

# **12 CONTRIBUTORS**

## **5 PUBLICATIONS**

### **5 YEARS**

---

There is no shortage of independent artist book-making and self-publishing happening right now, but critical writing about artist books isn't keeping up with production. Can we briefly stop to think about what people are actually making, in the midst of the sea of small edition and hard to find titles? In an effort to generate more reflective and critical thought about artist books, we asked friends in the field to write about 5 titles from the last 5 years. We hope to turn this into an annual series—our own attempt to capture some of what is most compelling from the scene—and take stock of what recent titles are important to the people that care about this kind of work. **TEMPORARY SERVICES**

Temporary Services is Brett Bloom and Marc Fischer. We began working together in Chicago in 1998 as a larger group. In 2008, we started Half Letter Press, a publishing imprint and online store. We are currently based in Chicago and Ft. Wayne. We produce exhibitions, events, projects, and publications. The distinction between art practice and other creative human endeavors is irrelevant to us.



This is Temporary Services publication number 115.

### ***12 Contributors, 5 Publications, 5 Years***

Author: Temporary Services, Eds.; contributors: see back cover

Publisher: Chicago and Fort Wayne: Half Letter Press, 2016

Pages: 40

Dimensions: 5 1/2" x 8 1/2"

Cover: soft cover

Binding: staple bound

Process: Risograph and offset

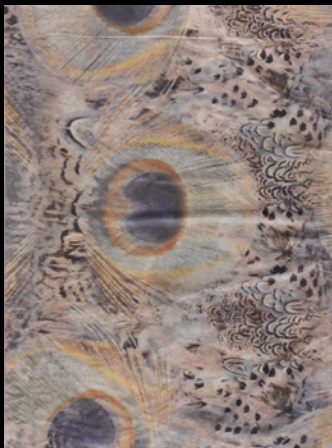
Color: 3 colors and full color offset

Edition Size: 500

ISBN: 978-0-9818023-4-3

[www.temporaryservices.org](http://www.temporaryservices.org)

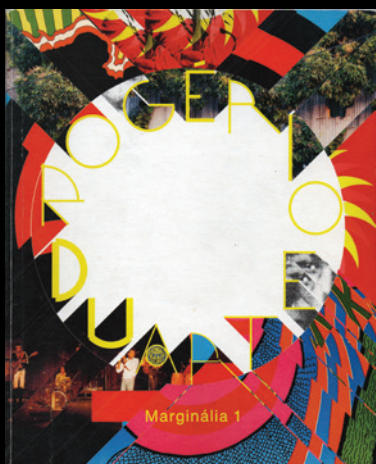
[www.halfletterpress.com](http://www.halfletterpress.com)



Untitled  
By Laurianne Bixhain



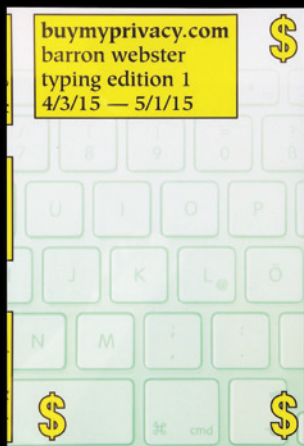
eser  
By Sabeth Buchmann et al



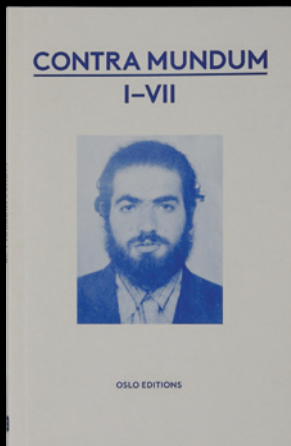
Marginália 1  
By Mariana Castillo Deball et al



Bulletins of the Serving Library #7  
By Angie Keefer and Stuart Bailey



Buy My Privacy  
By Barron Webster



Contra Mundum I - VII  
By Rupert Deese

### Slide Shows

Slide Shows is an initiative begun in 2012 in conjunction with Philip's *Institutions by Artists* conference, which takes the form of a series of video self-portraits hosted on Tumblr.

With the sequential rhythm of the pages of a book, the following slideshows depict portraits of publishers, artists, designers, booksellers, and others working in the contemporary field of independent publishing, and, particularly, in what is called today the artist's book.\* This set gives form to one possible look at this field, staging the printed work and research of some of its leading figures.

Through the familiar (nostalgic) format of consecutive captioned images, these slideshow videos are mobilized in the service of these characters, whose images and texts speak to a still developing landscape of

practice—as if they anticipate the transmission of a still moving memory, thus captured for a moment.

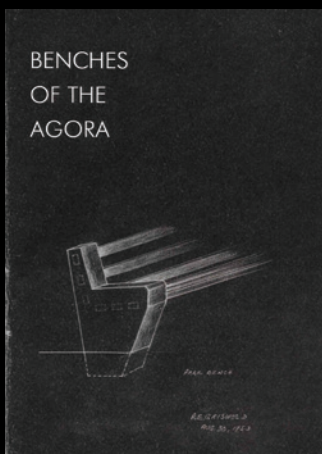
This partially decontextualized narrative space in which information is displayed in a state of silent diffusion (such as the book?) can be freely visited—alone, or a computer, or with others, in a less intimate space as was the case when the videos were initially presented at the Institutions by Artists' Print Centre. It's a wink to the noxious zapping rhythm of information online—but here, presented so that its stories may be savoured, its collected archive is unpacked.

Presented here is an index of the project, a pocket guide to what you will find online. This project will culminate in a printed volume that documents each Slide Show, available in late 2013. Enjoy!

—Charlotte Cheetham

### Slide Shows

By Charlotte Cheetham



### Benches of the Agora

By Rasmus Brink Pedersen



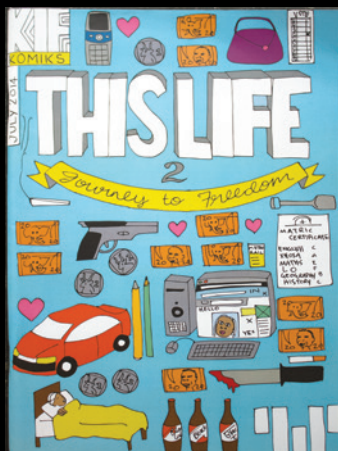
### Spheres

By Austin Lee



### Notes on the Critique of Money

By Georgios Papadopoulos



### This Life #2: Journey to Freedom

By Kollektivo Illuminoso Fresco



### This is X

By Sophie Haack and Ari Marteinsson

# Banu Cennetoğlu | BAS (Istanbul)

## Untitled

Author: Laurianne Bixhain  
Publisher: Istanbul, Tukey: self-published, 2009- 2010  
Pages: 40  
Dimensions: 5 7/16" x 7 2/3"  
Cover: soft cover  
Binding: sewn  
Process: collected and bound wrapping papers  
Color: multi-color  
Edition Size: unknown  
ISBN: none

Baroque, quirky and lean

A collection of unusual, thin and patterned wrapping papers for simit, a circular bread typically encrusted with sesame seeds. It is sold by street vendors in Turkey, who either have a simit trolley or carry them in a tray on their head.

---

## *eser*

Author: Sabeth Buchmann, Alexander Garcia Düttmann, Suzanne Marchand, İz Öztat, Judith Raum  
Publisher: Berlin, Germany: archive books, 2015  
Pages: 500  
Dimensions: 6 1/2" x 9"  
Cover: soft cover  
Binding: sewn  
Process: offset and lithography  
Color: color and black & white  
Edition Size: 800  
ISBN: 978-3-943620-12-2

Rigorous, meticulous, brutal, precise

"Eser" is Turkish for creation, oeuvre, accomplishment, originally referred to a piece of work produced by someone. Today it is mostly used for works of literature, music and art. The following pages contain several outgrowths that could be called eser. Some of them might be eser with a capital E. Others, having come about rather casually, are eser without much ado.

Eser can also be a tree. At least this is how a gardener used the term, whom we talked to in Vezirhan, the site of a former German tree nursery located along the tracks of the Baghdad Railway.\*

\*Prologue, p.7

---

## *Daniel Knorr Artist's Book*

Author: Daniel Knorr  
Publisher: none, 2013

Confirmable, historical, abrupt

This is the Armenian edition in a series of artist's books by Daniel Knorr called



Pages: unknown  
Dimensions: 6 1/2" x 9"  
Cover: soft cover  
Binding: sewn  
Process: see publication description  
Color: multicolor  
Edition Size: 200  
ISBN: none

Carte De Artiste (Artist's book), which he started in Romania in 2007. Value-free objects and trash are collected in public spaces by the artist and inserted between the pages of an empty book which has been prepared to host the compilation. Then they are pressed flat with an industrial 30-ton press. Each edition is made in a different country, and has the same size, the same name and the same edition number of 200 unique copies.

---

## *Marginália 1*

Author: Mariana Castillo Deball, Manuel Reader, Sophie von Olfers, Rogério Duarte  
Publisher: Berlin, Germany: BOM DIA BOA TARDE BOA NOITE, 2013  
Pages: 224  
Dimensions: 7 5/16" x 9"  
Cover: soft cover  
Binding: sewn  
Process: offset  
Color: full color  
Edition Size: unknown  
ISBN: 978-3-943514-18-6

Integral, intentional, unbiased

Developed with and for Rogério Duarte—the poet, intellectual, chess player, Hare Krishna, music composer, graphic designer, activist—by the designer Manuel Reader and the artist Mariana Castillo Deball over a period of four years.

