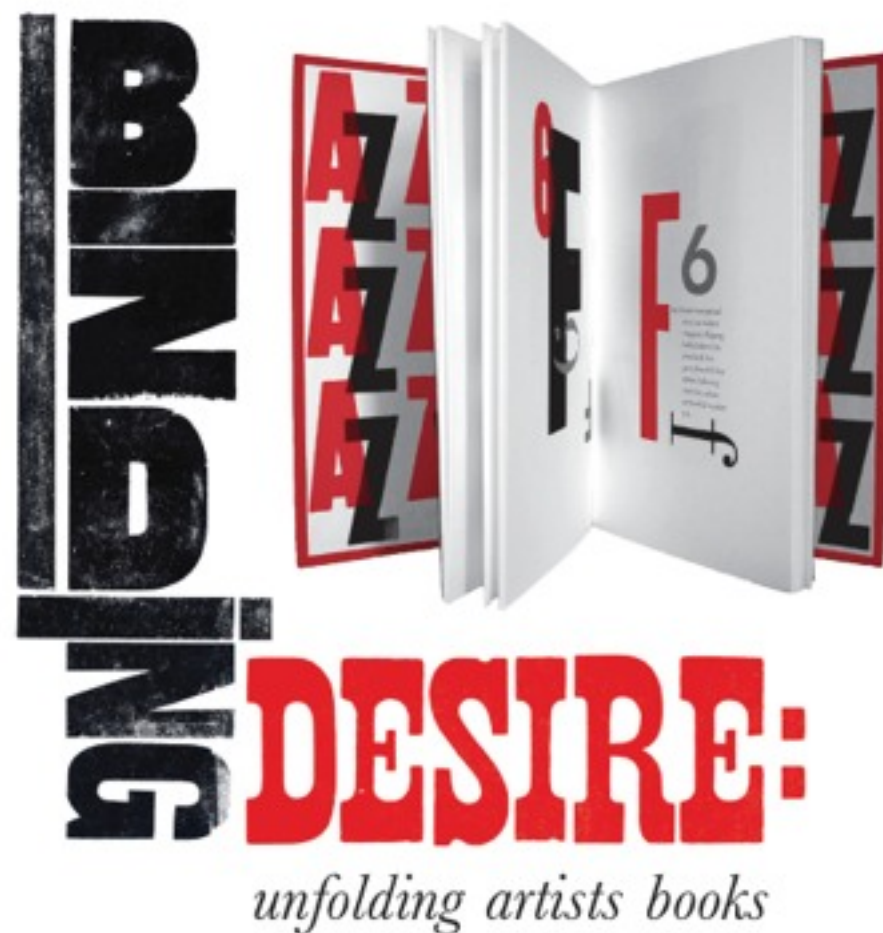




unfolding artists books

January 25 - March 30, 2014

Ben Maltz Gallery - Otis College of Art and Design



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BEN MALTZ GALLERY

Otis College of Art and Design

Ben Maltz Gallery

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Otis College of Art and Design, Ben Maltz Gallery

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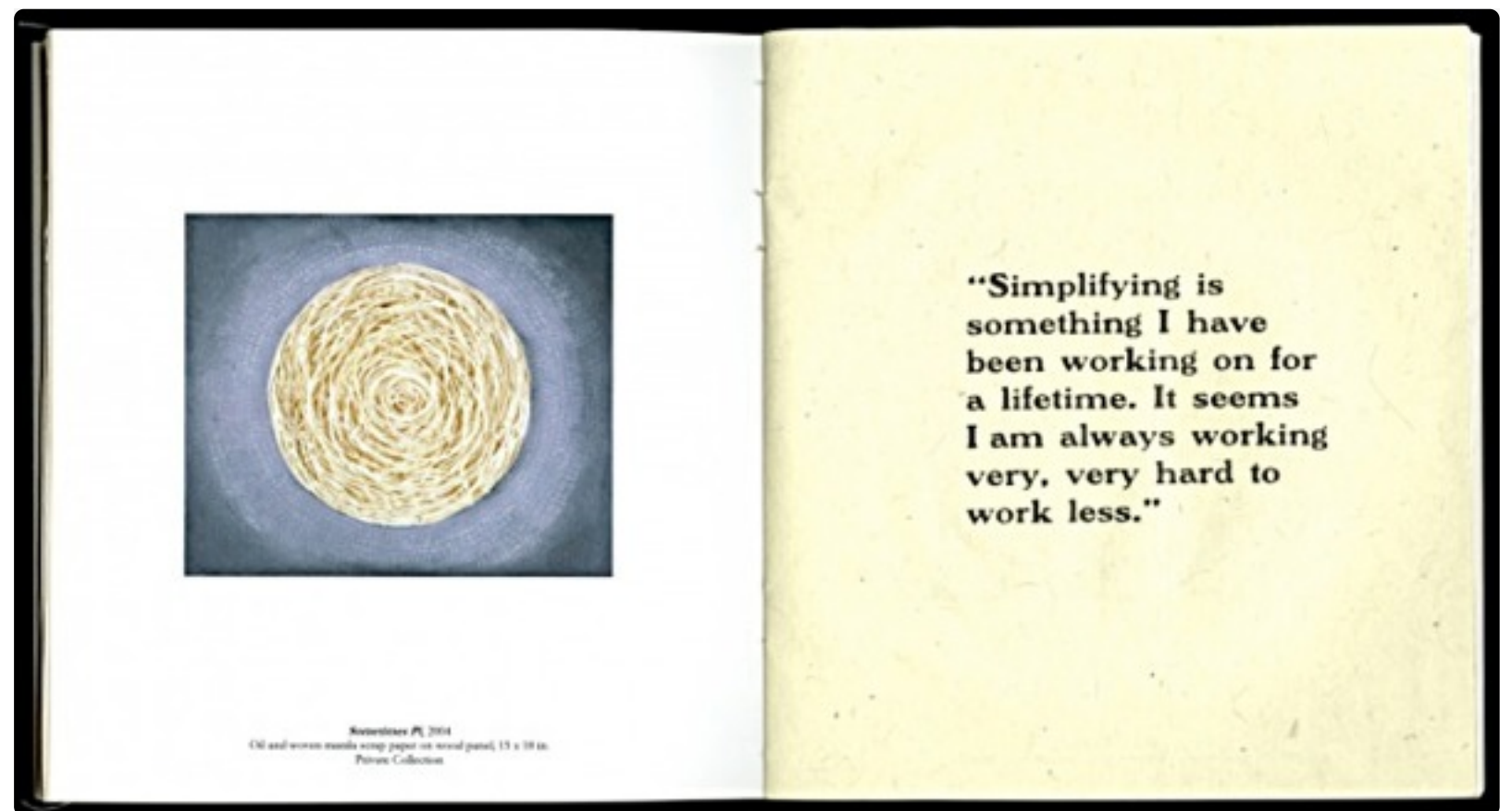
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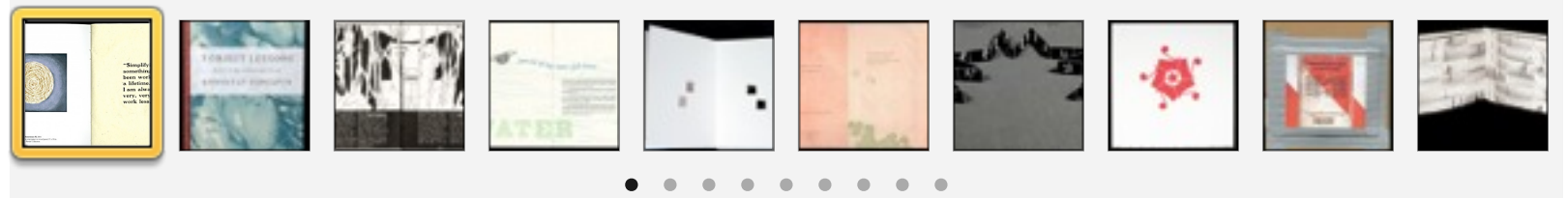
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Introduction by Meg Linton

Binding Desire: Unfolding Artists Books presents a sampling of works from the Otis Millard Sheets Library's Special Collection of artists' books dating from the 1960s to the present. This teaching collection is one of the largest in Southern California with over 2,100 objects and it includes work by such luminaries as Vito Acconci, Joseph Beuys, and Ed Ruscha as well as significant work from major production centers like Beau Geste Press, Paradise Press, Printed Matter, Red Fox Press, and Women's Studio Workshop. A foundational strength of the collection is its holdings of artists books made in the 1960s and 1970s—a time when this material was often not collected by libraries or museums because so much of it was hard to define, catalog, and house.



Binding Desire: Unfolding Artists Books presents a sampling of works from the Otis Millard Sheets Library's Special Collection of artists' books



The Otis Artists' Books Collection was founded by art curator and writer Joan Hugo when she was hired in 1957 as the Director of the Library. Under her leadership the collection developed from her interest in the counter-cultural art movements of the 1960s. According to Hugo, "the development of the Library's Collection coincided with several sixties' art phenomena: the use of multiples—of which the book was just one; the popularity of graphics workshops; and—with increased access to inexpensive methods of reproduction—the production of the democratic book, the book produced to be given away or sold at low-cost in order to circumvent the hierarchies of distribution, and to connect directly with the viewer." Although Hugo passed away in 2006, her emphasis on multiples and the concepts of accessibility and democracy continue to guide the mission and purchasing philosophy of the Collection today.

In organizing this exhibition, we wanted to reflect the diversity and mission of the collection in the areas of typography, paper-making, graphics, bookmaking, binding,

design, and creative writing. Therefore, we enlisted Cathy Chambers, Assistant Librarian and resident authority on the collection, to be the lead curator and created a support team of distinguished Otis faculty and library staff. This group (listed below) provided invaluable help from the viewpoints of the printmaker, book binder, graphic designer, writer, poet, comic book artist, and zine publisher. It is an intentionally eclectic selection of work as it reflects both the pedagogical priorities of current faculty for their students as well as their personal expertise and interests. Using the history and mission of the collection as a guiding principle for selection we developed the following overarching themes: Democracy / Accessibility, meaning economic and user friendly production and distribution methods; Disappearing / Reappearing, the idea that the physical book is fading into the digital realm while self-publishing, scrapbooking, and fine art book making are emerging; and Legacy, the passing of knowledge, production, and access through the generations. Within these larger categories emphasis was also placed on form, technique, collaboration,

personal narrative, non-traditional narrative and reader determined experiences.

In this iBook exhibition catalog designed by Sheldon Forbes, the history of the collection and artists' books in Los Angeles is further explored and documented by an illuminating essay by Kathleen Walkup called *LA Bound. Binding Desire: Unfolding Artists Books* (the book, exhibition, programs) provided opportunities for the public to examine the history of artists' books in Los Angeles through work in the Otis collection; explore the resurgence of artists' books; and get a peek at the future of book arts, as artists manipulate and stretch our notions of what a book can do and be. With that in mind, we created a reading room in the exhibition and a section in this book called "Curricular Connections" to highlight the work of Otis students produced in classes taught by Guy Bennett, Rebecca Chamlee, Nancy Jo Haselbacher, and J.T. Steiny.

Meg Linton
Director of Galleries and Exhibitions
Otis College of Art and Design

Binding Desire is organized by the Ben Maltz Gallery with the curatorial council of the following Otis staff and faculty: **Cathy Chambers**, Assistant Director of the Library; **Rebecca Chamlee**, Associate Professor in Book Arts; **Linda Dare**, Otis Lab Press Manager; **Sheldon Forbes**, Circulation Manager and Catalog Designer; **Jeseca Dawson**, 2012-14 Curatorial Fellow; **Nancy Jo Haselbacher**, Associate Professor in Communication Arts; **Meg Linton**, Director of Galleries and Exhibitions; **Sue Maberry**, Director of the Library and Instructional Technology; **Barbara Maloutas**, Associate Chair, Communication Arts; and **J.T. Steiny**, Senior Lecturer in Illustration. Additional project advisors and partners include **Guy Bennett**, Professor in Otis Liberal Arts and Sciences and Graduate Writing; **Arleen Chikami**, Otis Foundation and Corporate Relations Manager; **Kathleen Walkup**, Professor and Book Art Program Head, Mills College, CA; and artist **Susan E. King**. This project is funded in part by **The Gladys Krieble Delmas Foundation**.

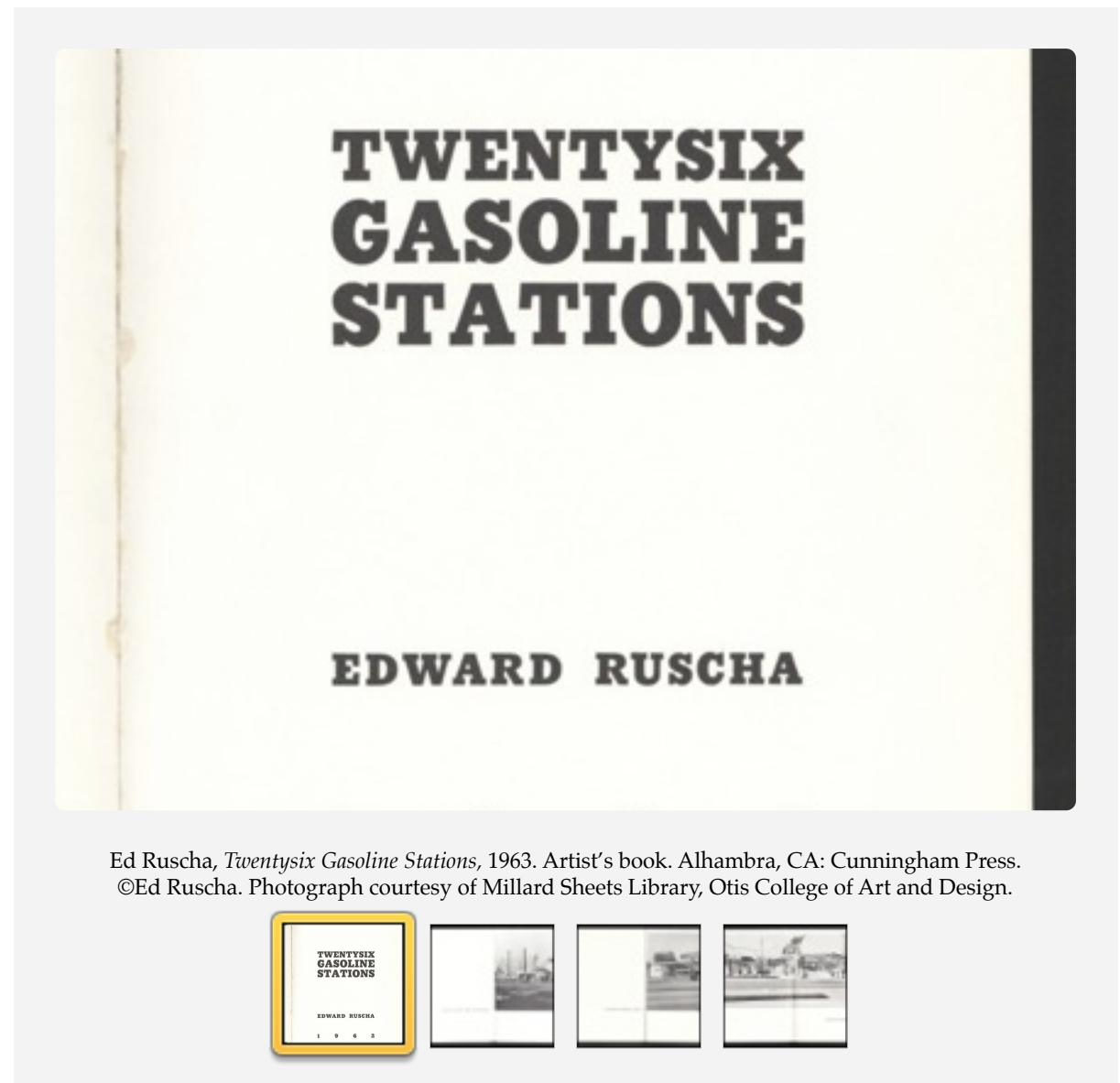
LA Bound

Artists' Books at Otis College of Art and Design

Kathleen Walkup

When the critic Dave Hickey stumbled upon a small pile of the artist Ed Ruscha's *Twentysix Gasoline Stations* in a bookstore in Austin, Texas, in 1964, he had an epiphany:

I picked one up and opened it. . . [it] was the coolest thing I'd ever seen. . . . if we moved through this book as we move across a map, as we move across America, and the number of physical pages corresponded to the number of objects depicted... well, hell, it all might mean something!¹



Ed Ruscha, *Twentysix Gasoline Stations*, 1963. Artist's book. Alhambra, CA: Cunningham Press.
©Ed Ruscha. Photograph courtesy of Millard Sheets Library, Otis College of Art and Design.

Twentysix Gasoline Stations documents a journey between Los Angeles and Oklahoma City, a trip that Ruscha made frequently between his hometown and his adopted city. The book's snapshot aesthetic (Hickey described the black-and-white photos as "blunt") and lack of preciousness (offset printed in an open edition on coated stock with red slab serif letters on the cover²) have come to be identified as nearly iconic symbols of the genre of artworks now called artists' books. In 1963, though, when the book was first published, the art world was not certain what was hitting it. Between the experiments of Dieter Roth, the minimalist sculptures of Sol LeWitt and the performative works of Fluxus, all theorized using concepts like dematerialization, the face of art was changing. And, according to Lucy Lippard, these new books, books whose content was unexpected according to the standards of the codex, had reached an ultimate state; they were ultra-dematerialized objects. Ad Reinhardt's comment that sculpture is something you bump into when you back up to look at a painting suddenly seemed far from the new reality of conceptual art practice.

Joan Hugo & Otis Art Institute

When Joan Hugo came across *Twentysix Gasoline Stations*, she knew that the book *did* mean something. Hugo, who began her career as the librarian at Otis Art Institute in 1957, would become among the earliest buyers of artists' books for library collections, demonstrating a prescient sensibility about the genre. Hugo grew up in New Jersey. During her childhood, Saturdays meant trips with her father to the great New York museums and galleries. After completing a library degree at Simmons College, she did brief stints of fieldwork at both MOMA and the New York Public Library, where she held her first librarianship. A move to Paris resulted in a job at the American Library, with its patronage of graduate students from the Sorbonne studying side by side with expatriate English and American residents. It was at the American Library that Hugo learned to work with what she referred to as "a relatively specialized clientele—one got to know the reader's taste, and tried to match book to taste. It made me familiar with the process of anticipating."³

This knowledge would serve her well at Otis, a school that was in the process of

accreditation when she arrived. (Another sign of her early adaptation: She and her husband had decided when they moved to Los Angeles in 1956 that if she were the one to find a job, he would stay home with the baby. She found her Otis position through a classified ad in the *Los Angeles Times*.) Hugo's position as the only librarian at a "small school with a small collection" meant that she made all collecting decisions on her own. "I felt that I could trust my judgment and taste if they were validated by positive response on the part of the users."⁴

Evidently Hugo's ability to anticipate the library users, along with her willingness to involve students and faculty in her decision-making process, were highly successful. Hugo realized that Otis would benefit from resources that went far beyond books and slides into "records and electronic music, ephemera, clipping files, picture files."⁵ This willingness to expand the conventional idea of what constituted a library collection helped to foster her interest in artists' books, a form that to many librarians would have seemed highly ephemeral in the 1960s.



