

'you're right,
its weird'
the guardian

limited edition release
featuring exclusive artwork,
directors' commentaries
+ deleted scenes
too naughty for telly

WHO I ~~AM~~ AM
AND
WHAT I WANT

Doro Boehme, Flaxman Library Special Collections, The School of the Art Institute of Chicago

pocketbooks¹²

The Libraries of Thought & Imagination

an anthology of books and bookshelves



Friday 9 January 15

2

...but before I can do so, I need to briefly sketch out the Collection's mission, who its current patrons are and how they gain access to the material. And I'll show you some examples of our public programming endeavors, all geared towards reaching new users. Of course all these components are interdependent and influence any collection development policies. I'll be working along these four topics.

pocketbooks¹²

The Libraries of Thought & Imagination

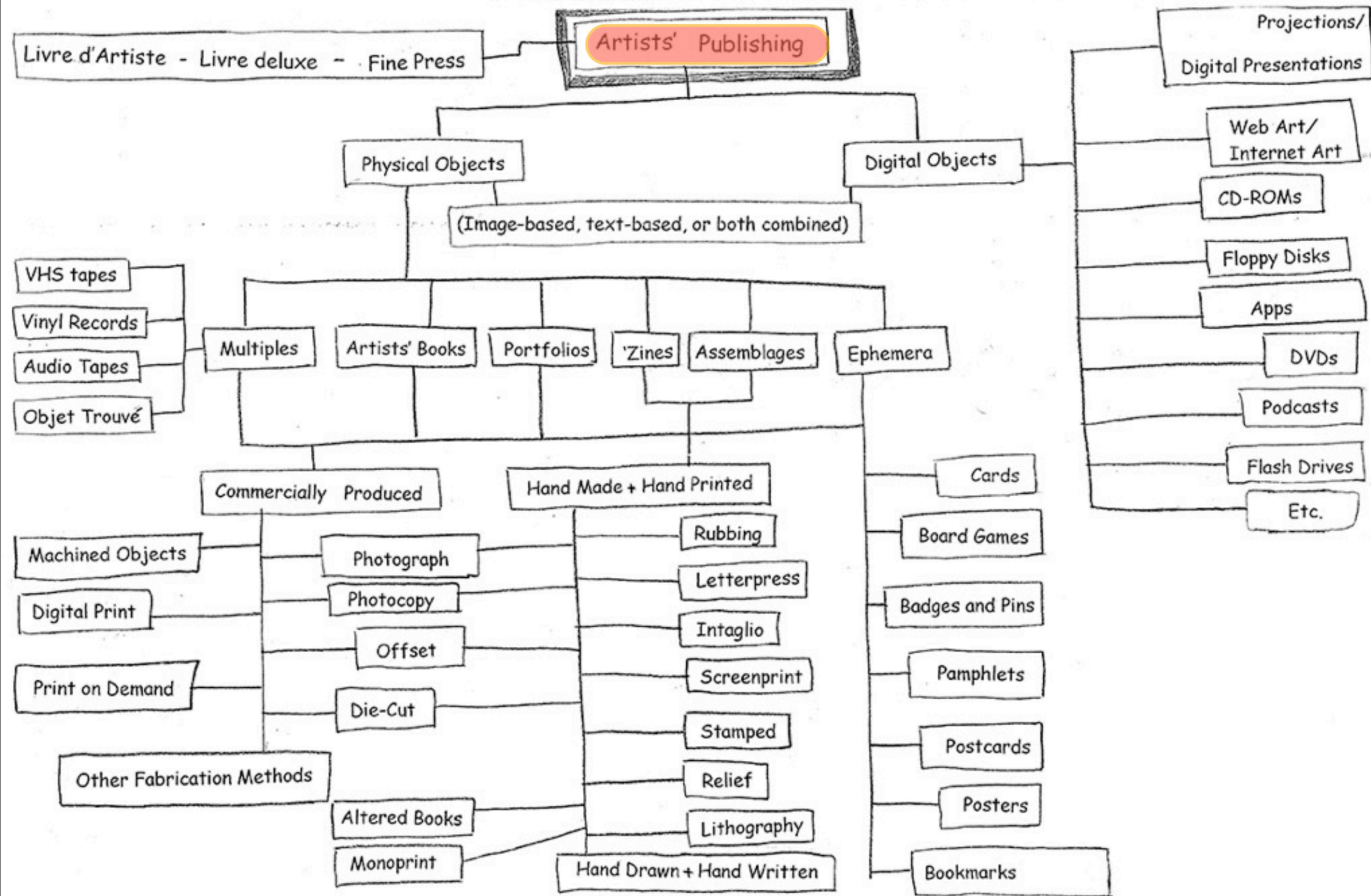
an anthology of books and bookshelves



Collection History and Scope | Institutional Context | Access and Programming | Acquisition (Dilemmas)

Friday 9 January 15

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Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)

Friday 9 January 15

3

The Joan Flasch collection is comprehensive, or a bit messy, depending on your assessment criteria, but always has been. A few years ago I drew a pamphlet of the various production formats we've so far been able to get our hands on, and for which I could make an argument that they all fall under the umbrella of 'artists' publication'. As you can see, we collect sound and digital works, multiples, ephemera, posters, and have even left some room for growth. (Maybe phone-based works will be added next.)



Friday 9 January 15

The majority of the 7,500+ titles we currently hold comes printed and bound, but more often than not formats come in combination with each other. We don't restrict ourselves to any of them nor do we favor specific edition sizes; there are one-of-a-kind works side-by-side with those produced in small numbers or in unlimited runs.

Additionally there is a rapidly growing reference collection of secondary literature, as well as exhibition catalogs that deviate from a more traditional format and are works of art in themselves. We add about 300 new titles per year to these holdings.

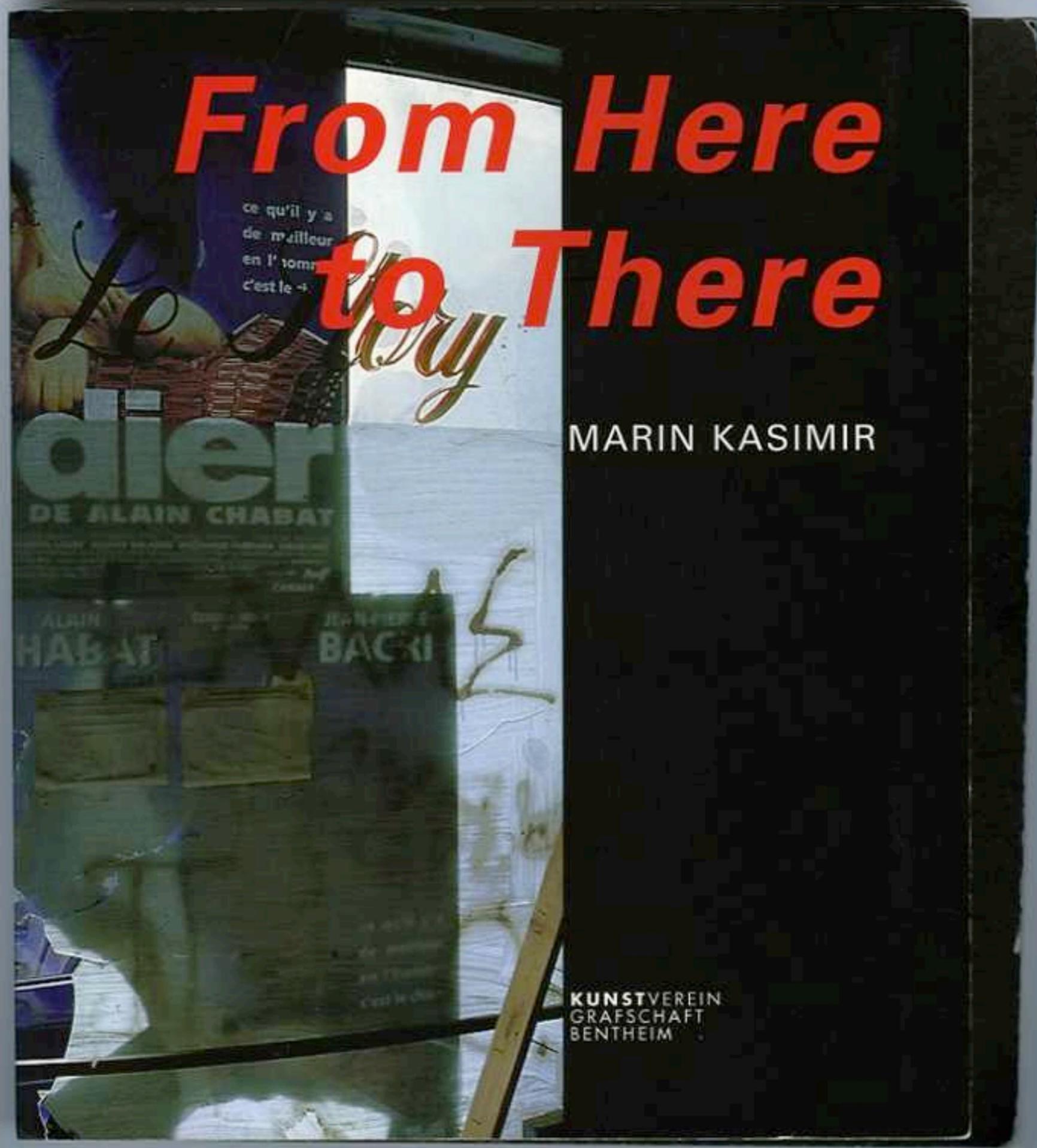


[Collection History and Scope](#) | [Institutional Context](#) | [Access and Programming](#) | [Acquisitions \(Dilemmas\)](#)

Friday 9 January 15

5

International in scope, but inclusive of local production, material has been actively collected from the 1960s onward, beginning with Fluxus and its cross-media experiments. The titles initially circulated in the main collection and were eventually pulled and stored behind the reference desk, no longer browsable beyond a title list.

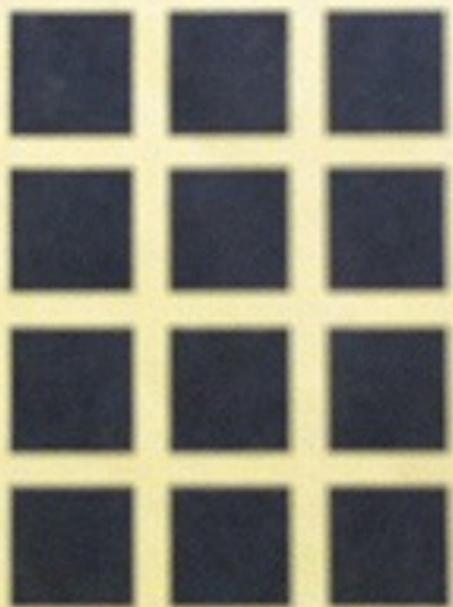


Friday 9 January 15

6

The Flasch collection was founded as a separate library entity 25 years ago and named in honor of a late staff and faculty member who had taught book binding courses up until her untimely death in 1989.

SAFETY IN NUMBERS



Friday 9 January 15

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(There is one professional position, one full-time Special Collection manager, and a rotating staff of grad students, interns, and volunteers.)

From its first days of existence, this collection has been open to anyone who walks through the door unannounced, and does so at no charge, on six days of the week, and with as few barriers as possible.

SAFETY IN NUMBERS

in Fiscal Year 2013/14

we served 276 groups

with a total of 3,895 patrons coming as part of those.

**In addition, we hosted 49 public events,
with another 1,394 people attending,**

and we pulled (...and then re-shelved...) a total of 18,383 works.



Friday 9 January 15

(in fact our handling strategies don't go beyond asking everyone to wash their hands and to use a pencil. (The gloves that you see there on the left are glued to, and part of, the book underneath.)



The Daily Grind

Friday 9 January 15

As of December 2014, we have about 7,500 titles cataloged and available for our institutional community and the public alike, and it is this commitment to serving both that guides me in the acquisition of any new material, whether it comes via donation, trade, or purchase.

Friday 9 January 15

10

This is SAIC's most current mission statement as advertised on our website.

The School puts concepts of exploration, curiosity, and a commitment to participating in Chicago's cultural scene at the core of its educational objectives and the library's Special Collections have always had similar goals in mind.

About SAIC

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers nationally accredited undergraduate, graduate, and post-baccalaureate programs to more than 3,200 students from around the globe. Located in the heart of Chicago, SAIC has an educational philosophy built upon an interdisciplinary approach to art and design, giving students unparalleled opportunities to develop their creative and critical abilities, while working with renowned faculty who include many of the leading practitioners in their fields.



MFA Student, Matt Ostroff, in his studio.

Our core values were developed by passionate faculty, students, alumni, and staff as part of SAIC's strategic planning process. Taken together, they convey the flavor of SAIC—a school of art and design so distinct from any other.

We are explorers

At SAIC, we exceed boundaries. Our commitment to an open structure is embodied in a curriculum of self-directed study within and across a multiplicity of disciplines and approaches that promote critical thinking, rigorous investigation, and playful creativity. Through interdisciplinary practices and in deeply focused media, faculty and students conceive and accomplish exchanges in cultural study, production, and research with artists and scholars around the world. We are a community that challenges the notion that any field is ever beyond rediscovery.

Meaning and making are inseparable

At SAIC, we believe that meaning and making are inseparable, existing as a perpetual and productive cycle driven by experience, research, and critique. Our commitment to a wide range of media and processes supports our assertion that the artist, designer, scholar, and writer are uniquely qualified as makers to provide leadership, creative perspective, and hands-on skill for shaping today's world, as well as contributing to its opportunities. Critique, as a fundamental component of the creative process, provides assessment as well as new ideas, possibilities, and directions that enable our community to sustain argument, rigor, experimentation, playfulness, invention, subversion, and mutual respect.

We are artists and scholars

The students, faculty, and staff of SAIC are engaged and innovative creators of art, design, scholarship, and writing. The faculty drives our curriculum, and each member brings the diverse experiences of his or her practice directly into the classroom and studio. Our students are viewed as emerging peers and full participants in the learning that occurs in collaboration with faculty and each other. Through their diverse practices, the staff participate to support the learning process; promote the overall well-being, growth, and development of students; and enhance student success and the realization of students' full artistic potential.

Chicago

Our symbiotic relationship with the city radiates outward as students, faculty, and staff connect themselves to the diverse communities of Chicago and the entire world. Forming a city within a city, a campus, close and yet not contiguous, we are urban. The city's richness, complexity, and contradictions are the perfect environment for our own diverse community.

