

EN | SPACE *fall 2023*

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Original research, investigations, and page design by students in *Letterpress Studio*, *Artists' Books*, and *Advanced Book Arts & Papermaking* at the Herberger Institute School of Art, Arizona State University, in fall 2023.



echoes of D a d a

by Sophia McGovern

Who were the Dadaists?

The Dadaists were making zines and anti-establishment art way before it was cool. The term “Dada” was invented in 1916 in Zurich, Switzerland by Tristan Tzara. The new word reportedly had no meaning whatsoever and perpetuated “the morality of fools” (“The ABCs of Dada”).

Dadaism grew into a revolutionary artistic movement that produced “anti-art” to protest institutions. This counterculture movement spread to Berlin, the United States, and Paris and continued through the 1930s. After all, in a world senseless enough to spur the First World War and throw away an entire generation, what meaning or importance is there left to glean from society?

Visual artists, writers, dancers, musicians, and publishers embraced the anti-bourgeois philosophy. Their influence spans the century and can be seen in musical artists, such as David Byrne—known as the Funky Dadaist—and counterculture publications, like zines. After all, Dadaists claimed the avantgarde, invented collage, and asked us all to stop making sense.



What is “anti-art”?

The Dadaists viewed themselves as revolutionaries, but not idealists. They protested by creating works outside of popular culture or conventions, and touted the idea that anyone could make art.

Their anti-art embodied avantgarde music and performances, short films, sound poetry, which included no words—only incomprehensible sounds, and a collage form they called photomontage. Photomontage deconstructed photography and art of the past to create something new and evocative that anyone could create.

Since the Dadaists were not widely accepted by art institutions, underground publications were essential for creating community and disseminating ideas. These underground publications included anticlerical drawings, woodcuts, collages, letterpress sound poetry, and mini essays.



Dadaist Zines

Were the Dadaists really zinesters? Well, a zine is a small-scale underground publication that includes ‘cut and paste’ or collage art, poetry, and possibly photography. This means while inventing collage, Dadaists may have also been the first zinesters.

Der Dada magazine had three issues, which are considered the pinnacle of Berlin Dadaist publications. They were edited by Raoul Hausmann, who invented sound poetry. This magazine was an experimental space for typography, collage, and photomontage.

Dadaists were quite scandalous and they were often prohibited from exhibitions. So, the Cologne Dadaists did what any artist collective would—they published a roast zine. Die Schammade was edited by Max Ernst and Johannes Baargeld and published in 1920. It bashes the contemporary art establishment, and has crude texts with double entendres. It’s title sets the tone, “S-schammade is a provocative made-up word combining the German scham (shame, or genitals) and made (maggot)” (MoMa.org).



How to make your own Dadaist anti-art

Step 1:

Gather your kookiest friends to discuss how to fight the system through meaningless art. Don’t make a plan, and remain open to nonsensical ideas. The world is your unripe watermelon.

Step 2:

Decide that words aren’t really your thing. Will you create a sound poem, make a political collage, or dance with a paper towel tube to not-music?

Step 3:

Create your not-art by destroying images and/or abandoning visual and verbal language in an aesthetically pleasing way. You can use three colors. Choose spontaneously.

Step 4:

Once complete, do not be attached to the review of the work. Your art is something you assembled like an engineer. Your value and time are what made this art shine, not the contemporary art system.

Step 5:

Since this art has no message and no meaning, release it. Flush it down the toilet in digestible chunks or plant it outside and water it daily. The possibilities are endlessly vague.

Images:

Der Dada 3, John Heartfield, 1920, University of Iowa

Marcel Janco, 1895-1984, Christies.com

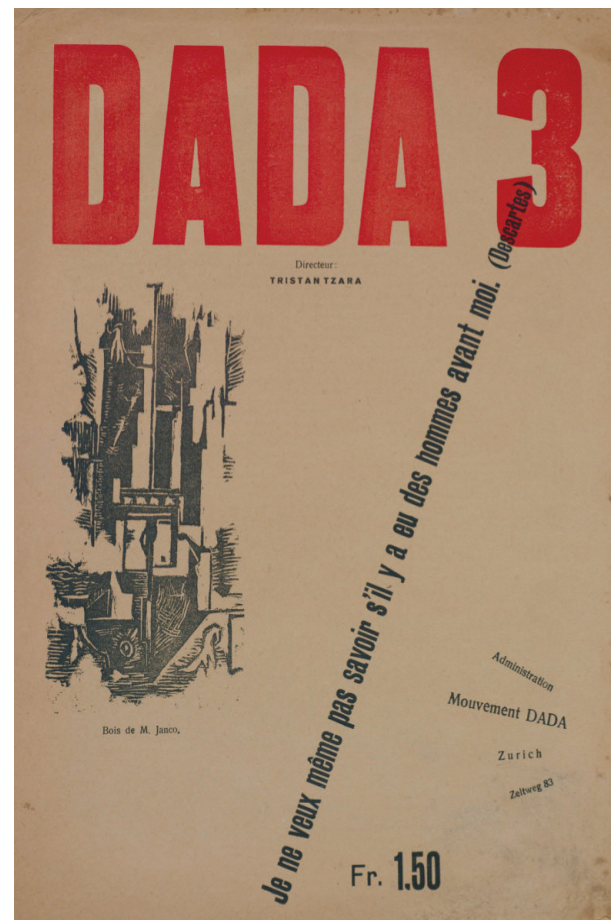
My Own Sayings, Der Dada 3 Hannah Hoch, 1920, University of Iowa

Kerawane, Hugo Ball, University of Iowa

Der Dada 3, 1920, University of Iowa

Made for a Party, Hannah Hoch, 1936, The Londonist

SCRABrrRraaNG, F.T. Marinetti, 1919, Make Some Noise



BOOK CURSES & EX LIBRIS



by Lauren Stevens

A dark and humorous history follows the charming ownership artworks on the inside of marbled book covers today. “Ex Libris,” Latin for, “from the books of,” presented the name of their owner alongside personalized symbolism. From family crests to lifelike portraiture of the book owner themselves, these visual greetings either shared a friendly face of a fellow book lender and enthusiast, or the glaring, overseeing eyes of the book owner to thief.

The value of books greatly varied before the development of printing technologies. The labor behind the preparation of animal skin to pages, the cost of material, surrounding ornament, and the hand-scribed text itself added to a significant amount of financial compensation per purchase. In a desperate attempt to protect their valuable possessions, wealthy owners played on the culture's fear of supernatural punishment and torment from the gods to scare away stealing hands.

“Book curses,” were the written text's defense from theft or mistreatment when their earthly protector was away. Horrible, detailed warnings of the poor fate that would fall upon the evildoer ranged from excommunication, avoidance from their surrounding community, the ceased ability to reproduce, damnation, or a painful death torn apart and eaten by dogs. The offense of book theft or the tearing and stashing of pages was equated to match murder and blasphemy.

Medieval authors had room to add their own threats in the colophon of passages they copied. This often resulted in curses unique to those who wrote them, rather than replicated fates. After rewriting Revelation to reiterate the great sin it is to add or remove from the Biblical canon, the scribe wrote, “I warn anyone who hears the words of prophecy in this book...” “God will add to him the plagues described in this book, (Revelation) and if any one takes away from the words of the book of prophecy, God will take away his share in the tree of life and in the holy city.” Sometimes, these colophon-curses rhymed;

“Steal not this book my honest friend,
For fear the gallows should be your end
And when you die the Lord will say,
“And where's the book you stole away?””

With the invention of the printing press, book curses could now become reproducible depictions pulled from plates. Warnings could now include printed text and visuals. The block or plate designs were often engraved into copper or wood. Woodcut blocks were completed by the artist transferring the image on a small piece of soft wood, (such as pear, apple, cherry or lime wood) The inverted design was then transferred and drawn on its surface. With specialized knives and gauges, The carver would cut away sections of negative space, while leaving the drawn lines untouched, and at surface level. Copper engraving follows a similar process. The artist removes spurs of copper using a Burin; a v-shaped gauge and shaft attached to a round, wooden handle shaped to fit the base of a palm.

Copper etching was invented 80 years after copper engraving. This new strategy was favored for its ability to make fluid, loose linework with the flick of a wrist, rather than the controlled force and cut of a burin blade. First, the printmaker rids the copper's surface of any oxidation or grease. The matrix is then coated with a black, liquid ground composed of tar and wax. The plate is left to dry until the applied ground has hardened and is ready to be drawn into. The artist uses a sharp, metal stylus to draw into the surface and remove the ground with the lines drawn. When placed in a tank, acid will eat away the exposed streaks of copper revealed by the drawn design, and leave all surrounding areas untouched. This process is similar to the procedure of a copper engraving, only the acid is doing the hard work of displacing metal, not the arm of the artist. The engraver can vary the boldness of their lines by manipulating the depth of his/her cuts. The etcher controls their line quality by carefully measuring the amount of time an etching is held in acid. The deeper the cut or etch, the more ink the line will hold, resulting in darker values. The etcher only needs to consider the amount of bath time exposed lines are given. The longer a drawing is allowed to sit in the acid, the deeper the etch of the line will be.

SOURCES:

who treasure seeing a book's owner peering out genially at a fellow booklover, or glaring at the biblioclast.