Possibilities

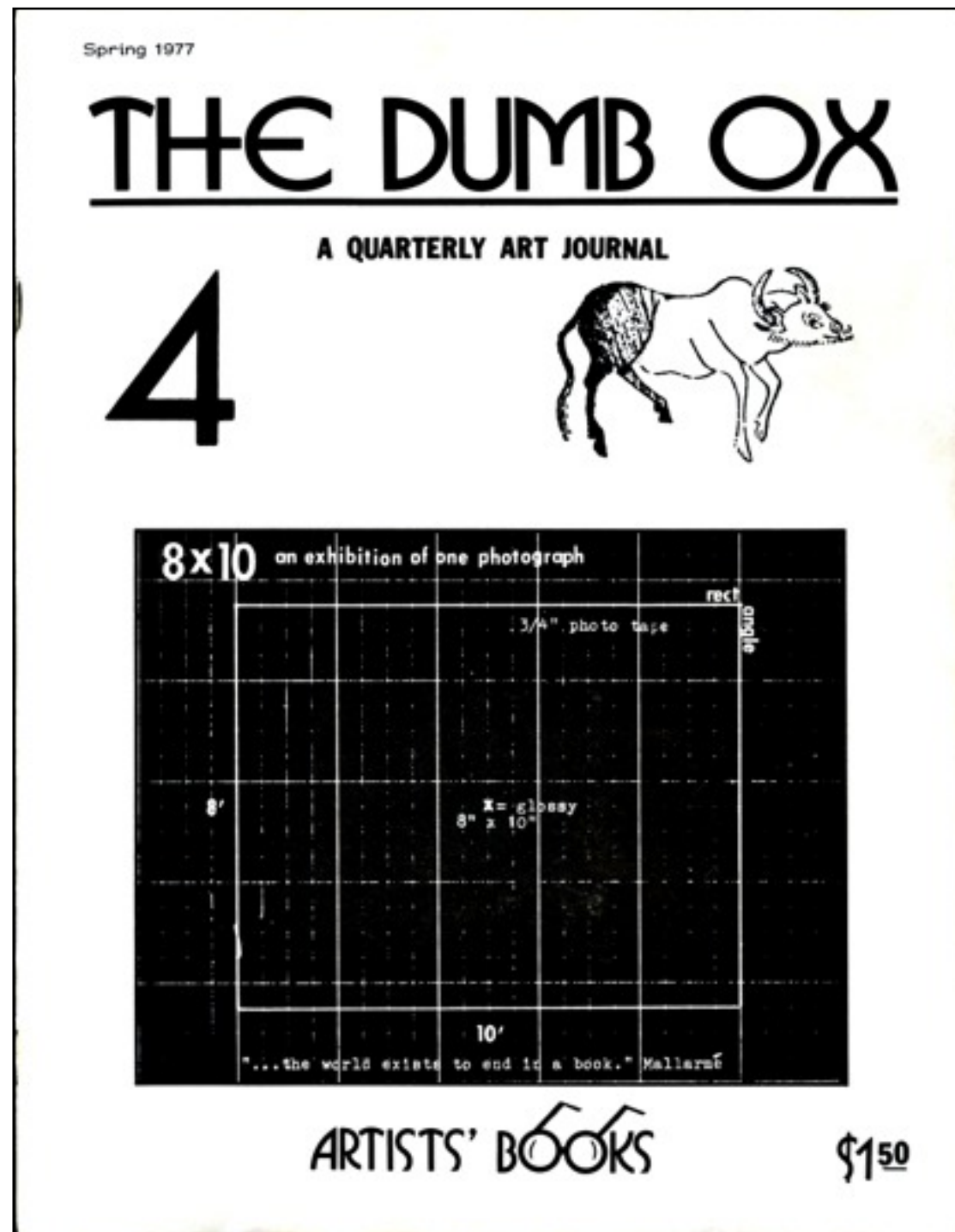
And collect she did. By 1972 Hugo was able to curate an exhibition at Otis called *Possibilities*. Billed on the exhibition poster as Otis Art Institute Library Special Materials, the poster provocatively displays, among other items, film canisters and a mythological beast. The front of the poster states that the exhibition represents “a diversified collection of book and non-book materials: artists’ publications, original examples of unusual printing, limited editions, out-of-print and ephemeral materials . . . films by artists, tapes, records, color slides and games.” The exhibition was meant to display the options for research in primary source materials “for the serious student and professional.”

The books section of *Possibilities* included works ranging from William Blake’s *Illustrations to the Divine Comedy of Dante* to *Dictionnaire des jeux*. The important conceptual artists of the day—Allan Kaprow, Dieter Roth, Lucas Samaras and, inevitably, Ed Ruscha—were included. There were several books referencing Mexican art. There was a book about the development of Hindu iconography, and another on worldwide caricature and comic

art. There were books in French, German and Spanish. Africa, China and Japan were represented by reference works from the general collection. Hugo included 85 books in all. The checklist reads like a personal cabinet of curiosities (*Made of Iron*, by the University of St. Thomas Art Department, as one curiosity) or perhaps like the core of a highly eclectic library amassed by a particularly ecumenical and voracious thinker (Eugenio Carmi’s *Stripsody*, René Fülöp-Miller’s *The Mind and Face of Bolshevism*).

A longer draft of the *Possibilities* statement states that the collection was begun in 1954 (three years before Hugo’s arrival at Otis) and was amassed, “Despite limitations of budget, staff and facilities . . .” The draft goes on to state that, while “all periods and areas” are represented in the exhibition, “. . . emphasis has been placed on current materials because they are readily available, less expensive to collect and most relevant.” While the exhibition itself doesn’t particularly highlight them, the draft explicitly lists concrete poetry and multiples among the materials in the collection.⁶ The exhibition included at least one evening of short films. The first screening showed 12 films in chronological order,

from 1934 to 1971, including Richard Serra's 1968 film, *Hand Catching Lead*.



The Dumb Ox artists' books issue

Hugo's fascination with conceptual art and its products continued to develop. In 1977 *The Dumb Ox*, a quarterly art journal published in Northridge, California, created a special issue on artists' books. Hugo's piece, *Artists' Books: Primers of Visual Literacy*, was the lead essay. Hugo took her subtitle from a 1973 publication out of MIT, Donis A. Dondis's *A Primer of Visual Literacy*. That book is a particularly erudite textbook for graphic designers, one that examines the basic principles of design in the context of visual art and communication. It is easy to see the appeal of Dondis's approach given Hugo's own eclectic and wide-ranging investigations. Her essay, which again traces a trajectory of historical circumstance leading to the development of artists' books in the 1960s, grounds itself in internationalism, considers the impact of photography in the nineteenth century, mentions the G.I. Bill (encouraging travel abroad) and eventually gets around to a supposition that suggests the possible future standardization of iconography through the broad availability of image-systems. Hugo explicitly states her collection policy at Otis: "The library at Otis Art Institute, Los Angeles, has been slowly building a collection of art publications, representing artists' books, periodicals, etc., over a period of twenty years [the amount of time Hugo had been librarian at Otis]." This is followed by a sentence fragment whose abruptness and a rhythm out of sync with the rest of her writing suggests a level of frustration about the limits of her ability to truly collect these works: "Limited only by our modest budget."⁷

Hugo ends the essay with an appeal for more effective distribution of artists' books. Her two-sentence bio contains an editing mistake but the plea is sincere: "Joan Hugo has been the Librarian

of Otis Art Institute's Art Librarian for twenty years. She would appreciate gifts of artists' books and periodicals for the library archives."⁸

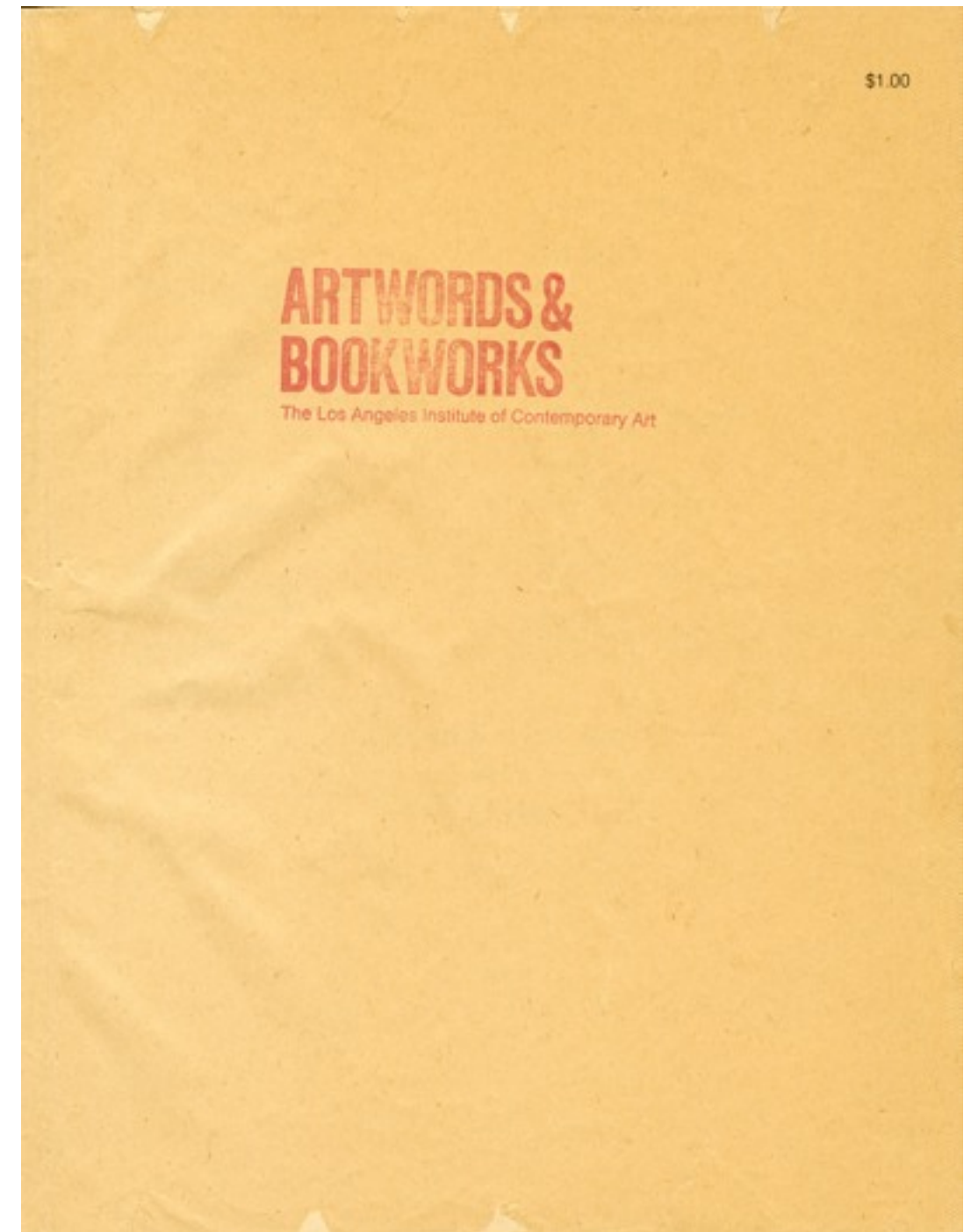
In the same issue of *The Dumb Ox* Ed Ruscha weighs in about his artists' books in an interview conducted by Gary Lloyd of UCLA. Ruscha acknowledges the commercial character and potential of his books, and validates them as works of art, no less important than his paintings. About the books, he says,

*I had to get out of the way of the concept of the photographs in the books as merely a collection of photographs. The books are books and not photographic books.*⁹

Artwords & Bookworks

Six years after *Possibilities*, Hugo once again curated an exhibition of eclectic materials; this time the materials were books by artists. *Artwords & Bookworks* opened at the Los Angeles Institute of Contemporary Art (LAICA, now defunct) on February 28, 1978. Hugo's co-curator for this exhibition was her friend, colleague and sister art librarian Judith A. Hoffberg.

Hugo and Hoffberg wrote complementary essays for the 58-page catalogue, which was printed on newsprint and sold for \$1.00. Hugo's essay, *Museum Without Walls*, is a sweeping history of books ("Until the development of printing with movable metal type, all books were made by artists)," the subject matter ranging from the artist John Baldessari's childhood to Chinese block books to *The Whole Earth Catalog*. The essay ends with a celebration of mail art, which forms the core of work shown in *Artwords & Bookworks*.



In contrast to Hugo's broad-brush approach (and despite its provocative opening sentence, "Is this a book?") Hoffberg's *The Museum is the Mailbox* drills down into the details of the exhibition and its mission:

*We wish to exhibit here and document the art information network, a distribution system which allows a direct access into verbal and visual thinking of artists today.*¹⁰

Hoffberg emphasizes the international character of *Artwords & Bookworks*, listing 15 countries from Australia to Yugoslavia from which books were sent, and commenting:

*There seemed to be an ESP throughout the world among artists and their ideas as communicated in books*¹¹

In the essay Hoffberg also poses the question, Why another artists' book show? She references, without naming individual exhibitions, the "many" exhibitions that occurred throughout California and the US in the year prior to *Artwords & Bookworks*, stating that these exhibitions focused primarily on one-of-a-kind books "and a few multiples" rather than on the form of artists' books which Hoffberg refers to as multiple editions.

Hoffberg's note about the content of the 1977 exhibitions (a bibliography following Hoffberg's essay lists no fewer than 10 exhibitions of artists' books in locations from Washington, D.C., to Antwerp and Kassel, Germany) may be a not-so-gentle dig at an exhibition that occurred that year in Hoffberg's back yard, The Man-deville Art Gallery at UC San Diego, one of the several places that Hoffberg worked as a librarian. The exhibition, rather grandly titled *The Artist's Book*, billed itself as "an exhibition of one-of-a-kind or limited edition books produced by contemporary artists."¹² The exhibition of more than 200 books by 150 artists included several of the works that would also appear in *Artwords & Bookworks*, suggesting that in the differing missions of the two exhibitions (limited vs. open editions, unique vs. multiple works) one set of curators might be hedging its understanding of the form.¹³

Artists' books: new definitions

These two exhibitions and the many others occurring throughout the seventies (Hoffberg's list runs to 28 exhibition catalogues, beginning with *Possibilities*) were taking place at a time when the discussion about just what constitutes an artist's book was raging. Beginning in 1973 with the exhibition *Artists Books* held at Moore College of Art, Philadelphia, when curator Diane Perry Vanderlip coined the term artists [sic] book to describe the variety of works in book form by a constellation of well-known (male) artists—Robert Motherwell, David Hockney, Dieter Roth, and Ruscha among many others—the definition of the form had been pushed and challenged. Vanderlip herself didn't help:

*. . . if the artist conceived his work as a book, I . . . generally accepted his position.*¹⁴

In 1976 another art librarian, Clive Phillpot, waded into the fray with an essay, *Book Art Digression*, written for the catalogue of a traveling exhibition sponsored by the Arts Council of Great Britain, Phillpot's home territory. Phillpot, using the term book art, wrote that these works are ". . . books in which the book form is intrinsic to the work."¹⁵ A year later Phillpot became Director of the library at the Museum of Modern Art, New York, a position which provided pivotal cachet for his essays and talks on the "new" discipline of artists' books. Phillpot's initial declaration, that artists' books used "mass-production methods and in (theoretically) unlimited numbers,"¹⁶ was directed to his fellow and sister art librarians. Hoffberg's 1978 stance about artists' books as works being produced as multiples could have emanated from her colleague's firm statements on the subject.

Regardless of the motivation of the two women (certainly Hugo had demonstrated in *Possibilities* her commitment to conceptual art and concrete poetry) the selections for *Artwords & Bookworks* encompassed work by a range of artists from the well-known (Vito Acconci, Jenny Holzer, Richard Prince, Niki de Sainte Phalle)



to the emerging. Several artists whose works were in the process of helping to shape the field of book art—Susan King, Frances Butler, Rebis Press (Betsy Davids and James Petrillo), Philip Zimmermann (under Visual Studies Workshop, with his last name misspelled in the catalogue), Simon Cutts of England's Coracle Books—were amply represented. Allan Kaprow, living in Pasadena at the time,¹⁷

had no fewer than 17 books in the exhibition, besting Ruscha's 12. *Artwords & Bookworks* was an open-call exhibition, although judging from Hoffberg's thanks to a long list of lenders, it is safe to assume that Hugo and Hoffberg solicited at least some of the pieces.¹⁸

Hoffberg, whose career would go on to span decades in the service of artists' books, inaugurated *Umbrella*, a new journal, a month before *Artwords & Bookworks* opened. In the inaugural issue Hoffberg doesn't skimp on superlatives when describing the exhibition, incidentally demonstrating the two curators' ambitions for the show:

*This exhibition represents the work of more than 700 artists in the most fascinating formats of "book" that have ever been conceived. A checklist will accompany the exhibition, which represents the largest exhibition of artists books ever launched.*¹⁹

Umbrella's ambitions were equally as bold. A boxed editorial on the front page of Volume 1, No. 1 (*Umbrella* adopted its signature blue cover later) stated that the journal,

Is a new vehicle for art news, reviews and resource information. . . . We feel that we are presenting you with an information resource that appeals to art historians, artists, librarians, and anyone else who is interested in what is happening in this most explosive period of art development.

Although this mission statement doesn't specifically mention artists' books, Hoffberg set the tone for two of her core interests in the world of contemporary art, artists' books and internationalism, by opening the first issue with a story about the Amsterdam bookstore, Other Books and So:

And what a glorious shop it is—housing linguistic multiples, artists' books and all those things in-between that most booksellers wouldn't touch with a long pole.



