, ed., *Deep Storage: Collecting, Storing and Archiving in Art* (Munich: New York: Prestel,

Lucy Lippard, *Six Years: The Dematerialization of the Art Object* (The University of California Press 1997).

Lyons, Joan ed. *Artists' Books: A Critical Anthology and Source Book*. The Visual Studies Workshop Press, 1985.

Fluxus Codex. Detroit, MI: Gilbert and Lisa Silverman Fluxus Collection in association with H.N. Abrams, NY. 1988.

Drucker, Johanna *The Visible Word, Experimental Typography and Modern Art, 1909-1923*

(The University of Chicago Press, 1994).

Lectures Spring 2014

February 5

Heidi Neilson

10:45 am Studio Art

SP Weather Station (Natalie Campbell and Heidi Neilson)

featuring six years of monthly editions by 85 artists. SP Weather Station is an interdisciplinary project that collects weather data and produces weather-related events, publications, and exhibitions. Each year, SPWS publishes a collated portfolio of weather reports. One artist (or artist group) per month is invited to 'report' on the weather data taken by SPWS instruments on the roof of Flux Factory in Long Island City, NY. This open-ended assignment may be interpreted strictly or loosely; artists have created prints, booklets, drawings, audio files, photos and video. On view at the Center for Book Arts are six years of SP Weather Reports (2008-2013): 72 reports by 85 artists. (Heidi is a Reed College Graduate in Biology 1991. She received her MFA at Pratt in Painting in 1997)

February 18

Stephen E. Ostrow Distinguished Visitors Program in the Visual Arts: Fred Wilson, "The Silent Message of the Museum"

7:30 p.m., Kaul Auditorium

Fred Wilson will present his museum installations of the past 25 years, which infiltrate museum structures and art historical canons through the medium of display. He will also show his recent sculpture in bronze and glass, which investigate the symbolism and meaning of the color black. In these works, inspired by historic design, art, and literature, Wilson creates both baroque and simple forms that speak to contemporary times.

February 24

Lucy Ives, Triple Canopy

4:30 (TBA)

For the 2014 Whitney Biennial, Triple Canopy will produce a magazine issue designed to occupy the Whitney's galleries and theater, as well as existing online and in print. The issue takes its name, Pointing Machines, from the simple measuring tool invented in the eighteenth century to accurately produce wood or stone sculptures from plaster, clay, or wax models, and copy existing sculptures. Pointing Machines will reflect on the proliferation of analogous tools and procedures in the digital age, in which the difference between goods (among them artworks) and information about those goods is constantly diminishing. Specifically, Pointing Machines will address forms of reproduction—from the replication of objects via digital script to the proliferation of biopiracy—that shape our daily lives, and will assess changing relationships between identity, individuality, originality, intellectual property, and the law.

Pointing Machines will hinge on an installation in the galleries consisting of several intersecting works by Triple Canopy and collaborating artists that propose ways in which the museum can become a site for examining and strategically employing these forms of reproduction. These include works from the Garbisch collection of American Primitive painting, deaccessioned by the Whitney in 1999; the scanning and reproduction via 3-D printing, as well as the hand reproduction, of an eighteenth-century washbasin stand, also part of the Garbisch collection; a collectively written and recorded audio work exploring the provenance—and speculating on the future circulation—of the Garbisch

paintings and the basin stand reproductions. The culminating issue of the magazine and an accompanying book will provide further sites for the reproduction of this work, and will include a number of additional literary, critical, and artistic projects.

RAW March 5-9

Dr. Hamid Rez Ghelichkhani

Douglas F. Cooley Memorial Art Gallery

Show opens: Tuesday, February 11, 5–8 p.m.

Lecture: March 27, E314, 6:30 p.m.

Calligraphy classes Wednesday 6-7pm February-March

Dr. Ghelichkhani is a renowned scholar of Persian and Arabic calligraphy and a calligraphic artist who has edited and authored numerous books on the history of this art, including: *Terms of Codicology in the Divan of Bidel Dehlavi*, *An Introduction to Persian Calligraphy*, *A History of Literature in Iran*, and *A Dictionary of Calligraphy and Related Arts*.