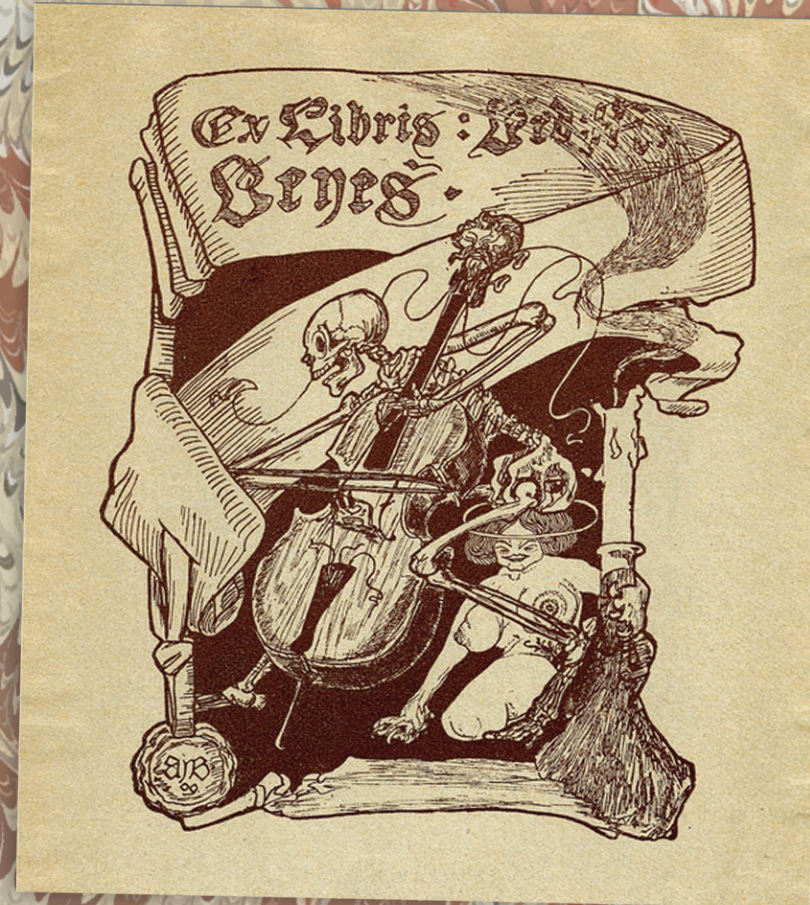
EX LIBRIS ART

Dedicated to the Collection of Ex Libris and Bookplate Art
<https://www.exlibris-art.com/types-of-ex-libris/>

Source of direct book curse quotes:

textsThe library : an illustrated history by Murray, Stuart, 1948-
<https://archive.org/details/libraryillustrat-0000murr/page/40/mode/2up>

3) excommunication, avoidance from their surrounding community, the ceased ability to reproduce, damnation, or a painful death torn apart and eaten by dogs. Jeremy Norman's History of Information



OUT IN THE OPEN

BOOKS IN PUBLIC ART

by Kell Nelson

I've become keenly attuned to public art ever since serving on my city's public art commission and now, while taking a bookmaking class, I've become curious to learn about artists who use books in the art they create for public spaces. While it's easy to find examples of outdoor murals that feature the image of books, as well as sculptures with book-like shapes, I wanted to explore how actual, physical books have been used in outdoor installations. Here I'll share the work of four artists who bring books into public art.

Spanish sculptor Alicia Martín creates large-scale, outdoor sculptures made entirely of books. For the pieces in her series *Biografías*, thousands of books are fastened onto a framework that resembles a huge, tubular chain-link fence. The books in the outer layer are open so that the pages flutter and turn as if being read by the wind. The form of these sculptures—reaching from the ground to the second floor—has been compared to waterfalls and tornados. In a 2013 interview, Martín called her pieces “disorderly libraries, which invade the common space.” These sculptures—which require a small team to assemble—have appeared, temporarily, in Spain, Holland and Austria.

In the Swiss village of Romainmôtier, cabinet-maker and artist Jan Reymond also creates outdoor installations using books. Employing a range of techniques including suspending and stacking, Reymond has been creating playful yet respectful additions to the town's architecture since 2005, using the unsold books from the

town's annual used book fair. In one piece, hundreds of books appear to be levitating within an arched stone passageway. An opening within the strands of books allows people to walk through the installation. Unlike with Martín's sculptures, the books in Reymond's piece maintain their own individual shape and color, while also contributing to the larger effect that resembles a flock of birds or a summer blizzard.



Left: Jan Reymond, *Rosace*, Switzerland, 2012
Right: Levalet, Paris, undated





Top left: Alicia Martín, *Biografías Córdoba*, 2009
Top right: Alicia Martín, *Biografías Madrid*, 2012
Below: Levalet, Paris, undated

While the previous examples were all commissioned public art pieces, the final example comes from the French street artist Charles Levalet, known as Levalet. His extensive body of unsanctioned work takes the form of large ink drawings of people that are pasted onto urban walls and surfaces. One hallmark of Levalet's work is the thoughtful placement of the paste-ups such that they interact with the built environment: a man appears to be tripping down a stair, a woman seems to be sitting on a concrete pillar. In several of his pieces, the two-dimensional person is seen "holding" an actual paperback book. In other words, he has pasted a physical book to the wall as part of the piece. Differing from the previous artists whose book installations make large gestures, Levalet's use of a single book creates a quiet, even private moment within the bustling streets of Paris.

If you know of other artists who use physical books in public art or street art, please feel free to email me at kdnelson@asu.edu.



To learn more:
Interview with Alicia Martín: "The Book Chose Me": Interview with Alicia Martín," by Nicola Mariana (May 21 2013), online at www.nicolamariana.es
Article on Jan Reymond: "Suspended Books Magically Fill Swiss Tunnel," by Pinar Noorata (May 17, 2012), online at www.mymodernmet.com
Levalet's website: www.levalet.xyz



The third example comes from Luz Interruptus, self-described as an "anonymous artistic group, who carries out urban interventions in public spaces." The group, formed in Madrid in 2008, may be best known for their installation *Literature vs. Traffic*, which has been staged in Melbourne (2012), Toronto (2016), Ann Arbor, Michigan (2018) and Utrecht (2022). A portion of a city street is taken over by thousands of books, which are laid, spine down, pages open, on the road. A small light, placed on each book, adds an ethereal glow to the installation at night. Unlike with the previous two examples, this installation, as its title suggests, aims to deliver a social message. They are aiming to create a place of "peace, quiet and coexistence" in an otherwise loud, noisy, uninviting space, and to shine a light on the fact that we have ceded our downtowns to automobiles versus humans. Another unique feature of this installation is that people are encouraged to pick up the books and take them home.

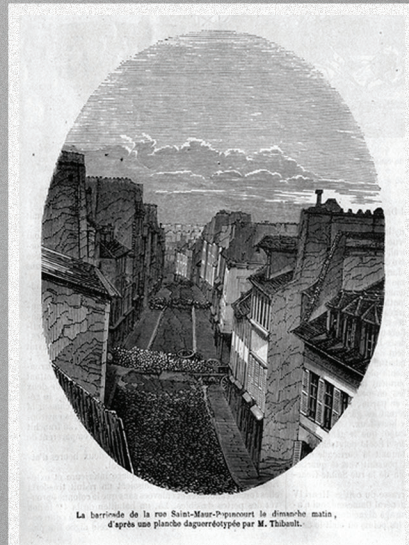
Upper right: Levalet, Paris, undated
Lower right: Luz Interruptus, *Literature vs. Traffic*, Melbourne, 2012 (photo: Fred Kroh)



Photography & Books: A Timeline

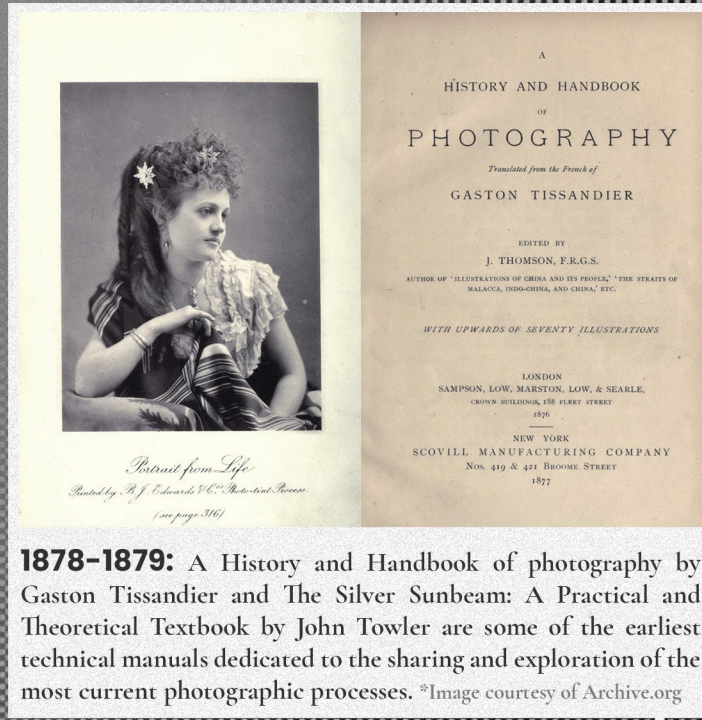
By: Richard Pence

Since its invention, photography has been a medium that is uniquely suited for the sharing of information. Both for its primary means of capture and reproduction of optical information, and as a new scientific invention and endeavor. Photography became not just a new means for sharing information, but a new pursuit who's information begged to be shared (and shown off). This package-ability and reproductivity quickly led to the marrying of photographs in the form of books and publications. A relationship that would prove mutually beneficial, as bookmaking and production processes allowed photographs and the information of their makers and processes to be affordably mass produced and shipped worldwide. So too did photography revolutionize the printing and newsprint industry with its unmatched ability to add a real and human element to the news and stories across the world. This annotated timeline gives an overview of the artists, publications, and technologies that have helped to establish this strong bond between photography and bookmaking.