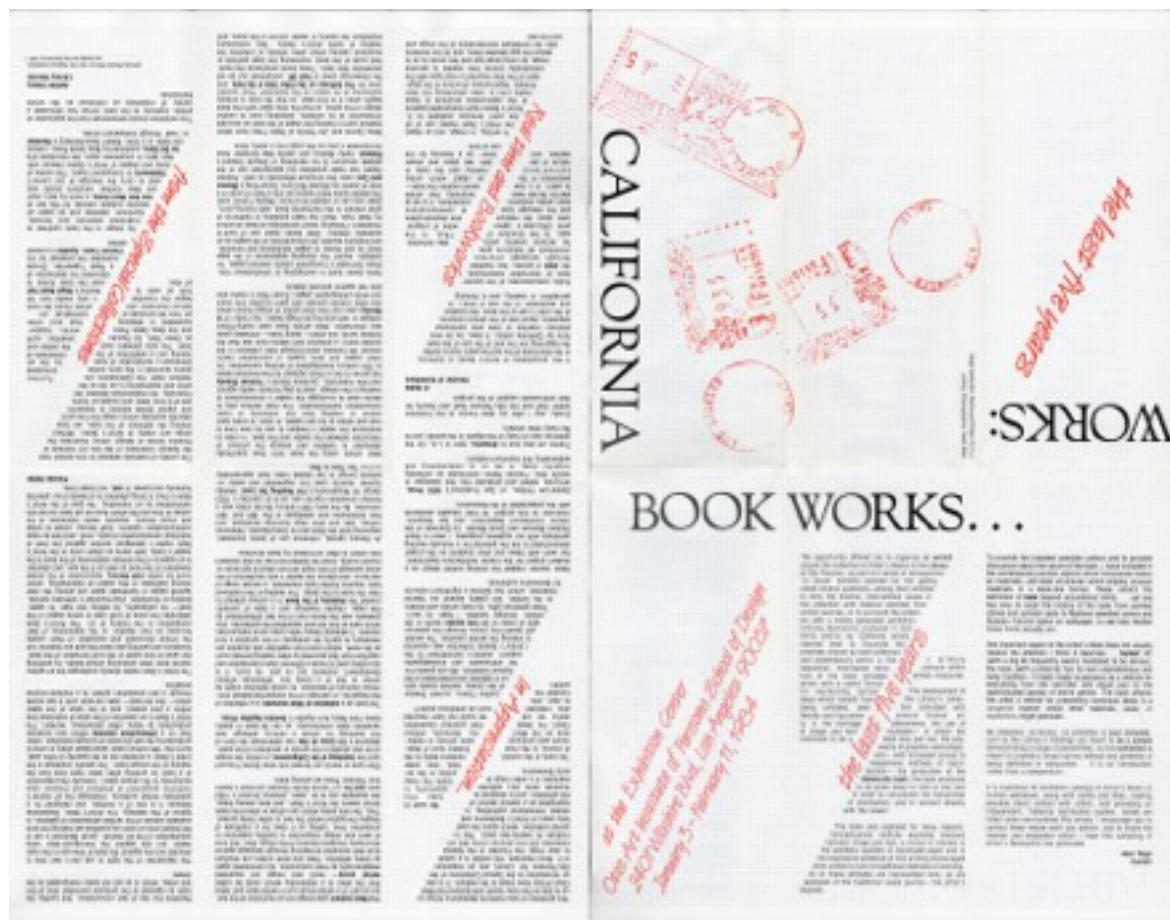
Hoffberg, who wrote this lead essay as well as a good deal of the rest of the first issue, goes on to say,

You will hear in Umbrella about this phenomenon of artist [sic] who now uses the book as his or her medium, creating an explosion of these books without the proper means of distribution, except in rare cases like Other Books and So.

Thus was *Umbrella's* mandate launched. The bulk of this and subsequent issues consisted of national and international news about art; notices of upcoming exhibitions; "Names in the News;" brief reviews of books, periodicals and exhibition catalogues; calls for exhibition entries; conference announcements; store openings; obituaries; and a general hodgepodge of information in the arena of contemporary art. Hoffberg ran *Umbrella* from her home in Glendale; subscriptions were initially \$12.00 a year. The inaugural issue listed two sub-editors, Robin Kaplan (book reviews) and Ken Friedman (regional news editor). A year later the masthead expanded to include five editors (including Friedman but not Kaplan), a New York correspondent and a staff member. Typesetting for *Umbrella* is credited to Hoffberg, who was obviously the main writer and general heavy lifter for this quirky and informative periodical.

California Bookworks

Joan Hugo's next foray into curating took place in 1984 with another exhibition at Otis/Parsons, as the institution was then known.²⁰ Hugo had left her library position a few years earlier to take on a teaching role with the college, but her brief statement for the exhibition catalogue states her continued commitment to both artists' books and the library collection. Pondering whether this exhibition should "echo the diverse, international scope of the [library] collection," Hugo chose instead to "surround the collection



with a locally generated exhibition,” by focusing on works produced in California or made by California artists.²¹

In many ways her decision reflected a new level of maturity for the discipline of artists’ bookmaking in her adopted state. The early books of Ed Ruscha had led the way toward a fully-fledged body of work from a diverse range of artists and bookmakers. Colleges had begun to adopt courses in book art; the first MA in Book Art in the country was initiated in 1983 in the San Francisco Bay Area by Mills College. Otis itself offered a course in mail art as early as 1979, taught by Wayne Kuwada, a gallery curator and graduate of the Otis MFA program.

Unlike the 1978 open call for *Artwords & Bookworks*, the works for *California Bookworks* were chosen by Hugo from the Otis library collection that she had fostered so lovingly. Of the more than 230 works in the exhibition, many were, in the words of Director of Exhibitions Al Nodal, free access works (which he notes in his Appreciation will be “lovingly handled, I hope, by you!”)²² In her brief introduction, “the last five years”, Hugo says of the exhibition:

*To provide the broadest possible context and to provoke discussion about the nature of the book, I have included in the contemporary section objects which incorporate books as materials in a book-like format. These stretch the definition of **book** beyond accustomed limits . . . yet one has only to recall the history of the book from painted stones and cylinder seals to Medieval jewelled covers and Russian Futurist books on wallpaper, to see how flexible these limits actually are.*²³

In her erudite accompanying essay, Frances Butler, the Berkeley-based artist and scholar whose own work was represented in the exhibition, writes that these boundary-stretching works display a high degree of craft literacy:

*Appreciation of the skilled movement of the hand as well as the eye, and attention to all aspects of the intimate relationship of the book to the reader’s body, both serve as attack units in the Artist’s Book maker’s [sic] ideological warfare against the theft of individual consciousness of body, mind, and time to mass communications systems.*²⁴

Butler’s work, *Occult Psychogenic Misfeasance* (1983) represents a type of “filled moment” that Butler suggests is at the basis of some artists’ books. This book juxtaposes letters received by Butler from a person who was rather terrifyingly stalking her at the time with photo self-portraits that make pointed references to the



avant-garde, including one of Butler holding one of her eyelids open with a large screwdriver. The eccentrically-shaped pages of the book are held together with a metal ring; they are laminated in stiff plastic and trimmed on all sides with pinking shears; the

edges pierce the hands when the reader tries to hold and turn them. The images and text are not separable, and the form is entirely linked to the content.

Jeff Kelley's *Artforum* review of *California Bookworks* (summer, 1984) took on Butler's idea of craft literacy:

*In the information age, "craft literacy" is a hollow art-political slogan that recalls the privileged medievalism of the Pre-Raphaelites, not the rough-hewn street vernacular of, say the Russian Constructivists. Besides, a craft esthetic too easily settles into fetish: for this show, little white gloves were provided for book-handling. It felt like a petting zoo.*²⁵

So much for Nodal's free access. While Kelley does praise some of the works, including several by Los Angeles and environs artists and publishers (Rachel Rosenthal; Harry Reese and Kirk Robertson; Harvey Mudd and Ken Price; and the Santa Barbara-based mail art periodical *Eye*, a particular standout for Kelley), his final statement about the genre is both dispiriting and prescient:

*At this rate the artist's book of the future will end up under glass in large halls, where even petting will be forbidden. Will the stare of the curious then constitute a new kind of reading?*²⁶

Enter the Woman's Building

One Los Angeles institution that was directly fostering new kinds of reading, not so much of form as of voice, was the Woman's Building. Founded in Los Angeles in 1973 by the artist Judy Chicago, the graphic designer Sheila Levrant de Bretteville and the art historian Arlene Raven, the Woman's Building and two of its numerous offshoot programs, Feminist Studio Workshop and Women's Graphic Center, quickly became hubs for artists' book-

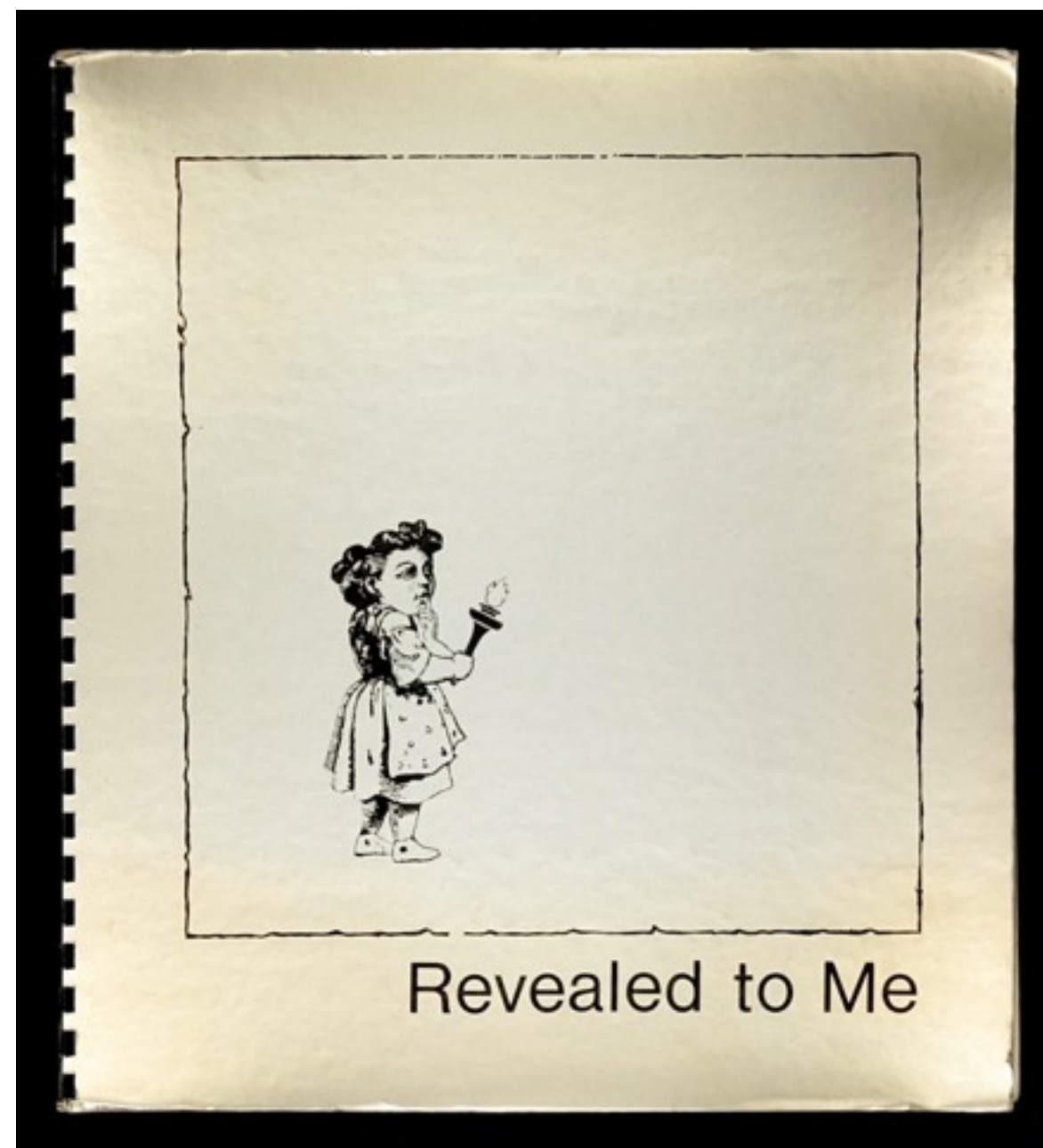
making. Books, after all, served the mission of the Woman's Building, which was to give women, underserved in the traditional fine art community, a space in which to articulate their visions in a public arena. What better platform for this articulation than print in all of its forms?

In the same 1977 issue of *The Dumb Ox* in which Joan Hugo's essay about artists' books appeared, Helen Roth (who also used the name Helen Alm Roth) explained the genesis of the Women's Graphic Center, with its roots in the graphics workshop at Cal Arts, which Roth directed and where de Bretteville also taught. Roth's own work as a printmaker was evolving away from the use of traditional techniques; as she put it, "I needed a new technology—commercial graphic arts."²⁷ The use of commercial production methods dovetailed with de Bretteville's own background in graphic design and complemented her interest in having women use the means of production to issue their own creative work away from the museum and gallery system, which was in 1973 completely male dominated.

Roth joined de Bretteville and the other two founders at the Woman's Building, accepting a full-time position there just as it opened and teaching an intensive production class to 20 women through the Feminist Studio Workshop, the Woman's Building alternative to mainstream academic training. Roth writes,

*Seeing themselves in print, reaching the public and knowing that they did it was a transforming experience for each of the women.*²⁸

Susan E. King was one of those women. After being lured to Los Angeles in pied-piper fashion by Judy Chicago from the safety of a ceramics degree at New Mexico State, King would be men-



tored by de Bretteville, with whom she eventually collaborated on several projects. King, who would become the longest-running and best-known artist working in book form from the Woman's Building community, arrived in time to help sheetrock the new Woman's Building quarters on Spring Street in downtown LA. Her excitement about the creative possibilities inherent in the form of the

book came about during one of Roth's workshops, when Roth showed the group a selection of artists' books from her own and de Bretteville's collections. King remembers in particular work by two artist/printers with very different backgrounds and styles, the ever-looming Ruscha and a printer from San Francisco named Jane Grabhorn.

In many ways King's future work seemed to be forged in this chance encounter. From Ruscha, King would absorb his photo aesthetic and his appreciation of place. As an LA transplant from her upbringing in Kentucky, King recognized Ruscha's embrace of his own adopted home in books like *Every Building on the Sunset Strip* and *Some Los Angeles Apartments*. Like Ruscha, place would remain a foundational aspect of King's artwork.

Far from Ruscha in every way except perhaps for a sly sense of humor, Jane Grabhorn began her career in printing the way women had since its invention, by being married to a printer. In Grabhorn's case, her husband was half of the best-known fine press partnership in San Francisco history. The Grabhorn Press published fine books in limited editions, having made their mark with titles like a new and grandiose printing of Walt Whitman's *Leaves of Grass*. Jane Grabhorn chafed at her position of

compositor and general shop support; to mitigate her frustration, she founded two presses. Colt Press became a serious if highly eclectic publishing press with titles ranging from work by Henry Miller to *The Epicure in Mexico*.

What King saw that day was, however, work of a different order. Jane Grabhorn established her Jumbo Press literally in the shadow of the great Victoria and Thompson platen presses on the shop floor of her husband's press, using the name imprinted on her tabletop handpress. On that tiny press, but more often by persuading various printers working for her husband and brother-in-law to help, Jane printed irreverent and naughty ephemera and small books of reminiscence and tribute to family and friends. King would adopt the letterpress production that was the root of the Grabhorns' output along with Jane's fascination with a wide variety of ephemera.

King would also weave a third strand into her books, this one very much a product of her Southern upbringing coupled with her training at the Feminist Studio Workshop. For King, a hands-on artist who had worked mainly with clay, the expectation that the women in the FSW would write their stories

came as a surprise. As King began to write about her life, she was

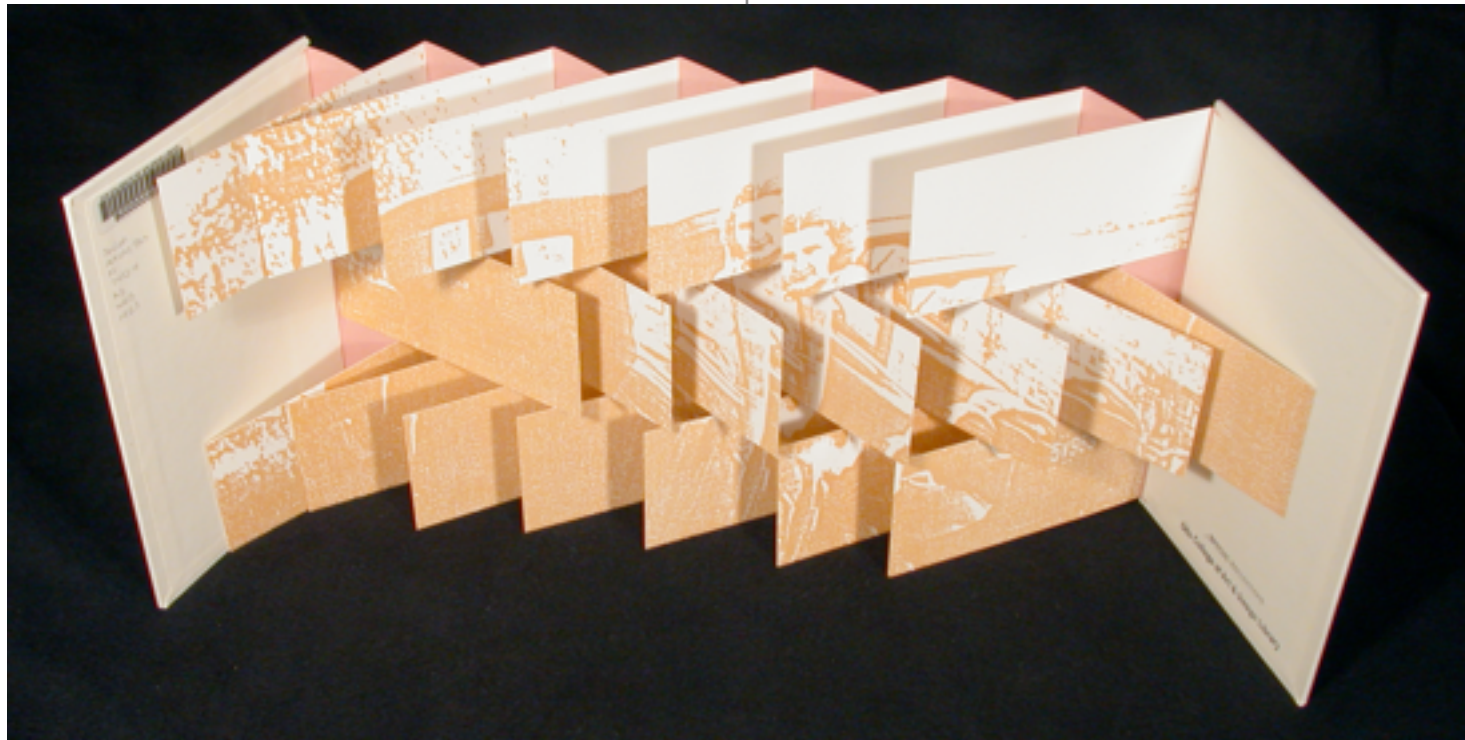


able to call on the deep Southern tradition of storytelling that was woven through her childhood. What initially seemed like a barrier became a lifelong quest and passion. Later, King would say that there are always two stories, a practice that helped lead her to some increasingly complicated book structures, ones that made room for textual complexity. King's commitment to more nuanced and layered content happened at a perfect time: The field of book art was growing across the country, bringing with it an increasing fascination with the ways that the basic codex could be investigated, manipulated, altered and expanded upon. King became an early adopter, and her work ultimately served as models for new book artists seeking inspiration and direction.