---

## *The Social Life of The Book #2: The Wet and the Dry*

Author: Moyra Davey  
Publisher: Paraguay Press, 2011  
Pages: 16  
Dimensions: 6 5/16" x 9"  
Cover: soft cover  
Binding: sewn  
Process: offset  
Color: black & white  
Edition Size: 500  
ISBN: 978-2-918252-45-0

Candid, frolicsome, serendipitous, birdy

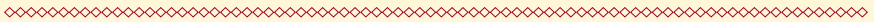
*I probably do self-censor too much, it's my anal retentive side. I was just at a conference in Paris called "The Library of Libraries", where I showed three of my videos in a row and had an intense feeling of shame after and during the screening. Later, Will Holder, one of the participants, said this hilarious thing to me. He said, "Maybe you just need to take a giant shit on camera!"—or something like that (from an interview with Moyra Davey).*

# Draw Down Books (Guilford, CT)

## *Bulletins of The Serving Library #7*

Author: Angie Keefer, Stuart Bailey  
Publisher: New York, NY: The Serving Library, 2014  
Pages: 180  
Dimensions: 6 1/2" x 9 1/4"  
Cover: soft cover  
Binding: perfect bound  
Process: digital, print-on-demand  
Color: 1 color  
Edition Size: open  
ISBN: 978-3-9567908-5-0

This publication has an open and practical distribution approach which allows content to be generated and shared in a timely manner. "Bulletins" are published online as free downloadable PDFs; after a period of approximately six months, a collection is assembled, printed, and distributed as a physical numbered publication. Each collection of loosely-themed material overlaps in unexpected and interesting ways. Issue #7 is about Numbers, but we recommend all editions of the *Bulletin*. One favorite detail is that each page bears the date and time of printing, so you can actually see exactly how long it took to print your copy.



## *Buy My Privacy*

Author: Barron Webster  
Publisher: self-published, 2015  
Pages: 110; 188; 180 (3 volumes in set)  
Dimensions: 6" x 9" (all)  
Cover: soft cover  
Binding: perfect bound  
Process: digital  
Color: full color  
Edition Size: open  
ISBN: none

This three volume set spotlights data collection and information privacy in the 21st century. By creating a product from the information that is regularly gathered from us as we toil and play online, Webster illuminates how "private" information can be read, interpreted, and sold. Surprisingly, the set also showcases the novelistic potential of pure data, and reveals abstract form and patterns produced by everyday activities—highlighting a world of unintended data art. The banality of the information belies how voyeurism also figures into reading this set, as each book becomes a facet of a young man's modern self-portrait.



## *Contra Mundum I-VII*

Author: Rupert Deese, Ela Lassry, Aaron Kunin, Anthony Pearson, Matthew

A publication which documents a series of lectures by various thinkers structured around the idea of social (non-) relation. The talks, which took place over seven months at the Mandrake

Taylor Raffety, Frances Stark, Evan Calder Williams  
Publisher: Los Angeles, CA: Oslo Editions, 2010  
Pages: 216  
Dimensions: 5 1/2" x 8 3/4"  
Cover: soft cover  
Binding: perfect bound  
Process: offset  
Color: 1 color  
Edition Size: unknown  
ISBN: 978-0-9830773-0-5

Bar in LA, are transcribed in a way that captures each speaker's voice. This book occupies a special place in our collection because of its outstanding one-color design and the way it merges pop culture and critical discourse. A fine example also of how content can be generated, documented, and shared with a larger audience.

---

### *Slide Shows (Fillip #18)*

Author: Charlotte Cheetham  
Publisher: Vancouver, Canada: Fillip Editions, 2013  
Pages: 40  
Dimensions: 5 1/2" x 8 1/4"  
Cover: soft cover  
Binding: staple bound  
Process: unknown  
Color: 1 color on goldenrod paper  
Edition Size: 3000  
ISBN: 978-1-9273541-2-4

This booklet pulls together slideshows from video self-portraits by publishers, artists, designers, booksellers and others working in the field of independent publishing, particularly of artists' books. Cheetham brings together already created materials (albeit only available online) to create a contemporary record of this world, re-framing video stills as static mini slide sequences. Intended as an index to the video series, this "pocket guide" reveals how artists and publishers choose to frame their practice and pursuits using image and text, while simultaneously creating a narrative on its own pages as the slide shows run together.

---

### *Spheres*

Author: Austin Lee  
Publisher: Philippe Karrer: Switzerland, 2015  
Pages: 80  
Dimensions: 8 1/2" x 11 3/4" inches  
Cover: soft cover  
Binding: spiral bound  
Process: offset  
Color: 3 colors, neon  
Edition Size: 800  
ISBN: n/a

The neon colors and audacious graphics, along with the scale of this publication, are eye-catching. But what makes it unusually engaging is the way the paintings move—and in some cases, quite literally jump off the page—via a custom app. The digital mapping creates a uniquely immersive experience. There are no visible and distracting QR codes that expose the digital underpinnings, allowing the print publication to also be viewed and enjoyed as a standalone print publication.



# Abdul Dube (Aarhus & Cape Town)

## *Benches of the Agora*

Author: Rasmus Brink Pedersen  
Publisher: Copenhagen, Denmark:  
Self-published, 2015  
Pages: 32  
Dimensions: 5 3/4" x 8 1/4"  
Cover: soft cover  
Binding: staple bound  
Process: digital  
Color: black & white  
Edition Size: 300  
ISBN: 978-87-996577-1-1

This booklet deals with the history of the excavation and landscaping of the Ancient Agora of Athens by the American School of Classical Studies at Athens (ASCSA). The focus of the publication is on the landscaping of the park and the way that this reveals a specific mode of constructing the image of Western civilization. The book is divided into two types of text. One is short factual texts on the history of the excavation and landscaping. The other is a dialogue between an artist who is studying the benches of the park and his friend.

---

## *The Night Moses Died*

Author: Nicole Turner  
Publisher: Cape Town, South Africa:  
Chimurenga Lab  
Pages: 44  
Dimensions: 3 5/16" x 4 3/8"  
Cove: soft cover  
Binding: staple bound  
Process: N/A  
Color: black & white  
Edition Size: unknown  
ISBN: 978-09870295-1-5

I have been interested in the Chimurenganyanas Series since it launched it—a pavement literature project consisting of low cost serialized monographs. The size of them attracted me first, then the crazy amount of subversive beauty, electrifying creativity and marvellous diversity of some of (afro)music's most provocative innovators. Moses Taiwa Molelekwa (1973 - 2001) was one of the great South African jazz composers and a jazz pianist extraordinaire. A great loss for Jazz. I still get down to his tunes and this little written work elevates his story as it echoes in me.

---

## *Notes on the Critique of Money*

Author: Georgios Papadopoulos  
Publisher: Stavrakakis, Maastricht: Jan Van Eyck Academy, 2011  
Pages: 142  
Dimensions: 5 3/8" x 8 5/16"  
Cover: hard cover

Contributing artists: Société Realiste, Yuko Kamei, Nikos Arvanitis, Zachary Formwalt, Jean-Baptiste Maitre, Valentin Ruhry, Kay Walkowiak, Shogo Matsushiro, Axel Loytved, Post Tenebras Luxe / Donatella Bernardi, Hervé Graumann, Hadrien Dussoix, Wolfgang Fütterer, No Wonder

Binding: perfect bound  
Process: lithography  
Color: full color throughout  
Edition Size: 600  
ISBN:978-90-72076-64-9

Through prose and artwork from many contributing artists, "The book highlights the functions of money both in the organization of the capitalist symbolic order and in the constitution of subjectivity in the market." This has been a great read. It has brought new perspectives whilst I navigate between the two countries I am a local in, namely Cape Town, South Africa and Aarhus, Denmark .

---

## ***This is X: The Encyclopedia***

Author: Sophie Haack and Ari Marteinsson  
Publisher: Aarhus, Denmark: Haack\_Marteinsson, 2015  
Pages: 575  
Dimensions: 6 3/4" x 9 1/2"  
Cover: soft cover  
Binding: perfect bound  
Process: offset  
Color: 2 color cover, black & white throughout  
Edition Size: 600  
ISBN: 978-87-998426-0-5

Since 2009, The Institute for X has been a laboratory for bottom-up, hands-on urban development in Aarhus. The book marks the vitality and hyper-importance a small crew of people have been nurturing. The idea has spread since the inception, and more towns and public spaces around Denmark are being looked at differently. It is a timeline, it is an encyclopedia of the "How To", inspirations, the dos, the fuck ups and the WIN WIN WIN situations that are created when a bottom up approach is at the center of urban development.

---

## ***This Life #2: Journey to Freedom***

Author: Kollektivo Illuminoso Fresco (KIF)  
Publisher: Cape Town, South Africa: Self-published, 2014  
Pages: 116  
Dimensions: 11" x 11 7/16"  
Cover: soft cover  
Binding: staple bound  
Process: photocopied  
Color : full color cover, black & white throughout  
Edition Size: unknown  
ISBN: none

KIF is an art program founded by a group of young artists from Young in Prison, South Africa's post-prison release initiative. The organisation supports young men and women that have come out of prison by nurturing their creativity. Since forming the artists collective at the beginning of 2014, KIF have created 2 comic books, which include stories that reflect the circumstances that the artists live in every day, as well as personal experiences and autobiographical content.

# Jen Hofer | Antena (Los Angeles)

## *Alternative Set of Procedures*

Author: Carlos Soto-Román  
Publisher: Denver, CO: Corollary Press, 2013  
Pages: 38  
Dimensions: 6" x 5"  
Cover: card stock  
Binding: hand-sewn Japanese stab stitch  
Process: digitally typeset and printed  
Color: red ink on grey cover; white interior pages  
Edition Size: 150  
ISBN: none

Carlos Soto-Román once commented: “[A]s a Chilean poet living and writing in the US, I thought it was a sort of moral duty for me to speak and write about certain issues, and to get the people of the United States familiarized with a different perspective on those issues.” This publication uses as its foundational lexicon language instructing the practitioners of enhanced interrogation techniques. Familiar words are deployed with an all too familiar violence. Corollary Press publishes innovative work by multi-ethnic authors, and is one of the only literary presses I know of focusing on contemporary experimental writers of color.