1848: First photograph printed in a newspaper. French newspaper L'Illustration printed a photograph of the June Days Uprising in Paris. This is an engraving made from a photograph. The paper also published the first non engraved photograph in 1891 and the first color photograph in a newspaper in 1907. *Image courtesy of Lumminous-Lint.com

1851: Louis Désiré Blanquart-Evrard introduces Talbot's Calotype method to France. Blanquart-Evrard made portfolios of photographers' work and introduced the albumen process coating process, which would become a mainstay process until the gelatin process' commercial popularization in the 1890s.



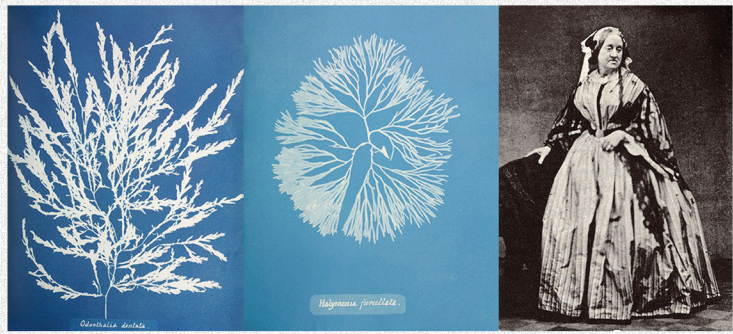
1878-1879: A History and Handbook of photography by Gaston Tissandier and The Silver Sunbeam: A Practical and Theoretical Textbook by John Towler are some of the earliest technical manuals dedicated to the sharing and exploration of the most current photographic processes. *Image courtesy of Archive.org



1880: Halftone processes introduced as a method to interpret the smooth gradients of full tone photographs into patterns of extremely fine black dots for simpler printing.

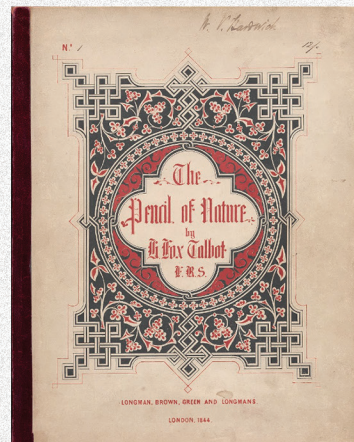
1826: First permanent photograph created by Nicéphore Niépce.

1843: British botanist and photographer Anna Atkins produces Photographs of British Algae: Cyanotype Impressions. The first book illustrated entirely with photographs, containing 389 original and one of a kind cyanotype photograms (a photograph not made using a camera based negative, but instead laying objects directly onto photo-sensitive paper and exposing to hard light)*Images courtesy of UK Natural History Museum



1855: Alphonse Louis Poitevin patents a photolithography process to chemically create lithography plates from photographs. This process was significantly cheaper and faster than Blanquart-Evrard's calotype methods.

1844: A year after Anna Atkins' book, William Henry Fox Talbot produced a book titled The Pencil of Nature. The book contains photographs made using his own invented process, the Calotype. Talbot's book is important for two reasons: First, the images in this book were made using a camera, and second, the calotype process is a 2 step negative to positive process, so multiple reproductions and prints can be made from a single original negative. *Image courtesy of Google Arts & Culture

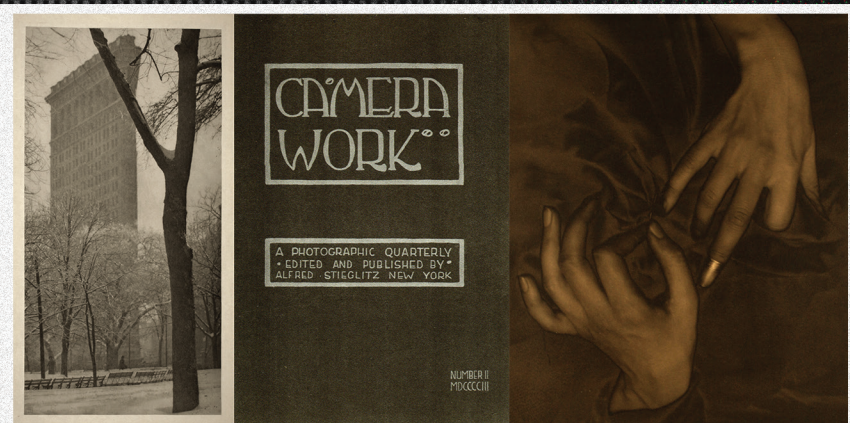


1878: The refined photogravure process was introduced by Karel Klíč. Based on earlier experimentation by Nicéphore Niépce and Henry Fox Talbot. Photogravure is a very detailed method of reproducing a photograph as a printing plate. The ability to print a photograph in ink has always been a preferred method to offset the often non archival and fading nature of photographic emulsions. *Image courtesy of David Morrish



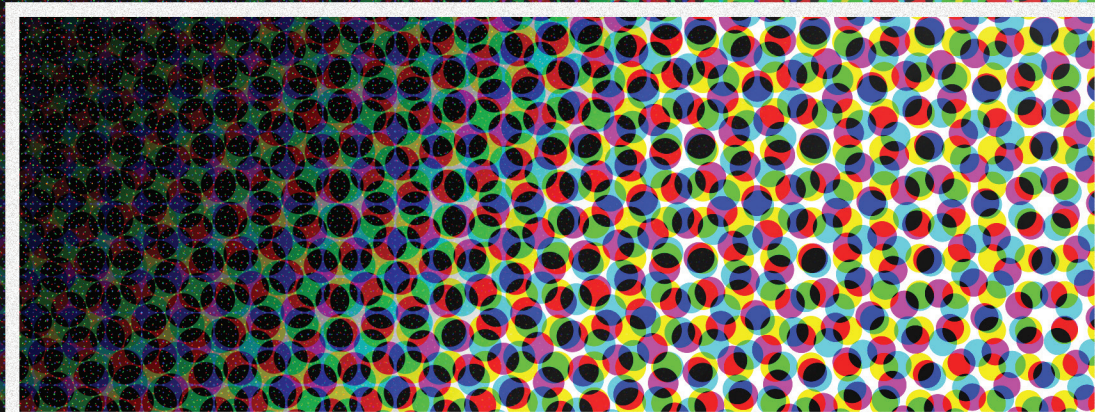
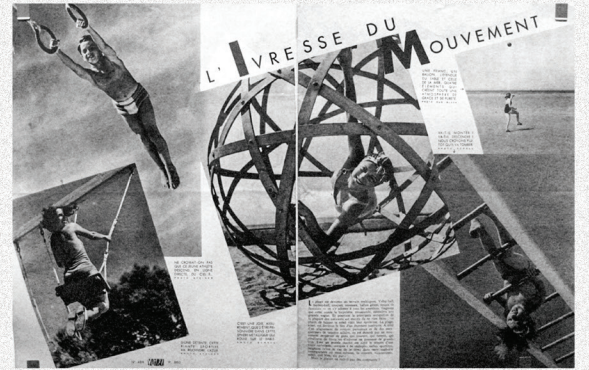
1890: First photograph published in National Geographic, an image of Herald Island taken by J. Q. Lovell. By 1908 More than half of the magazine's pages are photographs. *Image courtesy of gutenberg.org





1903: Photographer Alfred Stieglitz Publishes the first Issue of Camera Work, a quarterly and non-commercially backed journal created for the sole purpose of elevating photography as an artform. Stieglitz would connect and include a strong group of photographers that would form a firm foundation for photography's inclusion in the arts. Images printed as high quality photogravures, Camera Work included photographs by Julia Margret Cameron, Edward Steichen, Frank Eugene, and Paul Strand. *Image courtesy of Art Institute Chicago

1928: First issue of the weekly french magazine Vu. Vu would revolutionize photography in print with the complexification of multiple photographs on a spread with embedded text. The magazine would also pioneer the field and genre of photojournalism that would rise to prominence in later decades with publications like Life and Time. In addition to staff photographer Gaston Paris, the magazine would feature early works from prominent founders of the street photography genre such as Henri Cartier-Bresson, Man Ray, and Brassai. *Images courtesy of Bigmedium.com



1970s: Digital printing begins its life with both the invention of inkjet printing technology as well as the development of digital halftone and offset plate. These processes started their early invention here, well before digital photography started. Over the past decades, these technologies have significantly increased in quality and widespread adoption. Inkjet is the most common kind of fine art digital printers used today for single prints, and digitally etched plate offset printing is the most preferred method for high resolution and color accurate photography books of high volume.

1914: First color photograph published in National Geographic magazine, an image of a flower garden in Ghent, Belgium. The same issue published the first photograph by a female photographer in National Geographic, a series called "Young Japan" by Eliza Ruhamah Scidmore. *Images courtesy of National Geographic



1935: Ansel Adams publishes his first book Making a Photograph. This book is a technical guide that reviews and explains all the newest equipment, materials, and processes for photography up to that point. Adam's would later publish his seminal technical manuals The Camera, The Negative, The Print in 1980, which have held their educational value even to the present. *Images courtesy of anseladams.com



1952 & 1958: Henri Cartier-Bresson publishes The Decisive Moment (left, 1952), and Robert Frank publishes The Americans (right, 1958). These books firmly establish the place and power of street photography as an artistic pursuit, as well as a powerful tool for social reflection and change. *Images courtesy of The Guardian (left) & Pace Gallery (right)



Presently, photography in the form of books has never been easier to produce. With the advent of the internet, there are now several online retailers that will produce an entire book for you with uploaded digital images and deliver it to you in a matter of days. The amount of images taken and viewed every day has been growing exponentially higher every day. Unfortunately, photographs as physical prints and in books have been making a slow decline. Learning about and seeking to experience the artifacts and history of photography in books can let us reconnect to the curious and physical nature of a photograph's surface, as well as the tactile and time based experience of turning pages to reveal new images that we had to work for. I suggest all readers to find and experience some of the processes and books explored in this timeline, and enjoy the meditative methods of looking that we may have forgotten.