The Woman's Building meets Otis/Parsons

While the Woman's Building community would have certainly been familiar with the work of Otis/Parsons, the cross-pollination between the two institutions became formalized with the appointment in 1980 of Sheila de Bretteville as Chair of Communication Design and Illustration, a position she held for 10 years. While de Bretteville's interest in the means of graphic production continued

at Otis, her focus initially shifted toward developing a curriculum that paralleled the Parsons course of study, which was her mandate as Chair. De Bretteville brought her person-centered approach to her classes at Otis/Parsons, noting nonetheless that students at



Otis were there for “far different reasons” than students at Cal Arts or the Feminist Studio Workshop. Despite the “lack of impulse to focus” that de Bretteville observed in her Otis/Parsons students, she did continue to send students into their LA neighborhoods “to make work based in who they met and what they saw,” the type of project she had initiated at her

previous institutions. When she took the job at Otis, de Bretteville didn't entirely cut her ties with the Woman's Building, where she taught workshops in the evening.²⁹

De Bretteville's curriculum at Otis/Parsons didn't include artists' books, which in any event had always been incidental in her teaching. At Otis, the print lab focused on fine arts printmaking, not graphic production, mediums which held no interest for someone with a graphic design background and a strong belief in the multiplicity of print. The print lab was situated in the Fine Arts Program, and the traditional split between fine and applied art at

many academic institutions appeared to be very much in evidence at Otis/Parsons during the 1980s.

In 1984 de Bretteville evened the playing field for print by opening the Laboratory Press on the Otis/Parsons campus. Lab-Press, according to the Otis website, was, “Conceived as a laboratory for aesthetic exploration and a place for practical production. . .”³⁰ These linked goals of exploration and production aligned perfectly with de Bretteville’s initial vision for the Woman’s Building, where the merger of individual voice and the means to make that voice heard while working in a community of peers could take place.

De Bretteville also initiated a strong instructional linkage between the Woman’s Building and Otis/Parsons through the hiring of instructors such as Susan King, Laurel Beckman and other women de Bretteville had worked with and mentored at the Woman’s Building. King first co-taught a Graphic Production class with Beckman, then followed that with a Small Editions Book class (this time taught with Simon Toparovsky). While on the instructional staff there, King made the connection between Graphic Communication and the Art Library:

*When I taught my first class there, I went to see the artist’s book collection, which was mostly put together by Joan Hugo, as far as I could tell. The collection wasn’t being used. I came up with a plan to collect student work, by having students donate copies of books they made in my class to the school. I was involved in selling my edition work to Special Collections Libraries, and thought it would be a shame for the all the [sic] books being made in my class to walk out the door with the students.*³¹

Other Woman’s Building alumnae who taught in some capacity at Otis/Parsons and Otis College of Art & Design (the college split with Parsons in 1991) included Katherine Ng, Linda Norlen, Sue Ann Robinson and Bonnie Thompson Norman, who was the



laboratory technician in the early 1990s and taught independent workshops while at Otis.

Another Woman’s Building transplant was Cynthia Marsh, who was hired by Otis in 1993 for the same position de Bretteville had held, Chair of Graphic Communication and Illustration.³² Marsh, who moved to LA in the 1970s to meet (who else?) Ed Ruscha, had been lured to the Woman’s Building by de Bretteville, who needed a printer to run the offset press and teach at the Women’s Graphic Center. Although initially approaching the job with some reluc-

tance, Marsh quickly became an integral part of the WGC staff. While there, she also produced her own work, including a series of photo almanacs, loose sheets of images grouped in manila envelopes that Marsh saw as a record of the previous year. Marsh referred to these suites of prints as books, and while they were not bound in traditional form, the suites fit neatly into the category of conceptual photo work prevalent at the time. Marsh sold the collected prints through the catalogues printed on her offset press and issued by the WGC. These informal catalogues, *Women and the Printing Arts* (each artist/printer was represented by a separate 3x5" double-sided card, the cards held together with a metal ring) were the primary means of distribution for the books and ephemera being produced by the women at the Woman's Building as well as by their sister printer/publishers across the country.

The Alliance for Contemporary Book Arts

A new LA organization, The Alliance for Contemporary Book Arts, opened its (metaphorical) doors in 1988. The organization, whose motto was *Discovering and releasing the Archimagical powers of words*, issued its new periodical, *AbraCadaBrA*, on April 1st. The opening editorial, signed by Susan King and Jaime Robles, began,

*Like the States or California, Los Angeles is big: big in area and in number of people. The small regions and communities that make up L.A. are individual in their concerns and characters, but relatively inaccessible to one another. Diversity and isolation: these positive and negative opposites define our everyday lives. . . .What, then, as book artists in L.A. can we do to break through our isolation and share one another's diversity?*³³



King and Robles (a temporary émigré from the Bay Area who moved to LA to manage production at the artist Sam Francis's Lapis Press) expressed the hope that the newsletter would help to bring the disparate LA book community together. *AbraCadaBrA*, a more stylish³⁴ and compendious version of *Umbrella* (which was still going strong), listed relevant exhibitions and recent publications that might be of interest to its members. A column, "Practical Polly's Printer's Tips", came and went

with various issues; other how-to articles were included in later issues. If the goal of ACBA was to highlight the diversity of book people in LA, the list of founding members was a solid reflection of that goal. The names were drawn from a broad background of traditional fine press printers (Ward Ritchie, one of the doyens of LA fine printing; Gerald Lange); maverick bookmakers whose work at times resembled the book world's version of outsider art (Joe D'Ambrosio; Gloria Stuart, the actor who took up printing

ABRACADABRA

April 1 1988

Volume 1 #1

They are
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HAPPENED

Discovering
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the
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powers
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ALLIANCE

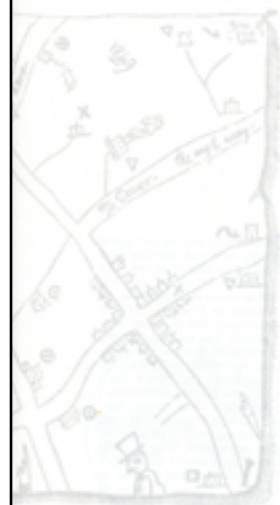
for contemporary BOOK ARTS

Like the States or California, Los Angeles is big: big in area and in numbers of people. The small regions and communities that make up L.A. are individual in their concerns and characters, but relatively inaccessible to one another. Diversity and isolation: these positive and negative opposites define our everyday lives.

Telephones, radio and TV, modems, FAX machines, thousands of miles of highway. They're meant to break through isolation and immediately and thoroughly transform it. Commercials show happy families chatting their life stories into plastic instruments. Even if these mechanical conversations were as warmly human and personal as portrayed, we're still left with the isolation imposed on us by our work as well as by our region. What, then, as book artists in L.A. can we do to break through our isolation and share one another's diversity?

We could rent a streamlined bus with plush seats, air-conditioning, and a tour guide with a microphone. One pulled up to Susan King's studio a year ago with a group of people interested in art and architecture. Most of them had never heard of fine printing or artists' books or that a book arts revival has been developing throughout the country for the last twenty years or so. Even among those of us who are interested in books and consider one another colleagues and friends, there is little likelihood of chance meetings at a cafe or bookstore. There's even less likelihood that groups of us will casually converge to exchange ideas or information. We accept that L.A. as a city is especially fragmented and sprawling and that there is no central focus for the book arts in L.A.

This newsletter is our form of communication. One we hope will reach more people than a phone call and will last longer than a forty-five minute drive across town to pick up extra sorts from an overworked pal. We could focus on antiquarian books or on artists' books (some of which stretch the definition of book to its limits) or on contemporary fine printing and graphic design. We have chosen instead to be as inclusive as possible. Fine press and artists' books are as diverse in their physical appearance and construction as are the words and symbols that form their content. Similarly, AbraCadaBrA will discuss not just the technical diversity of the book arts, but the diversity of our concerns as well—concerns about content and about aesthetics. There is intention in our choice to list the Clark Library's scholarly lecture series on revolution next to notices for printed art that is just beginning to be looked at in a historical perspective: "Mobs and Crowds, Riots and Brawls: Early American Political Violence" has something in common with the "Committed to Print" exhibition at the Museum of Modern Art in New York.



Calder's Map of a Begging Dilemma

when she was in her seventies); artists' books promoters (Barbara Pascal); librarians (Tyrus Harmsen); commercial printers (Patrick Reagh); the newest generation of practitioners (Les Ferriss, Robin Price, Scott Freutel) and others who were attempting to form a coalition. Their model was Pacific Center for the Book Arts in Northern California, and its journal, *Ampersand*, an organization with which Robles was involved.

By 1987 the census of women printing by letterpress in the LA area was high enough that the students in Kitty Maryatt's printing class at Scripps College made a book about them. Maryatt and her four students interviewed 18 women for the book, which was typeset and printed at The Scripps College Press. Several of the



women learned to print at Scripps while in school at one of the colleges in the Claremont consortium; six women began their print work, career or hobby, at the Woman's Building. Three of the women, Susan King, Bonnie Thompson Norman and Carolee Campbell, another former actor turned printer, all taught there in one capacity or another, with King having the deepest association.³⁵

Eight of the women letterpress printers were represented by 15 works in the 1989 ACBA-sponsored exhibition, *A Southern California Decade: An exhibition of contemporary books reflecting the diverse work of Southern California book artists, 1980—1989*. The exhibition, which opened at UCLA in the University Research Library and traveled to two other locations, was again an admixture of limited edition books, artists' books and designer bindings intermingled with a fair number of student works from USC, Occidental College, Cal State Fullerton, UCLA, Scripps College, the Woman's Building and Otis/Parsons. Otis's representation was particularly strong: a dozen works by students were included in the 80 or so exhibition entries.

By the time of the ACBA exhibition, Rebecca Chamlee had graduated from Otis and was back teaching graphic design there. (Immediately after her graduation in 1985 Chamlee taught Small Edition Books, the course that Susan King had taught Chamlee during her undergraduate days; Chamlee co-taught the class with Simon Toparovsky, the same person who co-taught with King.) One of Chamlee's first exposures to artists' books was through Joan Hugo's *California Bookworks* exhibition:



A SOUTHERN CALIFORNIA DECADE:
AN EXHIBITION OF CONTEMPORARY BOOKS
Reflecting the Diverse Work of Southern California Book Artists, 1980—1989

SPONSORED BY THE ALLIANCE FOR CONTEMPORARY BOOK ARTS

*I can remember a book art show at Otis in the early 80s when I was a student that had a big table covered with books that could be handled. I went back over and over looking at every piece, soaking it in. The work that resonated most was, like Susan's [King], beautifully made.*³⁶

Chamlee's response to the craft literacy to which Frances Butler referred in her catalogue essay would have a powerful impact on her subsequent work as a fine press printer and artist in books like *My Partial Tongue* (Martha Ronk, poet, 2011). About her work, Chamlee says,

*I was deeply influenced by Susan King. My early work emulated her work at that time with personal stories drawn from my experience, strong graphic design, good printing and craft. I aspire to that level to this day. Bruce Schnabel [aka Simon Toparovsky] was a talented fine binder who instilled in me a strong commitment to careful craft and skill.*³⁷

Chamlee had no direct connection with the Woman's Building but, " . . . I was taught by those who were. I'm kind of like a child of the Women's [sic] Building."³⁸ In addition to her classes with King, Chamlee studied graphic design with de Bretteville dur-

ing her undergraduate years. She studied typography with Jennifer Egger, an Otis alumna who worked in de Bretteville's studio. Her first letterpress class was with Woman's Building alumna Lau-

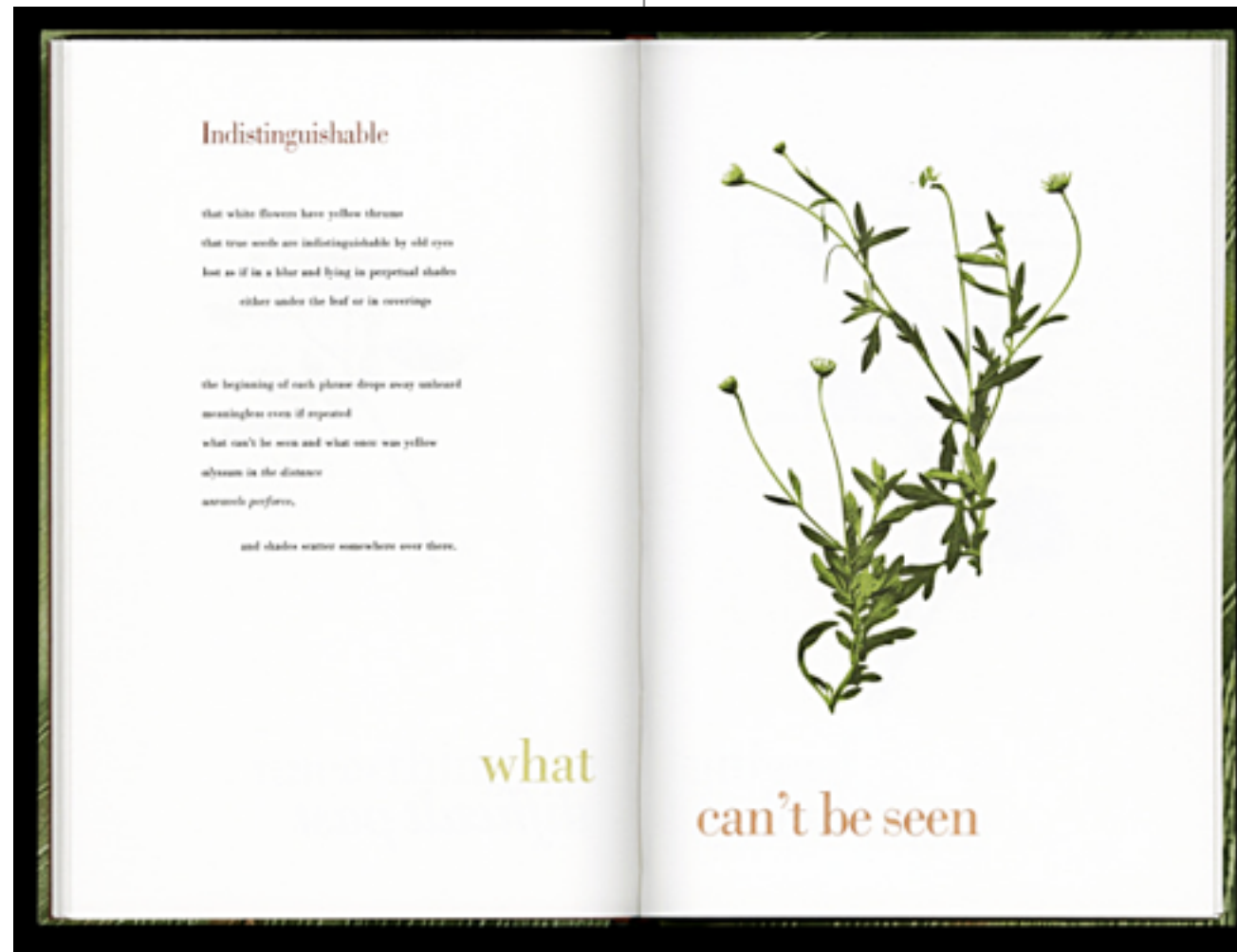
rel Beckman. Chamlee didn't study directly with Cynthia Marsh, but they did do projects together while Marsh was chairing Graphic Communications, including a set of three limited edition books by the poet Amy Gerstler that they produced as a fundraiser for student scholarships.³⁹

After waiting for well over a decade, Chamlee finally was allowed to teach book art at Otis in 2007; her courses, including beginning and advanced letterpress, support a new book arts minor. Chamlee teaches these classes in Lab Press, the physical manifestation of de Bretteville's leg-

acy; it is currently managed by Linda Dare.

Joan Hugo redux

In 1998 Umbrella Editions issued an anthology of the periodical's first 20 years. Hoffberg's opening statement re-states the mission from the original editorial. She also writes,



*I have devoted these past twenty-plus years to Umbrella and the dissemination of information, mostly about artist books and mail art, an often neglected chapter of art history. . . . My travels have also allowed me to share with you the information and the people I have gathered into my extended family, an amazing array of individuals, characters, personages, and everyone else, leaving me to keep my eyes and ears open to news and gossip and views and vistas.*⁴⁰

Ken Friedman's introduction says,

*[Judy Hoffberg] is one of the last great members of that great generation of artists and curators who were present at the beginning of intermedia and concept art, Fluxus and Happenings. She was the first of the curator-scholar documentalists, professional information experts who made it their mission to document, archive, exhibit, and nurture these forms of art.*⁴¹

For Friedman, the early work of Joan Hugo, who could arguably share the honor of being the first of the "curator-scholar documentalists," might have been forgotten. For Hoffberg, though, Hugo's legacy was very much present. Hoffberg's dedication reads,

To Joan Hugo, who gave Umbrella its name and told me to "just do it!" so many years ago.

When Hugo died in 2006, Hoffberg wrote an obituary for the Art Libraries Society of North America (ARLIS) newsletter, stating, *Her clairvoyance made the Otis Library a stellar partner in the preservation of the record of contemporary art in the second half of the 20th century.*

Hoffberg continued to publish *Umbrella* for another 10 years. Print

publication ceased in 2005 and the magazine shifted to digital delivery until 2008 when Hoffberg, ill with lymphoma, ceased publication completely. Judith Hoffberg died in 2009, three years after her lifelong friend.



Otis: Continuing a commitment to artists' books

Sue Maberry joined the long list of librarians at Otis in 1992. Like many Otis staff and faculty before her, Maberry was significantly connected to the Woman's Building, eventually becoming director of the Women's Graphic Center before leaving to serve as program director at the Armory Center for the Arts in Pasadena, which inherited the Woman's Building presses. Maberry arrived at Otis the year after the final closure of the Woman's Building. In her position as Director of the Library (the position Hugo had held for so long), she was able to find a home for both the Woman's Building image archive and a portion of its ephemera archive.⁴² After so many years of developing side by side, one enduring part of the Woman's Building resides on the premises of its sister institution.

Maberry continues to collect artists' books, which she does in collaboration with Special Collections librarian Cathy Chambers. It fell to Chambers, in the late 1990s, to re-house the collection so carefully developed by Joan Hugo, which was until that time in hanging folders in file cabinets. The catalogue entries for the books (on file cards at that time) were, according to Chambers, "brief and created in-house," since the rare and sometimes ephemeral material that Hugo and others had collected often didn't come with common catalogue records. Since moving to an online catalogue, many of the books required original cataloguing.⁴³

Much is not known about the development of the artists' book collection at Otis, and there is information missing about the origins and nature of the early classes in book art at the college. What remains, and what is clear, is that the college has had a deep and abiding love affair with these confounding and difficult-to-

pin-down books, as well as a profound impact (*pace* Joan Hugo) on the record of their history and development.