---

## *ATTN: July 31, 2015*

Author: Various  
Publisher: Colorado Springs, CO: Further Other Book Works, 2015  
Pages: 50  
Dimensions: 8 1/2" x 11"  
Cover: card stock  
Binding: heavy-duty staples  
Process: digitally printed covers with letterpress lettering; interior is photocopies of original/unique pages  
Color: off-white cover with blue letterpress ink, white interior pages  
Edition Size: unknown  
ISBN: none

From the editors: “ATTN is an event-based journal ... Twice a year, we ask poets to document whatever has their attention on a particular day. Each issue documents communities of attention in their moment of attention.” The work is occasional, momentary, anti-momentous, porous, scrappy, cacophonously inclusive, and ragged at the edges, including essays, drawings, musical scores, poems, lists, photographs, reproductions of tweets and inboxes, and more. The journal is accompanied by similarly expansive archival and episatolary projects, and is a lo-fi zine-esque companion to more elegant letterpress and design work from the press.

---

## *No Humans Involved*

Author: Sylvia Wynter  
Publisher: Hudson, NY: Publication Studio Hudson & Moor’s Head Press,

*On the Blackness of BLACKNUSS* is a brightly-colored, simply and powerfully constructed pamphlet series featuring historical texts of intense contemporary relevance by African diasporic

2015  
Pages: 34  
Dimensions: 4 1/2" x 7 1/2"  
Cover: colored card stock  
Binding: staple bound  
Process: digitally typeset and printed  
Color: black & white  
Edition Size: unknown  
ISBN: 9781624620973

writers. In addition to this essay on the dehumanization of Black people, which should be required reading for anyone interested in any form of learning, teaching, action/interaction, or living, the first sequence includes *Of The Dawn of Freedom* by W.E.B. Du Bois; *The Fact of Blackness* by Frantz Fanon; and *My Black Death* by Arthur Jafa.

---

## *Paradise Was Typeset*

Author: Brian Teare  
Publisher: Brooklyn, NY: DoubleCross, 2013  
Press, Pages: 25  
Dimensions: 4 1/4" x 9"  
Cover: handmade paper off-cuts from previous projects  
Binding: hand-sewn pamphlet stitch  
Process: cover is handset type, letter-press printed; interior is digitally typeset and printed  
Color: black & white  
Edition Size: 100  
ISBN: none

From the back of the book: "[Our] 'Poetics of the Handmade series' publishes essays by contemporary hand-book-makers and writers who engage with the handmade book as publishers, promoters, or curators ... to illuminate the forms, connotations, and communities of the handmade book in early 21st century micropress culture." A rare joy to encounter inexpensive chapbooks dedicated to exploring the roots and relations at the heart of handmade micropress practices. This publication charts the ideas and practices behind Brian Teare's Philadelphia based Albion Books.

---

## *POESIAVIDA*

Author: Yaxkin Melchy  
Publisher: Tijuana, México: Kodama Cartonera, 2011  
Pages: 39  
Dimensions: 5.75" x 8.75"  
Cover: cardboard, with fold-over Velcro fastener  
Binding: hand-sewn pamphlet stitch  
Process: hand-painted cover with cardboard cut-out lettering on cardboard, interior offset  
Color: black & white  
Edition Size: unknown  
ISBN: none

Washington Cucurto, co-founder of Eloísa Cartonera in Buenos Aires, once said: "What did they give us? Misery, poverty. What did we give back? Books." Cartoneras are small community-based independent publishing endeavors using recycled cardboard and collective DIY practices to purposefully stray from typical literary hierarchies and radically reconfigure how books function in the world. Dozens of cartonera presses exist in numerous countries. POESIAVIDA is high-dazzle experimental writing in a book that fabulously transforms everyday materials: cardboard, paint, Velcro, language.

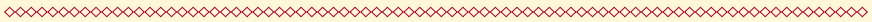
# Karin de Jong | PrintRoom (Rotterdam)

## *the book on books on artists books*

Author: Arnaud Desjardin  
Publisher: London, UK: The Everyday Press, 2011  
Pages: 289  
Dimensions: 6 2/3" x 9 3/8"  
Cover: soft cover  
Binding: perfect bound  
Process: offset throughout; text stamped cover and spine  
Color: black & white, color illustrations  
Edition Size: unknown  
ISBN: 978-0-9561738-4-3

Arnaud Desjardin's *book on books on artists books* was conceived and produced within the framework of an exhibition on books on artists books. During the exhibition Desjardin organized talks with experts, displayed his collection of books on artists books and installed a production station in order to print and bind the books at the gallery.

The result is an illustrated bibliography of books, pamphlets and catalogues on artists' books—a selective sourcebook of the many ways in which publications document, and also perform, the distribution of books by artists.



## *Borrowing, Poaching, Plagiarising, Pirating, Stealing, Gleaning, Referencing, Leaking, Copying, Imitating, Adapting, Faking, Paraphrasing, Quoting, Reproducing, Using, Counterfeiting, Repeating, Cloning, Translating*

Author: Eva Weinmayr and Andrea Francke, Eds.  
Publisher: London: AND, 2014  
Pages: 140  
Dimensions: 8 5/16" x 9 3/4"  
Cover: soft cover  
Binding: split pin paper binders  
Process: digital  
Color: black & white  
Edition Size: unknown  
ISBN: none

Andrea Francke and Eva Weinmayr write:

This book is not finished. It is the start of a dialogue that will grow as we go along.

The Piracy Project reader contains contributions around those keywords that make up the book's title. The editors also invited contributor-patrons who might help the process along toward future essays. The open adjustable binding invites these projected additions.

The Piracy Project is a platform for exploring the creative possibilities of book piracy, and its legal, philosophical and practical implications. They collect modified, appropriated and copied books from around the world, as well as producing exhibitions and publications of their own to engage the language of re-production of existing material.

## ***The Library***

Author: Elisabeth Tonnard  
Publisher: Leederdam, The Netherlands: Self-published, 2015  
Pages: 56  
Dimensions: 4 1/8" x 15 3/4"  
Cover: soft cover  
Binding: exposed sewing  
Process: digital  
Color: black & white  
Edition Size: 150  
ISBN: none

"Out of the smoke, we think up this library of unknown books." E.T.

Elisabeth Tonnard's *The Library* is a collection of ghostly, enlarged black and white details from photographs of now-lost paintings. Tonnard's source material here is a catalogue documenting artworks from the Gemäldegalerie at the Kaiser Friedrich Museum—now the Bode Museum—in Berlin, which were destroyed in the final days of the war in May 1945, mostly in still-unexplained fires.

---

## ***Never Odd or Even (V. II)***

Author: Mariana Castillo Deball  
Publisher: Berlin, Germany: BOM DIA BOA TARDE BOA NOITE, 2011  
Pages: 30 covers  
Dimensions: various sizes, largest 6 11/16" x 9 3/8"  
Cover: 30 covers/dust jackets  
Binding: folded  
Process: offset  
Color: 24 in black & white, 6 in color  
Edition Size: unknown  
ISBN: 978-3-00-035970-5

This is part two of the book and performance project, *Never Odd or Even*, by Mariana Castillo Deball.

The project consists of "a book of unwritten books"—30 book covers (or dust jackets) by Mariana Castillo Deball and fellow artists, authors and curators, each enfolded one over the other, in descending size order from outside to centre, published as one book. The title is a palindrome and you can read the book in any order, as it is loose-leafed.

---

## ***To the Extend of / \ | & -***

Author: Sigrid Calon  
Publisher: Tilburg, The Netherlands: Self-published, 2012  
Pages: 264  
Dimensions: 6 11/16" x 8 21/32"  
Cover: hardcover, cloth bound, dust jacket  
Binding: Swiss binding  
Process: Risograph  
Color: full color  
Edition Size: 420, signed and numbered  
ISBN: 978-90-819796-0-3

*To the Extend of / \ | & -* is a collection of 120 works, entirely printed on a stencil machine by Sigrid Calon. Limited to 8 colours, Calon selected 28 combinations of 2, 3 or 4 colours only, and each combination appears in the book just once. The designs themselves are based on simple 3 x 3 dot grid, upon which Calon has used the patterns of 8 basic embroidery stitches, processing the possible patterns by computer and composing these across the full range of tints in each colour. From a reduced set of rules and processes, a very broad and incredibly rich body of work emerges.



# Julia Klein | Soberscove Press (Chicago)

## *My Black Death*

Author: Arthur Jafa  
Publisher: Hudson, NY: Publication Studio Hudson/Moor's Head Press, 2014  
Pages: 19  
Dimensions: 4 1/2" x 7 1/2"  
Cover: soft cover  
Binding: staple bound  
Process: digital  
Color: black & white  
Edition Size: open  
ISBN: 9781624620959

*My Black Death* is composed of two linked parts. In the first, Arthur Jafa writes about how artists like Picasso and Pollock were influenced by Black Aesthetics but ignored the behaviors of and around African sculptural artifacts and Jazz, thus misunderstanding and suppressing this influence. In the second, he explores why he was so influenced by *2001: A Space Odyssey*. Seeing the film in 1970 provided him with a “model for how powerful art can be,” that it can “simultaneously alienate and ravish.” And that by allowing/acknowledging complexity, it can level “differences, race, class, age.”