We make history

Our major encyclopedic art museum, libraries, special collections, and public programs create an unparalleled environment for

[Collection History and Scope](#) | [Institutional Context](#) | [Access and Programming](#) | [Acquisitions and Acquisition Regrets](#)

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American

Ancient and Byzantine

Architecture and Design

Arms, Armor, Medieval, and Renaissance

Asian

Contemporary

European Decorative Arts

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Exhibitions

[Ghosts and Demons in Japanese Prints](#)
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The Collection

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The Video Data Bank is an essential destination for video art, media art, video art history, art resources, artist interviews, curated programs, and much more...



On Art and Artists

Celebrating 40 Years of Artist Interviews and Portraits

Throughout the year, Video Data Bank is celebrating four decades of the *On Art and Artists* collection, offering essays, interviews, images, and, for the first time ever, full-length streaming videos from this historically significant archive.



Randolph Street Gallery Calendars

The Randolph Street Gallery Calendars database provides patrons with an entry point through which to discover the myriad performances, lectures, exhibitions, and events that took place over the course of RSG's nearly twenty-year history. Covering the years 1981-1996, each calendar has been scanned with optical character recognition to ...



[more...](#)

P-Form

From 1986-1999, *P-Form* magazine chronicled the vibrant, thought-provoking, often entertaining but just as often challenging and controversial, world of performance art. From its start as a simple newsletter promoting local performance artists and events, *P-Form* grew to become a leading journal of interdisciplinary and performance ...



[more...](#)

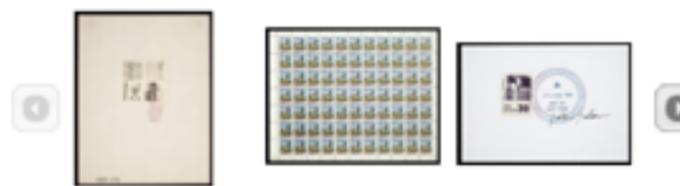
Jean Toche Mailings Collection

This collection exemplifies some of the mass mailings by Belgian art activist JEAN TOCHE, born in 1932. The production of political ephemera has been an important part of the artist's output for the last decades and was sent directly to individuals. The library currently has 20 letters in its possession.



Artists' Postage Stamp Collection

The Flaxman Library Special Collections Artists' Postage Stamp Collection contains approximately 200 examples of "Artistamps" from around the world. Among those held in the Collection are works by key individuals from the network of Mail Artists including Anna Banana, Vittore Baroni, John Held Jr., Carlo Pittore, J.W. Felter and ...



[more...](#)



Collection History and Scope | Institutional Context | Access and Programming | Acquisitions and Acquisition Regrets

Friday 9 January 15

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Most of the artists' book collection is housed within the reading room itself, which, on any given day, gets used by individual patrons who do research in a more traditional sense or review material that directly fuels their studio practice.

Group and class visits, coming from our own school or from surrounding institutions throughout the city and the bordering Midwestern States, can happen five, six times per day during the height of the semester where we conduct (often lengthy) face-to-face instruction sessions on the content of our holdings.



Friday 9 January 15

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Access plays an even bigger role when it doesn't restrict itself solely to the ability to handle physical objects or to browse through a database, but when it includes my staff and me as a resource.

(1368)		Jan 22, 2015 to May 10, 2015 Spertus 721
4010 007 3 credits (1369)	Visual Critical Studies: Top:Ethnography	Friday 9:00 AM - 12:00 PM Jan 22, 2015 to May 10, 2015 Michigan 920

Course Description

Visual Critical Studies: Top:Hans Ulrich Obrist Archive

This project-based course will involve hands-on research with the publications and publication projects that comprise the archive of the Swiss curator Hans Ulrich Obrist. The archive is housed at SAIC. Course members will work on producing three outcomes: 1) create a formal descriptive bibliography of the archive 2) design a publication of selected documents from the archive, and 3) organize a traveling exhibition in which the archive is presented as a three-dimensional form. Participation in the class will be by permission of the instructor. In order to request permission, please send an email to Joseph Grigely (jgrigely@saic.edu), outlining in detail your background and its relevance to the course; specific skills you can contribute to the project; and details about your current degree program and studies. Permissions will be granted at the end of the current semester.

5004 001 3 credits (1370)	Visual Critical Studies: Research and Production	Tuesday 9:00 AM - 12:00 PM Jan 22, 2015 to May 10, 2015 Michigan 608
5010 001 3 credits (1371)	Visual Critical Studies: Top:Mass Cultural Criticism	Thursday 1:00 PM - 4:00 PM Jan 22, 2015 to May 10, 2015 Michigan 818
5010 002 3 credits (1372)	Visual Critical Studies: Top:Creative Criticism	Wednesday 1:00 PM - 4:00 PM Jan 22, 2015 to May 10, 2015 Sharp 706
6999 001 3 credits (1755)	Visual Critical Studies: Thesis II	

(735)		Jan 22, 2015 to May 10, 2015 Sharp 1214
1022 028 3 credits (736)	Contemporary Practices: RS:The Seven Deadly Sins	Monday 9:00 AM - 4:00 PM Jan 22, 2015 to May 10, 2015 Sharp 1217
1022 029 3 credits (737)	Contemporary Practices: RS:Adventures on Planet Xerox	Tuesday/Thursday 6:00 PM - 9:00 PM Jan 22, 2015 to May 10, 2015 Sharp 214

Course Description

Contemporary Practices: RS:Wandering & Tracing Walk

This course investigates the body as a means of measuring, traversing, and navigating space while constructing objects, drawings, experiences, and other ephemera that explore Chicago's urban landscape. Students will experience both the iconographic and liminal terrains of the city and its horizontal and vertical aspects to examine the role of mobility and immobility. We will develop both conceptual and functional projects that study the relationship between the body and the urban landscape via the density and voids of Chicago and its surrounding peripheries. The entire city will be used as a laboratory site for unpacking ideas, both individually and collectively in order to explore and determine interesting environments. Through readings and class discussions, students will gain an understanding of historical and contemporary walking practices, site-specific art, as well as interdisciplinary artists that blur the line between art and the everyday. Readings include: The Practice Of Everyday Life by Michel de Certeau, Walkscapes by Francesco Careri, Rebecca Solnit's Guide to Getting Lost, to artists such as Archigram, Michael Rakowitz's paraSITE project, Type A, Michael and Alan Fleming, Francis Alys, Valie Export, Tehching Hsieh, Sharon Hayes, and William Pope L. Good walking shoes are highly encouraged!

		Sharp 329
1022 034 3 credits (749)	Contemporary Practices: RS:Out of Line	Wednesday 9:00 AM - 4:00 PM Jan 22, 2015 to May 10, 2015 Sharp 326
1022 035 3 credits (751)	Contemporary Practices: RS:nature:Expanded Env	Friday 9:00 AM - 4:00 PM Jan 22, 2015 to May 10, 2015 Sharp 1216
1022 036	Contemporary Practices: RS:Beauty & the	Monday/Wednesday

[Collection History and Scope](#) | [Institutional Context](#) | [Access and Programming](#) | [Acquisitions \(Dilemmas\)](#)

Friday 9 January 15

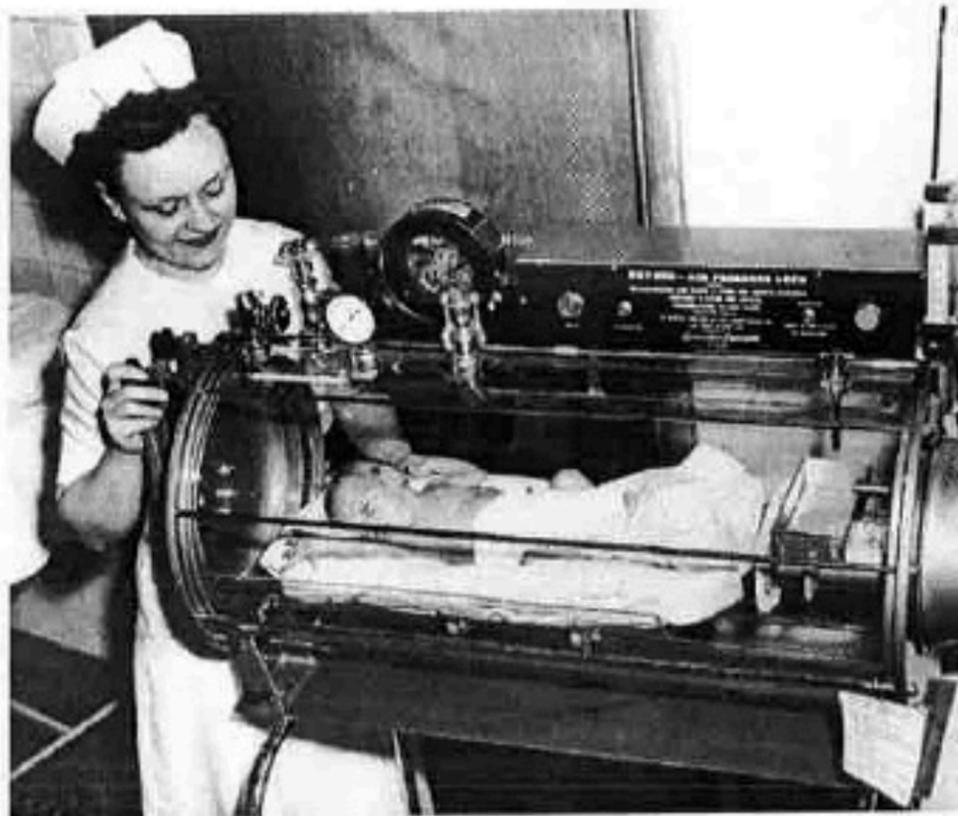
15

Well before each semester begins, I go through the online course listings for each and every department. Any synopsis that sounds promising and could potentially overlap with our holdings, leads me to contact the respective faculty member and encourage him or her in a personal email to add a class visit to the artists' book collection into their syllabus, of which I request a copy, and then pull a selection of material before the term starts, that they can preview and amend. These weeks before classes start are also a period where I make specific purchases based on the topics of each course.

Publication Incubator a soup to nuts research, editing, and publication lab

MFA 501 I-003 (1753)

Fridays 9:00AM-12:00PM in SP 327



Lead Instructor

[Redacted Name]

Adjunct Associate Professor, New Arts Journalism

Visiting Faculty Advisor

[Redacted Name]

Associate Curator, Istanbul Design Biennial

SAIC Faculty Advisors

[Redacted Names]

This new team-taught "publication incubator" course is a multi-disciplinary graduate and upper level undergraduate seminar with a mandate to research, develop content, and produce a newly minted print publication for distribution to the cultural community inside and outside SAIC. Focusing particularly on profiling the current art and design research and investigative projects that are happening at SAIC, the "soup to nuts" workshop team will deliver a fully fledged publication in just fifteen weeks! This course is potentially repeatable, based on its initial success and continued support and funding from various SAIC sources.

Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)

Friday 9 January 15

17

Once the semester begins, we host or attend all campus-wide orientation sessions, our first of many direct invitations to set up individual research consultations with new Faculty and students. We were able to insert a visit to JFABC as a mandatory component into the 40+ Research Studio courses. This allows me to reach all incoming freshmen during their first semester of studies, and to get them excited about working in the formats we collect and in the empowerment that (self-) publishing brings.

I take part in several faculty senate committees, in Fellowship Award juries, and in the bi-annual graduate critique cycle, all opportunities to make further connections that often lead to the purchase of new work.



Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)

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Les Coleman

**MEET THE
ART
STUDENTS**

NOW IN GLORIOUS CRAYON

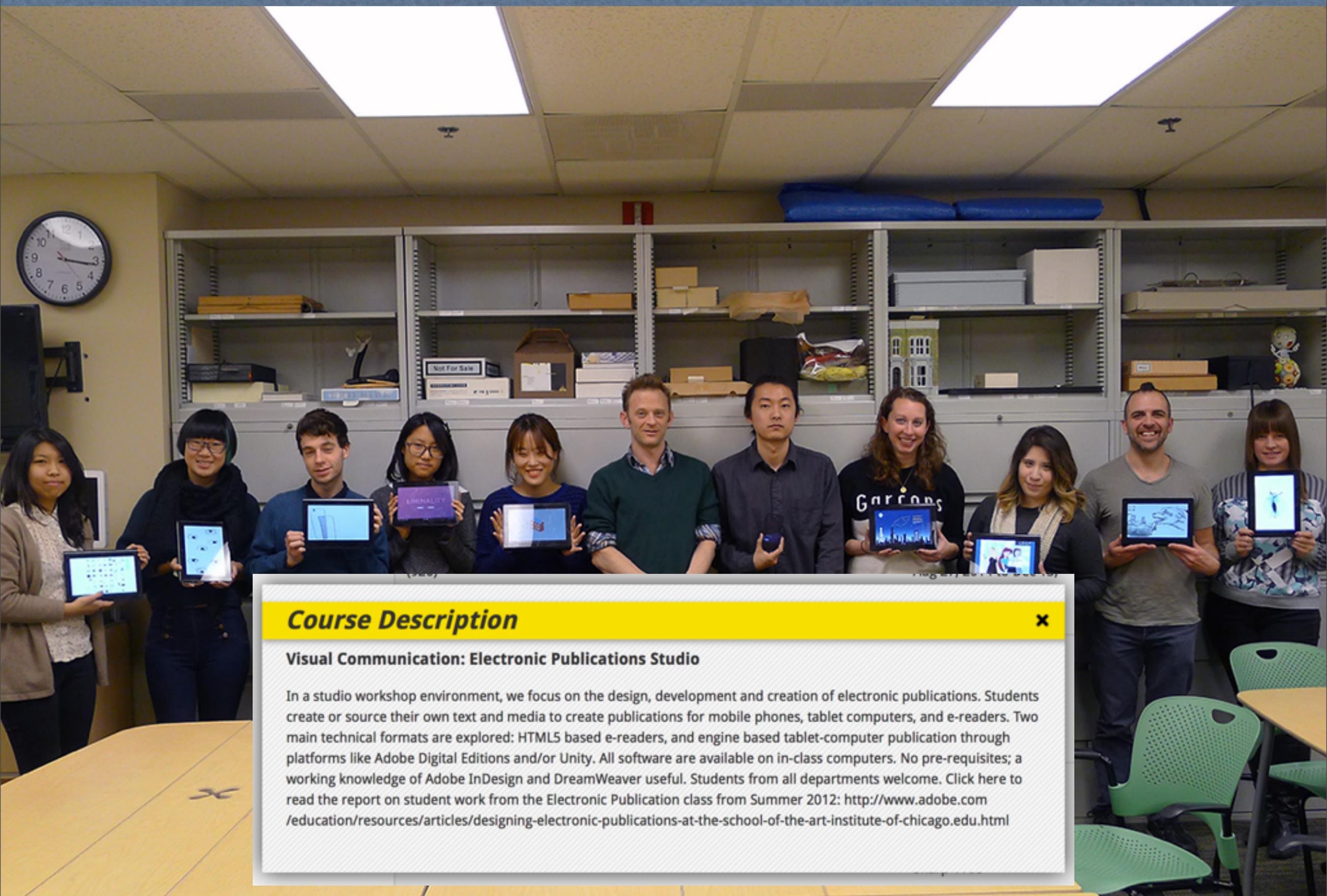




Friday 9 January 15

19

Here is one course, that has used us most consistently over the last 2 years, not in the print department, not from writing, but it's an app design class in the visual communications dept. The students not only crave the haptic experiences we offer and benefit from it, but also use the physical architecture of artists' books and conceptual strategies of mapping out a narrative as inspiration for building their own digital works and helping the user navigate through them in interesting and successful ways.