I am grateful to the Ben Maltz Gallery and especially its curator, Meg Linton, for offering me the opportunity to investigate the rich history of artists' books at Otis College of Art and Design. Thanks to Cathy Chambers for her research savvy, and to Sue Maberry, Rebecca Chamlee and Barbara Maloutas for their time and support. Jeseca Dawson's skill in keeping various research threads organized has been invaluable. Cindy Marsh and Sheila de Bretteville took the time to fill in some gaps, and I thank them for their help. Thanks also to my research associates Adwoa Gyimah-Brempong, Keri Miki-Lani Schroeder and Ariel Hansen Strong, and to Elizabeth Jensen for her editing expertise. Nora Lennox Martin's close reading resulted in critical revisions. Finally, Susan King has been as forthcoming and supportive as always; thanks a million to her for being there.

Hickey, Dave. "Edward Ruscha: Twentysix Gasoline Stations, 1962—Photographer." *Artforum*, January 1997.

<http://www.americansuburbx.com/2009/10/theory-edward-ruscha-twentysix-gasoline.html>

²Ruscha created a limited and signed edition of 100 for his first printing, but quickly realized that this standard approach to edition artwork was antithetical to his goal of creating a more democratic artwork.

³This quote and other details about Hugo's background and training from Hoffberg, Judith A. "Joan Hugo, Special (Art) Librarian: The Art of Anticipation." *American Libraries*, June, 1976, pp. 370-71.

⁴Ibid, p. 370.

⁵Ibid.

⁶Unsigned draft on Otis Art Institute letterhead dated October 12, 1972, evidently copy for the reverse of the poster for *Possibilities*. A note from the Ben Maltz Gallery archives indicates that the exhibition, which was open for 23 days in November and December, 1972, attracted 1,524 visitors.

⁷Hugo, Joan. "Artists' Books: Primers of Visual Literacy." *The Dumb Ox*, No. 4, Spring, 1977, p. 23.

⁸Ibid.

⁹Lloyd, Gary. "A Talk with Ed Ruscha." *The Dumb Ox*, No. 4, p. 7. Twelve years earlier Ruscha noted in the context of an interview for *Artforum*, "... I am not really interested in books as such. ... my book is more like a collection of 'readymades.'" (quoted in Lip-

pard, Lucy, R., ed. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Berkeley: UC Press, 1973, p. 12.

¹⁰From the catalogue *Artwords & Bookworks*, The Los Angeles Institute of Contemporary Art, 1978 [unpaged].

¹¹Ibid.

¹²Catalogue, *The Artist's Book*, Gerry McAllister, exhibition curator. Both Joan Hugo and Judith Hoffberg are thanked for their help with the exhibition.

¹³"... the many exhibitions that appeared in California in 1977 were valid, honest and enlightening, but most of the shows were a mixture of one-of-a-kind and a few multiples." "The Museum of the Mailbox," *Artwords & Bookworks* catalogue (unpaged).

¹⁴Klima, Stefan. *Artists Books: A Critical Survey of the Literature*. New York: Granary Books, 1998, p. 12.

¹⁵Ibid, p. 22.

¹⁶Ibid, p. 23. Phillpot's definition of artists' books vacillates over the ensuing years.

¹⁷True to the theme of mail art, a mailing address for every artist, periodical and organization was included in the checklist.

¹⁸Archives of this exhibition are held in the Special Collections libraries of both Otis the University of Iowa. It is believed that Iowa's collection was donated sometime in the 1980s by Alternative Traditions in the Contemporary Arts (ACTA) (email, November 19, 2013). Estera Milman, founder and director of ACTA, was unable to verify this (email December 4, 2013).

¹⁹ *Umbrella*, Vol. 1, No. 1, January, 1978, p. 16.

²⁰ The college was known as Otis Art Institute at its inception in 1918. In 1978 the college merged with New York's Parsons School of Design, which led to the rather ungainly Otis Art Institute of Parsons School of Design (better known as Otis/Parsons). In 1991 the college separated from Parsons and adopted its current name, Otis College of Art and Design.

²¹ Hugo, Joan. "the last five years." Curator's statement, *California Bookworks* exhibition catalogue, 1984 (unpaged).

²² *California Bookworks* exhibition catalogue, 1984.

²³ Ibid. Presumably the contemporary section was made up of books produced since the early 1980s. Hugo has made these historical connections with the artifact of the book before, notably with the exhibition *Possibilities*. The passage from the catalogue is produced verbatim; the ellipsis is present in the original passage. The word jewelled is spelled in British fashion, with two lls.

²⁴ Ibid. It is easy to see why Hugo asked Butler to write this essay. Butler's numerous references to historical artifacts and concepts, although different from Hugo's, display a fondness for sweeping sets of ideas that Hugo also demonstrated in her essays on artists' books.

²⁵ Jeff Kelley, *Artforum*, Summer 1984.

²⁶ Ibid.

²⁷ Roth, Helen. "Women's Graphic Center," *The Dumb Ox*, No. 4, p. 38.

²⁸ Ibid.

²⁹ Email interview with Sheila de Bretteville, November 3, 2013.

³⁰ <http://www.otis.edu/letterpress-studio>

³¹ Email interview with Keri Schroeder and Ariel Strong, November 7, 2013.

³² De Bretteville left Otis/Parsons in 1990 to direct the graduate studies program in graphic design at Yale University, her alma mater.

³³ King, Susan and Jaime Robles, "How This Happened." *AbraCa-daBrA*, Vol. 1, No. 1, April 1, 1988.

³⁴ A note on the back page of the first issue: "For one delirious week we thought about printing the newsletter letterpress. We would like to especially thank The Castle Press for coming to our rescue."

³⁵ One of the printers interviewed, Robin Price, told her interviewer that her "most cherished job experience" was working for Susan King. *Los Angeles Women Letterpress Printers*. Claremont, CA: Scripps College Press, 1987 (unpaged).

³⁶ Email interview, November 3, 2013.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Email interview with Cynthia Marsh, November 2, 2013.

⁴⁰ Judith Hoffberg in Hoffberg, Judith A., ed. *Umbrella: The Anthology*. Santa Monica, CA: Umbrella Editions, 1999, p. 9.

⁴¹ Friedman, Ken, "Introduction," in Hoffberg, *Umbrella: The Anthology*, p. 13. Clive Phillpot provided an additional note to the anthology. "Umbrella at Twenty" is a rather tepid endorsement of the magazine, focusing on its longevity and the "gusto" with which Hoffberg collected her material.

⁴² The Woman's Building video archive is located at the Getty Center; the bulk of the archive is housed in The Archives of American Art, part of the Smithsonian Institution.

⁴³ Email notes from various sources via Jeseca Dawson, September 18, 2013.

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Ed Ruscha, *Twentysix Gasoline Stations*, 1963. Artist's book. Alhambra, CA: Cunningham Press. © Ed Ruscha. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Otis College of Art and Design, *Possibilities*, 1972. Exhibition poster. © Otis College of Art and Design. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

James R. Hugunin, *The Dumb Ox #4*, 1977. Offset press. Self-published and designed by James R. Hugunin. © James R. Hugunin. Photograph courtesy Kathleen Walkup.

The Los Angeles Institute of Contemporary Art, *Artwords & Bookworks*, 1978. Exhibition catalog. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Allan Kaprow, *Echo-logy*, 1975. Artist's book. © Allan Kaprow Estate. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Judith A. Hoffberg, *Umbrella* Vol. 1, No. 1, 1978. Newsletter. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Otis College of Art and Design, *California Bookworks*, 1984. © Otis College of Art and Design. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Frances Butler, *Occult Psychogenic Misfeasance*, 1983. Artist's book. © Poltroon Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Helen Alm, *Revealed to Me*, 1974. Artist's book. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Jane Grabhorn, Jumbo Press, single-sheet Valentine, 1938. Photograph courtesy Kathleen Walkup. (Reprinted by Grabhorn-Hoyem in *The Compleat Jane Grabhorn*, 1968. The flaming hearts are from a woodcut by Valenti Angelo for the Grabhorn Press edition of Oscar Wilde's "Salome" of 1927).

Susan E. King, *Women and Cars*, 1975. Artist's book. © Susan E. King. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Cindy Marsh, *The Sporting Life*, 1975. Offset, silkscreen and letterpress. Fat Heart Publications, printed at the Women's Graphic Center. © Cindy Marsh. Photograph courtesy Kathleen Walkup.

Cindy Marsh, *Women and the Printing Arts*, 1975. Catalog on 3x5 inch cards. Part of Feminist Studio Workshop. © Cindy Marsh. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Susan E. King, *AbraCadaBrA*, Vol. 1, No. 1, 1988. Alliance for Contemporary Book Arts periodical cover. © Susan E. King. Photograph courtesy Kathleen Walkup.

Kitty Maryatt and Students: Rosalind Hopkins, Sarah Knetzer, Sherry J. Pereault, and Suzanne Rybak; *Los Angeles Women Letterpress Printers*, 1987. © Scripps College Press. Photograph courtesy Kitty Maryatt.

A Southern California Decade: An Exhibition of Contemporary Books, 1989. Exhibition catalog. Pasadena, CA: Castle Press. © Alliance for Contemporary Book Arts. Photograph courtesy Kathleen Walkup.

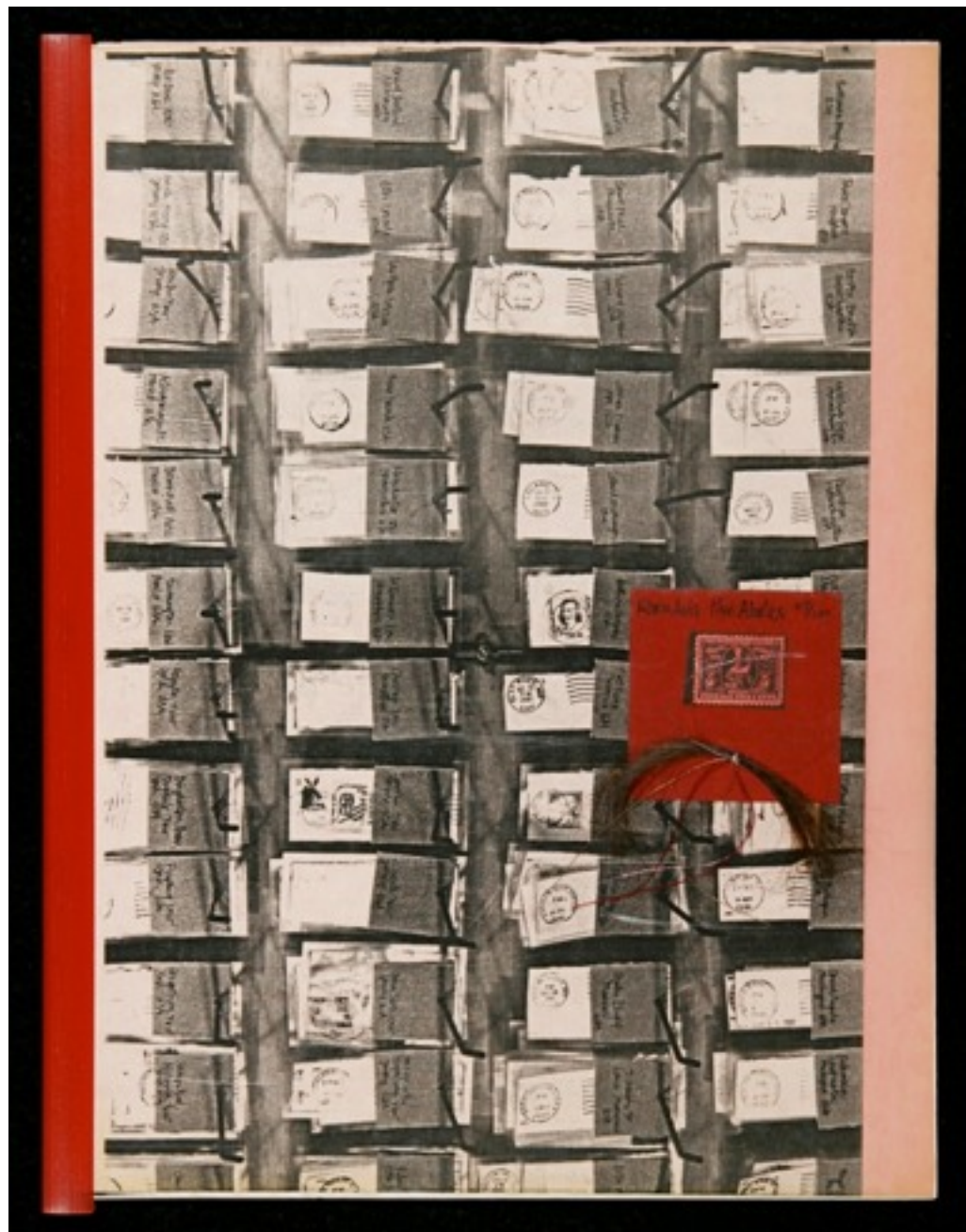
Rebecca Chamlee, *My Partial Tongue* by Martha Ronk, 2011. Letterpress printed hardbound book. © Pie In The Sky Press. Photograph courtesy Rebecca Chamlee.

Woman's Building Website, 2012. www.womansbuilding.org. © Otis College of Art and Design. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Plates of Works in the Exhibition

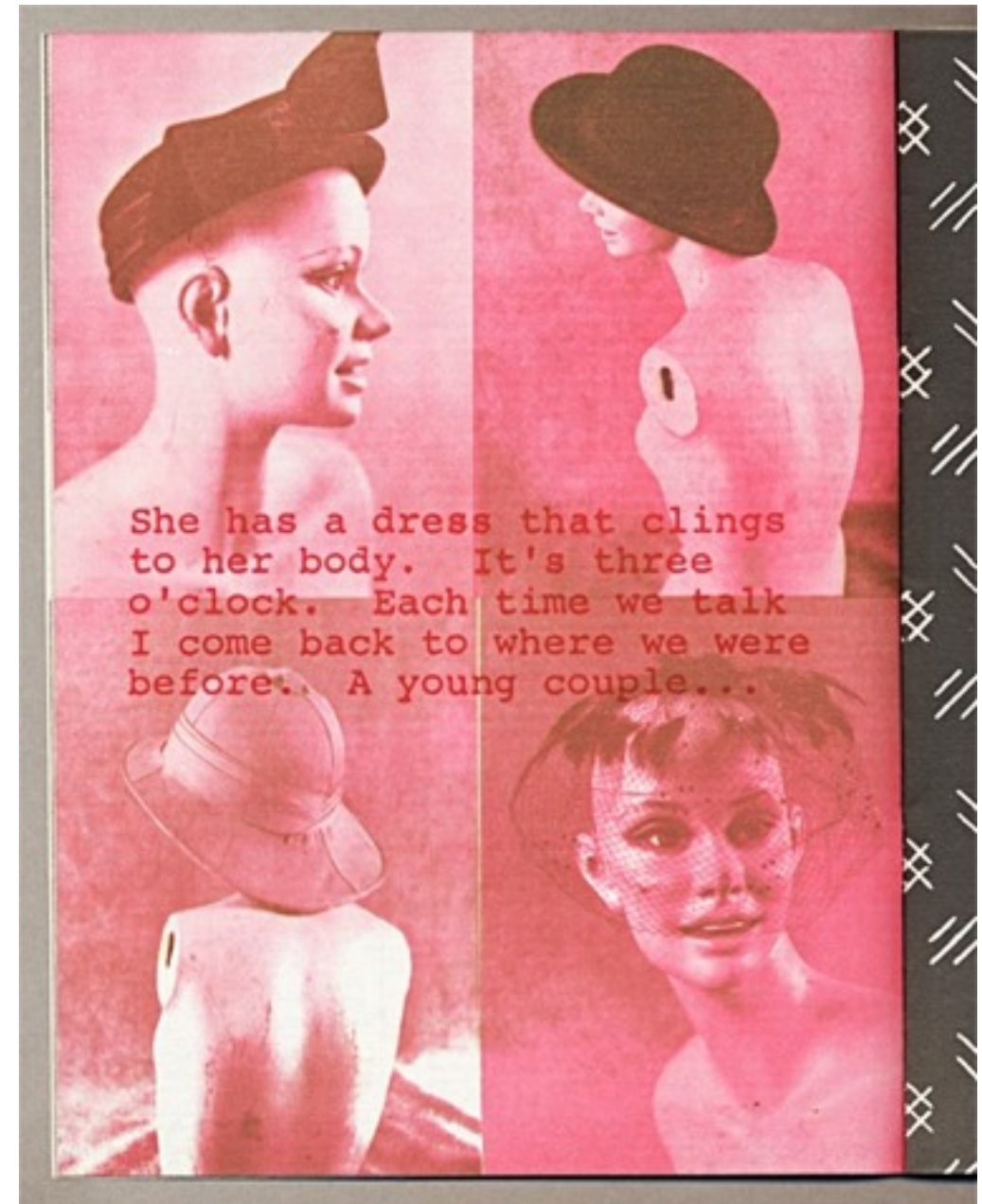
ALPHABETICAL BY ARTIST / AUTHOR

Kim Abeles	Laurie Whitehill Chong	George Herms	Bonnie Thompson Norman	Buzz Spector
Sally Alatalo	C&C Press	Dick Higgins	Robert Oberhand	Annie Sprinkle
American Bricolage	Critical Art Ensemble	Tatana Kellner	Dain Olsen	Jana Sim
Another Brooklyn Chapbook	Joyce Cutler-Shaw	Ronald King	Dennis Oppenheim	Alexis Smith
Ant Farm	Johanna Drucker	Susan E. King	Laura Owens	Jessica Spring
Emily Artinian	Mary Beth Edelson	Ellen Knudson	Gary Panter	David Stairs
Molly Barker	Sam Erenberg	Karen Kunc	Werner Pfeiffer	Gary Sweeney
Michael Bartalos	Carol Es	Ken Leslie	Amy Pirkle	Jennifer Tee
Carol June Barton	Daniel Essig	Paul Etienne Lincoln	Arnaldo Pomodoro	Barbara Tetenbaum
Larry Bell	Eugene Feldman	Margot Lovejoy	Rachel Rosenthal	Beth Thielen
Barbara Bloom	Fly	Cynthia Marsh	Sue Ann Robinson	Fred Tomaselli
Sarah Bryant	Charles Henri Ford	Scott McCarney	Dieter Roth	Rae Trujillo
David Bunn	Annette Gates	Paul McCarthy	Edward Ruscha	Jeffrey Vallance
Chris Burden	Cheri Gaulke	Marshall McLuhan	Niki de Saint Phalle	Kara Walker
Carolee Campbell	Conrad Gleber	Clifton Meador	David Sandlin	Pamela S. Wood
Macy Chadwick	Fred Hagstrom	Richard Minsky	Wilbur H. Schilling	J. Meejin Yoon
Rebecca Chamlee	Karen Hanmer	Bruce Nauman	Carolee Schneemann	Philip Zimmermann
Julie Chen	Romano Hänni	Katherine Ng	Anat Shalev	Otis Lab Press