LOST & FOUND

Found Objects and Their
(Potential)
Role in Artists' Books

by: MORGAN
MAXFIELD



October 2023 - Lost & Found

When thinking about what a book is, people often get caught up in the traditional form - two covers holding any amount of (relatively) flat pages between them. While it is debated when bookbinding in this manner began, it is typically agreed upon that the first codexes were created around the 3rd to 6th century. Artists' books, however, are a much more recent development, yet many who work in this medium still use standard methods when constructing their books - with materials such as paper or cloth wrapped binder's board surrounding the interior paper pages.

Beata Wehr with her found object books reflecting on her ties to Poland and her concept of home is one of few examples of known artists who frequently use found objects in book form. When creating artists' books, most people aim for reproducible designs in order to create editions, so while many book artists use alternative materials from time to time, it tends to be the minority of books created. Beata Wehr is someone who *consistently* uses fabric pages and metal findings within her work.

While Beata Wehr's work consists of mostly atypical materials (even a portion of her cases are made of canvas), Susan Joy Share's *The Bell Show* is a more common example of how most artists may incorporate alternative materials within a more traditional form. The majority of the book is still made of paper and board, in this case, Xeroxed images, but she uses an array of Scrabble pieces within one of the primary panels. The book opens flat, yet the panel featuring the game pieces has a three-dimensional element, which contrasts the rest of the work.

Fully incorporating found objects, Anne Hicks Siberell encases different items such as feathers, rocks, and small plastic found treasures within her works through plaster casting. The pages within her books almost become entirely separate works due to their thickness and textural elements.

Rather than thinking outside of the box, we could start thinking inside the box. Creating books inside of readymade boxes or using them as alternative casing is not often seen. Not only are they sturdy, but they can also greatly push forth the artists' concept. Carol Schwartzott's *A Brief History of The Quilt* is a book that rests inside a display box featuring an array of collected items pertaining to the art of quilting, such as thread, bobbins, and pins. The display cabinets are made of picture frames that Schwartzott collected over multiple years. While each book in the edition of 5 is slightly different due to the limitations of materials that arise when using found objects, the variation is part of what makes the edition effectively charming.

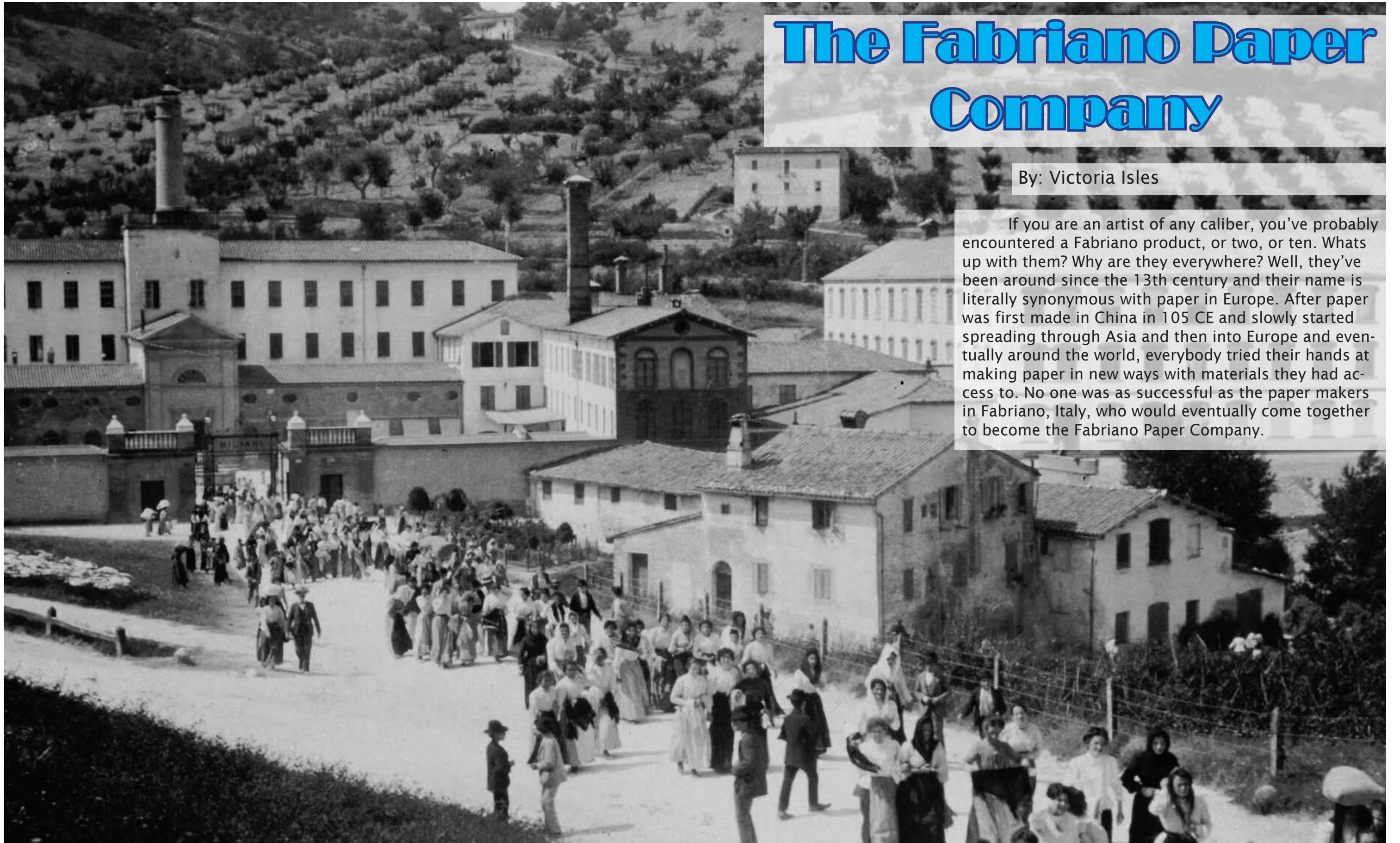
Book artists constantly challenge what a book can be, yet the forms and materials often stay relatively stagnant. This is partially due to the fact that there is a lot that is absolutely wonderful about traditional book structures such as their sturdiness and unequivocal beauty, but it is also often because said structures thoroughly surround people in their day-to-day lives, and the influence of that exposure is not lost on artists. Using traditional materials is in no way lesser than an alternative, as it can truly be the best form for any given work, but using atypical materials, such as found objects, is an often overlooked option.

MORGAN MAXFIELD

The Fabriano Paper Company

By: Victoria Isles

If you are an artist of any caliber, you've probably encountered a Fabriano product, or two, or ten. Whats up with them? Why are they everywhere? Well, they've been around since the 13th century and their name is literally synonymous with paper in Europe. After paper was first made in China in 105 CE and slowly started spreading through Asia and then into Europe and eventually around the world, everybody tried their hands at making paper in new ways with materials they had access to. No one was as successful as the paper makers in Fabriano, Italy, who would eventually come together to become the Fabriano Paper Company.



A brief history, because its hard to understand how long the Fabriano Paper Company has been around for just such a long time. When the art of paper making came to the small town of Fabriano, Italy during the 13th century, it came on the back of Arab prisoners who were caught while they raided the port of Ancona. The 13th century was the time of Genghis Khan and the Mongol Empire, Henry the 3rd, Marco Polo, and the Ottoman Empire, for reference. By 1264, there were several independent paper makers within the small river side town.



Their very first innovations were by using cotton fiber and animal gelatin based sizing . In 1293, inspired by wool makers and weavers, the paper makers in Fabriano developed watermarks. It would be nearly 200 more years until Johannes Gutenberg invented the printing press. Then during the Industrial Revolution, all the paper makers in Fabriano were pulled together by Pietro Miliani and they made the Cartiere Pietro Miliani Fabriano paper mills. By 2002 all the Euro (the currency) denominations were printed on Fabriano paper. As of 2002, the Fedrigoni Group bought the Fabriano paper mills and now there are six active production plants in Italy and over 5000 products.

So many incredible people through out history have used Fabriano papers. Michelangelo, and Bodoni, Georgia O'Keefe, Beethoven, and Francis Bacon and so many more. Fabriano paper has been the go-to for artists and thinkers for ages because of its consistent and reliable high quality.



Ludwig Van Beethoven

The Fabriano Paper Company is responsible for important innovations in paper making: watermarks, animal gelatin sizing, and the multiple hammer mill. So, what does any of that mean?

Sizing is almost a glue kind of substance that is added to the paper making process to control the ink or paint spread and absorption of the paper. Think watercolor paper or fountain pen friendly paper. It keeps the ink or paint in the same shape as it was applied to the paper.

Watermarks are designed added to the paper molds with a variety of things. The paper makers used wired woven into the slats of the mold to produce shapes, almost like how a weaver makes shapes in a tapestry with their wool yarn. That design in the mold changes how much



paper pulp can accumulate in that area, producing a thin spot. Once the paper is pulled using the mold and then dried, the watermark is invisible until you hold the paper up to the light. Then the light shines through the area of the design that is thinner.

The innovation of the multiple hammer mill allowed for a more efficient process which resulted in higher quality paper. Very quickly, cotton can be processed into consistent and very fine fibers which allows for smoother paper and faster process times.