---

## *Phonebook 4: A directory of independent art spaces and initiatives throughout the United States*

Editor: Abigail Satinsky  
Publisher: Chicago, IL: Threewalls, 2015  
Pages: 312  
Dimensions: 8 3/8" x 10 7/8"  
Cover: soft cover  
Binding: perfect bound  
Process: offset  
Color: 2-color  
Edition Size: 2000  
ISBN: 978-1-4951-7010-2

This is a “directory of independent art spaces and initiatives throughout the United States.” Listings for residences, alternative spaces, archives, and ephemeral projects—among many other categories—are punctuated by essays that offer overviews and personal accounts of artist-driven culture. It’s a resource that one can dip into and out of as needs and interests change. By bringing together such a broad array of microcosms in the visual arts, many of which “exist in silos or are little known,” PHONEBOOK 4 is both an active reference source and “an archive of the present moment.”

---

## *The Portsmouth Sinfonia: Classical Muddly*

Author: Chris Reeves and Aaron Walker  
Publisher: Chicago, IL: Thing-Stead

This self-published, free publication presents the history of the Portsmouth Sinfonia—sometimes called “the world’s worst orchestra”—through interviews, writings, articles, a critical essay, and notes on key players.

Press, 2015  
Pages: 48  
Dimensions: 4 3/4" x 9"  
Cover: soft cover  
Binding: staple bound  
Process: photocopier  
Color: black and white  
Edition Size: 100  
ISBN: none

Developed out of "an egalitarian avant grade ethos" inspired by Cornelius Cardew, John Cage, and Fluxus, the 1970s group had a fluctuating group of members, many of whom had never before played an instrument. The commonality amongst those members with musical experience and those without was their enthusiasm: all were seriously not taking themselves too seriously and playing "as straight and as well as we can."

---

### *Post-Industrial Complex: A small sample of the diverse range of brainpower that exists in metro Detroit*

Editors: Katie Grace McGowan  
Publisher: Detroit, MI: Museum of Contemporary Art Detroit, 2013  
Pages: 206  
Dimensions: 9" x 6"  
Cover: Softcover  
Binding: perfect bound  
Process: offset  
Color: full color  
Edition Size: 1000  
ISBN: 978-0-9823896-2-1

*Post-Industrial Complex* presents a collection of responses to an open call in metro Detroit that asked self-defined makers of all kinds to illustrate their work and to answer the questions: What do you make? How did this start? Recommendations? The sincere and eloquent answers make divisions between amateurs and professionals irrelevant, and convey a spirit of generosity. Recommendations of other makers include: "My entire family. We all need to 'make' something to feel good." And: "I only know his first name. Todd. He lives downriver."

---

### *Stretchers*

Author: Marianne Hurum  
Publisher: Oslo, Norway: Torpedo Press, 2012  
Pages: 36  
Dimensions: 5 7/8" x 8 1/4"  
Cover: soft cover  
Binding: staple  
Process: offset  
Color: full color  
Edition Size: 200  
ISBN: none

This elegantly designed artist's book is filled with photographs of everyday "stretchers": hair extensions, sculptures, a cat tail, painting stretchers, a medical stretcher, an easel made out of sticks, a gate, a billboard, a towel rack, trellises, folding screens, bolts of fabric, hanging clothes, vines, stuff I can't figure out. Marianne Hurum's sharp and intuitive eye is the unifier of this motley crew.

# Emily Larned | Impractical Labor (ILSSA) (Bridgeport, CT)

## *Arbitrary Wishbone*

Author: Claire Sammons  
Publisher: Chicago, IL: Claire Sammons, 2013  
Pages: 56  
Dimensions: 10 1/4" x 11 3/4"  
Cover: hard cover  
Binding: sewn, hand-bound in quarter cloth  
Process: cover is offset printed; body is letterpress from handset type  
Color: black & white  
Edition Size: 30  
ISBN: none

This is a book of short poems written by the author while she simultaneously hand typeset them. The poems include snippets of ambient words. These varying channels of language are merged without distinction with her own internal thoughts. Each poem is set in a different typeface, and the book's layout is inspired by a type specimen book, the poems formatted into two columns when the type is small and long, full lines when the type is large. Reading the book is a confrontation with an overload of cacophonous, conflicting voices that mirror our contemporary onslaught of words, words, words... but visually, the book presents a veritable history of typeface design.

---

## *The Brother in Elysium Pamphlet + Ephemera Sub- scription*

Author: Jon Beacham (Authors to date: Jon Beacham, Joshua Beckman, Walt Whitman, Danny Seymour, Robert Frank)  
Publisher: Brooklyn, NY: The Brother in Elysium, 2014-ongoing  
Pages: varies  
Dimensions: pamphlets measure 5 1/4" x 7 1/2" and 5 1/2" x 8", ephemera varies  
Cover: soft cover  
Binding: when bound, pamphlet stitch  
Process: letterpress from handset type  
Color: black & white  
Edition Size: unknown  
ISBN: none

A devotee of the mid-20th century small press movement, Beacham is a used bookseller turned letterpress printer-publisher. He began the Pamphlet Series as a way to cultivate relationships with readers. For a one-time payment, subscribers receive 3-4 mailings per year, every year, for as long as Beacham continues the series. As of December 2015, Beacham has published 5 editions in this series: a folded folio on real estate speculation, a small card on merit, and 3 pamphlets, the most substantial of which is "On Used Bookstores," Beacham's own polemical essay against the internet's used book trade. Of these five, there is no particular title to which I am most drawn: rather it is the steady practice I admire. The aesthetic is austere, literary, and typographic, driven by the constraints of handset type printed letterpress.

## ***The Desire Project***

Author: Martina Brant  
Publisher: London, UK: Issues of Modern Life, 2012  
Pages: varies per booklet  
Dimensions: 7 1/2" x 10 1/2"  
Cover: kit of softcover booklets + ephemera  
Binding: 4 saddle-stitch softcover booklets, 3 sheets of stickers, printed envelope, pencil in silkscreened plastic zip bag  
Process: Risograph  
Color: blue and orange ink  
Edition Size: unknown  
ISBN: none

I am fond of limited edition publications that invite use, and no publication is more inviting than Brant's "The Desire Project." Contents of the kit include an introductory Guide Book "to get in the mood for the *Desire Project*," a Mini Dictionary "to bring you light in dubious times;" the primary workbook itself the *Desire Book*; and a blank Notebook "for further investigations." Plus, there's a paper die (assembly required), a question bank of stickers, and an already sharpened pencil. Its playfulness, friendliness, and stylish graphic design increase your desire to use the kit. I find myself continually referring back to this publication when considering how to entice readers to put pencil to paper.

---

## ***The Human Printer***

Author: Louise Naunton Morgan  
Publisher: London, UK: Hato Press, undated (2010 or 2011?)  
Pages: 90  
Dimensions: 7 3/4" x 10 3/4"  
Cover: soft cover  
Binding: perfect bound  
Process: Risograph  
Color: printed in fluorescent pink, yellow, sky blue, black, and teal  
Edition Size: 115  
ISBN: none

"Unlike any other printer the human printer generates images by hand, creating unique outcomes each time it prints. The human printer utilizes the process of a digital printer, assuming the role of the machine and is thus restricted by the process of using CMYK halftones created on the computer." This book documents the project and performance of *the human printer*. It introduces the human printers (11 at time of publication); visually explains the hand-printing process through pages of dots of cyan, yellow, magenta, and black; and shows examples of submitted halftone images next to their reproductions by human printers.

---

## ***The New Manifesto of the NewLights Press (second iteration)***

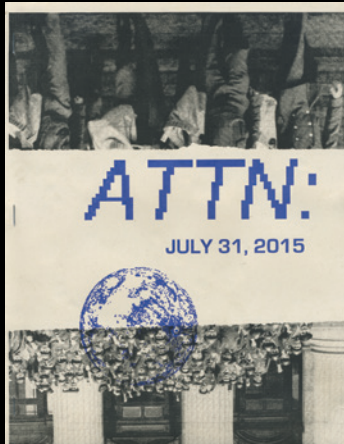
Author: Aaron Cohick  
Publisher: Colorado Springs, CO: The

A manifesto is a making public of intentions and actions, and every several years Aaron Cohick of the NewLights Press revisits, revises, and reissues his manifesto: "a collection of thoughts on and of the book, of what it can mean to make books, to produce the book, now."

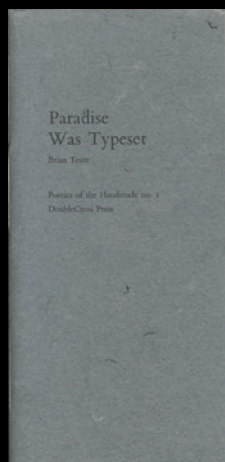
# ALTERNATIVE SET OF PROCEDURES

Carlos Soto-Román

*Alternative Set of Procedures*  
By Carlos Soto-Román



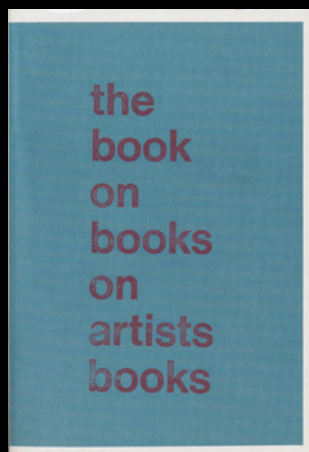
*ATTN: July 31, 2015*  
By various contributors



*Paradise was Typeset*  
By Brian Teare



*POESIAVIDA*  
By Yaxkin Melchy



*the book on books on artists books*  
By Arnaud Desjardin



*Borrowing, Poaching, Plagiarising, Pirating...*  
By Eva Weinmayr and Andrea Francke, Eds.