Kim Abeles
Rara Avis, 1986

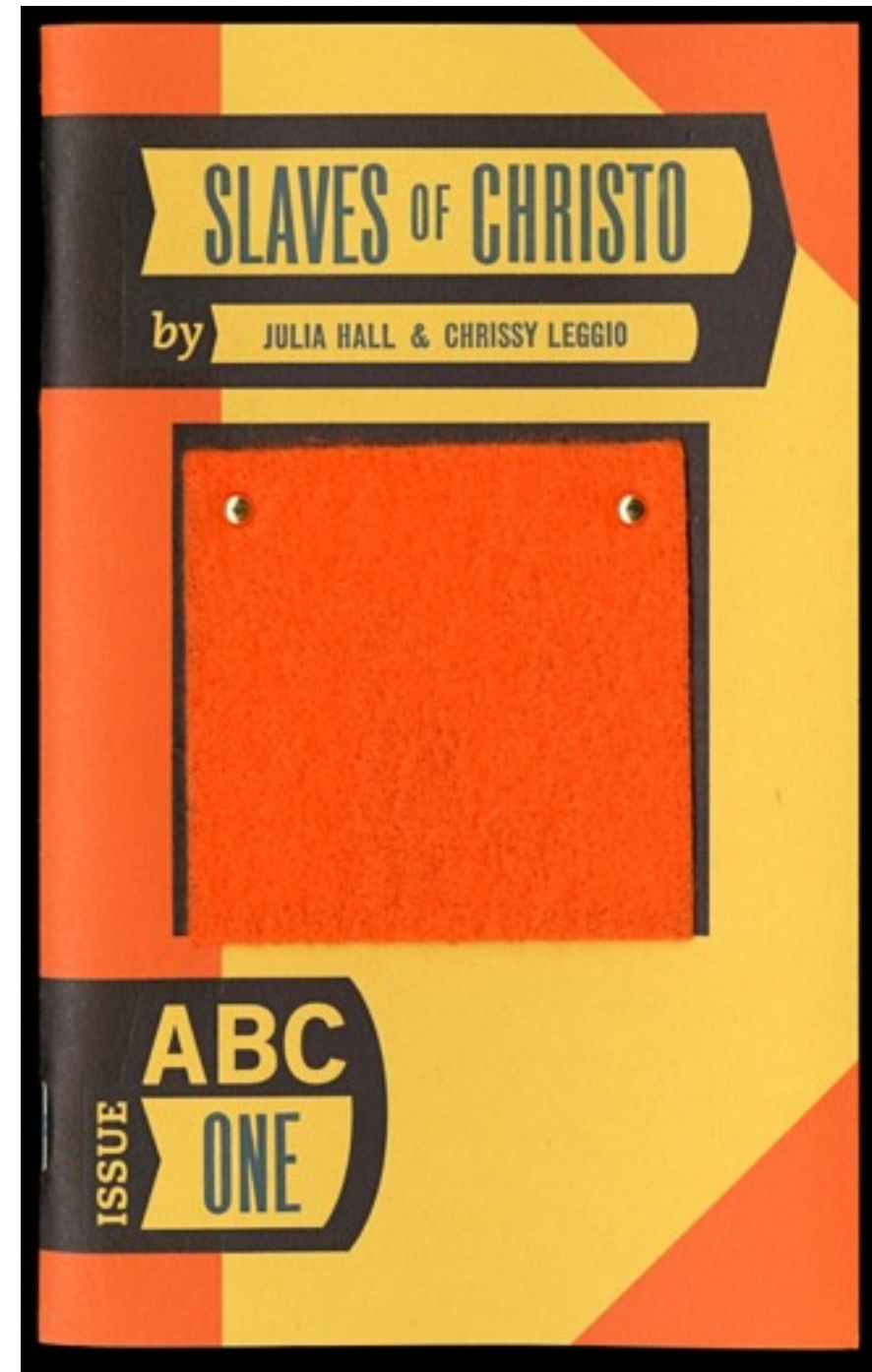
Sally Alatalo
Do Da,
 Vol. 1, Issue 1, 1985





American Bricolage, 2000

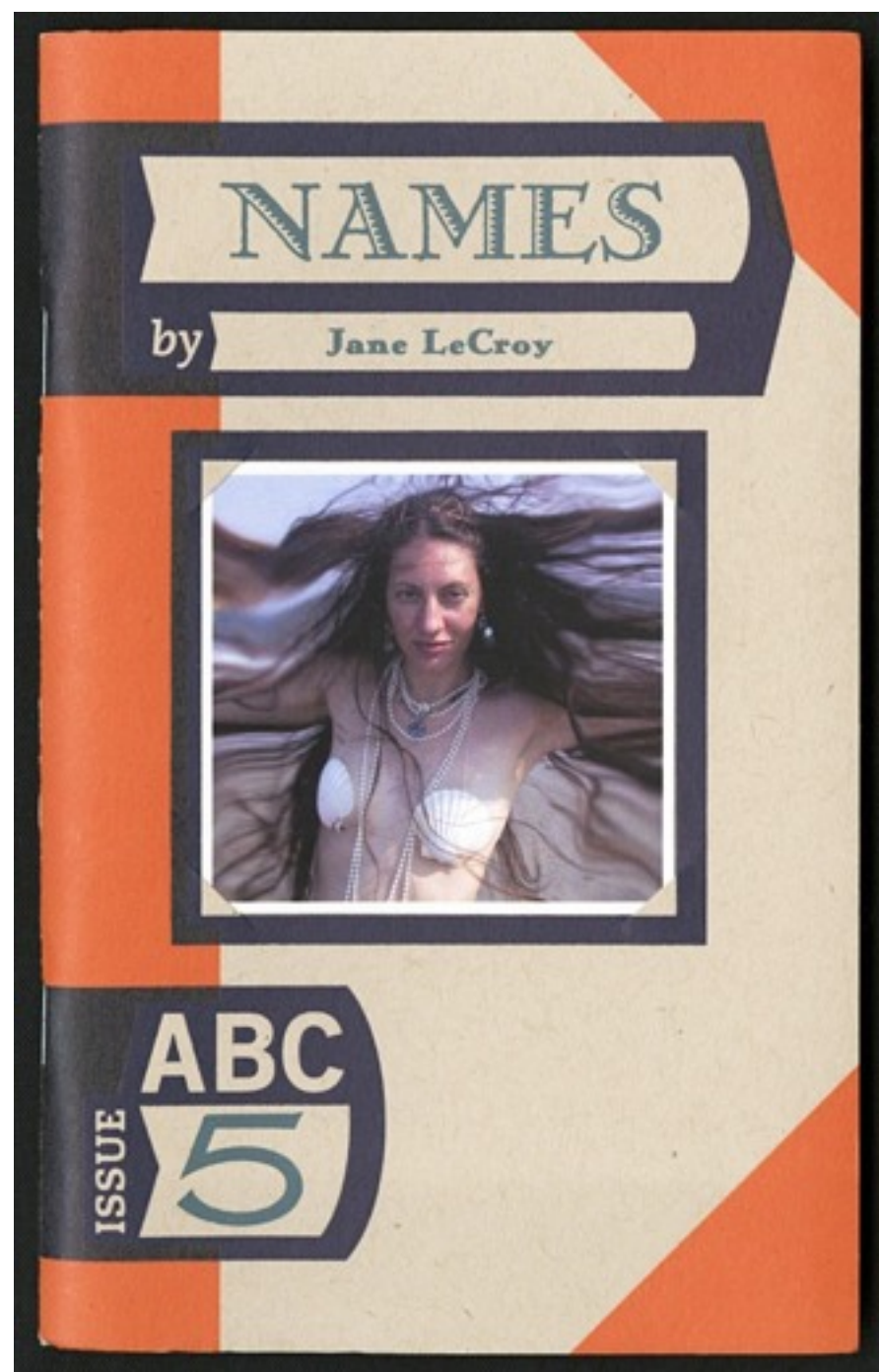
Another Booklyn Chapbook
Julia Hall and Chrissy Leggio
Slaves of Christo, 2005