Today you can find Fabriano paper products in almost any art store. They have paper of every type imaginable from sketching paper, watercolor paper, photo printing paper, printmaking papers, and notebooks. They even have artist pencils, craft papers, and stationary. They distribute to over 100 countries and are making active steps to make their paper making process as sustainable as possible. So the next time you're looking for some paper, give a Fabriano product a try and experience working on a piece of history. (I promise this isn't sponsored.)

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Bruno, Adele. "Fabulous Fabriano Part VI." *Tickled To Tangle*, 15 June 2017, tickledtotangle.blogspot.com/2017/06/fabulous-fabriano-part-vi_15.html.

A book no one understands
A book that no one can read

Book from the Sky 1987 – 1991

I looked at the square fonts and familiar order, but I couldn't understand the text in front of me at all. What do they mean? How should they be pronounced? Driven by curiosity I work very hard to find answers in the context of each stroke. The deeper I got, the more I really fell into this trap of words. The elements that make up these characters are the familiar horizontal, vertical, curved and hooked elements. If we take it apart and not simple. It makes Chinese characters complicated. In the same font, it can be cut into four parts: upper lower, left, and right. Some are composed of Chinese character-like radicals and meaningless sides.

This is very touching. The production process is difficult to distinguish between authenticity and authenticity. It must be realistic but it is an unreadable "book". This serious and attentive attitude is very interesting. You can feel an artist's persistence in subverting tradition and the readability of words. "Book from the Sky" created by Xu Bing combines three things that are of great significance to him: books, words, and printing. Starting in 1987, Xu Bing created more than 4,000 fake Chinese characters by referring to the character creation rules of the "Kangxi Dictionary" and using the Song style used in general official documents the official style. Then followed the steps of movable type printing and engraving, the logic and structure of book editing and the binding of wire-bound books in handmade walnut boxes. It took him four years to complete each set of four volumes, a total of one hundred and twenty sets. This is an almost real "ancient book" that no one can understand. "Book of Heaven" reflects the social system and cultural context of China at that time from the perspectives of writing system, knowledge production and dissemination. This is a question that ordinary people have when they see unfamiliar fonts for the first time. At this time, I suddenly had a feeling. Is the meaning contained in this sentencing just a presentation of the artist's own beauty and experience? ?

In 1993, he once again went beyond his creations and designed the English alphabet in the styl of a Chinese calligraphy pen. The combination of Western linear writing and Chinese block fonts forms a cross-regional exchange of words and symbols.

天
隔



徐 冰

177454357

XU BING

谷 隋 SECRET CODE

Square Word Calligraphy is a special writing method designed by Xu Bing. It looks like Chinese characters at first glance, but it is actually an arrangement system of English letters.

Xu Bing reorganized the 26 English letters after the structure of Chinese characters, creatively combining Chinese calligraphy and English letters constructing square characters. The rules are relatively simple, audience can also write English according to the principles of Chinese calligraphy. A calligraphy work that looks like Chinese characters but is actually in English. That's how it came about. This writing method allows people to have a deeper understanding of Chinese calligraphy, including ink grinding, pen holding, and outlining techniques.

Square Word Calligraphy lifts the veil of Chinese characters, allowing more people to enjoy the fun of calligraphy. More importantly, it provides a platform for two languages and cultures. Provides a bridge of communication. But it is different from the nonsensical characters in "Book from the Sky", which make the audience feel confused. After reading Square Letter Calligraphy, these conflicts were resolved, as it was apparent that the work contained "real" text and understandable.

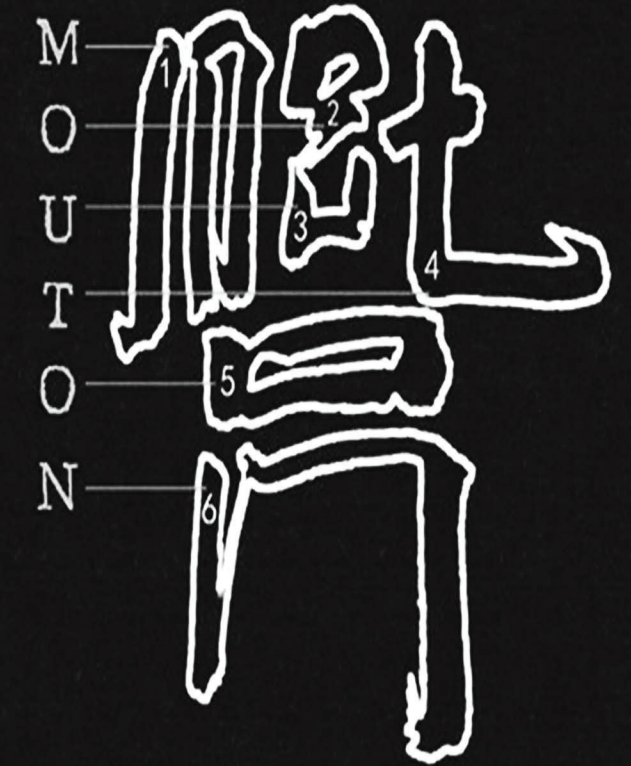
He also released a children's illustrated book, using "Square Word Calligraphy" to write classic American and Chinese ballads the illustrations were by American illustrator Becca Stadlander. A total of 17 song lyrics are included, including 12 American songs and 5 Chinese songs. There are also notes "Answers" and "Square Word Calligraphy"/English alphabet comparison table at the back of the book for our readers' reference.

Square Word Calligraphy

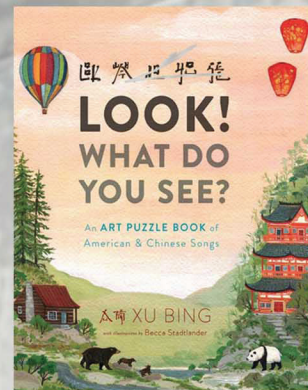
焚 呼 峯	广	冂	丁
	斤	冂	口
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围 带 墙



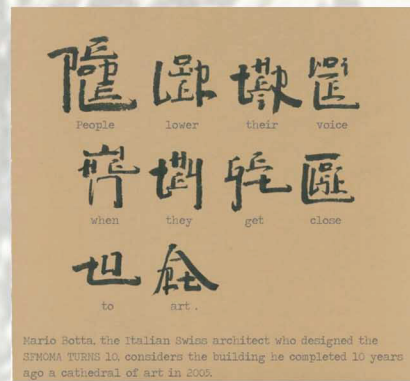
Square Word Calligraphy: Mouton (How to read)




Bing Xu, Becca Stadlander 2019
! What Do You See?:
An Art Puzzle Book of American and Chinese Songs.



Art for the People for The Met 2020
Commissioned by the Metropolitan Museum of Art



工 匠 琢 磨 尚 叫 翁 叩 叩 叩 而 懈 也 露 叩 望 理 復 也 能 江 臂 余 罔 飛 絲 工 磨 飛 蘇 比 泰 殊 飛 行 仁 性 工 藝 也 蘇 蘇 荷 怡 區	
--	---

Oh! Susanna
I come from Alabama with my banjo on my knee
And I'm going to Louisiana, my true love for to see.
It rained all night the day I left,
The weather it was dry,
The sun so hot, I froze to death – Susanna don't you cry.
Oh! Susanna,
Oh don't you cry for me,
For I come from Alabama
With my banjo on my knee.

SCRAP-BOOKING:

By: Rachel Rinker

who/what/where/when/why?



Figure 1 Queen Victoria's Scrapbook, "including locket of her hair and fabric from her wedding dress" (Fotostudio Bartsch / Grisebach, Berlin)

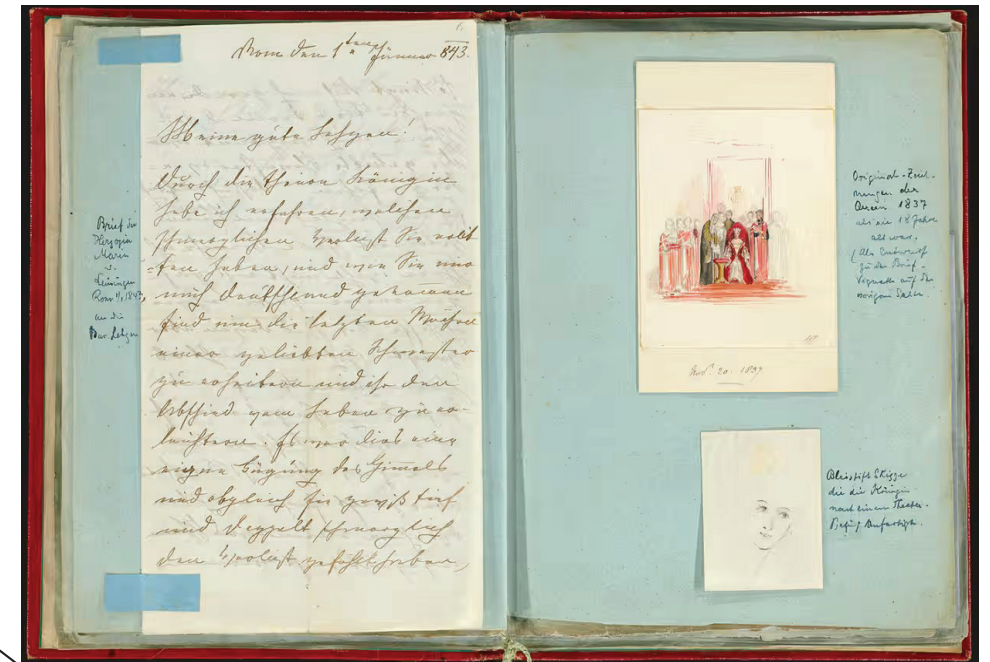


Figure 2 "Queen Victoria's Scrapbook" (Fotostudio Bartsch / Grisebach, Berlin)

WHO? People with different backgrounds, socioeconomic status, and education levels have been creating scrapbooks throughout history. "Because it used common, sometimes free materials, scrapbook making was available to people of all classes." (Garvey, 2013) Authors, doctors, abolitionists, political figures, socialites, families, farmers, record keepers are just a few of the many people or groups of people who made scrapbooks as personal histories or for their communities. Anyone with an interest to collect and catalogue general to specific information, poetry, personal artifacts, newspaper clippings, obituaries, recipes, photos and illustrations may have garnered interest in formal scrapbooking, and this continues into our culture today through digital means.