Course Description

Visual Communication: Electronic Publications Studio

In a studio workshop environment, we focus on the design, development and creation of electronic publications. Students create or source their own text and media to create publications for mobile phones, tablet computers, and e-readers. Two main technical formats are explored: HTML5 based e-readers, and engine based tablet-computer publication through platforms like Adobe Digital Editions and/or Unity. All software are available on in-class computers. No pre-requisites; a working knowledge of Adobe InDesign and DreamWeaver useful. Students from all departments welcome. Click here to read the report on student work from the Electronic Publication class from Summer 2012: <http://www.adobe.com/education/resources/articles/designing-electronic-publications-at-the-school-of-the-art-institute-of-chicago.edu.html>

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UNDERGRADUATE COURSE OFFERINGS FALL

MANAGING AND CURATING
Special Collections Practicum

Managing and Curating
Special Collections Practicum

ARTSAD 4031
Tuesday 1-4

This course is designed to provide students with an opportunity to experience working with the special collections : The Video Data Bank, The Joan Flasch Artists' Book Collection, The Roger Brown Study Collection, and the Fashion Resource Center. Initially the class will work with each of the collections to understand the range of materials and the conceptual and philosophical issues contained in each. Then, by dividing into four groups to cover each of the collections, the class will prepare and present an exhibition plan that will culminate in four separate (though possibly related) displays.

ECO - ARTS ADMINISTRATION - YOU NEED IT

ARTS ADMIN Exhibition Curricula Office SAIC

Friday 9 January 15

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I teach and co-teach courses centered around archives and special collections as well as a gad seminar on the history of artists' publications, and every week I advise and offer feedback during an hour-long walk-in a 'Publications Clinic' on the heavily-trafficked ground floor of the Student Center and cafeteria, where anyone - students, faculty, staff, the public - can walk up to the table with a project, whether it's still in its conceptual stage, halfway produced, or finished and ready to be distributed.

Reach People Nearby
Reach up to 3,200,000 people near Chicago

Promote Page

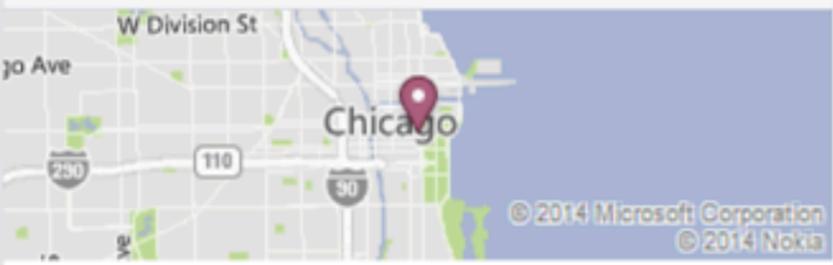
Invite your friends to like Joan Flasch Artists' Book ...

 **Krystyna Kolakowska** **Invite**

 **Carol Hood** **Invite**

See All Friends

ABOUT



37 S Wabash Ave, Suite 508
Chicago, Illinois

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Open
Today 9:00am - 7:30pm

Price Range: \$

<http://digital-libraries.saic.edu/cdm4/i...> **Promote**

Joan Flasch Artists' Book Collection
Posted by pjohns4@artic.edu [?] · Yesterday · Edited [?]

Needing some emergency pre-critique (or post-critique) feedback on your publication project?

You can find us on the first floor of the Neiman Center today from 12-1pm for our weekly Publication Clinic!

FLAXMAN LIBRARY SPECIAL COLLECTIONS & THE JOAN FLASCH ARTISTS' BOOK COLLECTION

PUBLICATION CLINICS

TUESDAYS
12:00 PM - 1:00 PM
NEIMAN CENTER 1ST FLOOR

COME GET ONE-ON-ONE FEEDBACK ON PUBLICATION PROJECTS OF ALL KINDS:
NO APPOINTMENT NECESSARY
JUST BRING YOUR PROJECTS!

7 Page Likes

309 Post Reach

UNREAD

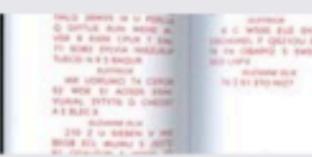
6 Notifications

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See Your Ad Here



Joan Flasch Artists' Bo

"To be with art is all we ask." Gilbert and George 1970

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Promote Page

Friday 9 January 15

20

I teach and co-teach courses centered around archives and special collections as well as a gad seminar on the history of artists' publications, and every week I advise and offer feedback during an hour-long walk-in a 'Publications Clinic' on the heavily-trafficked ground floor of the Student Center and cafeteria, where anyone - students, faculty, staff, the public - can walk up to the table with a project, whether it's still in its conceptual stage, halfway produced, or finished and ready to be distributed.

I. The author is dead. Look at that corpse lying there, the small pool of blood glinting scarlet beneath lips already

WRITING PROGRAM (presents)

```
{  
  Scott Rettberg;  
  Tuesday, October 7, 2008, 4:15;  
  Joan Flasch Artists' Book Collection;  
}
```

Novel Tendencies and Stickier Stories: A Presentation of Electronic Literature

Scott Rettberg is associate professor of humanistic informatics in the department of linguistic, literary, and aesthetic studies at the University of Bergen, Norway. Rettberg is the author or coauthor of works of electronic literature including *The Unknown*, *Kind of Blue*, and *Implementation*. Rettberg is the cofounder and served as the first executive director of the Electronic Literature Organization, and is currently leading an effort to establish a European network of electronic literature researchers and writers. Rettberg is a contributor to the collaborative digital culture weblog *Grand Text Auto*. He is currently working on a book about contemporary electronic literature in the context of the twentieth century avant-garde, and has published a number of articles about electronic literature and digital culture. Rettberg has been an associate professor at the University of Bergen since 2006. Prior to that, he established a new media studies track as an assistant professor in the literature program at Richard Stockton College of New Jersey. Rettberg completed his doctoral studies in 2003 in English and Comparative Literature at the University of Cincinnati, an M.A. in English/Fiction Writing in 1995 from Illinois State University, and a B.A. in English and Philosophy in 1992 from Coe College.

pointing to . . . that ink stained finger pointing to nothing.
The ink has run into the lines up close, the prints on the

FLAXMAN SPECIAL COLLECTIONS
CURIOUS CINEMA SERIES



HOLLIS FRAMPTON  ZORNS LEMMA
1970 | 59 MINUTES | COLOR | SOUND

ICON OF THE AMERICAN AVANT-GARDE HOLLIS FRAMPTON MADE RIGOROUS, AUDACIOUS, BRAINY, AND DOWNRIGHT THRILLING FILMS, LEAVING BEHIND A BODY OF WORK THAT REMAINS UNPARALLELED. IN THE 1960s, HAVING STARTED OUT AS A POET AND PHOTOGRAPHER, FRAMPTON BECAME FASCINATED WITH THE POSSIBILITIES OF 16MM FILMMAKING. IN ZORNS LEMMA FRAMPTON REPURPOSES CINEMA ITSELF, MAKING IT INTO SOMETHING BY TURNS LITERARY, MATHEMATICAL, SCULPTURAL.

Approved by Campus Life until:

TUESDAY, MARCH 25TH @ 4:15 MAR 26 2014
FLAXMAN LIBRARY SPECIAL COLLECTIONS, SHARP 508

WRITING  LOVES 

EILEEN
MYLES!

 JOAN FLASCH ARTISTS'
BOOK COLLECTION

 OCT. 23, 1:00 PM

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing
number 1217 evidenced by this certificate is authentic.

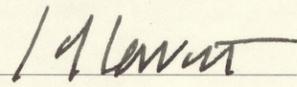
Wall Drawing #1217
These words are written on the wall

Materials determined by the drafter
Language determined by the location
Size determined by the location

First Drawn by: Vladimiro Izzo, Davide Minuti,
Roberto Vele
First installation: Pan Palazzo Delle Arti,
Naples, Italy
December 2006

This certification is the signature for the wall drawing and must
accompany the wall drawing if it is sold or otherwise transferred.

Certified by



Sol LeWitt

© Copyright Sol LeWitt

Date

In Deed: Certificates of Authenticity in Art

Curated by Susan Hapgood and Cornelia Lauf

Joan Flasch Artists' Book Collection
37 South Wabash Ave, Fifth Floor

Exhibition

March 30 - April 28

Noon - 1:30 pm

Lecture by Susan Hapgood & Cornelia Lauf

April 10

Sol LeWitt Certificate for Wall Drawing #1217, 2006 // Offset print, typewritten ink, and inscription on paper, signed, 27.9 x 21.6 cm (11 x 8 1/2") // Courtesy the Estate of Sol LeWitt

Friday 9 January 15

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There is an active exhibition program, of traveling shows or of our own material, curated by myself or my staff, interns, Art Administration students (in our less than stellar cases and hallways.)

A photograph of a hallway with a large, blue, wall-mounted text installation. The text reads "STILL WATER PLACED UPON THE STREAM" in a bold, sans-serif font. The hallway has a white ceiling with recessed lighting fixtures and a white wall. A black baseboard is visible at the bottom of the wall. The floor is a light-colored tile.

STILL WATER PLACED UPON THE STREAM

Friday 9 January 15

22

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Friday 9 January 15

23

describe Fales Library/NYU collaboration (RSGA - Martin Wong sketchbooks)



Friday 9 January 15

23

describe Fales Library/NYU collaboration (RSGA - Martin Wong sketchbooks)



✓ Follow

SAIC Flaxman Library & Special Collections

Created by SAIC PRO 1 year ago

This is the Vimeo channel for SAIC's John M. Flaxman Library & Special Collections, including the Joan Flasch Artists' Book Collection and Randolph Street Gallery Archives. We host events, readings, lectures, exhibitions, and other cross-departmental

...
 + More
 SAIC Flaxman Library & Special Collections

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The Expanded Field: A Collaboration between...
 from SAIC



Joan Flasch Artists' Book Collection - Kay...
 from SAIC



Joan Flasch Artists' Book Collection - Da...



Joan Flasch Artists' Book Collection - Ale...

Friday 9 January 15

24

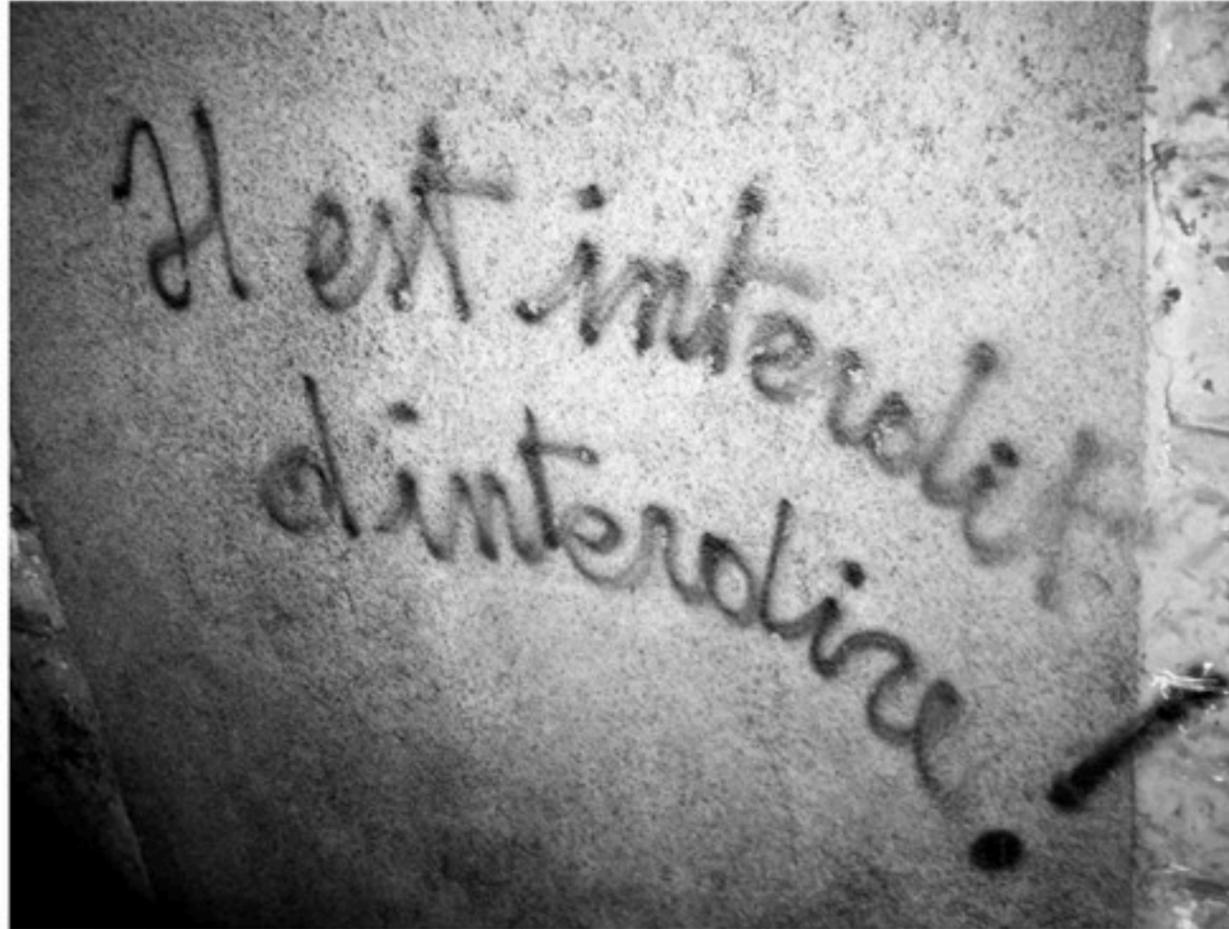
We add clips to the School's vimeo channel, happy faculty and intern feedback; as well as any recording of lectures, readings and public performances (and then periodically the school takes out its big broom and thoroughly sweeps up its server space, or changes provider, and then they are all gone, kinda over night.)

bibliodérive

2.20.2015

[About](#) [Participate](#) [Situations](#)

25 Sep



24 Sep



John M. Flaxman
Library

Friday 9 January 15

25

(Derive website)

One of the events coming up this spring, for which we are just starting to prepare, is a one day 'Biblio-Derive' event (because walking, and mapping, at least in our institution, are still the New Black, as is any material I can provide that deals with artists' archives and collecting as a practice.)