Another Booklyn Chapbook

Jane Lecroy

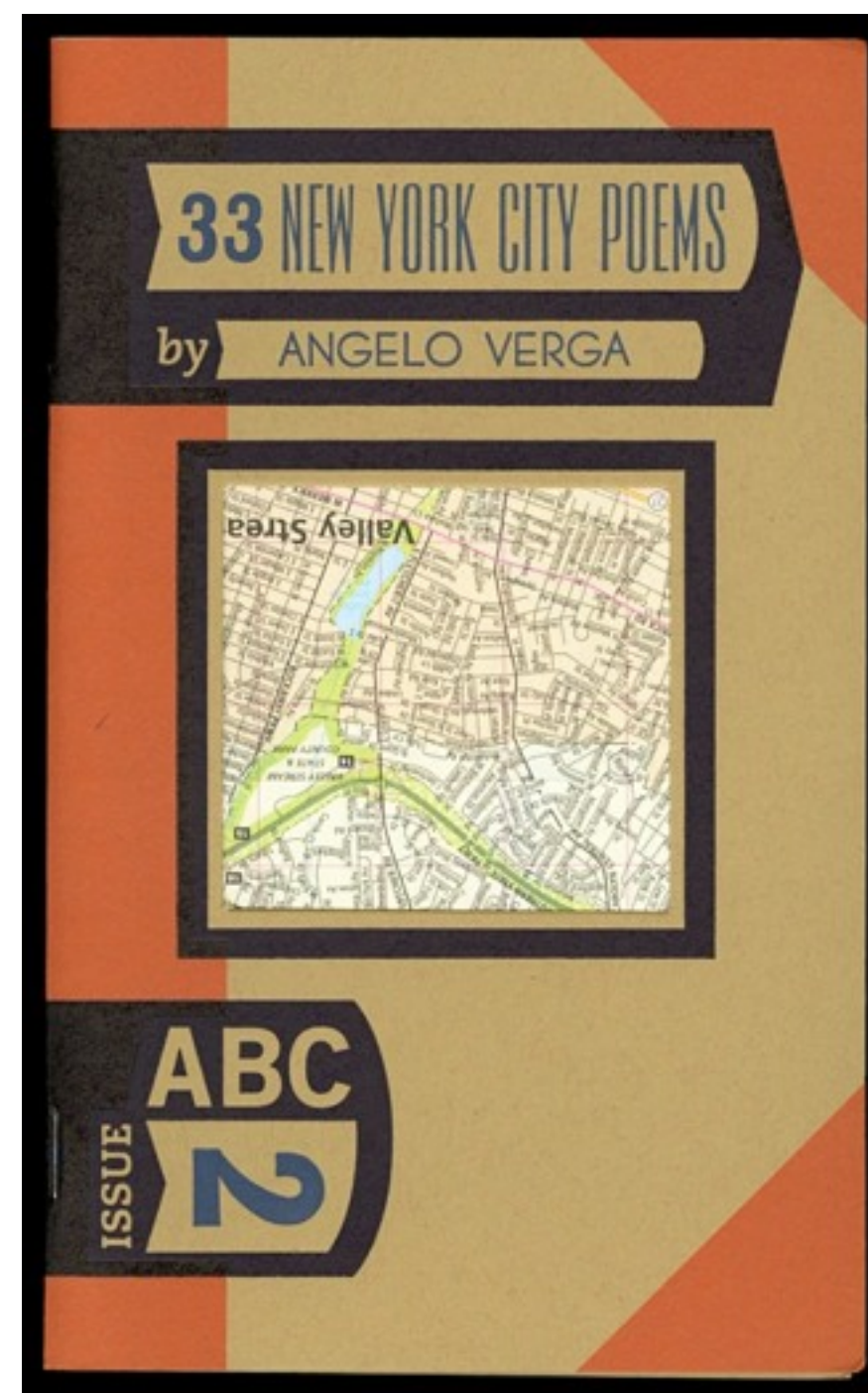
Names, 2007



Another Booklyn Chapbook

Angelo Verga

33 New York City Poems, 2005





Ant Farm
Ant Farm 20/20 Vision, 1973

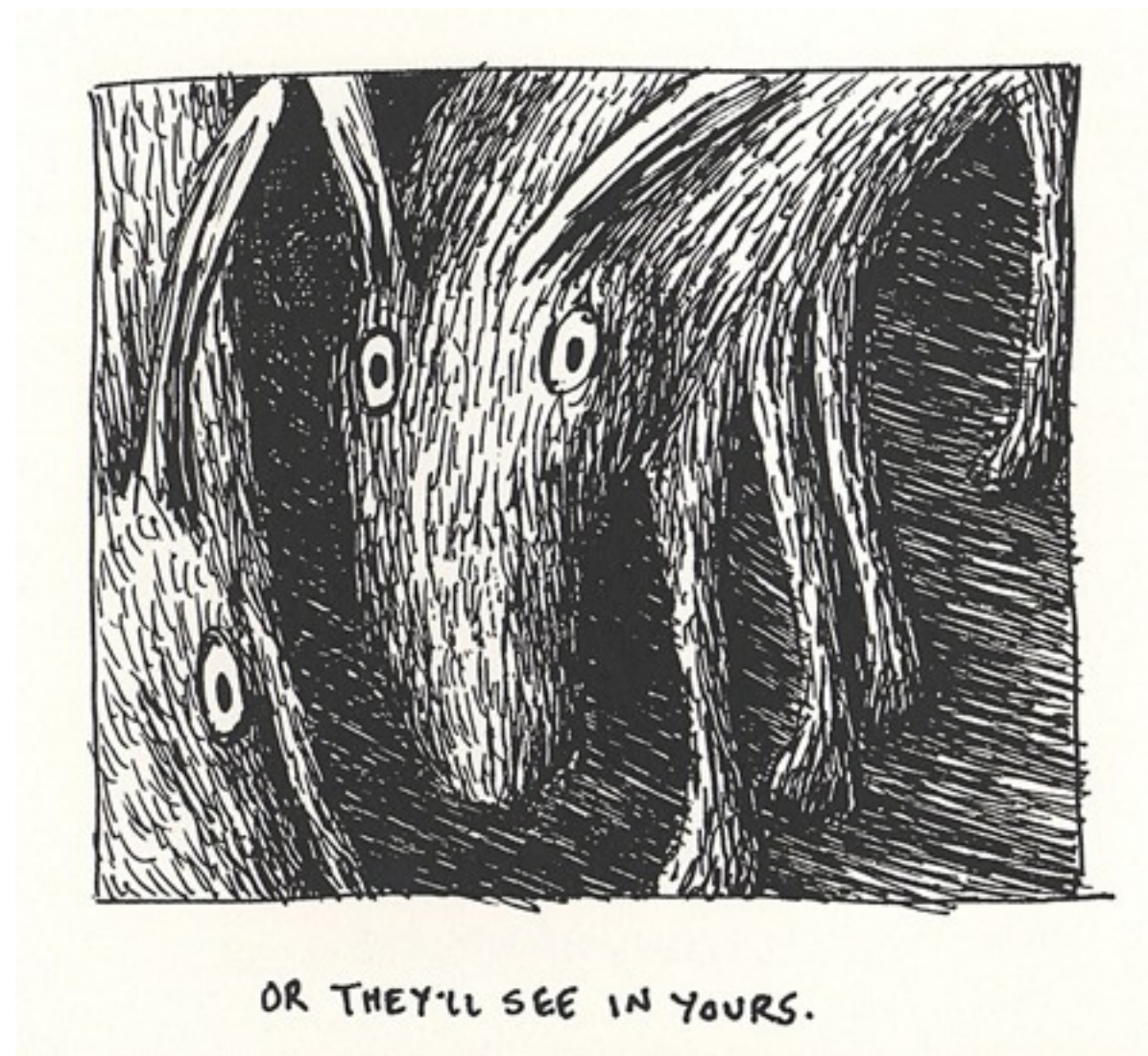
Ant Farm
Inflatocookbook 2, 1971





Emily Artinian
Occupy Your Wallet, 2012

Molly Barker
Sing, 1994

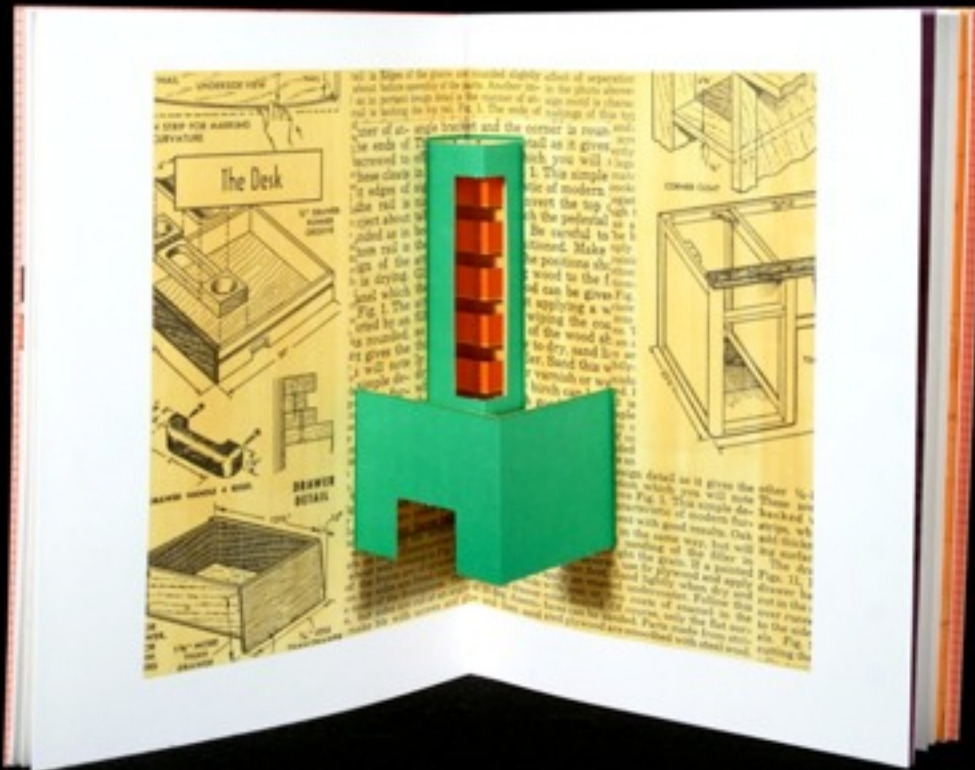




Michael Bartalos
Cryo Primer I, 2000

Michael Bartalos
Vostok, 2007





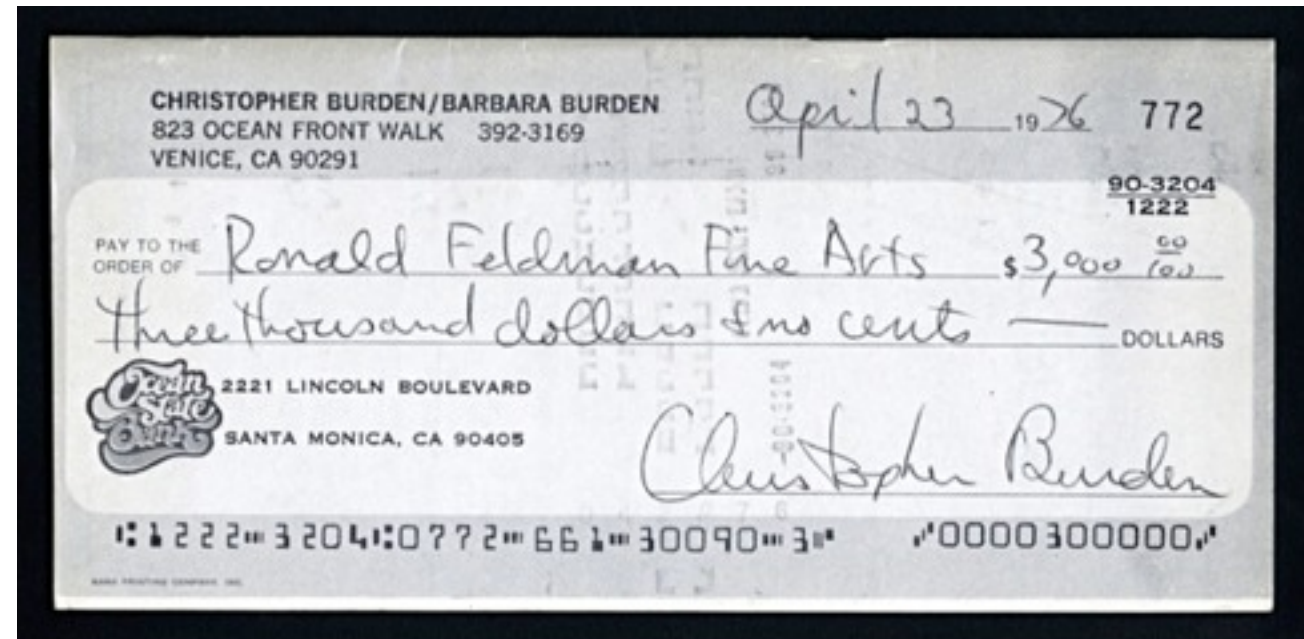
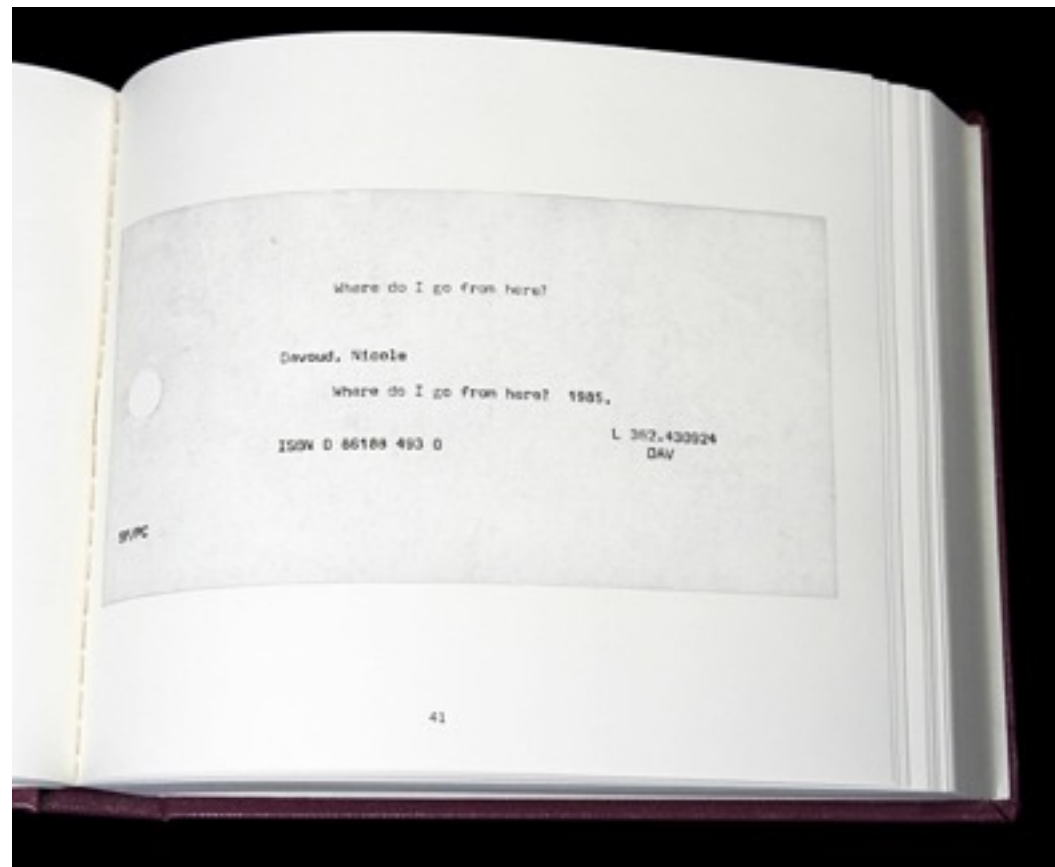
Carol June Barton
Instructions for Assembly, 1993



Larry Bell and Guy de Cointet
[Animated Discourse], 1975

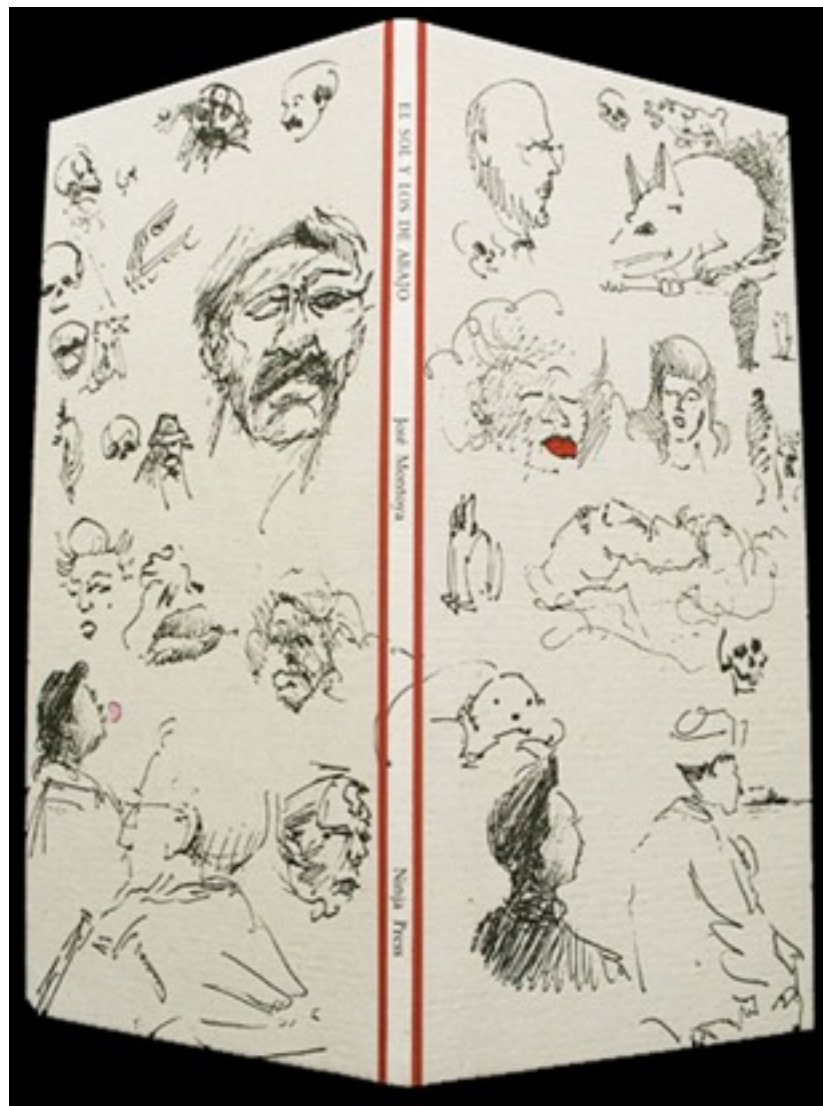
David Bunn

The Sea is a Magic Carpet, 1997



Chris Burden

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Carolee Campbell with José Montoya (poet)
El Sol y Los de Abajo, 1992

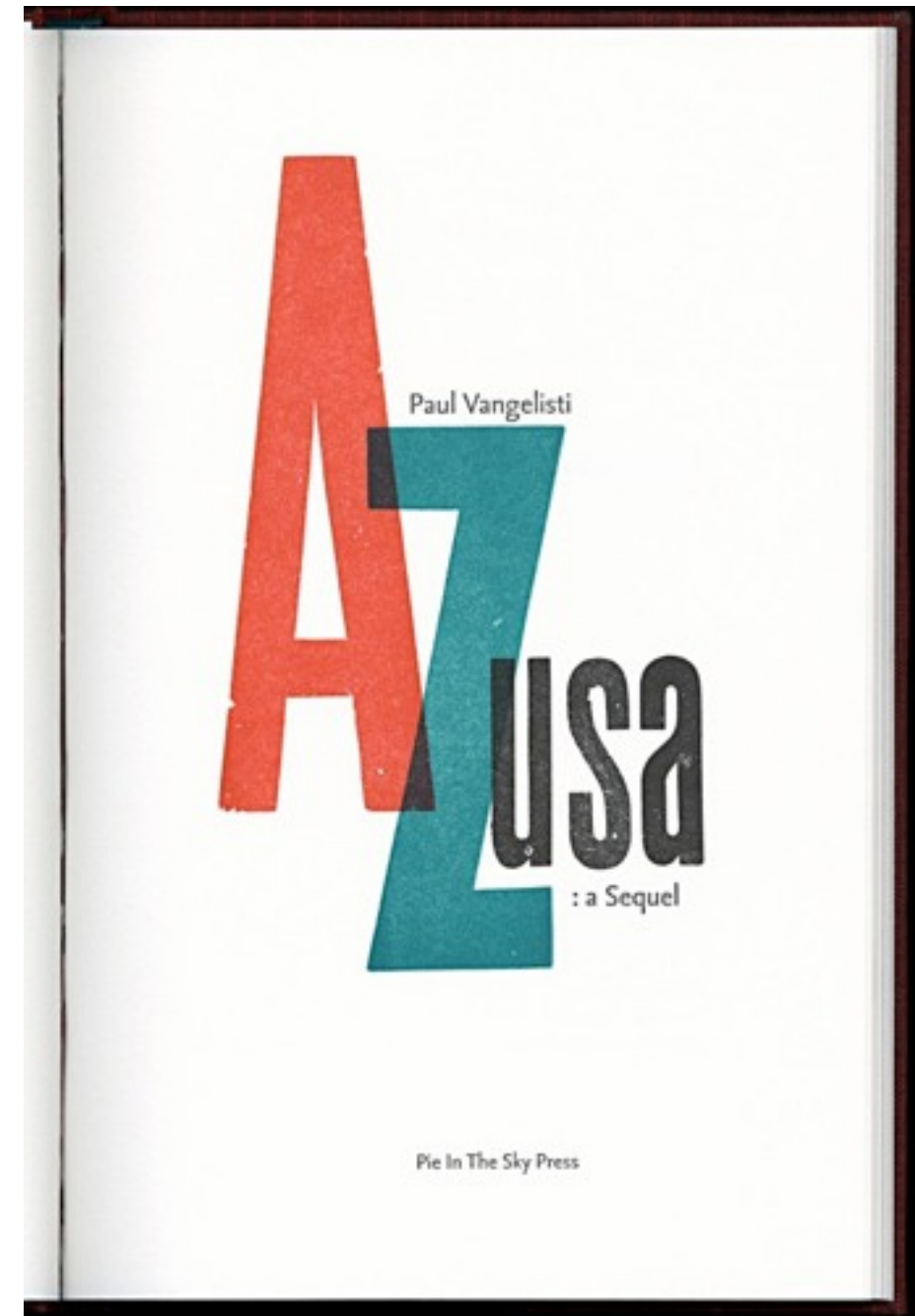


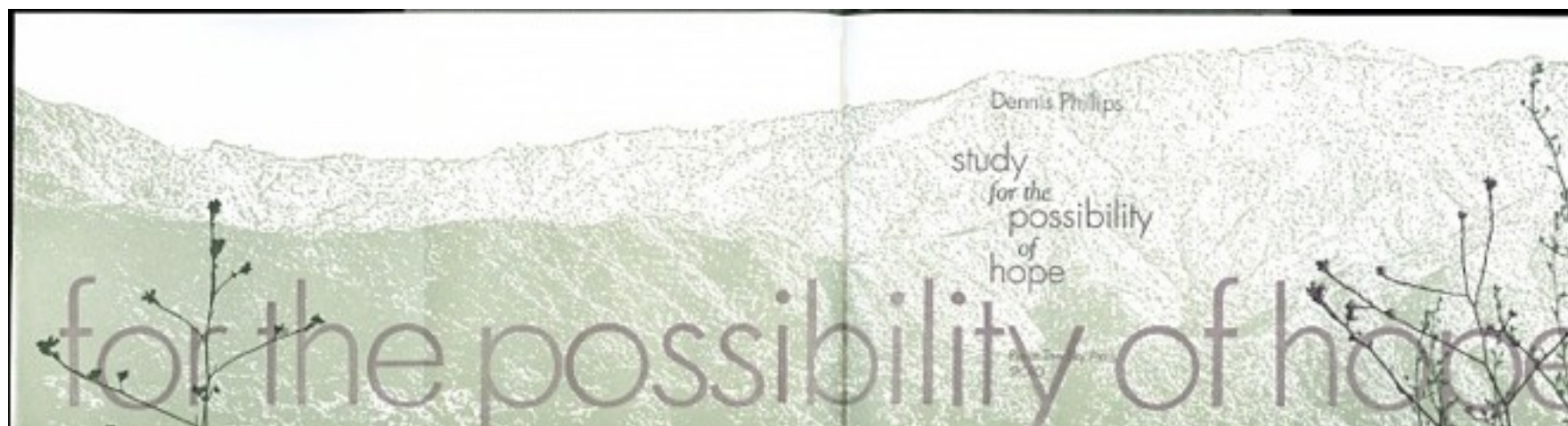
Macy Chadwick
Aggregate Memory, 2005



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Topography of Home, 2009

Rebecca Chamlee with Paul Vangelisti (poet)
Azusa: A Sequel, 2009



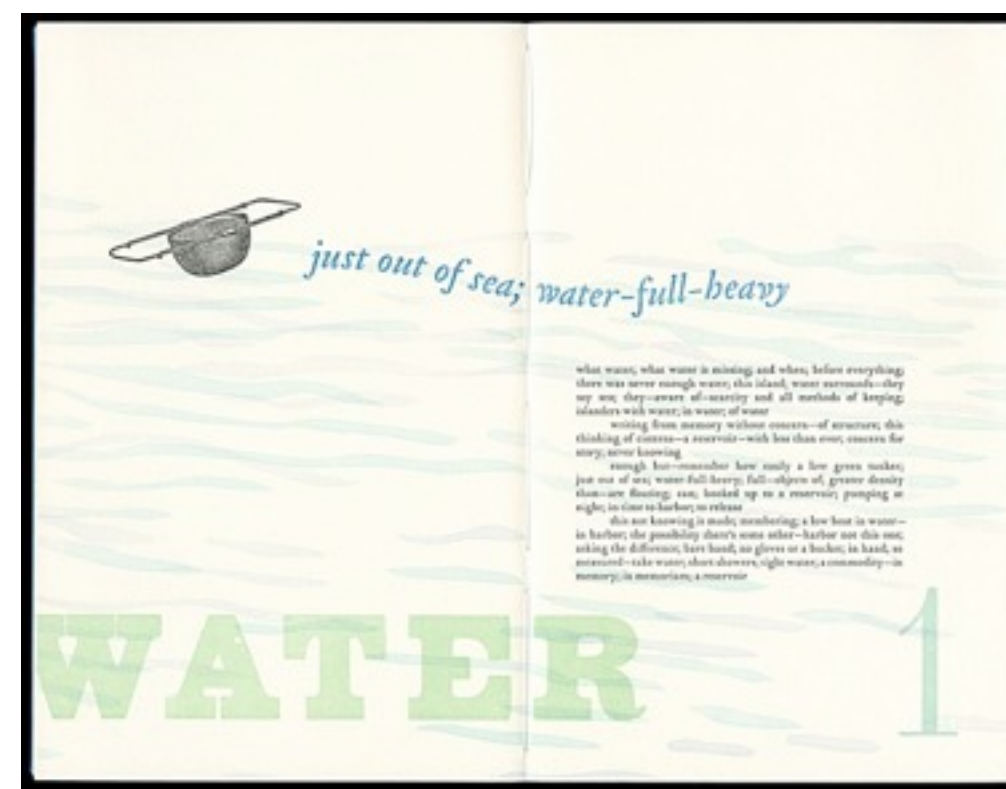


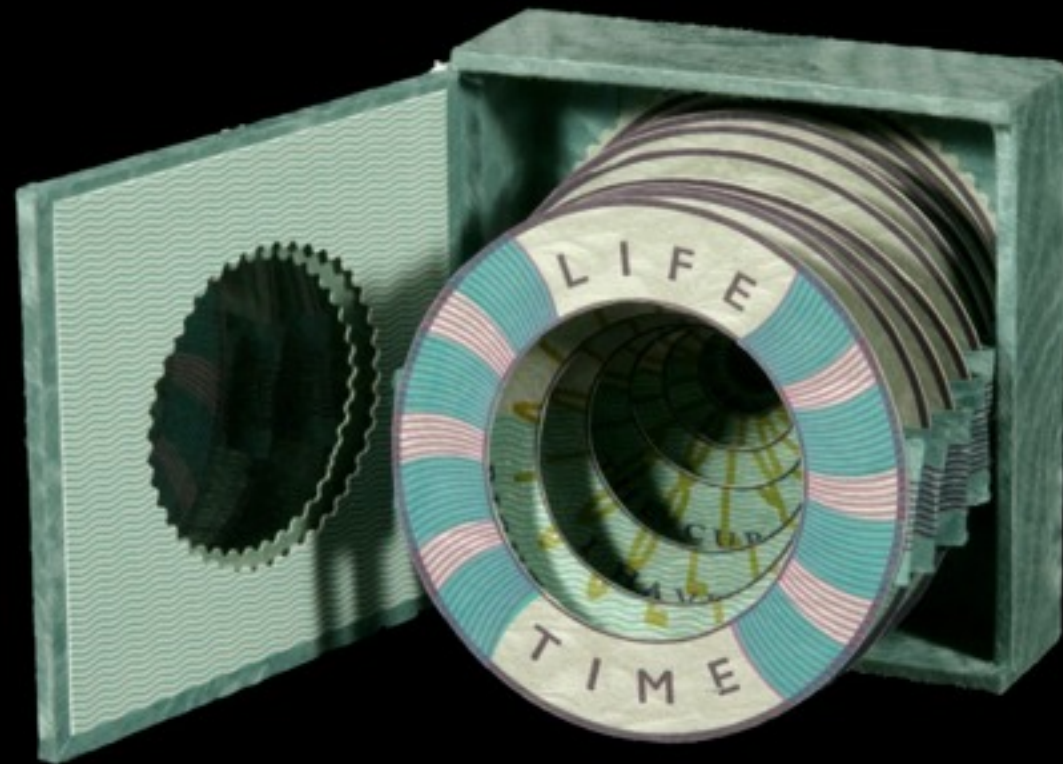
Rebecca Chamlee with
Dennis Phillips (poet)
*Study for the Possibility
of Hope*, 2010