Though scrapbooking has seen its popularity increase and decrease because of wars, economic booms, and social trends, the family album became especially popular with the rise of portable photography in the 1920s and is likely one of the first examples we think of when associating scrapbooking with the modern world. (The Crafty Bean, 2022) In addition to being a popular household activity or possession, there is a laundry list of prominent scrapbooks from First Ladies Jackie

Kennedy and Barbara Bush, to Amelia Earhart and Queen Victoria (shown in Figures 1-3). Author Mark Twain was "an avid scrapbooker about his travels," and pop artist Andy Warhol (see example in Figure 5) "assembled 42 scrapbooks full of clippings chronicling his accomplishments and celebrity." (Scrapbook.com)

WHAT? "Scrapbooks are one of the enduring yet simultaneously changing forms of the last two centuries, similar in their development to the pen... the task and function remain constant, while the form and structure alter under the influence of aesthetics and new materials." (Tucker, Ott and Buckler) Scrapbooks deal with ephemera, memory, data, archive, history, personal and public material sources. They are time capsules, expressions of personal lives, and show evidence of the human desire to understand the worlds we live in.

"Scrapbooks resemble a movie or a photograph in that they all capture "lived time" in a material form. Yet scrapbooks leave far more to the imagination. The makers express themselves with every swipe of glue yet ultimately remain free, elusive, and hidden." (Ott, Tucker, Buckler)

WHERE? Though England receives primary credit for the early beginnings of scrapbooking, it is an activity which spans the globe. In even the loosest terms as compiled record keeping, scrapbooking has been a long running part of human history. As far as what materials and forms scrapbooking uses, these have shifted with the evolution of new technologies and new ways of recording the present moment. "Research has confirmed what many of us suspect - that the primary role of photography has shifted from commemorating special events and remembering family life, to a way of communicating to our peers, forming one's own identity, and bolstering social bonds." (Wen 2015)

From superimposing clippings on top of the pages of other printed books or ledgers to blank scrapbooks popularized and commercialized by figures such as Mark Twain and Benjamin Franklin, we have landed in the modern world and digital sphere, Pinterest, and Facebook having launched an online photo compiling program in 2015 specifically called "Scrapbooks." Some people post daily photos into grids, onto layouts, and various curated online platforms. All the ways

we save photos and information have interesting long and short term effects on our memories or what we perceive to be important in our lives.

WHEN? "Long before the word 'scrapbook' was invented, people were decorating their books and Bibles and storing images, cuttings, and valuable information." (The Crafty Bean) "Scrapbooking primarily began in England in the 15th century" with commonplace books and Bible scrapbook albums, but was popularized in the 1800's, with the introduction of technological advances in the print industry and a wider spread of printed materials. "The first one-cent paper appeared in the United States in 1833, and other cheap papers followed."

"The word 'scrapbook' wasn't used until 1821 when it was referred to as 'sticking items into a book with blank pages'" 100 years later, during the first three decades of the 1900s, German artist Hannah Höch "created a 116-page scrapbook using images she had clipped from the photographically illustrated press of the Weimar Republic." (Garvey 2013)

WHY? Scrapbooks are inherently documentations, collections, archives, and reflections... While some makers are community oriented or provide public services, and others are more autobiographical in nature, there is a common thread in the desire to collect, reorganize, and remember information.

There are reasons folks scrapbook in today's world that also relate to finding a sense of self, or being able to display shifting narratives through story telling. An article written in The New York Times includes an interview with Tazhiana Gordon, a "messy, mixed-media kind of scrapbooker." To her, in the wake of 2020 anti-racism protests, and being Black, scrapbooking "feels like a radical act of self-care, to write the words of [her] own life." (Garcia, 2020)

"Scrapbooks, then, are a material manifestation of memory-the memory of the compiler and the memory of the cultural moment in which they were made. Scrapbooks represent individual and group identity in cultures increasingly dependent on reading, visual literacy, and consumption of mass-produced goods. They display artifacts and ephemera that track the migration of ideas and commodities up and down the cultural hierarchy of capitalism. They hold historical accounts in print and images that tell how events and lives were understood and told to others, how individuality spars with the public and the commercial." (Tucker, Ott, Buckler, 2006)

I'll end the overview here, with a note of encouragement to anyone who wants to dive into the world of scrapbooking, because chances are you already do it in some form or another. Documenting your own history or personal memories can be a rich and fulfilling undertaking. Who, what, where, when, why? That's up to you.



Figure 3 "A scrapbook by Azzari Jarrett of Wilmington, N.C." (Kate Medley for The New York Times)



Figure 4 "Andy Warhol's Childhood Movie Star Scrapbook Ca. 1938-1941" (Daily Dose of Art)



Figure 5 "Hannah Höch, Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany, 1919-1920, collage, mixed media" (Nationalgalerie, Staatliche Museen, Berlin)

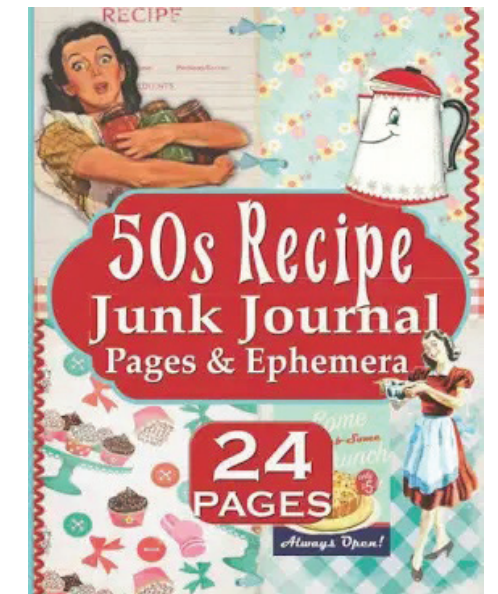


Figure 6 "50s Recipe Junk Journal Pages & Ephemera" (Operation Reprint)



Figure 7 "A scrapbooker's desk" (Root & Branch Paper Co.)

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Traditional Chinese Bookbinding



Before paper was common (about 2,000+ years ago), the Chinese would write/paint on silk or bamboo, with bamboo being the more commonplace (and less expensive) option. They would write on these thin, vertical bamboo slips. These slips on their own could be considered a form of book but also, they could be bound together to form a scroll. (Scrolls, of course, could be made from silk just via weaving, no stitching required.) However, scrolls are impractical, especially when you start getting into long works, even if working with a thinner material like silk. If you're trying to find a specific spot in the scroll then, good luck. Books as we know them now are a lot more convenient on that front.

When paper became more common around 200 CE, they could experiment with new book formats.

Melz Glover

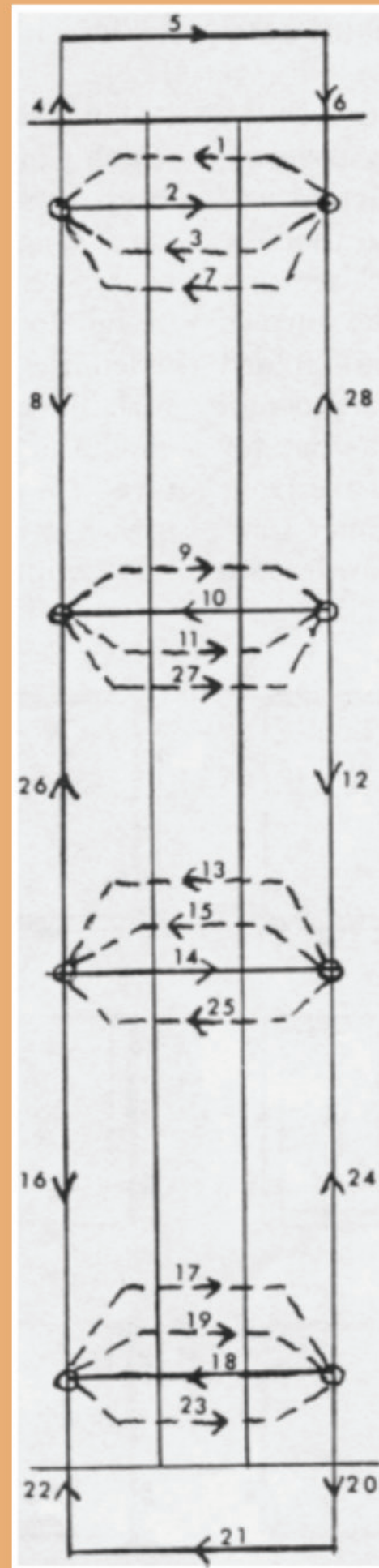
In many ways, Chinese and Japanese bookbinding is very similar. This would be because a lot of Japanese bookbinding methodology comes from China.

It's for this same reason that I can't really do a report on traditional Taiwanese bookbinding like I initially planned to. I'm sure my 9th grade math teacher who was adamant that Taiwan shouldn't be considered a separate country from China would be very pleased with this development.