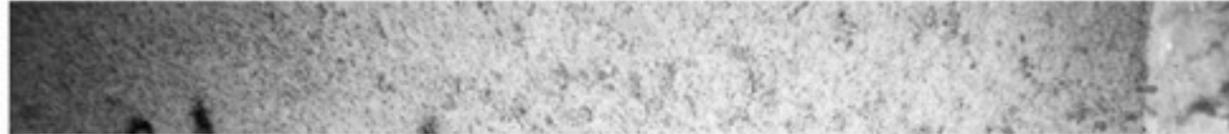
Here is one of the prompts for Special Collections.

bibliodérive

2.20.2015

[About](#) [Participate](#) [Situations](#)

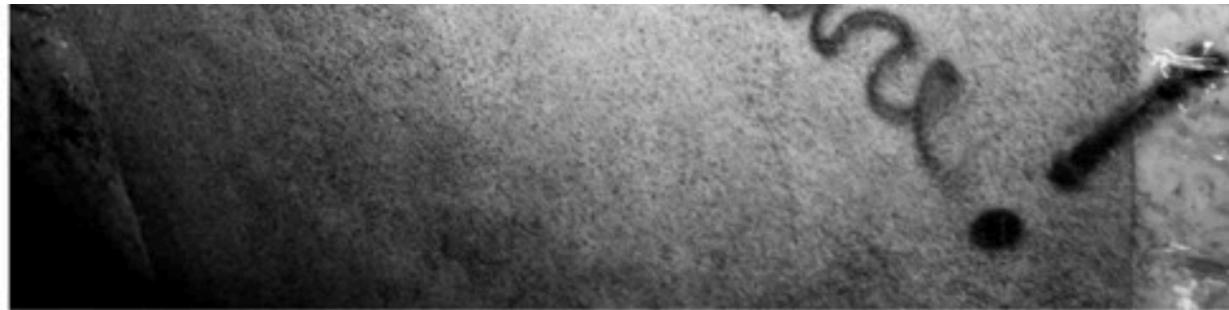
25 Sep



Adrift in the Archives

Friday: 9:00am - 5:00pm drop in anytime, 508 Sharp

Flaxman Library Special Collections will provide you with an array of unexplored objects, drawings, photographs and texts from our archives. They beg for your interpretation! Choose one or more and sing it, paint it, write it a love letter, use it as a short story prompt, perform (with) it, animate it. Reveal its hidden secrets in your own ways and translate them. All interpretations will be shared online as an alternative finding aid to help future users navigate the treacherous waters of archival research.



24 Sep



John M. Flaxman
Library

Friday 9 January 15

25

(Derive website)

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Here is one of the prompts for Special Collections.



Friday 9 January 15

26

To sum up this segment: My acquisitions are very much curriculum- and patron-driven. All the aforementioned activities allow me to cultivate on-campus relationships through a variety of ways, so that my own instructional efforts can become integrated into departmental goals in the most seamless fashion.



Friday 9 January 15

27

Students, faculty and staff can approach me in any number of contexts beyond the confines of the library. My goal has been (and is) to diversify our user base, to further the understanding and appreciation of these types of material,

Keep Coming Back



Julia Clinker

Friday 9 January 15

28

and to develop an audience of repeat visitors who not only see us as a site of research and exploration, but also as a potential repository for their own work. As a result, the Flasch Collection has become one of the few places on campus where the history of the institution's creative output -- in any number of publication formats -- can be readily exemplified and accessed.

However, work by students, faculty, staff, and other local artists form the smallest portion of the titles we add to the collection every month, which, on average, is 30 to 40. (It was 610 for 2013)

— The Happy Hypocrite —

HUNTING AND GATHERING

Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)

Friday 9 January 15

Which finally brings me to what I was asked to talk about.

29

SOL LEWITT
Chicago

Friday 9 January 15

30

Most of the works I buy come from galleries and stores within city limits - here are four of them

TEMPORARY SERVICES

[Services](#) [Publishing](#) [Contact](#) [Old Home Page](#)

GROUP WORKING: 15+ Years of Collaboration & Over 100 Publications

Temporary Services is Brett Bloom and Marc Fischer. We started 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



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845 W Washington Blvd.
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Chicago, IL 60607

[October 24 to December 6, 2014](#)

STAN SHELLABARGER | [info](#) | [images](#) Press: [New City](#)

[December 2 to 7, 2014](#)

Lilli Carre and Deb Sokolow at **UNTITLED**

Threewalls at UNTITLED Miami
Beach Dec 3-7, 2014

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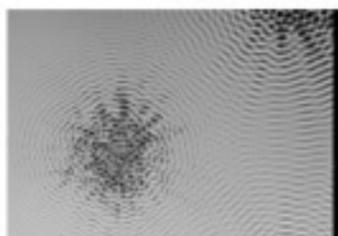
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Preacher's Biscuit Books



publications reliant on the material book as a metaphor to create meaning in works by visual, sound and language artists



KARAOKE
Masumi Shibata
PBB00105



THE BIRD FEEDER
Abigail Hendrickson
PBB00206



ORDINARY CURTAINS
Tate Shaw
PBB00306



INMATES + KITTENS
Marni Shindelman
PBB00406



SPRAWLCODE:descriptions
Chris Burnett
PBB00507

Friday 9 January 15

31

from those located elsewhere in the US,

--or from anywhere else in the world, where we order individually by title or through standing order agreements with publishers we have a long-established relationship with and trust the quality of their work (Book Works, Roma.)

(standing order agreements are not without problems, to put it mildly, but luckily there aren't many artists or publishers that we collect comprehensively.)

BOOK
WORKS

PUBLISHING
STUDIO
INFORMATION

NEWS
ABOUT
CONTACT

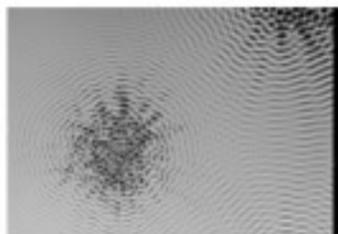
RESOURCES
TRUSTEES & SUPPORTERS
BOOKSHOPS & DISTRIBUTION

Roma Publications

Roma Publications is an independent art publisher, founded in 1998 by artist [Mark Manders](#) and graphic designer [Roger Willems](#). It is used as a platform to produce autonomous publications in close collaboration with a growing number of artists, institutions, writers and designers. Related to the content, every issue has its own rule of appearance and distribution, varying from house to house papers to exclusive books. Until now the publications have editions between 2 and 150,000. ([Exhibitions & Presentations](#))

ENTER

publications reliant on the material book as a metaphor to create meaning in works by visual, sound and language artists



KARAOKE
Masumi Shibata
PBB00105



THE BIRD FEEDER
Abigail Hendrickson
PBB00206



ORDINARY CURTAINS
Tate Shaw
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Chris Burnett
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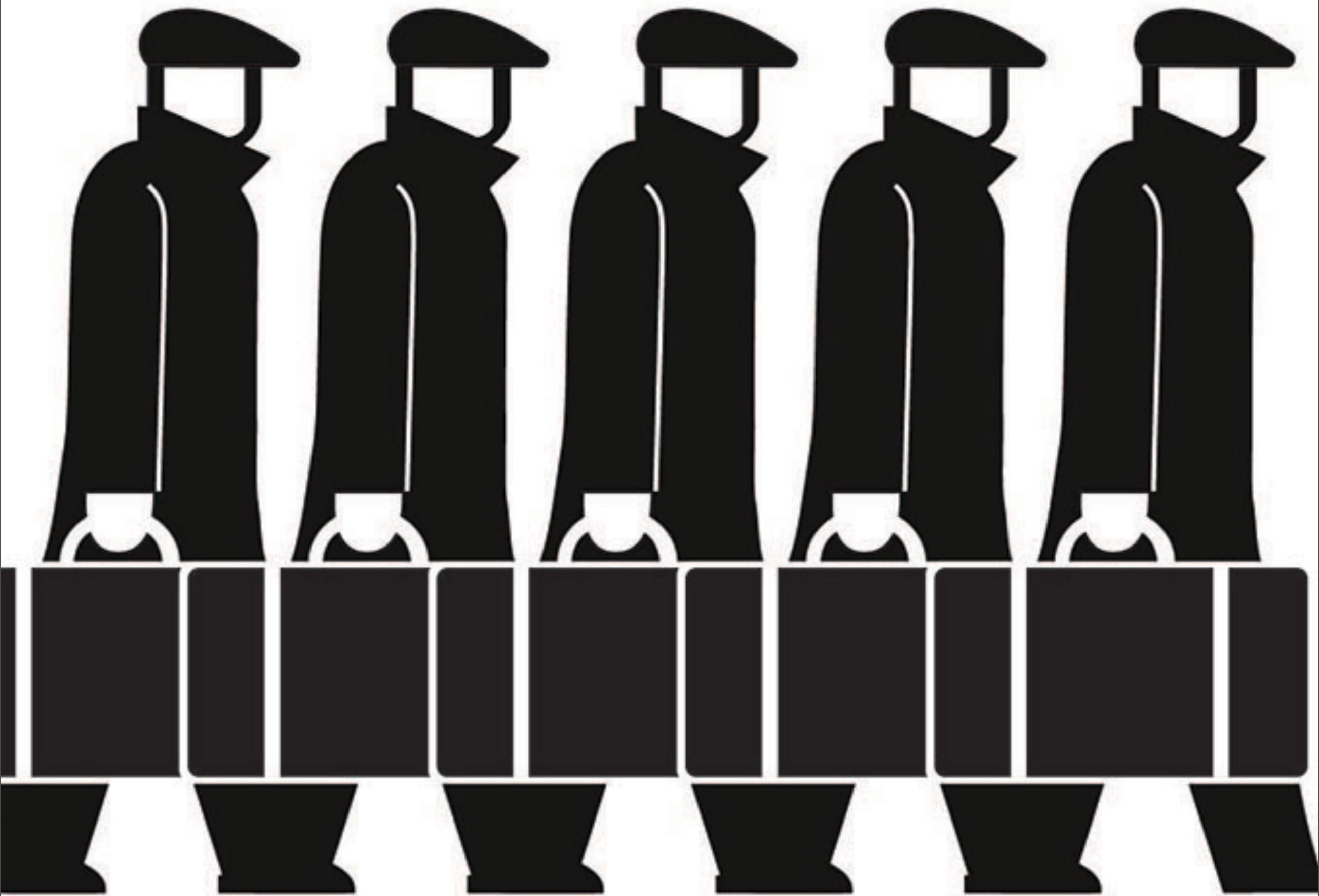
Friday 9 January 15

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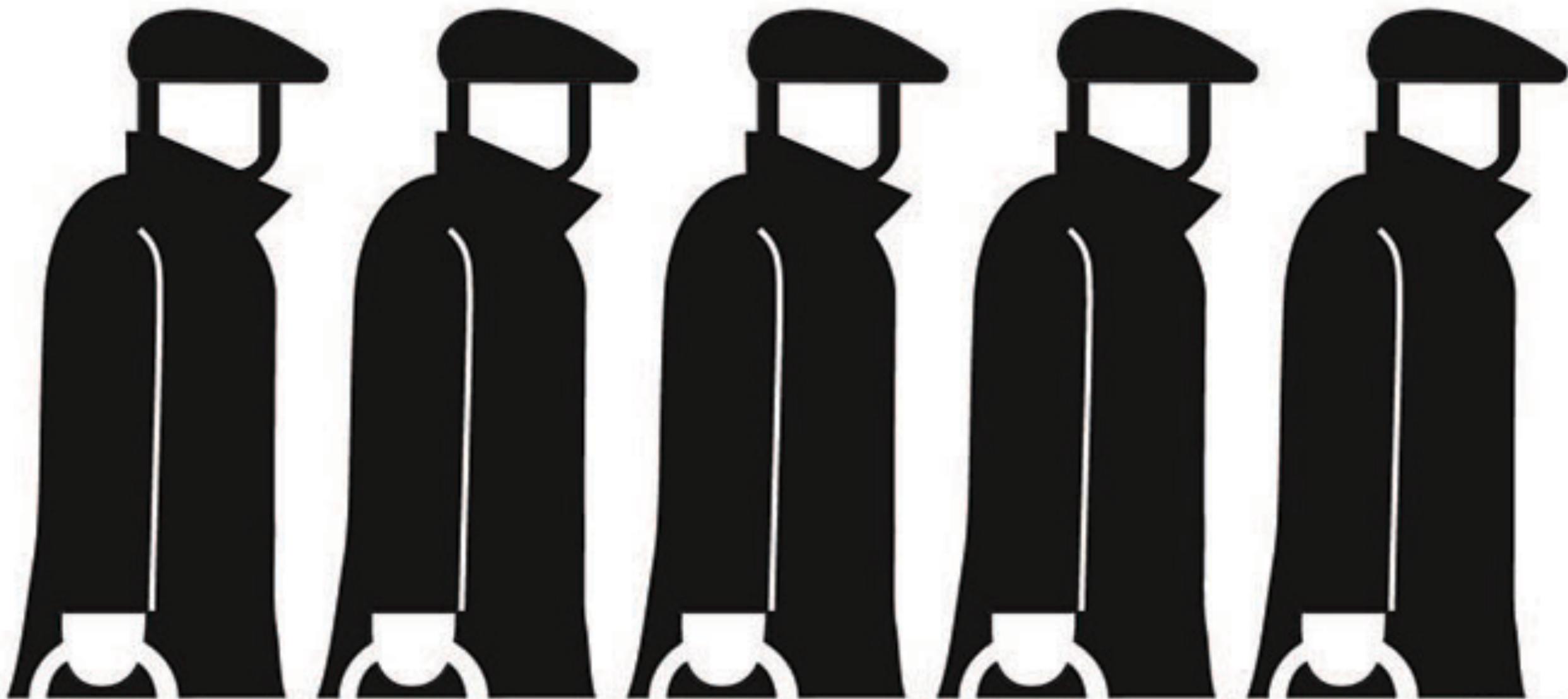


Friday 9 January 15

32

A few dealers still physically travel the country

and I buy directly from artists who come by or point me to their websites and I thoroughly enjoy those exchanges, as time-consuming as they can prove to be.



KALEID 2014 LONDON

Artists who do books

Throughout the year KALEID editions works closely with librarians, book dealers and private collectors, to advocate public special collections and represent European based [artists who do books](#). Join our [mailing list](#) or keep in touch via [Twitter](#) and [Facebook](#).