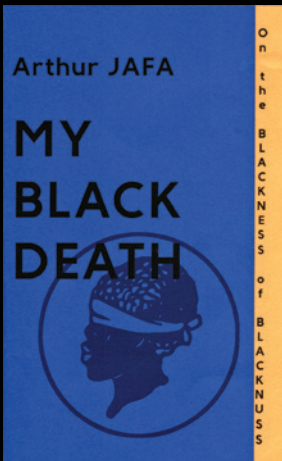




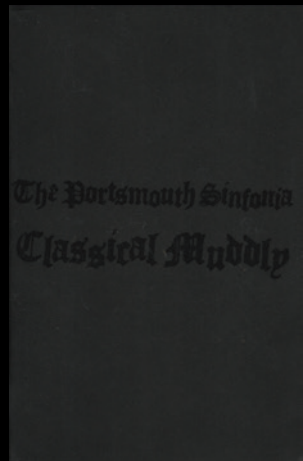
*Never Odd or Even (V. II)*  
By Mariana Castillo Deball



*To the Extend of / \ | & -*  
By Sigrid Calon



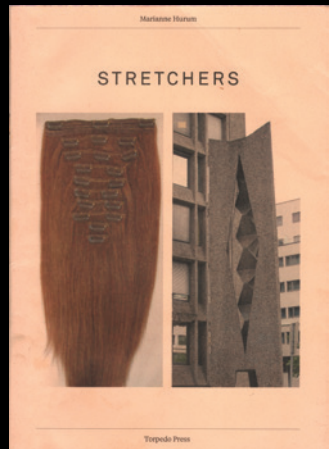
*My Black Death*  
By Arthur Jafa



*The Porstmouth Sinfonia*  
By Chris Reeves and Aaron Walker



*Post-Industrial Complex*  
By Katie Grace McGowan



*Stretchers*  
By Marianne Hurum





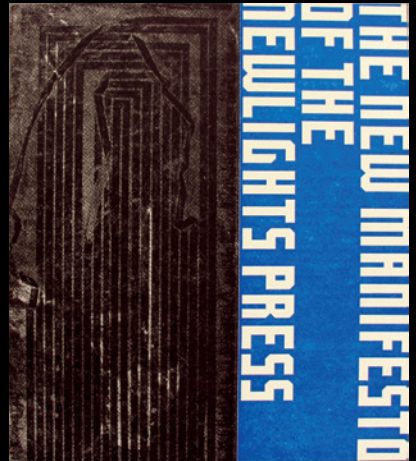
*Arbitrary Wishbone*  
By Claire Sammons



*The Brother in Elysium Pamphlet*  
By Jon Beacham et al



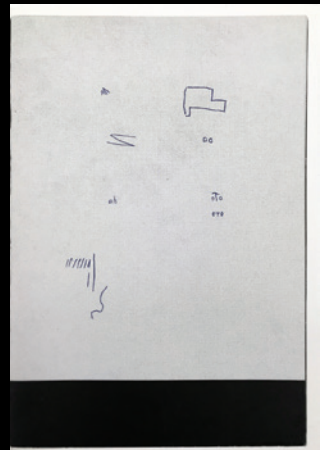
*The Desire Project*  
By Martina Brant



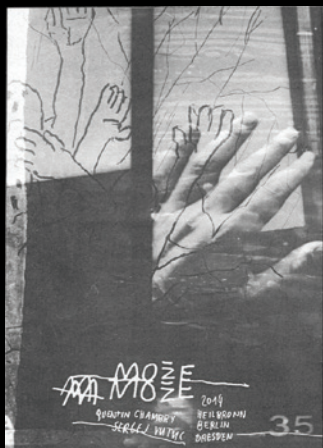
*The New Manifesto*  
By Aaron Cohick



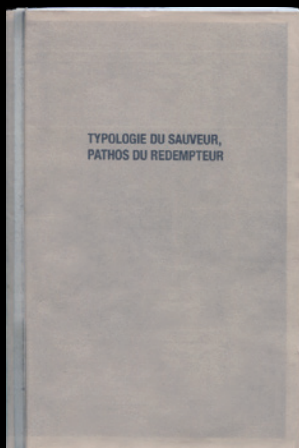
*Le Nouvel Esprit du Vandalisme #6*  
By Laura Morsch-Kihn



*Modern Art In Everyday Life*  
By Sara MacKillop



*Može, Može*  
By Quentin Chambry and Sergej Vutuc



*Typologie du sauveur ...*  
By Thomas Brun and Pablo Jomaron



*der stein, #7, 2011*  
By Julie Doucet



*Frontier, #2, 2013*  
By Hellen Jo



*In Mexico: in the garden of Edward Jones*  
By Helen Douglas



*Toiletpaper*  
By Maurizio Cattelan and Pierpaolo Ferrari

New Lights Press, 2013  
Pages: 20  
Dimensions: 6.5 x 5.5 inches  
Cover: softcover  
Binding: saddle-stapled  
Process: letterpress printed from polymer plates and collagraph  
Color: blue, black, red  
Edition Size: “unlimited, iterative edition”  
ISBN: none

(The first *Manifesto* was published in 2009, and the third is forthcoming.)  
The books of the NewLights Press are engaging, labor-evident publications located at the intersection of experimental writing and artists books, and the *NLP Manifesto* is a heartfelt and heartwarming articulation of purpose. This small, beautiful treatise is highly recommended to all lovers of contemporary bookmaking and publishing.



## Antoine Lefebvre (Paris | New York)

### *Against Competition*

Author: Marc Fischer  
Publisher: Chicago, IL: Temporary Services, 2014  
Pages: 16  
Dimensions: 5 1/2” x 8 1/2”  
Cover: soft cover  
Binding: staple bound  
Process: Risograph  
Color: 3 color  
Edition size: 474  
ISBN: none

*Against Competition* is the publication that has had the biggest impact on my way of working, publishing, and collecting in the last few years, mostly because it was putting words on what I was thinking and experiencing for a long time. Ever since I started doing art and publishing, I always felt that it shouldn't be a solitary activity. Marc Fischer's text goes one step further condemning the rampant competition in the art world, and inviting artists from all countries to unite and collaborate.



### *Le Nouvel Esprit du Vandalisme #6: “Field Effects”*

Author: Laura Morsch-Kihn  
Publisher: Paris, France: Self-published, 2015  
Pages: 20  
Dimensions: 5 3/4” x 8 5/16”  
Cover: soft cover  
Binding: staple bound

Laura Morsch-Kihn created *Le Nouvel Esprit du Vandalisme* [The New Spirit of Vandalism] when she quit her job working in one of Paris's biggest galleries. Starting a new career as an independent curator, she wanted to publish a zine that would support all her curatorial actions. “Field Effect” has a cover screen printed with glue and sand; it was published along with an exhibition she curated in Arles in the

Process: photocopied, silkscreen and taped photographs  
Color: black & white  
Edition size: 130  
ISBN: none

south of France during an annual photo festival.

---

## ***Modern Art in Everyday Life***

Author: Sara MacKillop  
Publisher: London, UK: Bedford Press, 2011  
Pages: 20  
Dimensions: 6 7/8" x 10"  
Cover: soft cover  
Binding: staple bound  
Process: Risograph  
Color: 2 color  
Edition size: unknown  
ISBN: 978-1-907414-08-4

MacKillop has a passion for office supplies and stationery and uses them in a humorous, minimalist way in her work. All her publications are a manifestation of her love for notebooks, felt pens, and the catalogues that inventory them. In *Modern Art in Everyday Life* she worked with two copies of the same book found in a secondhand bookshop. She keeps only the annotations made by the previous anonymous owner of the book, giving her own view of how modern art infiltrates the everyday life.

---

## ***Može, Može***

Author: Quentin Chambry, Sergej Vutuc  
Publisher: Heilbronn, Berlin, Dresden, Germany: Self-published, 2014  
Pages: 20  
Dimensions: 5 3/4" x 8 5/16"  
Cover: soft cover  
Binding: staple bound  
Process: photocopied  
Color: black & white  
Edition size: unknown  
ISBN: none

Sergej Vutuc's publications are visually striking. His photo-based zines are so dark that you could believe they were screen-printed. But if you ask him, he will just tell you that he knows a great copy shop. When he will go into the details, telling you that this darkness depends on the level of the toners of the copy machine, you could believe that this copy shop is an extension of his photo lab. His publications gather photos of his explorations; they are like excerpts of an endless book about his life. The zine I chose is the result of collaboration with Quentin Chambry, it is very grey because he didn't print it in his favorite copy shop.

---

## ***Typologie du sauveur, Pathos du rédempteur***

The three founders of Red Lebanese met at school when they were young, they actually are still quite young and



Author: Thomas Brun, Pablo Jomaron  
Publisher: Paris, France: Red Lebanese,  
2013  
Pages: 80  
Dimensions: 5 3/4" x 8 5/16"  
Cover: soft cover  
Binding: rubber band  
Process: Risograph  
Color: black & white  
Edition size: unknown  
ISBN: none

have been publishing together since 2012. They started publishing when they bought a Risograph printer, but instead of using the extraordinary characteristics of the Risograph to make flashy publications, they only ever put black ink in their machine. *Typologie du sauveur*, *Pathos du rédempteur* confronts photos of enigmatic men taken by surveillance cameras with used shotgun cases.



## Stephen Perkins (Green Bay)

### *der stein*, #7, 2011

Author: Julie Doucet  
Publisher: Montreal, Canada: Self-published, 2011  
Pages: 12  
Dimensions: 5" x 6"  
Cover: yes  
Binding: staple bound  
Process: silk-screen  
Color: mostly black & white with some color throughout  
Edition size: 72  
ISBN: none

Julie Doucet, the Canadian comics artist and creator of the incomparable *Dirty Plotte* (14 issues, 1987-1991), quit the comics world about fifteen years ago and has since been exploring a range of other projects. One of these was the delightful silk-screened periodical *der stein* ("the rock," 9 issues, 2010-2012). Small in size and printed on thin paper, the periodical has a really delicate feel. The simplified and childish German texts she uses combine to imbue the periodical with a funky sensibility that hovers between Surrealism, Dada, all spun together within Doucet's ever-evolving aesthetic.