For example, one traditional Chinese bookbinding method I found consists of folding pages individually (as opposed to in signatures) and then making what I think is, essentially, a butterfly spine book, which we know as Japanese

Both Chinese and Japanese bookbinding often followed a specific stitch pattern (Shown on the right) for a spine created with 4 holes.

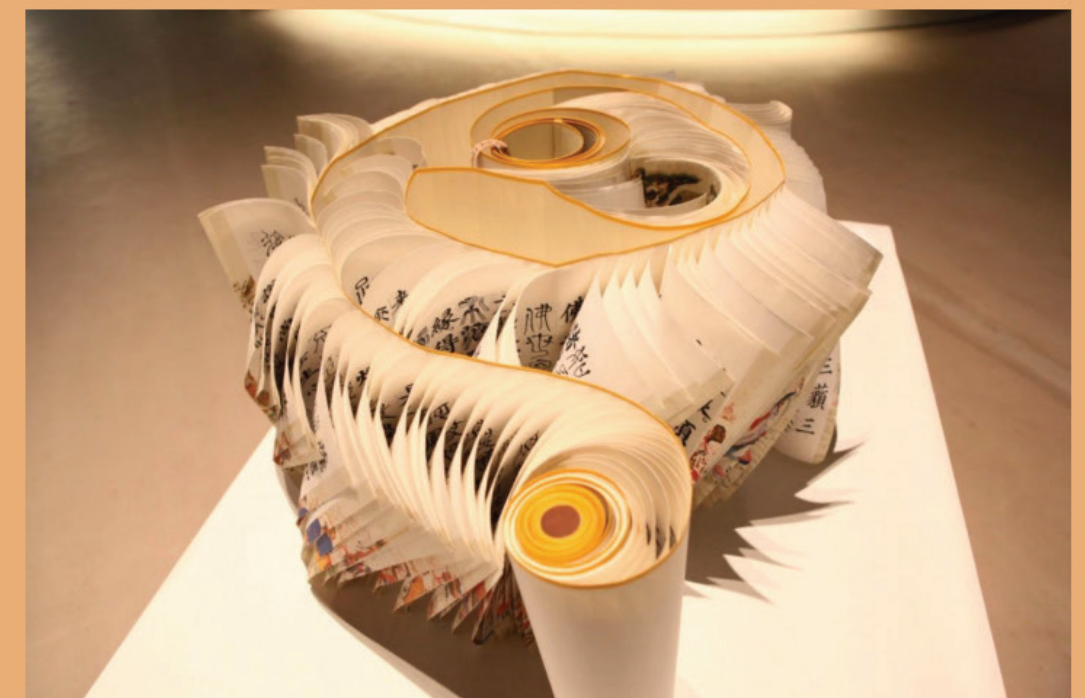
I've been looking at this diagram for the past 2 hours and have yet to understand it, so if you don't, I'm fairly sure that's normal.



There are a few techniques used to preserve these books. For instance, built in bug repellent, which I think should be more common in our day to day life. Books were also made so that when they were stored, far less stress would be placed on the spine of the book. Usually this didn't matter anyways because the paper was so light to begin with but as someone with anxiety, I can appreciate the concern for worst case scenarios.

In much more recent preservation efforts, artist Zhang Xiaodong has taken up dragon scale bookbinding in an attempt to preserve the art form itself. Originating from the Tang Dynasty (around 600-900 CE), dragon scale bookbinding was named due to how the pages look like, you guessed it scales. These books are created by layering and folding pages to create said scale effect.

The process of making these is extremely precise. Even the slightest mistake will ruin the piece. This is partially why dragon scale bookbinding became obsolete, it's extremely impractical, even by the standards from hundreds of years ago.



"Diamond Sutra" (2017)
Zhang Xiaodong

Deep inside...

Big Brother

the silly skateboard magazine™

number 7 \$3.95



Step: how to steal bus stop posters



People are
get proper
times. You are
age. He excels at
you.

Do you have
Have you ever
Where did you
How long had you know her
The week only your girlfriend for a day?
I want to get laid for a week!
Then you dumped her?
What do teachers like?
How come?
Don't really see her. She always had sex and shit. She got you
and like me anyone, do you? Like she kept saying that everyday
You said "I'm a slut"
Did you ever kiss her?
Her
French kiss?
Mmm
Maybe? Yes or not?
How long have you
been skating?
I never
What are your favorite tracks?
I love...
Who's the best skater in your school?
I do
...of your favorite pro skaters?
Cameel, Rick Howard!



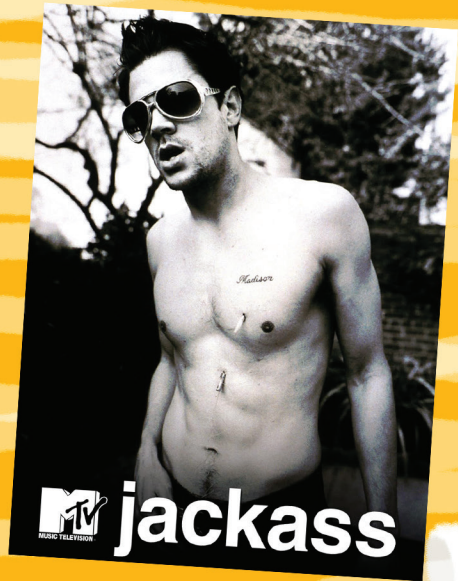
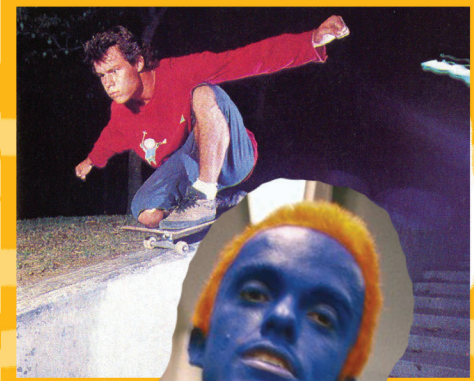
big
brother



By Joe Astle

big brother

In the year 2000, When I was nine years old, my Dad finally decided to get cable TV. This was a huge deal for me and my brother. We would stay up all night trying to find something to watch on regular antenna TV but eventually it would end. There would be Seinfeld, the Simpsons, Jay Leno, then Conan, then searching and searching until almost every channel would run an infomercial. You'd give up, then go to bed. We would dream about having access to Nickelodeon. Cartoon Network, and most of all, MTV. In the world of Cable TV, there's always something on.



We were finally plugged into the world of cable television and in April of 2000 I watched the premiere episode of the brand new TV show on MTV called Jackass and I would be changed forever. For the next 5 years or so I was obsessed with these misfits and troublemaking daredevils. I idolized Johnny Knoxville and would film myself doing stunts inspired by them. I got into skateboarding and punk music, these guys were my heroes. I wondered where these people came from, and it wasn't until years later I learned that it all started with a magazine I had never heard of called Big Brother.



Warning: this magazine is not politically correct and is extremely offensive. It contains a vast amount of racially insensitive humor, nudity, and graphic offensive language. I also do not own any of these magazines and have never actually looked through one before now. (They are about \$100 a piece on ebay) The whole point of the magazine was to be as offensive as possible, and they have become a very interesting snapshot of the early 90s rebellious spirit that the Skateboarding culture held. It would never be published now.



I will now quickly tell you all about Big Brother Magazine

In the late eighties Skateboarding was extremely popular. During this time two major skateboarding magazines dominated the world of Skateboarding. These two magazines were Transworld and Thrasher, and they both held the keys to the kingdom of skateboarding. Skateboarding was evolving though, it was leaving behind the vert ramps and helmets and entering a new stage of street skateboarding.

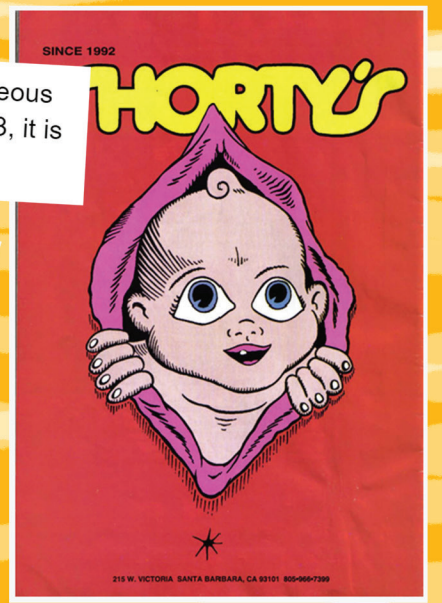
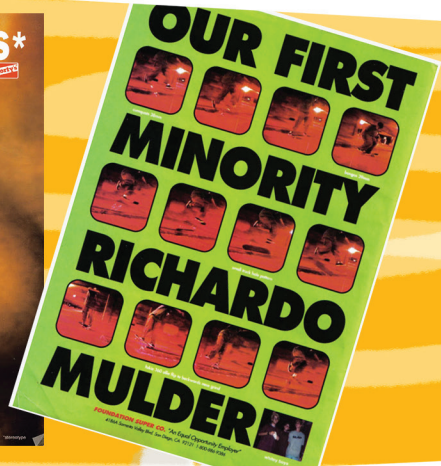
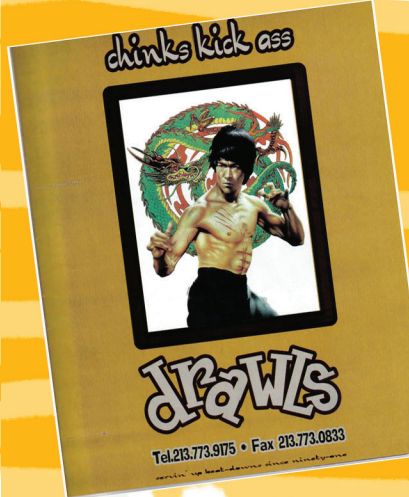


Steve Rocco created a skateboard company named World Industries. This company became notorious for their extremely offensive artwork and had branded themselves based on their edginess. Steve Rocco wanted to put out an advertisement in Transworld that depicted a skater edginess. Steve Rocco wanted to put out an advertisement in Transworld that depicted a skater failing at a trick over and over until it showed the skater holding a gun to his head. This advertisement was denied publication. Steve Rocco was so upset by this that he decided to create his own magazine that would allow pure freedom of expression and hopefully appeal to the reality of what skaters were interested in. This meant nudity and partying.