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Bradypress ~ Nebraska
(Denise Brady)
Tangent 2011 (Last Copy)

Labor/Movement (Last 2 copies)

Friday 9 January 15

A few dealers still physically travel the country

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Paul Léon Bisson-Millet



List 5/14

Books to read, books to look at and

- 1 Film
- 1 Flyer
- 1 Or.-Graphic
- 1 Or.-Photography
- 1 Poster

1. **Arcana.** Musiclans on Music. John Zorn Hrg. New York, Granary Books 2000. 256/166mm. 375\$. Einige Abb. Drossh. "Arcana answers a need for critical attention towards experimental and avant-garde music. Through manifestoes, scores, interviews, notes and critical papers, performer/composers address composing, playing, improvising, teaching, and thinking in and through music, the writing here providing an insight into the artists' inner mind." Beiträge von Chris Brown, Anthony Coleman, Marilyn Crispell, Mark Dresser, Stephen Drury, Bill Fricell, Fred Frith, Peter Garland, Gerry Hemingway, Scott Johnson, Eyvind Kang, Guy Kluwevnek, George Lewis, David Mohler, Nilsy Manacka, Myra Melford, Ikeo Mori, Larry Ochs, Bob Osterlag, John Oswald, Mike Patton, Marc Ribot, David Rosenboom, John Schott, Elliott Sharp, David Shea, Francoise-Marie Vittit, Lois V Vierk, 2'EV, and John Zorn. € 27,-

2. **(Artworld).** Your everyday Artworld. Von Helyes Laco . Cambridge 2013. 210/143mm. 239\$. 36 Abb. In. mit Or.-Schutzumschlag. "Over the past twenty years, the network has come to dominate the art world, affecting not just interaction among art professionals but the very makeup of the art object itself. The hierarchical and restrictive structure of the museum has been replaced by temporary projects scattered across the globe, staffed by free agents hired on short-term contracts, viewed by spectators defined by their predisposition to participate and make connections. Laco Helyes analyzes the new net-worked, participatory art world in terms of the pressures of part-time temp work in a service economy, the calculated stockpiling of business contacts, and the anxious duty of being a "team player" at work. Laco Helyes examines the work of Clegg & Cottomann Dave Miller, Joffe Paro, Sarah Seeger, Nikkita Tarasovija, Lincoln Tobler, Douglas Gordon, Stephen Frana, Richard Prince, Sharon Lockhart, Maurizio Cattelan, Andrea Franz, Mai-Thu Phuzet, Rachel Harrison, Jim Lambie et al." € 22,-

3. **Asno.** Elite of the Obscure. A Retrospective, 1972-1987. Los Angeles County Museum of Art September 4 - December 4, 2011. 250/210mm. 437\$. 247 farb. Abb. 198\$. Rita Gonzalez und C. Odine Charvay Hrg. "Presents the multi-faceted work of the Chicano art group Asno (1972-87), which began as a tight-knit company of artists from East Los Angeles around Barry Casboas Jr., Cronk, Willie Berzón, and Fataai Valdez. Asno set about through performance, public art, and multimedia to respond to turbulent sociopolitical times in Los Angeles. Geographically and culturally segregated from the still nascent Los Angeles contemporary art scene and aesthetically at odds with the emerging Chicano art movement, Asno united to explore and exploit the broad spectrum of the conceptual." Texte von María Bustanante, C. Odine Charvay, Deborah Cullen, Ramón García, Rita González, Colín Guñchel, Michelle Kabeil-Pallán, David K. James, Amelia Jones, Josh Kun, Jesse Lerner, Choa A. Moriega, Mario Ontiveros, Tere Roso, David Rosán, Raúl Villa. € 40,-

4. **Aspen.** # 8. Art/Information/Science in 14 Sections. New York, Aspen Communications Inc., Fall-Winter (1970-71). Shyllie Johnson Publisher, Dan Graham und George MacLennan "Guest Editors". 287/287mm, bzw. 575/575mm. Ein starkeres Papierblatt, mehrfachgefaltet, enthält 12 verschiedene losen Beiträgen von verschiedenen Größen = N°14 (Aspen Special order form). "This multimedia issue of Aspen was intended by Dan Graham to present multiple viewpoints (information and documentation), and to encourage participation and feedback." "A printed chemise-style card folder encloses sections 2-14, the

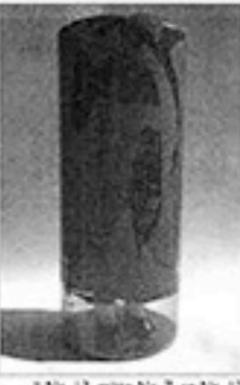
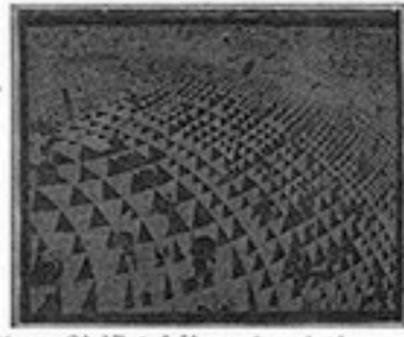
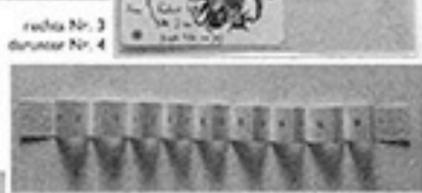
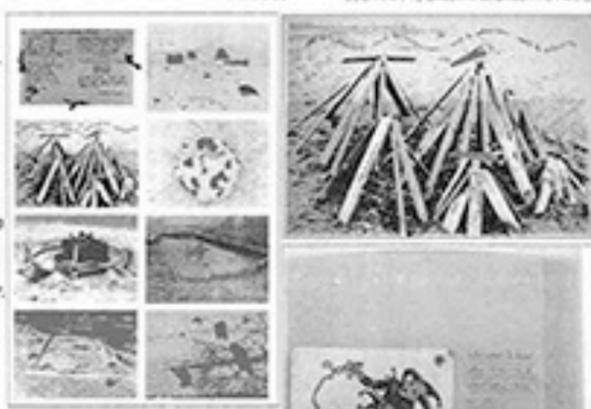


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under cover II - editions and prints by George Brecht, Robert Filliou, Richard Hamilton, Georg Herold, Per Kirkeby, A.R. Penck a.o.

1) Graphik und Editionen

- 1 **Brecht, George.** Wind Rule. 6 Serigraphien in Mappe (66x66x6), Vorwort (Dt.) von Andre Thomkins. Aufl. 65 Exx., Blatt für Blatt num. & dat. Verlag Galerie der Spiegel, Köln 1966 8.000,-
- 2 **Filliou, Robert.** 7 Childlike Uses of Warlike Material. 7 Farbserigraphien in Pappmappe (55,2x75,2). Aufl. 100 sign. & num. Exx., Blatt für Blatt sign., 1971 10.000,-
oben Nr. 1; unten 3 & unten re Nr. 2
- 3 **Joker.** Bedruckter Plastikumschlag mit Joker-Spielkarte. 33x24. Aufl. 100 Exx., sign. Galerie Art Intermedia, Köln 1969 2.000,-
- 4 **Standart-Book. Livre-Étalon.** Leporello, 40 S. (zus.geklappt 4x4). Hrg. v. D. Roth. Stuttgart 1982 (Literaturmaßband) 110,-
- 5 **Hamilton, Richard.** Five Tyres remoulded (portfolio). Relief aus weißem synthetischem Gummi, 7 Siebdrucke auf Mylar (Dimensional data, Perspective scheme, Radical sections, Circumferential sections, Treads (line), Treads (area), Depth of cut). Textblatt in 5-farbigen Lichtdruck, je 60x85. Aufl. 150 / 15 a.p. Jedes Relief und ein Siebdruck des Sets sind signiert und nummeriert vom Autor. Wir bieten das Ex. 39/150 an. Publiziert von Professional Prints (ein Ableger von Petersburg Press), Zug und EYE Editions, Ohio 1971 20.000,-
(Relief und Mylar Drucke sind gerahmt.)
rechts Nr. 3
unten Nr. 4
- 6 **Marcel Duchamp.** ColloTYPE nach einem Photo v. Richard Hamilton, 1965. Hrg. v. Wolfgang Hainke & Schierbrok Edition, 32x25. Aufl. 160 von Hamilton sign. Exx. (nicht num.). Ganderkesee 2003 2.400,-
(Der ColloTYPE ist gerahmt.)
- 7 **Herold, Georg.** DAS TAFELWERK. (Abbildungen von 597 Polaroidfotos, auf 28 Tafeln montiert.) 28 Blatt (Karton) & 2 Seiten im Format 67,8x58,8, in einer Mappe. Aufl. 230 num. & sign. Exx., Köln 1992/93 400,-
(Die 28 Tafeln wurden in einem aufwendigen Druckverfahren (7 Druckgänge) hergestellt. In Polaroid-Sektionen aufgeteilt, zeigt jede Tafel ein Thema von Herolds Werk.)
- 8 **Kirkeby, Per.** (Ohne Titel). Ätzung und Photogravur auf Japanpapier, 53x64. Aufl. 100 / XX num. & sign. Exx., Köln 1995 (VA von "Texte zur Kunst" Nr. 17/1995.) 900,-
- 9 **Penck, A. R. (Ralf Winkler).** Kneipen und Kneipentexte. 12 Radierungen, 38x25 in Mappe. Aufl. 50 num. Exx., Dresden 1980 9.000,-
oben Nr. 6
links Nr. 5
- 10 **Keramik.** Kat. (Dt.). Galerie Droyen & Galerie Rudolf Springer, Berlin, 200 S., ca. 100 farb. Abb. & 2 Photos v. Penck. 23x21,5. Ppdtg. VA: 100 Exx. mit einer sign. & num. farbigen Radierung im Buchformat. Berlin 1989 <<< 700,-
- 11 **„& Benjamin Katz.** Katz: Penck. Edition. Originalphotographie (s/w, 26,5x16, Leinenmappe) von B. Katz, aufgeklebt auf Karton (39x27). Aufl. 50 num. & von beiden Künstlern sign. Exx., o.O. 1990 500,-
8 Nr. 13, mitte Nr. 7, re Nr. 12
- 12 **Roth, Dieter.** Schoko-Objekt. Spielzeuggruppe in Schokolade in Zelluloidzylinder, 32x13,5x9,5, num. & sign. Jahrgabe des Kunstvereins Hannover. Aufl. 50 num. & sign. Exx., Hannover 1969 24.000,-
(Perfekt erhaltenes Schokoladenobjekt, Plastikhülle hinten angerissen. Wir liefern das sign. Zertifikat und die Originalverpackung mit.)
- 13 **Auf Wiedersehn, Sharpie!** Flachdruck, weiß auf grau gefärbtem Karton, 113x138. Aufl. 30 num. & sign. Exx., Petersburg Press, London & DR. Solothurn 1972 14.000,-





Friday 9 January 15

I visit the Chicago and NY book fairs, for the latter it gets increasingly difficult to even get close enough to a table

(and yes, HUO IS everywhere..)

but it is still a place where I find presses previously unfamiliar to me (this year's focus was on Norway.

<http://www.hiwaterfall.com/en/about/>



Friday 9 January 15

34

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Ooga Booga Update	Inbox Cookie Mueller book event this Thursday at 7pm! - No Credit, Cash Only: Cookie in Film + Video Thursday, November 20th, 7 PM with Bradford Nordeen
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Les Figuees Press	Inbox Becoming Open Press: An October Newsletter - OPEN PRESS AUTHOR UPDATES ANNOUNCEMENTS New Releases derek-beaulieu-web-bw Kern derek
Mich�le Didier	Inbox mfc-mich�le didier @ FIAC 2014 - mfc-mich�le didier BOOTH 0.E28 - NAVE OF THE GRAND PALAIS From October 23 to 26, 2014 In order to be
The Renaissance Society	The Renaissance Society: October News - Events This October Andreas Trobollowitsch Andreas Trobollowitsch October at the Ren is bookended
Graham Foundation (2)	Justin McGuirk: "Radical Cities" Talk & Book Launch, MON, OCT 07, 6PM - Please join us for a talk and book launch to celebrate writer and curator Justin McGuirk's new
Joshua Heller Rare Books.	Art Book Catalogue - Over 260 titles! Email not displaying correctly? View it in your browser. Joshua Heller Rare Books
Jose Dominguez	October Is Scary Good at Pyramid Atlantic - October 2014 Exhibit Exhibit: Layered Vision Dates: October 6 - November 2 Place: Pyramid Atlantic
Soberscove Press	Fwd: Deliverance - Hello Everyone, Thank you again for participating in the reading on Saturday- It was great to meet
Galerie DRUCK & BUCH	Newsletter Galerie DRUCK & BUCH, Herbst '14: Exhibitions and Fairs - news from at Galerie DRUCK & BUCH, Wien: Email not displaying correctly? View it in your browser
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Joachim Schmid	Weekly digest for September 29, 2014 - JS posted: "Artist talk at Aperture Gallery and Bookstore 547 West 27th Street, New York, NY
BOOK_ARTS-L automatic di.	BOOK_ARTS-L Digest - 27 Sep 2014 to 28 Sep 2014 (#2014-269) - Date: Mon, 29 Sep 2014 00:00:18 -0400 Reply-To: Book_Arts-L < BOOK_ARTS-L@LISTSERV.SYR.EDU >
Hyperallergic	Weekend: Chinese Album at the Met, Todd Bienvenu, Vilaykorn Sayaphet, Richard Whitten, ... - Web version Update preferences Unsubscribe Facebook icon Like T
AbeBooks	The Dark, Dark World of Subterranean Press - Small American publisher Subterranean Press has been at the forefront of the horror, suspense,
Puvill Libros S.A.	A.Plan Unselected Titles 43000000061/1 - A.Plan Unselected Titles SCHOOL OF THE ART INSTITUTE OF CHICAGO JOHN M. FLAXMAN LIBRARY HENRIETTA
Arion Press	Reminder: Gutenberg's Apprentice tonight at Arion Press - Dear Doro, You are cordially invited to join author and printer Alix Christie at a reading and
RHIZOME NEWS	Artist Profile: Adriana Rami? - If you have trouble reading this email, click here. 9.25.2014 Advertise with Nectar Ads Featured

Friday 9 January 15

35

I look less and less at email announcements,
I comb through publishers websites, social media sites, and blogs

HYPERALLERGIC

Sensitive to Art & its Discontents

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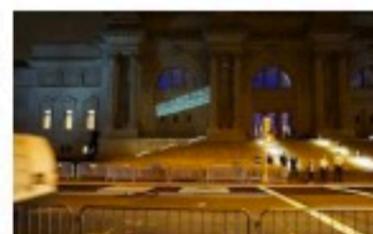
**Homeless Man Enjoys
Tate Britain After Hours**



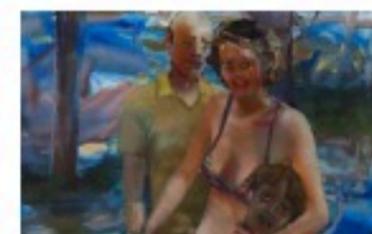
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**Google Earth Reveals
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**How Selective
Enforcement of Illegal
Advertising Laws
Punishes Creative
Activism**



**What the Heck Is Going
On in Angela Dufresne's
New Paintings?**



**Four Questions About
Contemporary Arab Art**

About Hyperallergic



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Hyperallergic is a forum for playful, serious, and radical perspectives on art and culture in the world today.