### *Frontier*, #2, 2013

Author: Ryan Sands (editor), guest artist for #2: Hellen Jo  
Publisher: San Francisco, CA: Youth in Decline, 2013  
Pages: 32  
Dimensions: 6 3/4" x 8"  
Cover: soft cover

Edited by Ryan Sands, *Frontier* is a really sharp comics magazine that devotes each issue to an individual artist, and through Sand's wide choice of artists he tests the limits of this genre. The design of each issue is created in dialogue with the artist and their work, which creates very different reading experiences from issue to issue. Some-

Binding: staple bound  
Process: offset  
Color: color cover, black & white body  
Edition size: unknown  
ISBN: none

times the issues are recognizably comic related, and then others really stretch that label and seem to be moving into the territory of artists' books—but it's this sense of not knowing what to expect that gives this magazine its edgy quality.

---

### *In Mexico: in the garden of Edward James*

Author: Helen Douglas  
Publisher: Yarrow, Scotland: Weproductions, 2014  
Pages: 92  
Dimensions: individual page 5" x 5", open 44' 2"  
Cover: green foiled card cover  
Binding: accordion  
Process: offset  
Color: full color  
Edition size: 500  
ISBN: 9780955098734

In my continuing obsession with accordion books I eagerly awaited a new arrival from the Scottish book artist Helen Douglas. And it was worth it, as this is a really beautiful and color-drenched accordion that measures 42 feet long. Invited to do a residency in Mexico she ended up visiting Los Pozas, the extraordinary 80-acre garden created by the English surrealist Edward James (1907–1984) in the 1940s that includes waterfalls and pools, interspersed with surrealist sculptures. Douglas' accordion appears like one continuous photograph but with all sorts of subtle digital additions that mirror elements of the larger Mexican landscape.

---

### *Terminal Fuze 2012 National Waste Calendar*

Author: Leif Goldberg  
Publisher: location not known:  
Self-published, 2011  
Pages: 28  
Dimensions: 5 1/2" x 8"  
Cover: soft cover  
Binding: staple bound  
Process: silkscreen  
Color: 6 color  
Edition size: 240  
ISBN: none

For a number of years Leif Goldberg produced these totally zany and incredibly beautiful silk-screened calendars. A graduate of Rhode Island School of Design, Goldberg manages, within the confines of this format, to solve each month's visual problems with totally original solutions, all the while weaving them within some larger wacky tale. The feel of the silk-screened pages in your hands, the unfamiliar and elongated format, combined with the striking visuals all combine to create a totally charged reading/viewing experience.



## *Toiletpaper, #4, 2011*

Author: Maurizio Cattelan and Pierpaolo Ferrari  
Publisher: Athens, Greece: Deste Foundation, 2011  
Pages: 40  
Dimensions: 9" x 11 1/2"  
Cover: soft cover  
Binding: staple bound  
Process: offset  
Color: full color  
Edition size: na  
ISBN: 978-1935202783

I just have a total soft spot for Maurizio Cattelan and fellow collaborator Pierpaolo Ferrari's *Toiletpaper*. The size of the periodical feels just right, the paper stock gives each page a certain body and the printing is topnotch. Started in 2010, it's been published intermittently since then. The mag is totally visual, all photographs bumping up against each other right up to the edge of the page, no words at all. The theme for this issue, #4, 2011, was "inspired by Mike The Headless Chicken, Mario Sorrenti, and Richard Avedon." A true artists' periodical.



## **David Senior | MoMA Library (New York)**

### *Anyone telling anything is telling that thing*

Author: Eve Fowler  
Publisher: New York, NY: Printed Matter, 2013  
Pages: 159  
Dimensions: 6" x 9"  
Cover: soft cover  
Binding: perfect bound  
Process: offset  
Color: color images, black & white  
Edition size: 350  
ISBN: none

I met Eve Fowler through mutual friends and acquired a bunch of her posters for the MoMA Library from her series *A Spectacle and Nothing Strange* (2011–). These letterpress posters were made with texts gleaned from Gertrude Stein's experimental novel, *Tender Buttons*.

Part of the project involved Fowler hanging posters in unremarkable intersections and streets in Los Angeles. The format of the posters mimicked those of common commercial posters for concerts, wrestling matches and other public events—and in this way, these interventions sneakily blended into the urban graphic landscape. We made this book with the designer Lauren Mackler in 2013 as an edition for the New York Art Book Fair. The book tries to capture the poster project itself as well as how it was staged as a printed performance piece in the Los Angeles landscape. Often, my favorite historical artists' books are ones that serve as pictorial archives for ephemeral art actions or performances, and this book fits exactly into that lineage. It documents really well the settings—often nondescript post-industrial spaces of LA—into which Fowler subtly floated Stein's aphorisms.

## *OHO and the Korean Avant Garde Association*

Author: Ištvan Išt Huzjan  
Publisher: Ghent, Belgium: MER. Paper  
Kunsthalle, 2013  
Pages: 120  
Dimensions: 8.3" x 11.8"  
Cover: soft cover  
Binding: perfect bound  
Process: unknown  
Color: black and white  
Edition Size: 50  
ISBN: 9789491775314

I met Ištvan at the LA Art Book Fair in 2014 through his Belgian publisher of this book, MER. Paper Kunsthalle. I had been recently researching the Slovenian conceptual artists' group from the 60s, OHO, so this title caught my eye. Istvan is a Slovenian artist who had recently spent time in Korea at a residency. During this time, he stumbled upon an archive of a Korean artists' group that made work that was very much like the OHO group from his own country. So this book creates spreads that juxtapose works from OHO and the Korean Avant Garde Association that bear resemblances and show a kind of conceptual art convergent evolution.

The added caveat to the work is in the colophon which reads:

"As one buys or comes to win the publication at hand one has a right to ask Ištvan Išt Huzjan to come to his or hers preferred location and perform his piece entitled OD TU DO TU (From Here To There). Huzjan's performance is a simple gesture where the artist enters the chosen location and barefooted measures the distance between two random architectural elements chosen together by the artist and the person in possession of the book. To mark the starting point of the measuring the artist writes down OD TU (from here) directly on the first architectural element and to mark the end point the artist writes down the measured distance on the second architectural element DO TU MERI x STOPAL (to here measures x number of feet). During the performance the artist talks about his work and the context of the publication"

To complete the proposal in the colophon, the artist came to New York and performed the stated piece at PS1 in 2014 during the NYABF and completing this whole circuit of the publication was a real highlight for me of that year's fair.

---

## *Passageway (Black Lives Matter)*

Author: Edie Fake  
Publisher: New York, NY: Printed Matter, 2015  
Pages: 1  
Dimensions: 5 1/2" x 8 5/16"  
Process: silkscreen  
Color: 3 colors  
Edition size: 2000

Edie Fake created this print for Printed Matter with a design that incorporates Fake's graphic style with the letters "BLM" inserted in the middle of the composition. The artist was commissioned to produce something as a print edition for the 2015 Los Angeles Art Book Fair that would be given out with the 10 dollar ticket at the opening of the fair. The months leading up

to the fair was the calamitous period where the epidemic of police violence had hit a boiling point, in Ferguson, Baltimore, New York City. Police had killed black men in highly publicized cases, and there were protests, riots, and revolts in many cities in regards to police brutality and these killings.

Black Lives Matter is an organization that started a couple years prior in the face of this epidemic in 2013, but it also became a common phrase, used as a Twitter hashtag, as a slogan on signs at protests and something that could be heard chanted at protests. Local activists in LA heard about Edie's print with its reference to the Black Lives Matter slogan and reacted strongly that an art print bearing the letters BLM shouldn't be used for profiteering by an arts organization. There was a lot of online discussion and then also a meeting at the book fair itself in the Classroom—a space for talks that I organize at the book fair. Printed Matter wasn't really profiteering—the tickets were sold on

the first night to help the non-profit organization break even in terms of the costs to run the fair. Edie made the BLM print as an attempt to use the commission to spread the message of a protest movement. There was a lot of anger at the meeting at the book fair and Edie apologized to the group that assembled and was kind of publicly shamed. I have thought about that scenario a lot in the last year, feeling somehow that Edie didn't do anything wrong. Also wondering how the discussion could have been handled differently and how Edie got caught in the middle of something that ended negatively. The artist was trying to express affinity for a social justice issue they felt very strongly about and tried to use a phrase (BLM) that seemed like a publicly shared slogan to express this affinity in a modest art work. But it became a question about who "owned" that specific language and this is a question that still confuses me in regards to Fake's gesture and the negative reaction to it.

---

## Veneer

Author: Aaron Flint Jamison  
Publisher: Marriage Publishing House, (MPH), 2007-2010; Yale Union, 2010-  
Pages: 10 issues  
Dimensions: various sizes  
Cover: soft cover  
Binding: perfect bound  
Process: offset, letterpress, embossing  
Color:  
Edition Size:  
ISBN:

A travelogue of a publishing practice has been tucked away in the website of *Veneer* magazine. The editorial notes on give an account of each issue in varying modes of address. Notes corresponding to each issue on the website give both pragmatic and more abstract, poetic accounts of the events and thoughts that proceeded through the production of an issue. The overarching editorial plan for the series—established as a set of 18 issues—is commented upon in regard to each issue's place in this series and reiterated

in special subscription cards included in the issues.