After hiring writers Jeff Tremaine (who would later direct and create Jackass) and Earl Parker, and artists Marc McKee and Sean Cliver (artists from World Industries) in 1992, Big Brother was born. Many people that would define the next generation of entertainment were connected to the magazine, even Spike Jonze was an artist on the team.

A huge part of the magazine became the advertisements. They contain the most outrageous and offensive advertisements I have ever seen. Looking at these advertisements in 2023, it is unbelievable that this exists.



Eventually the magazine began supplementing the issues with VHS tapes. These tapes would contain them traveling the country, skateboarding, and stunts. These video segments would be the prototype for the show Jackass years later when MTV offers them a deal.

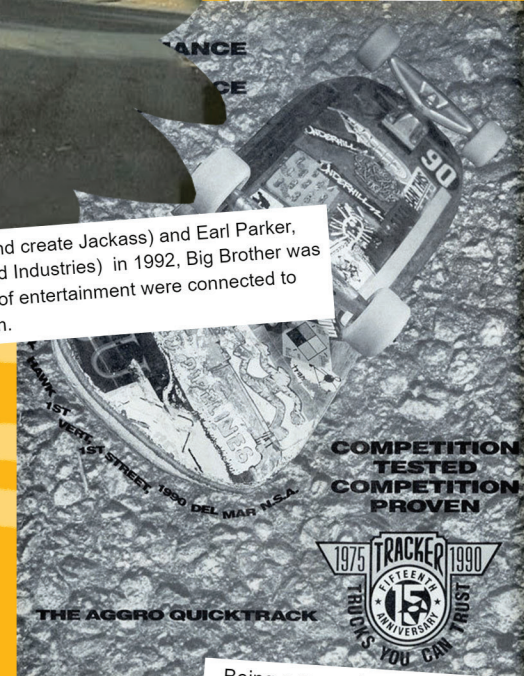
NICE AD!



We had two ads we wanted to run this month, but they were deemed too offensive because we said a bad word and made fun of Powell. So instead you can stare at this blank square.



Eventually Big Brother was bought by Larry Flynt (Creator of Hustler Magazine) After being acquired by Flynt, he wanted to make the magazine more appealing to a wider audience. The magazine's nudity was removed and it slowly became less and less offensive, until it was just another Skateboarding magazine.



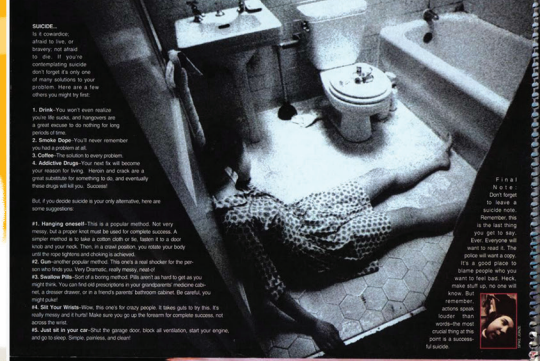
Being a magazine aimed for teens it was immediately in trouble for containing nudity and having articles such as "How to Kill Yourself" and "How to make a Fake ID". The magazine was soon on Television news where they warned parents about the magazine. This only fueled the success of the magazine.



how to make a fake i.d.

All you need:
Old style California driver's license of someone 21 or older
Plastic camera and film
Cheapest Blacklight brand
400w-450 Color Desktop Flatbed Scanner
Quadra 660 Macintosh Computer with at least 220 megs of RAM
Adobe Photoshop 3.5
QuickDraw 3.1
3M Rainbow Desktop Color Printer
8" roll of Ilfordine Durochrom 10000 film
Several sheets of white coated paper
Metal color
X-acto knife
Blowdrying tool

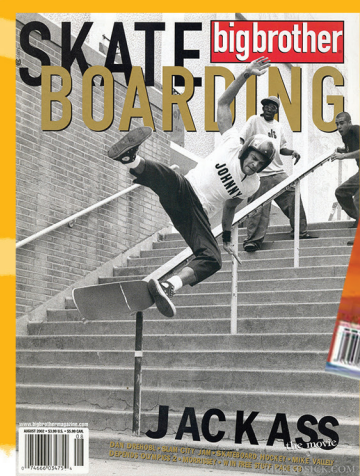
HOW TO KILL YOURSELF



An interesting part of Big Brother was that it was always released in a unique way. One magazine would be spiral bound, the next issue would be a large print size, and one issue was even printed and put inside a cereal box. Each issue was always a surprise and this set the magazine apart from everyone else. Soon every other magazine was copying their no care attitude.



In 2004, Larry Flynt dropped publication of the magazine and Big Brother was no more.







BOOKS AS PROPS IN MEDIA

By: Victoria Isles



Books.

Books which are tools of mass communication. We see books everyday and everywhere, even as props in media. What do books do for us when they're placed in a movie or a show? What do the prop masters want us to assume when a character has a ton of books? Now, this isn't going into specific books used on set really, but how the appearance of large amounts of books are used.



There are four things that prop masters want viewers to gather when there are a large amount of books at play in a scene. First, they want to convey a character trait: whoever owns those books or perhaps spends the most time with those books is a studious, intelligent and often wealthy character. Second, they want to set a vibe: book shops and libraries and even just the appearance of a packed bookcase make the space feel more cozy and inviting, most of the time. Third, they want to convey an intense passion: this a character has a lot of books on one subject, it expresses their passion for that subject and often hints at mastery of that subject. Finally, fourth: to convey a longing for something other than their current life situation. We're going to discuss how these things come up in a handful of shows.

In the tv series *Our Flag Means Death*, books are huge. The main character Stede Bonnet had a library put into the ship he had built and even when he was out on the seas running a very found-family pirate crew, he kept those book and cherished them. Those books really help show Stede as an intelligent, very wealthy character, but his interaction with his collection of books is born out of genuine love for them, which made him endearing. Literacy isn't common at the time the show takes place (1700's), so the only two people on ship who can read and write well are Stede and his scribe, Lucius. Lucius is almost always seen with a book and is writing down Stede's daily life and even illustrates these things with a very fine hand. So he's educated, but how is a mystery. He doesn't appear wealthy like Stede, or even seem to want to be. A mystery for a later season. When Blackbeard is introduced and he sees those books, he is full of wonder and longing. He never had the opportunity to read, and while he's supposed to be this big bad pirate captain, his reaction to seeing Stede's library immediately shakes off that feeling of intimidation we're supposed to get from him.



WIKIA

Good Omens is another tv series that employs the usage of just an obscene amount of books, because a large portion of the series happens in or around Aziraphale's bookstore. Now, the usage of books doesn't really lean toward implying Aziraphale is super smart and wealthy. It does do two other things, however. First, it sets a vibe. No matter what's happening outside the bookstore, inside the bookstore is always calm and always safe and always happy, even if things get a little weird. These books also show Aziraphale's deep love for humans and their history. Aziraphale collects books throughout human history and keeps them safe in his bookstore (where he doesn't actually sell any books). That is his passion and the massive collection of books shows how truly dedicated he is to this self-imposed task.

Are there other reasons why books are in media? Sure. They can be used as plot devices; ie the book of prophecies from the first season of *Good Omens* or the book used by Lucius to prove Stede was indeed a pirate who had done pirate things in order to save his life in *Our Flag Means Death*. They can be used as funny little easter eggs, like when the actual novel *Good Omens* is found and read in the show.

Even when we never see the inside of the majority of books we seen on movies and shows, just their existence alone on a show speaks volumes (Get it? Volumes?). The iconography of books is so strong and prop masters have gotten so good at using it to really add depth to the characters and locations their shows take place. It's a fun exercise, next time you see books in a show or movie, ask yourself why.



HARRISSON



RA VINCENT

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Examples and History of Book Sculptures



“Pandora Opens Box”
By Sue Blackwell.
Artist plays with the idea of bringing our favorite literature stories to life.



Hourglass Book
By Brian Dettmer.
Artist aims to reveal tones and messages of the books through sculpture.



“What Have We Become?”
By Nicholas Galanin, North American Indigenous artist hand carves portraits into books.



“The Book of Life”
by David Kracov.
Made of metal,
Dedicated to the life of Rabbi Yossi.



Old Books Carved by Surgical Tools
By Brian Dettmer.
Artist carves into vintage volumes with a mixture of surgical tools.

What might it mean for one to transform a book into a sculpture? Considering the content of the book in comparison to the composition of the sculpture could be an initial inquiry.

To consider that the sculpture represents something that we can no longer read from a dismantled novel could guide our interpretations of said sculptures as well. In one of the images referenced, there is a statement about the artist that writes “Rather than trying to subvert things and impose his own message, Dettmer aims to play on and reveal hidden

undertones of the books themselves through his sculptures” (Popova). Because there has not been many findings of ancient book sculptures, it can be inferred that this practice has risen within the 21st century. For generations to come, it is imperative that these books be kept in safe conditions in order to remain preserved.

by Camille Schneider