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Arion Press

Reminder: Gutenberg's Apprentice tonight at Arion Press - Dear Doro, You are cordially invited to join author and printer Alix Christie at a reading and

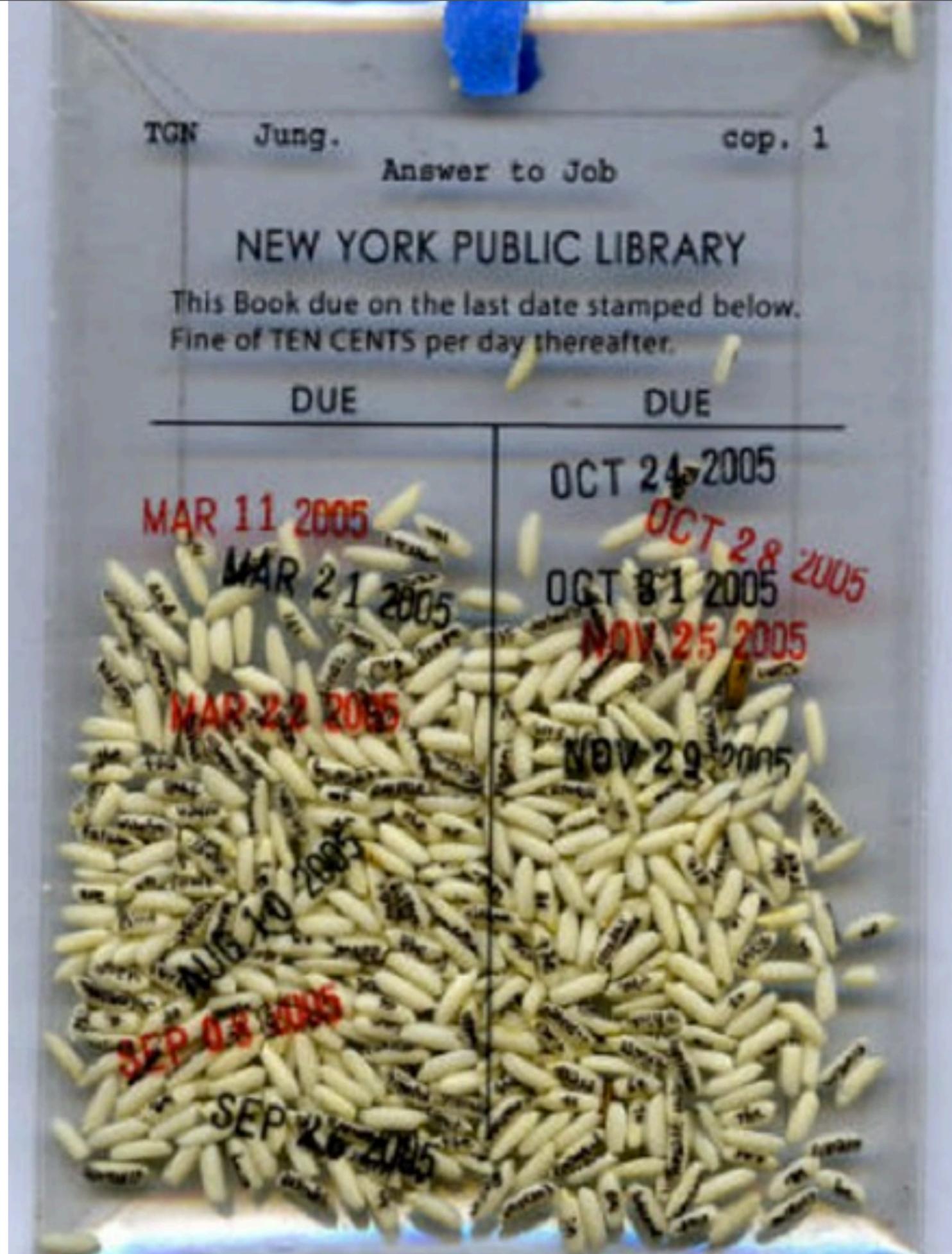
RHIZOME NEWS

Artist Profile: Adriana Rami? - If you have trouble reading this email, click here. 9.25.2014 Advertise with Nectar Ads Featured

Friday 9 January 15

35

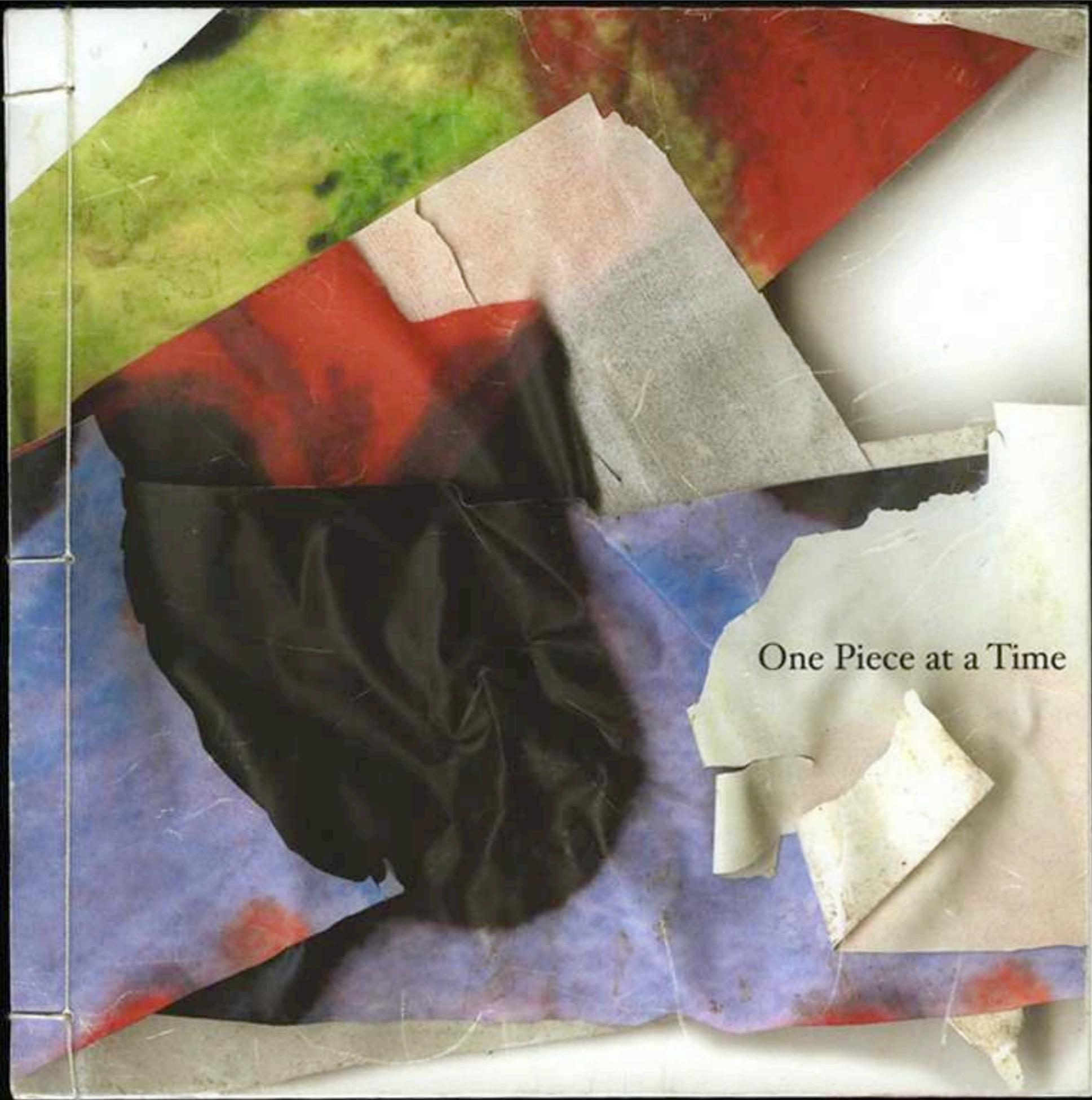
I look less and less at email announcements,
I comb through publishers websites, social media sites, and blogs



Friday 9 January 15

36

I assess curricular value of a potential purchase with the help of all the on-campus exchanges I laid out earlier; faculty and student requests for specific titles are not all too common, but sometimes established connections to their own cultural contexts and home countries allow me to acquire a work I was not aware of, or could not afford without their intervention and bargaining skills. describe Trong Nguyen, Answer to Job



Friday 9 January 15

37

Given our handling practices, cost is one of the main factors I consider, as is conceptual integrity and whether the work could potentially be of interest; the reputation of an artist is definitely of secondary concern to me.

art & project

bulletin

1

architectural research

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art & project tracht u vertrouwd te maken met de ideeën van kunstenaars,
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voor de vorm van uw woon- en werkruimte.
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in which art, architecture and technology can combine with your own ideas.

open: friday 12-22 / saturday 12-18 / sunday 12-18 / wednesday 20-22 h.

Friday 9 January 15

38

Rarely is material traded, but I gratefully accept donations of works that fall within our usage parameters, especially if it is something that would otherwise exceed my budgetary constraints (btw, my acquisitions budget is 10% of the general budget, and in addition there are a few restricted funds as a fall back....)

BAD NEWS

Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)



Friday 9 January 15

40

---there are severe space constraints (the size of this scroll for example is 600 feet, a bit daunting to show it, show tight drawer)



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Norman Conquest, *Piss Bush*, 1992
(glass bottle, transparency, urine)

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Piss Bush slide

---there are material constraints – for the protection of everyone, I don't buy anything flammable, ideally nothing that is self-destructing/decaying.

I try to stay clear of materials like lead, acid, blood, semen or other bodily fluids that the students offer me, (as you can see, if needed, we make exceptions -- if this indeed is urine.)

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Footsteps

Marclay, Christian

Published by Recrec, Switzerland, 1989

Used / Unbound / Quantity Available: 1

From fine art books (hartford, CT, U.S.A.)

Bookseller Rating: 

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Description:

this is not a book, it is a boxed original sonic artwork on vinyl which was an actual part of a marclay installation.

Bibliographic Details

Title: **Footstps**

Collection History and Scope | Institutional Context | Access and Programming | Acquisition (Dilemmas)

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Footsteps

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hinsieht

hins^dieht

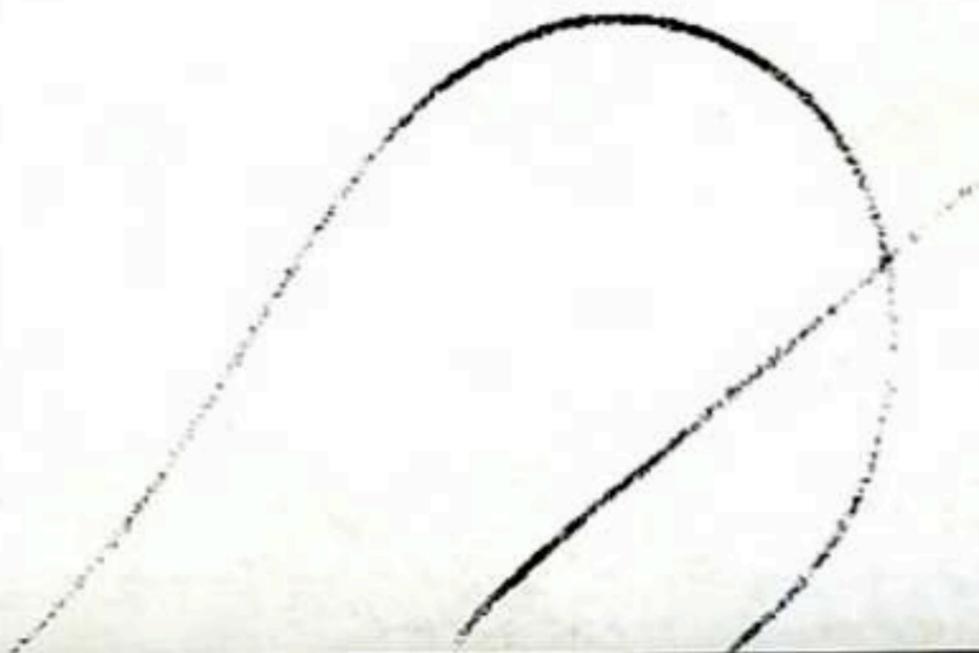
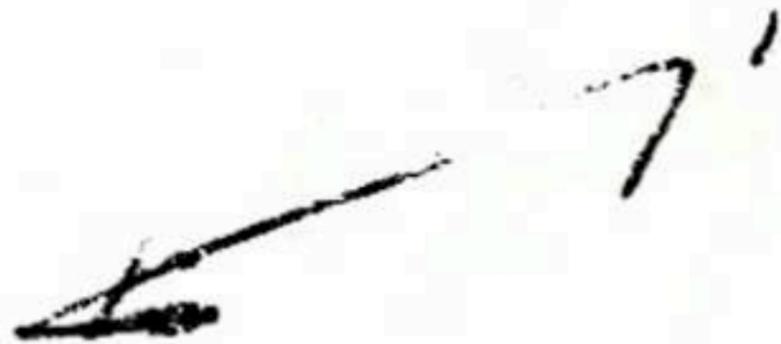
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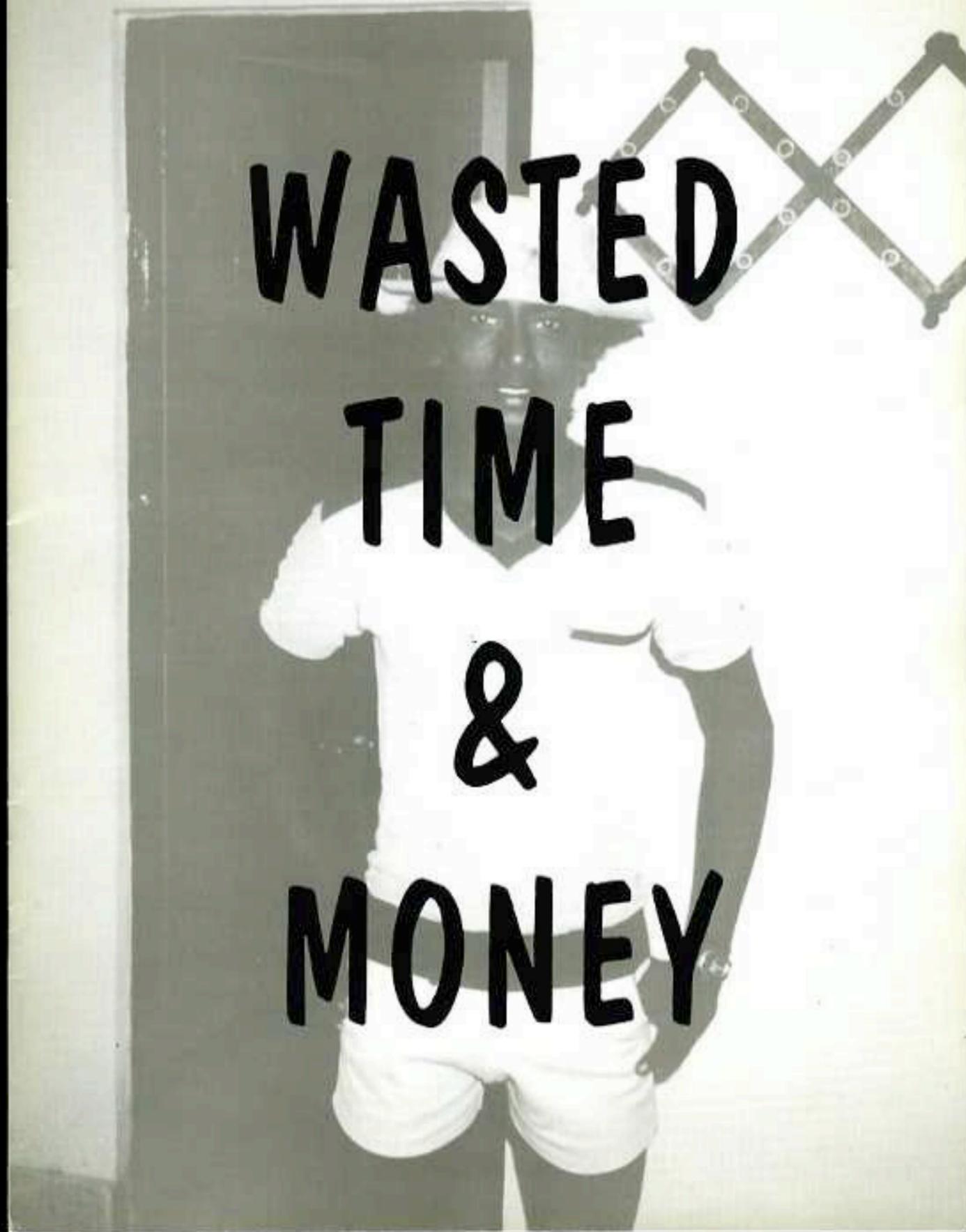
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hinsieht