Descriptions of time and effort in the meticulous printing processes, credit card drama with printers, and inventive sites for distribution are all part of this running conversation within the project. In one case, it involves a photo of an office desk parked on an otherwise empty office floor in an unassuming building on Sixth Avenue in Midtown Manhattan to “distribute” the magazine. After another issue the website posted cease-and-desist letters by angry or mystified companies and organizations that Jamison had billed for advertising in an issue that had contained only glossy ads. Issue 4 contained a note in the colophon page that explained that all pages of the previous issue were “lifted from other periodicals”—and that subsequently, “the editor letter-pressed invoices and sent them to companies for including their advertisements in Ve.” *Veneer* 8 was remaindered after a dispute with the printer. The covers were torn off and it was available for free. These bits of information about the publishing process produce a serialized narrative about

the magazine that is at once technically detailed and humorous.

The contents of *Veneer* veer from texts that present instructional advice on installing an infinity pool, a Margaret Thatcher speech, George Kuchar writings, a transcript of several scenes from the movie *ATL*, to many scientific papers with corresponding informational graphics. There is the question of what to make of these texts, as individual selections and as groupings of different, coded languages. Part of the effect occurs within the flitting between various hermetic spheres of technical knowledge, netherworlds of web commentary, and diaristic blog narratives, along with graphic corollaries of equations, charts, and photographs. The sum of these parts creates an account of the pace, the switching of codes, and the countless fluencies involved in reading academic and scientific information and reading commercial content and reading art interventions. The work of *Veneer*, in this sense, is to crawl the web in a way that may or may not have a specific algorithm, or, in another world, to be a hand moving the radio dial across the channels.



## *Working on my novel*

Artist: Cory Arcangel  
Publisher: Penguin Books Ltd, 2014  
Pages: 144  
Dimensions: 5 3/16 x 7 3/4  
Cover: soft cover  
Binding: perfect bound  
Process: digital  
Color: black & white  
Edition size: unknown  
ISBN: 978-1846147425

I am pretty obsessed with the idea that contemporary artists’ publishing is often a new media project. It’s a counter-intuitive idea: that many works in print are completely bound to a digital media language. Like in the 60s and 70s, artists’ publishing or little magazines of architecture and design were often considered along with activities, like newly possible video projects or guerrilla television experiments, as new practices in artists’ communications and infor-

mation distribution projects. These production methods were reckoning with mass media like television, newspapers and magazines—investigating and appropriating these formats in a kind of critical analysis. Now, I have a sense that publishing by artists and designers is working from the internet and drawing out its content for various kinds of inspection, analysis and play. Often it seems like artists' books and other kinds of print experiments have used the space of the book to distill

and rework online content—usually creating new taxonomies for images or texts. In this way, these books are wholly dependent and couldn't have been conceived prior to our current digital milieu. They are digital books in print! Old new media or new old media. Or something. In this great example of the genre that I am trying to name here, Cory Arcangel simply copies tweets in which people are saying they are “working on my novel”—a droll and simple plan that's really funny.

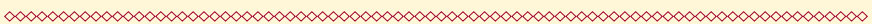


## Eva Weinmayr | AND publishing (London)

*Ein Raubdruckbuch,  
Wandlungen der 'Chronik  
eines angekündigten  
Todes' von Gabriel García  
Márquez*

Author: K. Haras  
Publisher: Bremen, Germany: University Press & Maro Verlag, Augsburg, 2014  
Pages: 86  
Dimensions: 8 1/4" x 11 1/2"  
Cover: soft cover  
Binding: perfect bound  
Process: digital  
Color: black & white and color  
Edition Size: not known  
ISBN: 978387512981

This is an amazing account of the trajectories and formats of unauthorized reprints, translations and pirate versions of Gabriel Garcia Marquez' novel *Chronicle of a Death Untold* circulating in Germany shortly after the book was released in 1979 in Colombia. The episodes mentioned include a tale of irony of history in which the first free printing press in Nicaragua after the revolution had been half-legally sourced from the American army stationed in Bavaria by German print technicians. Sarah Käsmayr's (the authors real name) stunning sources, original pirate editions, media reports as well as images and interviews with involved activists are very inspiring and feel more relevant than ever. The book is in German.



*Intercalations 1: Fantasies  
of the Library*

I went over this book again and again: It's such a rich read about the power of the library, in history or contemporary,

Author: Anna-Sophie Springer, Etienne Turpin, Eds.  
Publisher: Berlin, Germany: K-Verlag, 2015  
Pages: 160  
Dimensions: 5 1/8" x 8 1/4"  
Cover: paperback  
Binding: thread-bound  
Process: offset  
Color: 30 color and 15 black & white images  
Edition Size: unknown  
ISBN: ISBN 978-0-9939074-0-1

institutionalized, private or revolutionary (for example Occupy, Gezi Park). This book makes clear that the library's power lies not only in being a container of knowledge, but in the experiences and connections it creates amongst its users. Drawing on intriguing examples, the authors discuss the implications of spatial arrangements, the politics of collecting and cataloging, as well as accessibility. Most of all, it brings back to mind a revolutionary function of the library today: "it turns marketable goods into public goods." Free: [www.synapse.info/publications/intercalations](http://www.synapse.info/publications/intercalations)

---

## *No se lo digas a nadie*

Author: Jaime Bayly and unknown pirate author  
Publisher: Lima, Peru: anonymous, year presumed to be 2010  
Pages: 278  
Dimensions: 5 29/32" x 8 1/4"  
Cover: soft cover  
Binding: perfect bound  
Process: digital  
Color: full color cover, black & white  
Edition Size: unknown  
ISBN: none

Strictly speaking this is not an artist book as we do not know the person who added secretly two extra chapters to this autobiographical novel originally written by Peruvian journalist and TV presenter Jaime Bayly. The extended pirate copy had been purchased by Andrea Francke (my partner on the Piracy Project) in Lima, Peru. It keeps raising compelling questions about the reasons and motivations to infiltrate somebody else's authorial voice—more so when somebody secretly adds two extra chapters to your life.

---

## *Noticeboard Directory*

Author: Joshua Parker, Corrine Mcdonald, Adam Ferchichi  
Publisher: London, UK: Self-published, 2012  
Pages: 16  
Dimensions: 4 9/64" x 5 1/2"  
Cover: soft cover  
Binding: thread  
Process: digital  
Color: black & white

I picked up the booklet at the entrance of Byam Shaw School of Art in North London. It is a directory of local notice boards in the art school's neighborhood. Part of a student project "Here in Archway" the booklet guides you to nearby shops, hospitals, community centers, local libraries, shopping windows, hoardings or other public corners, where people connect via sticky notes, often handwritten, to offer one's own or seek other people's expertise,



Edition Size: unknown  
ISBN: none

company, services or goods. The booklet does not indicate an author or any other bibliographical information and was distributed in the neighborhood for free.

---

### ***Why the exhibit was canceled***

Author: [Artist]  
Publisher: Chicago, IL: Temporary Services, 2012 (offset reprint)  
Pages: 16  
Dimensions: 5 1/2" x 8 1/2"  
Cover: soft cover  
Binding: staple bound  
Process: offset  
Color: black & white  
Edition Size: 1100  
ISBN: none

I like this booklet so much. The booklet exposes cases when artists, curators and writers pull out of cultural opportunities. However far from being self-defeating or perceived as failure, the fact that the booklet exhibits these cases, makes the personal political, creates solidarity as well as public discussion, and ultimately will seep through and change institutional working and funding ethics. There are many reasons, be it ethical or political, why we say no to participation (see also Lauren Haafte-Schick's collection of no participation letters) — for example to protest against low or non-payment, to expose hidden censorship, or to resist collaborating with problematic institutional policies.

---

## **George Wietor | Issue Press (Grand Rapids)**

### ***Nine Tales***

Author: Tom Edwards  
Publisher: London, UK: Victory Press, 2012  
Pages: 24  
Dimensions: 11 11/16" x 16 1/2"  
Cover: soft cover  
Binding: staple bound  
Process: Risograph  
Color: 9 color  
Edition Size: 100

The scale of this book is nuts! Tom Edwards' *Nine Tales* is cleverly printed and published by the UK's Victory Press on A2 (an international paper size, roughly 16.5" x 23.4") sheets that have been folded in half to fool the Riso into thinking it is working with its standard A3 (about 11.7" x 16.5") print size limit. Beyond the novelty of its size, the printing on display in *Nine Tales* is incredibly ambitious and well executed, with an average of 5 ink colors per page

(9 in total throughout the publication). So too is Edwards' storytelling and art, which features the same black cat in nine very short stories arranged in a sort of modern update to medieval narrative tapestries—a design conceit aided greatly by the sheer size of the thing.

---

## *So So Tired*

Author: Joe Silveira  
Publisher: Toronto, ON: Colour Code, 2014  
Pages: 62  
Dimensions: 8" x 10"  
Cover: soft cover  
Binding: Smyth Sewn  
Process: Risograph  
Color: 4 color  
Edition size: 150  
ISBN: none

One of the great challenges of using the Risograph for reproducing photography is the lack of the Cyan and Magenta inks found in traditional 4-color printing. But it also presents an opportunity for experimenting with other kinds of processing and color substitutions. Joe Silveira's *So So Tired* is a collection of photographs that isolate abstract patterns and colors in the urban environment of his native Toronto. The repetition of line in a closeup of minty vinyl siding, the bright explosion of melting ice cream on the pavement, the accidental sculpture of the perfectly placed traffic cone. They don't look exactly as they do online, but the tight composition and the abstract ornamental nature of the subjects gives the images a lot of latitude. Silveira's photos are tiny situations that lend themselves beautifully to reproduction that is just a little bit off-kilter.