Dr. Ghelichkhani will participate in a college seminar on the “Art and Literature of Islam” led by Dr. GhaneaBassiri. This seminar will occur in conjunction with an exhibition of historical calligraphy at the Douglas F. Cooley Memorial Art Gallery, curated by Dr. GhaneaBassiri and Cooley Gallery Curator and Director Stephanie Snyder

Web Sites:

<http://www.philobiblon.com/programs.shtml>

For resources/ materials guide:

<http://www.bookmakerscatalog.com/>

http://www.philobiblon.com/bookarts_links.shtml

Schools:

<http://www.artbookscreativity.org/curriculum/curriculum.html>

How to:

<http://www.bookarts.ua.edu>

Archives:

<http://www.granarybooks.com>

<http://franklinfurnace.org>

<http://minsky.com/gallery.htm>

Artists:

<http://www.littlesparta.co.uk/>

<http://www.texturaprinting.com/>

<http://www.angelalorenzartistsbooks.com/firstpage.htm>

Suppliers

<http://www.bookworks.org.uk/asp/home3.asp>

<http://www.harmatan.co.uk/>

<http://www.toolsforpaper.com/>

<http://www.bookbinding.co.uk/>

<http://www.talasonline.com/>

<http://twinrocker.com/>

Typography

American Amateur Press Association: <http://www.printinghistory.org/about/mission-history.php>

American Printing History Association: <http://www.printinghistory.org/about/mission-history.php>

Chicago Calligraphy Collective: <http://www.chicagocallig.com/>

Briar Press: <http://www.briarpress.org/>

Hatch Show Print: <http://www.hatchshowprint.org/hatch/>

Listing of Private Presses and Typography: <http://www.xs4all.nl/~knops/private2.html>

Mid America Print Council: <http://130.101.145.81/>

Resources for Letterpress Printers: <http://www.aapainfo.org/lpress.html>

Silver Buckle Press: <http://silverbucklepress.library.wisc.edu/>

St Bride Printing Library: <http://www.stbride.org/>

The William Morris Homepage: <http://www.morrissociety.org/>

Sherwin Beach Press: <http://www.sherwinbeach.com/>

Springtide Press: <http://www.springtidepress.com/>

Steracle Press: <http://www.steracle.com/>

Vandercook Press Information: <http://vandercookpress.info/>

Paper Making

Cave Paper: <http://www.cavepaper.com/>

Friends of Dard Hunter: <http://www.friendsofdardhunter.org/>

Gomez Mill House: <http://www.gomez.org/>

Griffen Mill Handmade Papers: <http://www.griffenmill.com/>
Handmade Papers of Africa: <http://www.africanhandmadepaper.com/>
Hand Papermaking Magazine: <http://www.handpapermaking.org/>
Helen Hiebert: http://www.helenhiebertstudio.com/Helen_Hiebert_Studio/Home.html
IAPMA: <http://www.iapma.info/>
Institute of Paper Science and Technology: <http://ipst.gatech.edu/>
Paper Arts Forum:
Treewhispers: <http://treewhispers.com/>

Bookbinding

The Book Arts Web: <http://www.philobiblon.com>
Book Arts-L Archives: <http://cool.conservation-us.org/byform/mailling-lists/bookarts/>
Booklyn: <http://www.booklyn.org/>
The Canadian Bookbinders & Book Artists Guild: <http://www.cbbag.ca/>
Caxton Club of Chicago: <http://www.caxtonclub.org/>
Fine Press Book Association: <http://www.fpba.com/>
The Guild of BookWorkers: <http://www.guildofbookworkers.org/>
GBW Midwest Chapter: <http://www.guildofbookworkers.org/mwchap>
Scott K. Kellar Bindry: <http://www.scottkellar.com/>
Library of Congress: <http://www.loc.gov/index.html>
Richard Minsky: <http://minsky.com/>
Virginia Commonwealth University's Special Collections:
<http://www.library.vcu.edu/jbc/speccoll/bookart.html>
Mary Wagner: <http://homepage.mac.com/marywagner/>