hinsieht



DONALD BAECHLER



Friday 9 January 15

44

... to pre-subscribe to artists' projects and productions, and to pre-pay for them, only to find out that they then never materialized

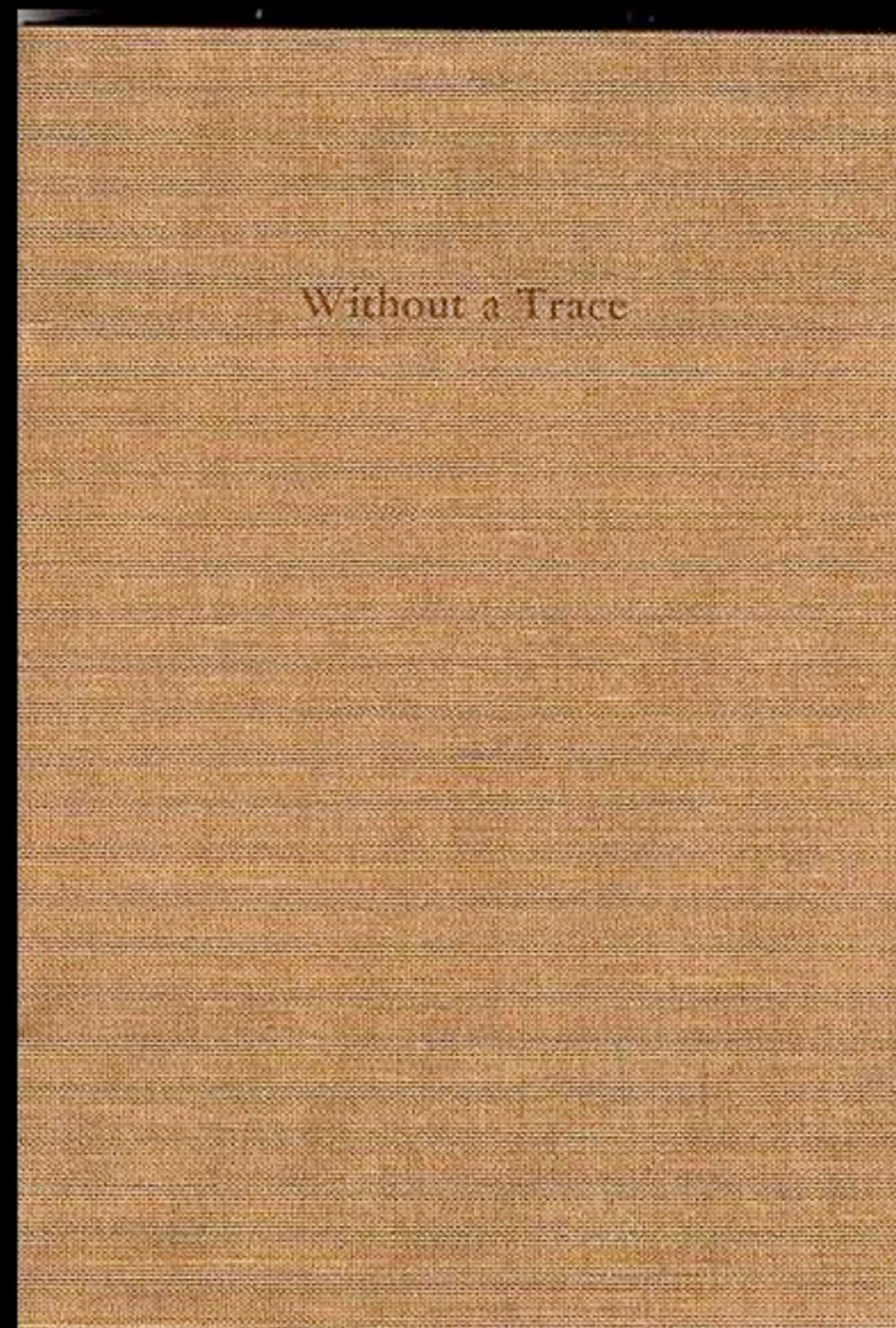
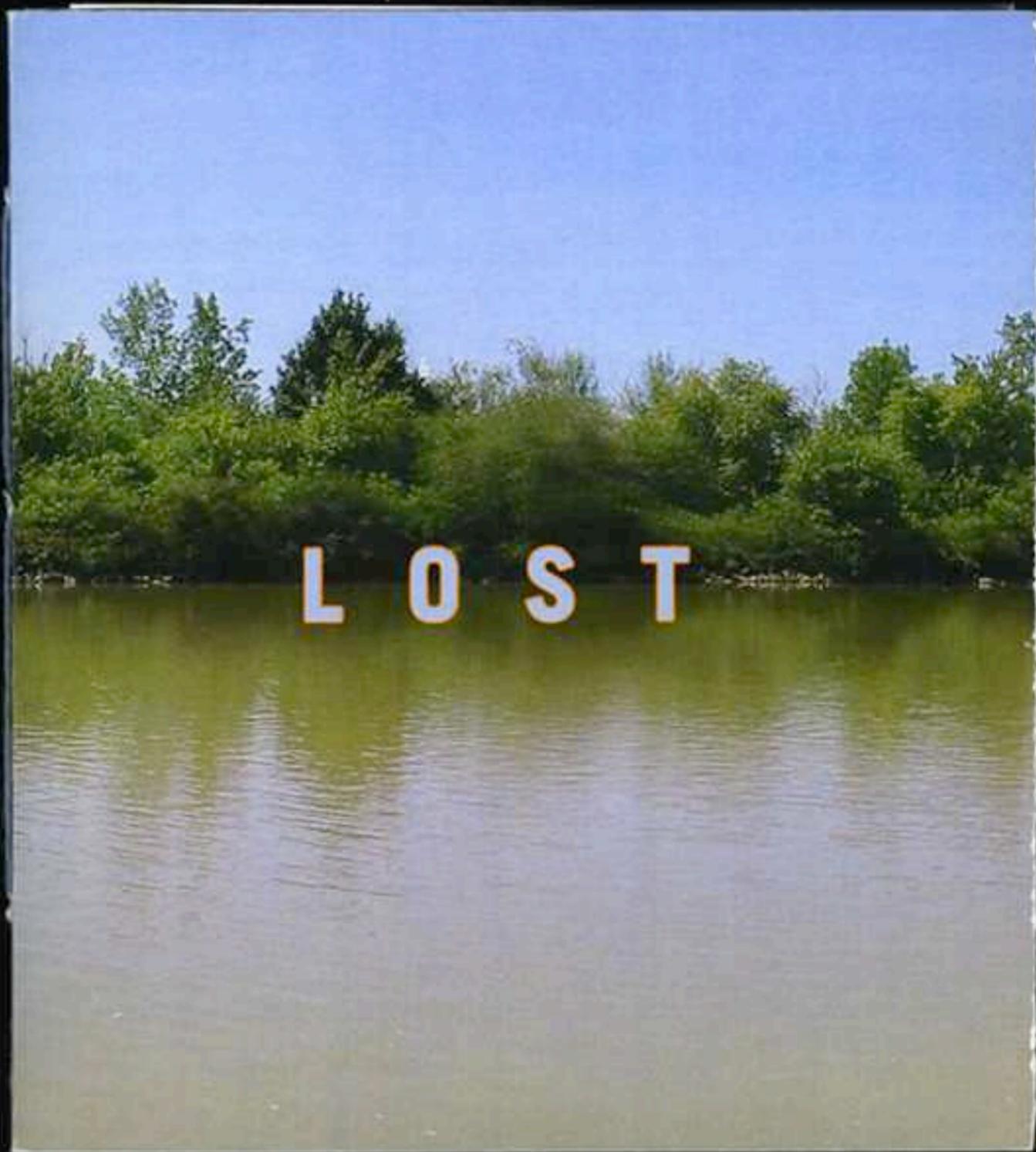


Collection History and Scope | Institutional Context | Access and Programming | Acquisition (Dilemmas)

Friday 9 January 15

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and I've bought cd-roms and other formats that are now obsolete and inaccessible
(Show media archaeology workshop)



We Think Alone

A project by Miranda July

For *On the Tip of My Tongue*
Magasin 3 Stockholm Konsthall

20 e-mails over
20 weeks from the
Sent mail folders of:

Kareem Abdul-Jabbar
Lena Dunham
Kirsten Dunst
Sheila Heti
Etgar Keret
Kate and Laura Mulleavy
Catherine Opie
Lee Smolin
Danh Vo

[About](#)

Your e-mail:

**This project ended on 11/11/13. Submit
your email address to be updated about
future projects by Miranda July.**

Submit

[Collection History and Scope](#) | [Institutional Context](#) | [Access and Programming](#) | [Acquisitions \(Dilemmas\)](#)

Friday 9 January 15

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and what should I do with an artist's project like this one by Miranda July, not really an acquisition but 20 emails over 20 weeks, all culled from the Sent folders of famous actors, athletes or artists along specific topics like travel, mothers, dreams or Barack Obama. Even though our institution's emails are all owned by Google, the disclaimer at the end of each mailing says the copyright remains with her, and also forbids me to make any print-outs that I could stick into the ephemera files.

SAIC

ART
INSTITUTE
CHICAGO

we dream alone, miranda july, an email with a song in it



Mail



Move to Inbox



More

COMPOSE

assessment

assistants

ball

BC

biblio derive

CAA

calendar



cap asset



Sign into chat

Search people...

Aidan L Fitzpatrick

Brian Sikes

Claire Eike

Deborah Boardman

Gillion Carrara

Holly S Dankert

L Eabe /Google D

----- Forwarded message -----

From: **Lena Dunham**

Date: Thu, Apr 26, 2012 at 2:39 PM

Subject: Springsteen by Mirah

To: Jack Antonoff

I love this cover and have a very slow dance to it that can only be done in front of a window at night. I'm sorry if you're like "why did you send me this slowed down/vag'd up business?" but I kind of think you'll like it.

See you later literally

L

p.s. Hate everything about having typed vag'd up. Hate it all.

<http://www.youtube.com/watch?v=40P-zTyVxJM>

----- Note-----

Catherine Opie and **Etgar Keret** were unable to find an email with a song.

Lena Dunham, **Sheila Heti** and **Kirsten Dunst's** emails originally contained mp3s.

These were changed to links for legal reasons.