---

## *Style and Fashion Zine, Issues 1-3*

Author: Graeme McKnee, Ryan Cecil Smith  
Publisher: Osaka & Los Angeles: Screentone TV, 2015  
Pages: various  
Dimensions: various  
Cover: soft cover  
Binding: staple bound

Graeme McKnee & Ryan Cecil Smith's *Style and Fashion Zine* is a drawing-only documentation of contemporary street fashion. Starting in Japan, where the artists were both living when the project started, the magazine also features interviews, "trending" lists, and scene-reports from trips abroad. But, alongside the beautifully executed content is some of the most exciting and sophisticated Risograph color experi-

Process: Risograph  
Color: various  
Edition Size: various  
ISBN: none

mentation out there right now. Smith in particular is pushing the boundaries of Risograph ink color mixing in all his work, but it comes into its own across the pages of *Style and Fashion Zine*.

---

## *To the Extend of / \ | & -*

Author: Sigrid Calon  
Publisher: Tilburg, The Netherlands:  
Self-published, 2012  
Pages: 264  
Dimensions: 6 11/16" x 8 21/32" x 1 3/16"  
Cover: hardcover, cloth bound, dust jacket  
Binding: Swiss binding  
Process: Risograph  
Color: full color  
Edition Size: 420, signed and numbered  
ISBN: 978-90-819796-0-3

In *To the Extend of / \ | & -*, the Dutch textile designer Sigrid Calon meditates on the embroidery grid through a collection of 120 patterns. Working with a vocabulary of 8 "stitches" and 8 ink colors, Calon starts with the simplest possibilities and takes each available option to its most logical and beautiful extremes. Printed with the guidance of Jo Frenken, master printer at the Charles Nypels Lab at the Jan Van Eyck Academie. This may be the most perfect Riso book, and it remains difficult to believe that it was her first print project. Since producing the book, Calon has acquired her own Risograph and continues to dominate the form.

---

## *Vestiarium Scoticum*

Author: Nick Relph  
Publisher: New York, NY: KLTB, 2011  
Pages: 88  
Dimensions: 7 1/2" x 8 11/16"  
Cover: soft cover  
Binding: perfect bound  
Process: Risograph  
Color: 3 color  
Edition Size: 500  
ISBN: 978-0-9831578-2-3

Relph's book reprints Scottish tartan patterns from the original *Vestiarium Scoticum*, created by the Stuart Brothers in the late 19th century. With *Vestiarium Scoticum*, The Stuarts had finally produced historical evidence connecting clan tartans to specific family names, a concept that was until then popularly assumed but never proven. The Stuart's tome asserted to be a color reproduction of an ancient manuscript dating from as early as 1571, but reproduced in 1721, and they themselves claimed to be descendants of Scottish royalty. Both claims turned out to be false, but not before many of the Stuart-designed patterns were adopted by Scottish families (and textile manufacturers) as authentic symbols of

their clan. Relph sourced the images for his modern version of the *Vestiarium* from high quality digital versions of the counterfeit tartans released into the commons and uploaded to Wikipedia. A physical copy of a digital copy, of a physical copy, of an alleged physical copy, of an alleged physical copy.

The continuation of a centuries-old deception, reproduced beautifully by Knust—the Dutch godparents of stencil duplicating—in atypical RGB. This book is both an impressive print piece as well as an interesting look at authenticity in duplication.



## *Contributors' Web Sites:*

**Banu Cennetoglu | BAS**

[www.b-a-s.info](http://www.b-a-s.info)

**Draw Down Books**

[www.draw-down.com](http://www.draw-down.com)

**Abdul Dube**

[www.abduldube.nu](http://www.abduldube.nu)

[www.mødestedet.tumblr.com](http://www.mødestedet.tumblr.com)

[www.abduldu.be](http://www.abduldu.be)

**Jen Hofer | Antena**

[www.antenaantena.org](http://www.antenaantena.org)

[www.antenalosalosangeles.org](http://www.antenalosalosangeles.org)

**Karin de Jong | PrintRoom**

[www.printroom.org](http://www.printroom.org)

**Julia Klein | Soberscove Press**

[www.soberscove.com](http://www.soberscove.com)

**Emily Larned | Impractical Labor**

[www.redcharming.com](http://www.redcharming.com)

[www.impractical-labor.org](http://www.impractical-labor.org)

**Antoine Lefebvre**

[www.labibliothequefantastique.net](http://www.labibliothequefantastique.net)

[www.antoinelefebvre.net](http://www.antoinelefebvre.net)

[www.artzines.info](http://www.artzines.info)

**Stephen Perkins**

[www.accordionpublications.blogspot.com](http://www.accordionpublications.blogspot.com)

[www.artistsperiodicals.blogspot.com](http://www.artistsperiodicals.blogspot.com)

[www.artistsperiodicals.blogspot.com](http://www.artistsperiodicals.blogspot.com)

[www.artistsperiodicals.blogspot.com](http://www.artistsperiodicals.blogspot.com)

**David Senior | MoMA Library**

[www.momalibrary.tumblr.com](http://www.momalibrary.tumblr.com)

[www.pleascometotheshow.tumblr.com](http://www.pleascometotheshow.tumblr.com)

[www.pleascometotheshow.tumblr.com](http://www.pleascometotheshow.tumblr.com)

**Eva Weinmayr | AND publishing**

[www.andpublishing.org](http://www.andpublishing.org)

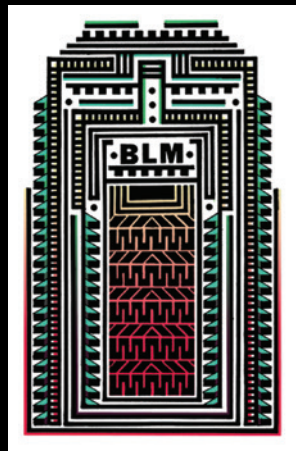
**George Wietor | Issue Press**

[www.issue.press](http://www.issue.press)

[www.stencil.wiki](http://www.stencil.wiki)

**ANYONE  
TELLING  
ANYTHING  
IS TELLING  
THAT  
THING**

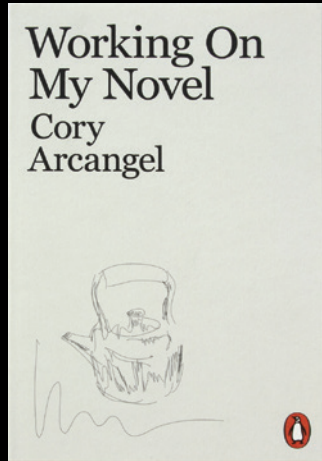
*Anyone Telling Anything ...*  
By Eve Fowler



*BLM*  
By Edie Fake



*Veneer*  
By Aaron Flint Jamison



*Working On My Novel*  
By Cory Arcangel

**Fantasies  
of  
the  
Library**

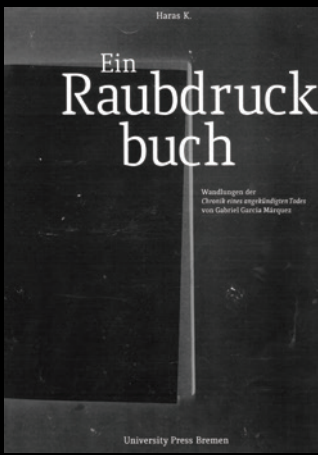
intercalations 1

*Fantasies of the Library*  
By Anna-Sophie Springer et al



*No se lo digas*  
By Jaime Bayly and unknown pirate

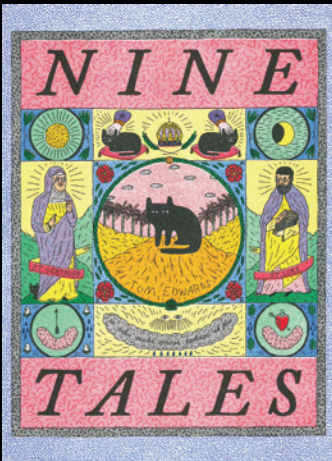




*Ein Raubdruck buch*  
By K. Haras



*Why the Exhibit was Canceled*  
By [Artist]



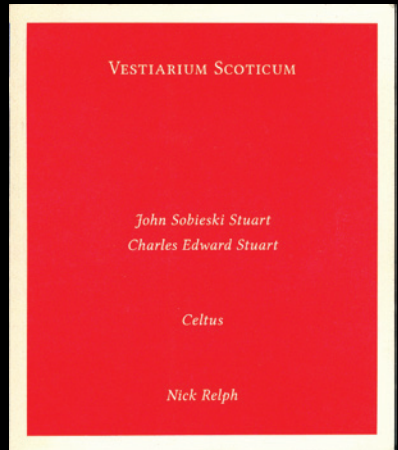
*Nine Tales*  
By Tom Edwards



*So So Tired*  
By Joe Silveira



*Style & Fashion Zine*  
By Graeme McKnee and Ryan Cecil Smith



*Vestiarium Scoticum*  
By Nick Relph





[Contributors' Links](#)



[High resolution archival PDF](#)



[114 of our other publications](#)

# 2016

**Banu Cennetoğlu** | BAS (Istanbul)

**Draw Down Books** (Guilford, CT)

**Abdul Dube** (Aarhus)

**Jen Hofer** | Antena (Los Angeles)

**Karin de Jong** | PrintRoom (Rotterdam)

**Julia Klein** | Soberscove Press (Chicago)

**Emily Larned** | Impractical Labor (ILSSA)  
(Bridgeport, CT)

**Antoine Lefebvre** (Paris | New York)

**Stephen Perkins** (Green Bay)

**David Senior** | MoMA Library (New York)

**Eva Weinmayr** | AND publishing (London)

**George Wietor** | Issue Press (Grand Rapids)