Submit

Collection History and Scope | Institutional Context | Access and Programming | Acquisitions (Dilemmas)

DAN FLAVIN
DECEMBER 6 1967

**"THIS CONTINUALLY
COMPUTERIZED
CATALOGUE": Participation, Database Aesthetics,
and Dan Flavin's 1967 exhibition at
the MCA Chicago**

Lecture by David Getsy, Professor of Art History

October 31st, 12pm

Flaxman Library Special Collections

Sharp 508



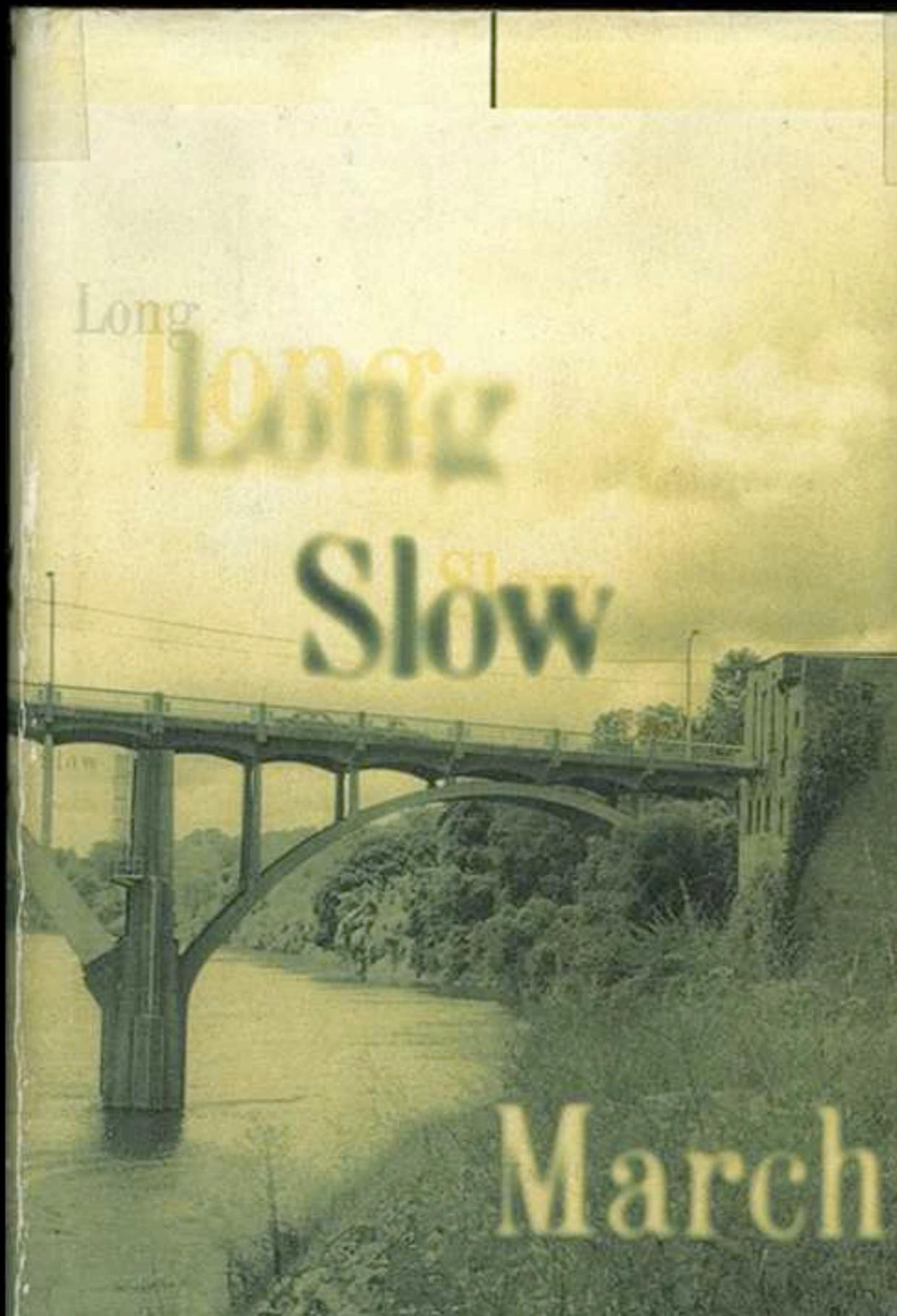
Department of
Art History, Theory,
and Criticism



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If I were to summarize the rationale behind my acquisitions efforts: the work I seek out often exemplifies the fact that artists' books are not supplementary to a practice but can form an essential part of it;



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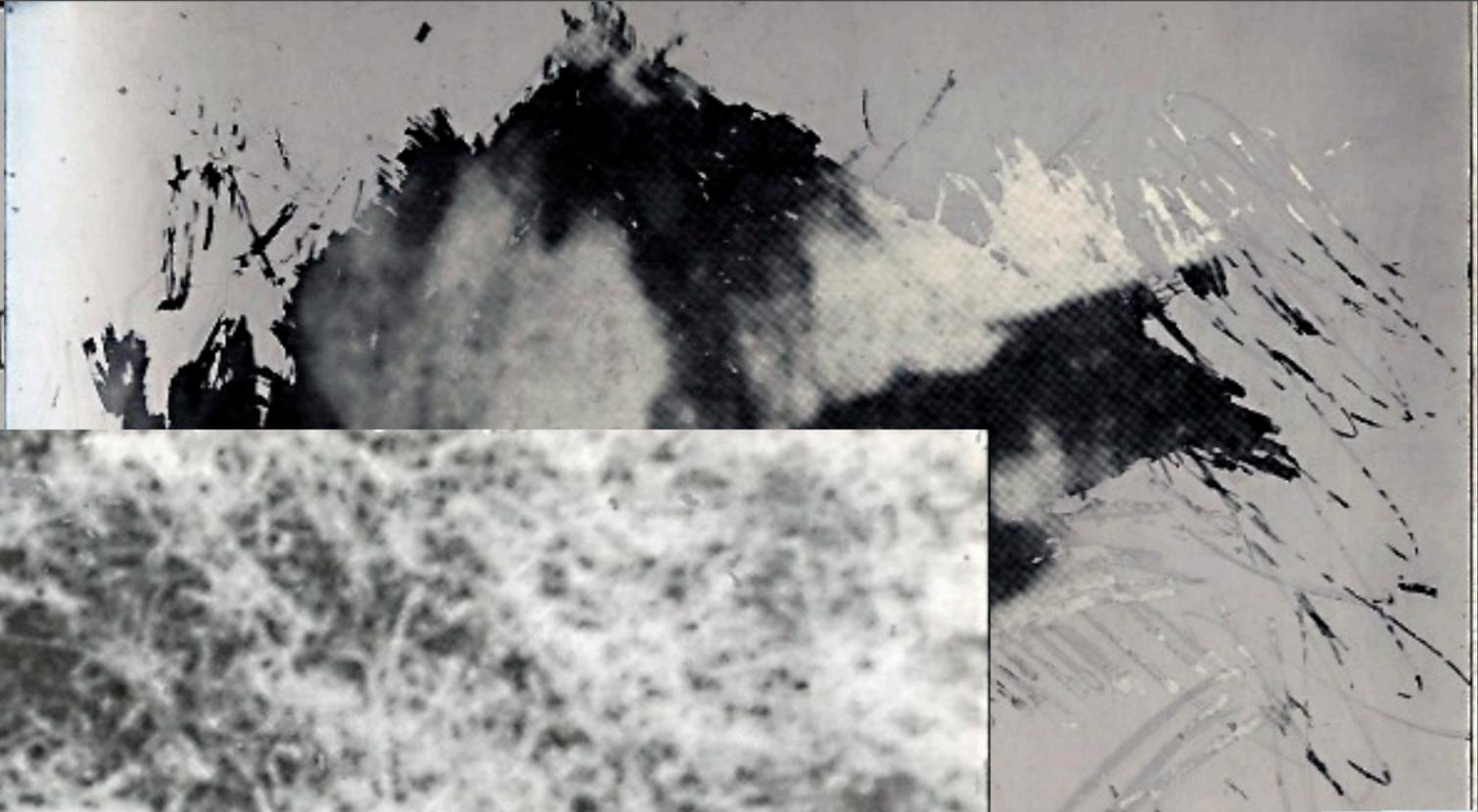
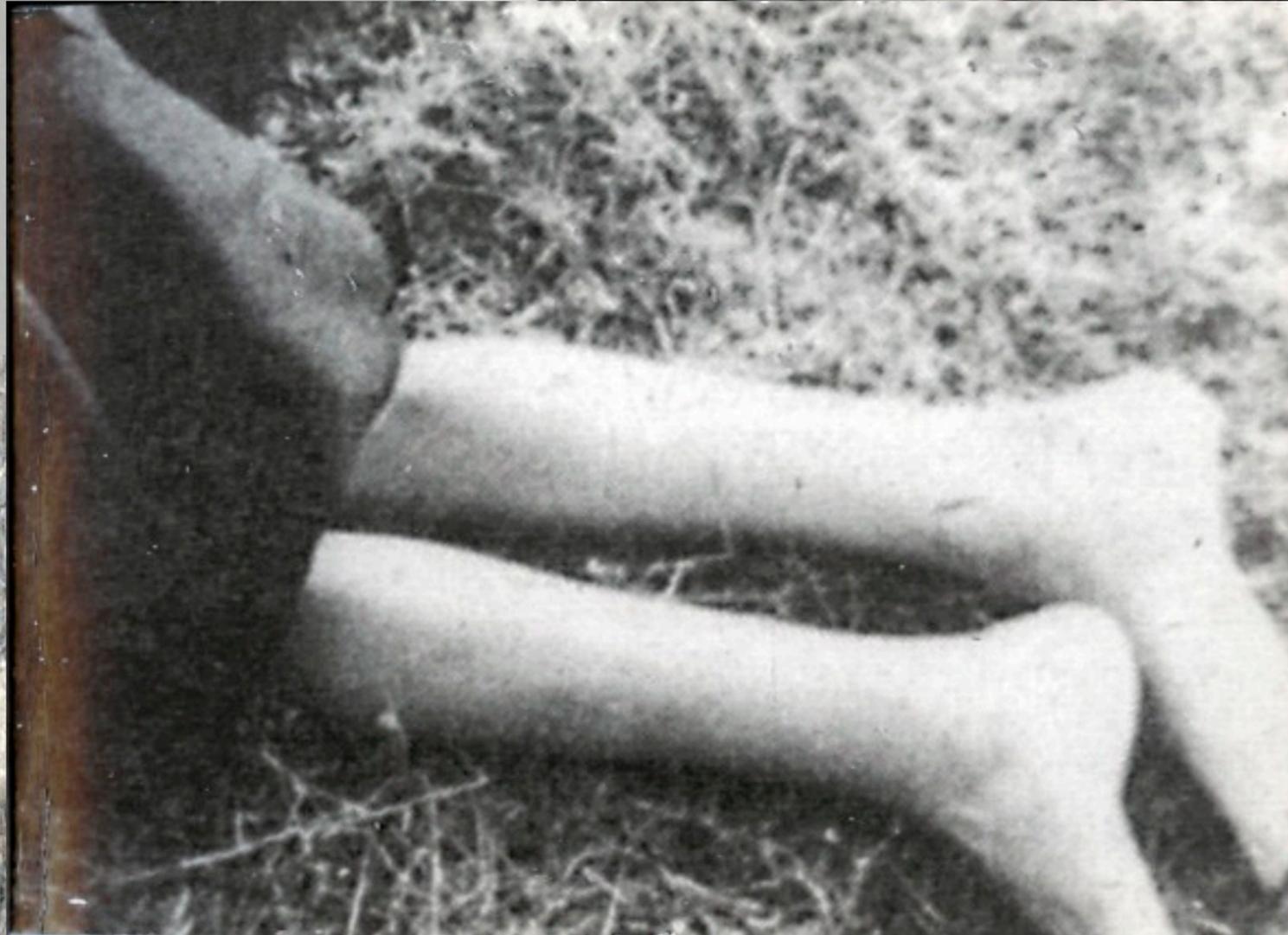
50

they document current developments in the process of artistic thinking and research, they nurture political consciousness as much as they foster the freedom of imagination. I'm interested in publications that are powerful through a poverty of means, books that are useful and want to be used, and in that process sometimes get used up. There is never a "you are too close" in our collection.

SCRATCH

one example for using up is..(describe)

SCRATCH



Friday 9 January 15

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one example for using up is..(describe)



Friday 9 January 15

the opposite of "poverty of means"
(describe using up Visionaire Scent and Taste)

52



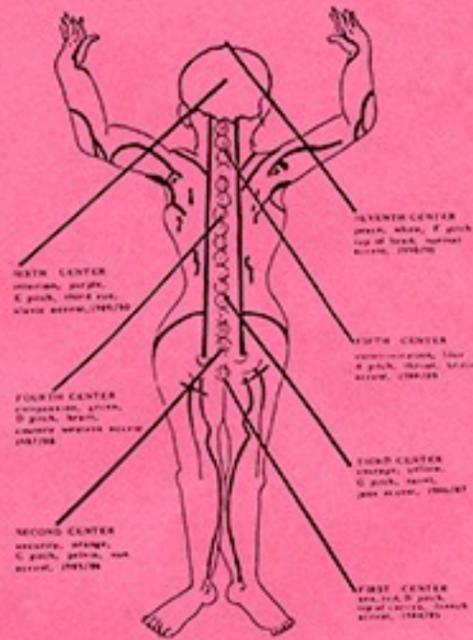
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Artists' books are often an invitation to collaborate and to me they embody a form of hospitality. (After these last few days with you, I'm sure you feel similarly. I'm so happy to be at a conference where we all preach to the converted..) Their individual relevance gets amplified in the physical proximity with other, similar work and when they are seen as a collective. They are most effective for our visitors in dialogue with each other.

Linda Montano

SEVEN YEARS OF LIVING ART



School of the Art Institute
of Chicago Library
Jackson and Columbus
Chicago, Illinois

Essay by Moira Roth



Friday 9 January 15

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where visitors can have conversations centered around art's core values and explore the relationships that exist between the many different art forms and approaches we have out on the table day after day (which I have a tendency to overload.)



Friday 9 January 15

57

To end my talk I'll show you two more items, this here one of the most fragile ones we own, courtesy of the Norton Family Foundation. (It also happens to be one of my top ten in the collection, or maybe my top 50.)

And this one maybe the most robust one we just added last week, it exists only as a catalog entry. As the artist states, it is the reader's gaze that constitutes the binding.

Thank you.

IMAGE
NOT YET
AVAILABLE

JOAN FLASCH ARTISTS' BOOK COLLECTION

▼ Description

Accession Number 0.1

Title Cataphote, or, Beauty is in the I of the beholder

Author Hancock, Joe

SAIC Affiliation Student/Alumni

Object Dimensions 0 p. ; 0 x 0 x 0 cm.

Description Thank you for reading this book (which you have just done). Searching for, discovering while browsing or by chance the catalogue entry for Cataphote is to have read Cataphote. Accessing the catalogue entry constitutes the act of having read the book as a whole - a wordless, formless book with no pages. Cataphote is loaned to you so long as you are looking at the catalogue entry. The binding is your gaze. Close your eyes, look away, leave this page, and you have returned the book. There is no limit to how many times it can be borrowed and returned. It is a non-object, and exists only as catalogue entries in the artist's book collections of three libraries: Leeds College of Art; Glasgow School of Art; School of the Art Institute in Chicago; the three art schools attended by the author. The author also keeps his own proof copy in mind, for reference. This book exists definitively where you are now. Reading Cataphote is to experience Cataphote, and naturally, experiencing Cataphote is to read Cataphote. Cataphote or Beauty is in the I of the beholder relocates the point of reading away from the page, and instead places it within your consciousness as a phenomenological and ephemeral experience. All books could be considered experiential lenses, focussing and altering the path of the contents as they transmit from author to reader. You looked at it. It reflected your attention, like a cat's eye - a retroreflector, or 'cataphote' - bouncing light back at the same angle it was received.

Language eng

Publication Dates 2013

Friday 9 January 15

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Thank you.

THANK YOU
THANK YOU
THANK YOU
THANK YOU

Have A Nice Day

— WARNING —
THIS BAG IS NOT A TOY. TO AVOID DANGER OF
SUFFOCATION, KEEP IT AWAY FROM BABIES AND CHILDREN.
DO NOT USE IT IN CRIBS, BEDS, CARRIAGES OR PLAYPENS.



WARNING: TO AVOID DANGER OF SUFFOCATION,
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