Rebecca Chamlee with Martha Ronk (poet)
My Partial Tongue, 2011



Rebecca Chamlee with Barbara Maloutas (poet)
A Reason of Water, 2011





Julie Chen
Life Time, 1996



Julie Chen and Clifton Meador
How Books Work, 2010



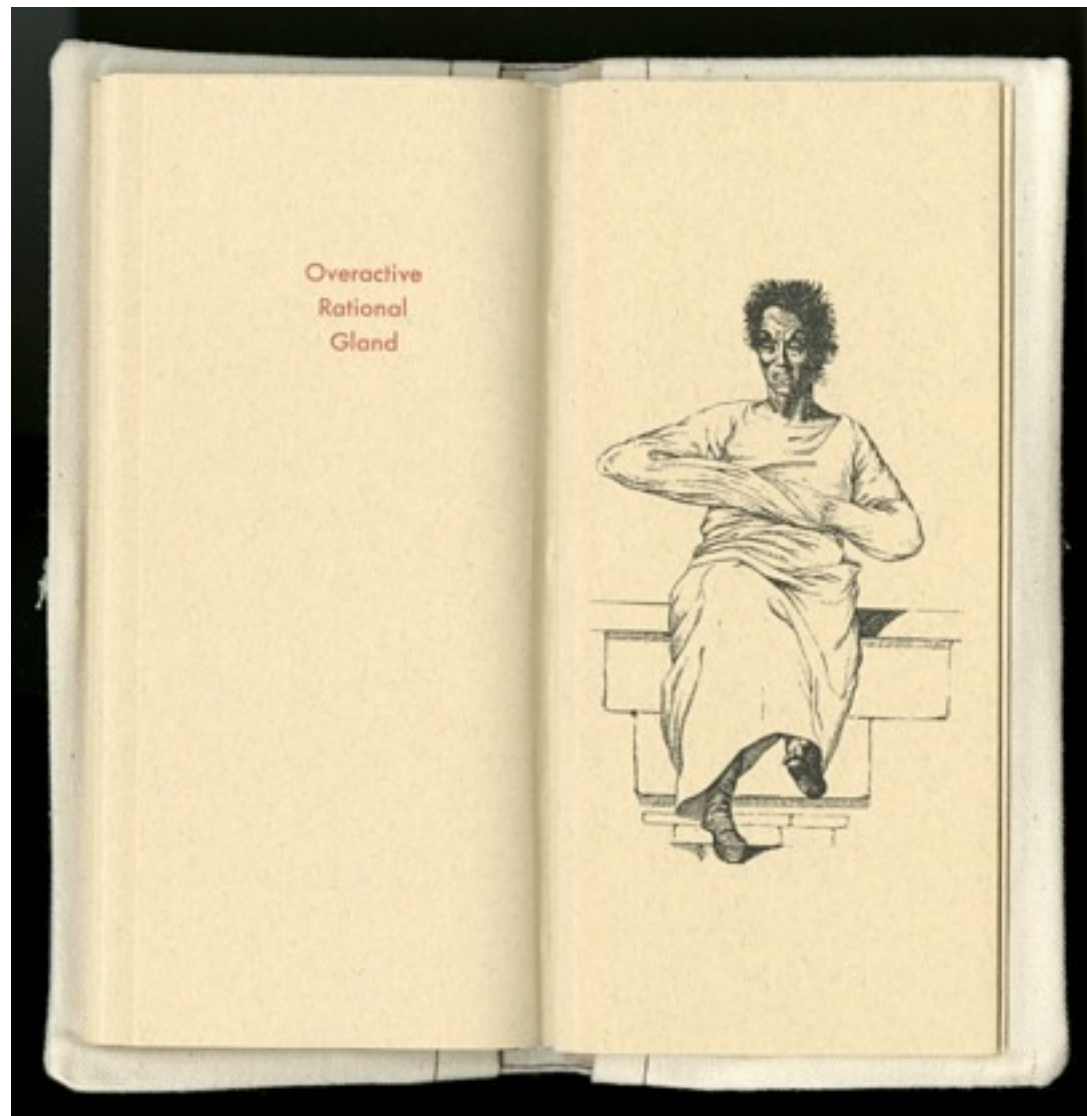
Julie Chen
Radio Silence, 1995



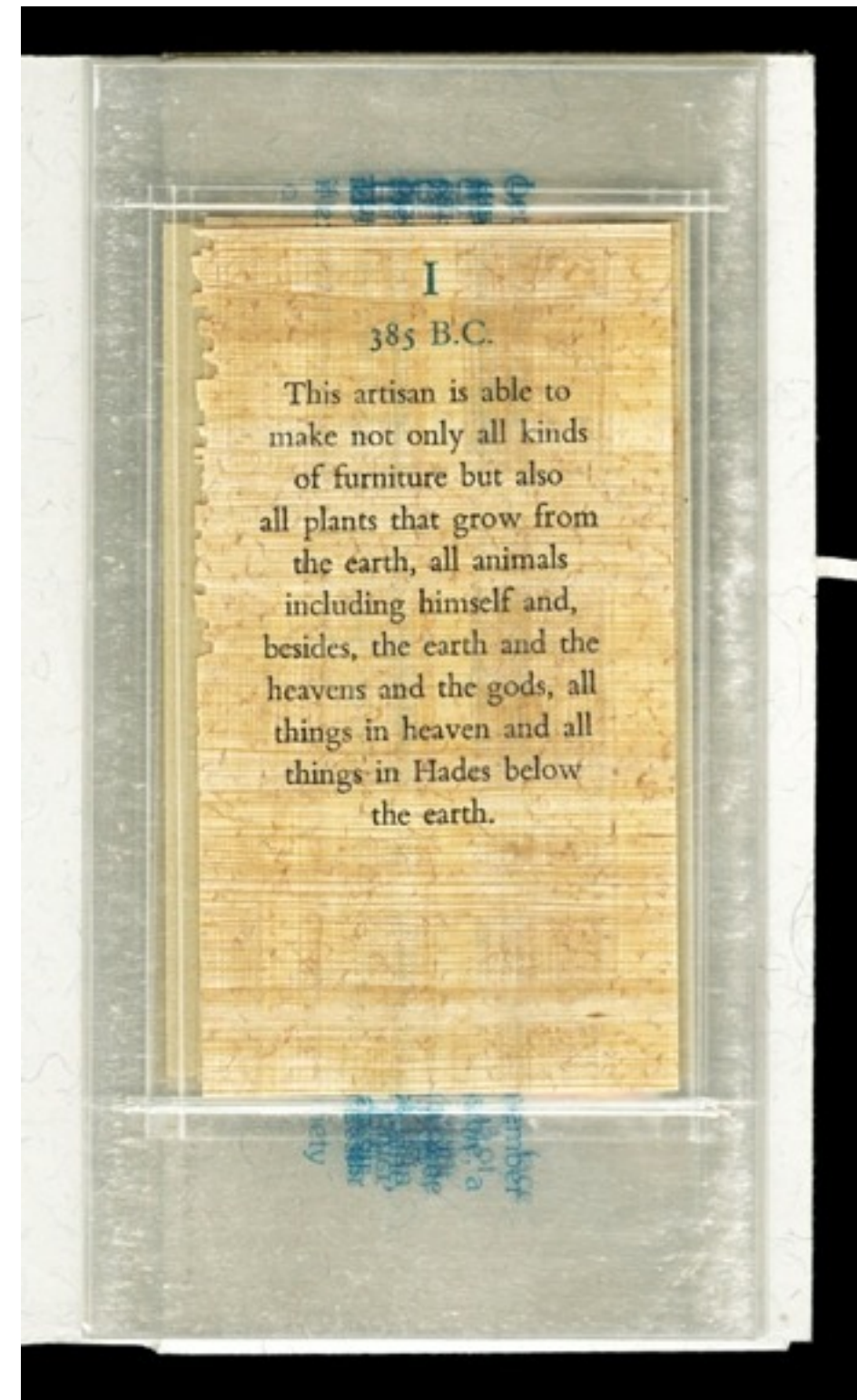
Laurie Whitehill Chong
Snowbound in September, 2012

C&C Press: **Matt Cohen and Sher Zabaskiewicz,**
with Gary Young (poet)
In the Face of It, 2008

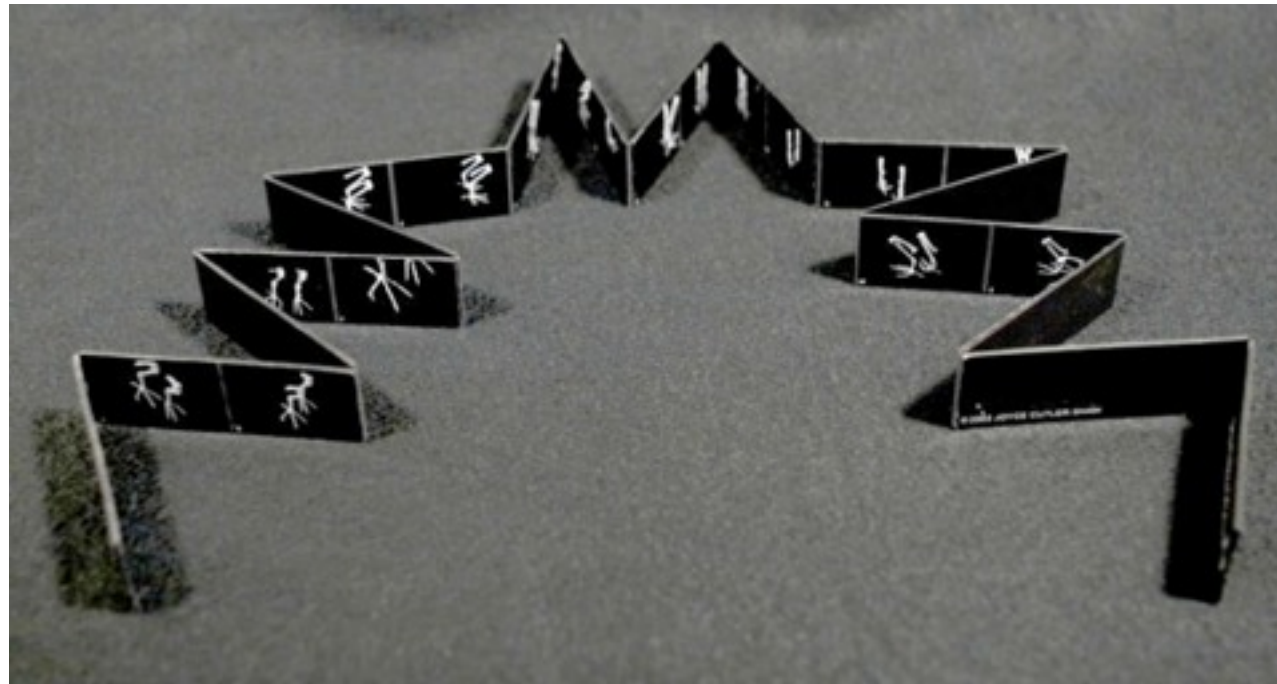




Critical Art Ensemble
Diseases of Consciousness, 1998

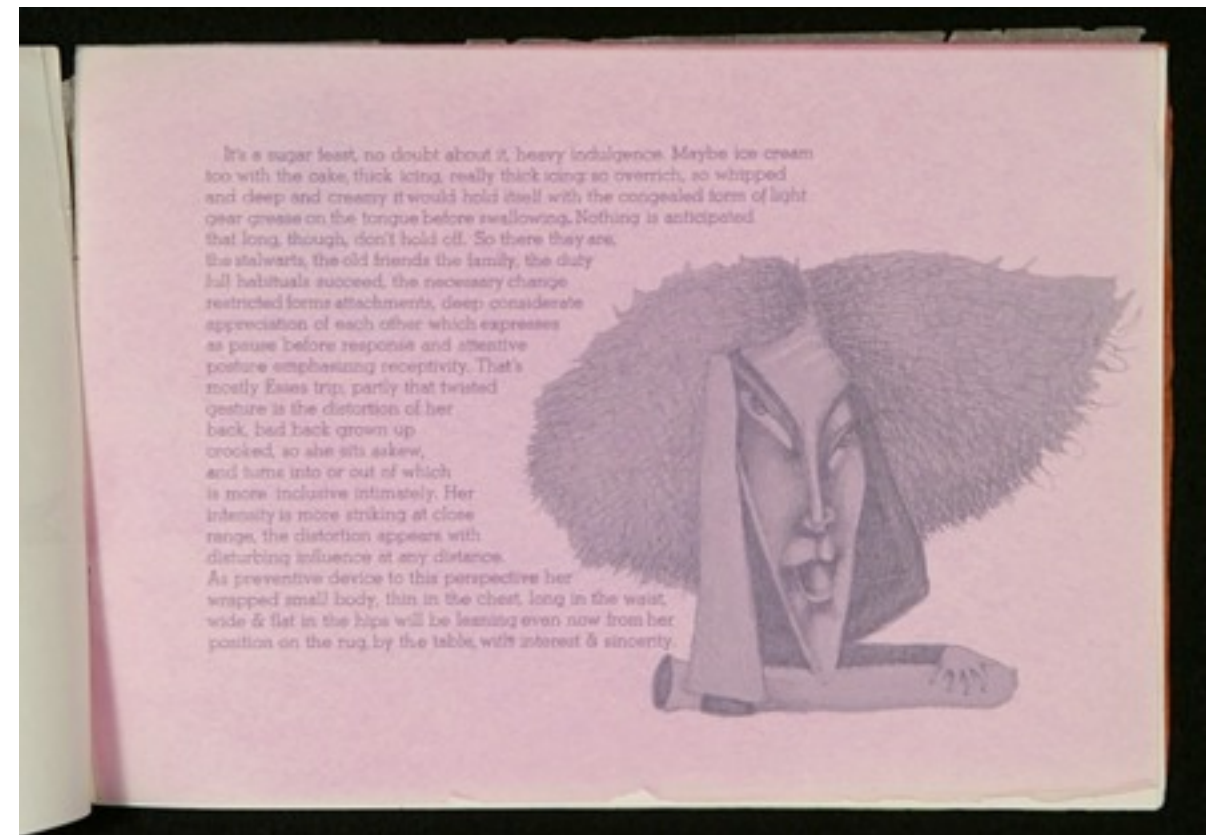


Critical Art Ensemble
Traces of the Virtual, 1993



Joyce Cutler-Shaw
Alphabet of Bones, 2003

Johanna Drucker
*The Surprise Party, or
 On Not Going Not Ongoing, 1977*



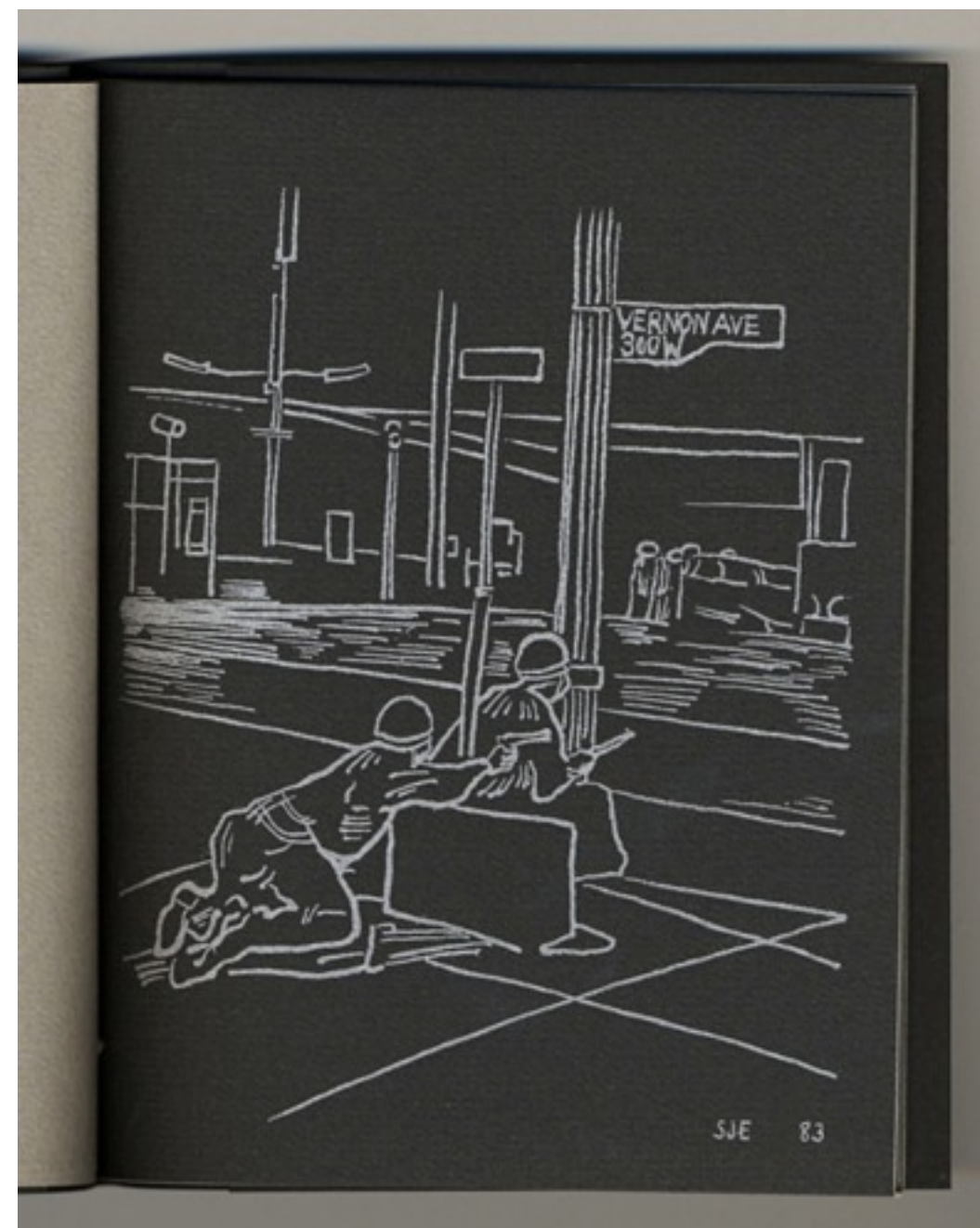


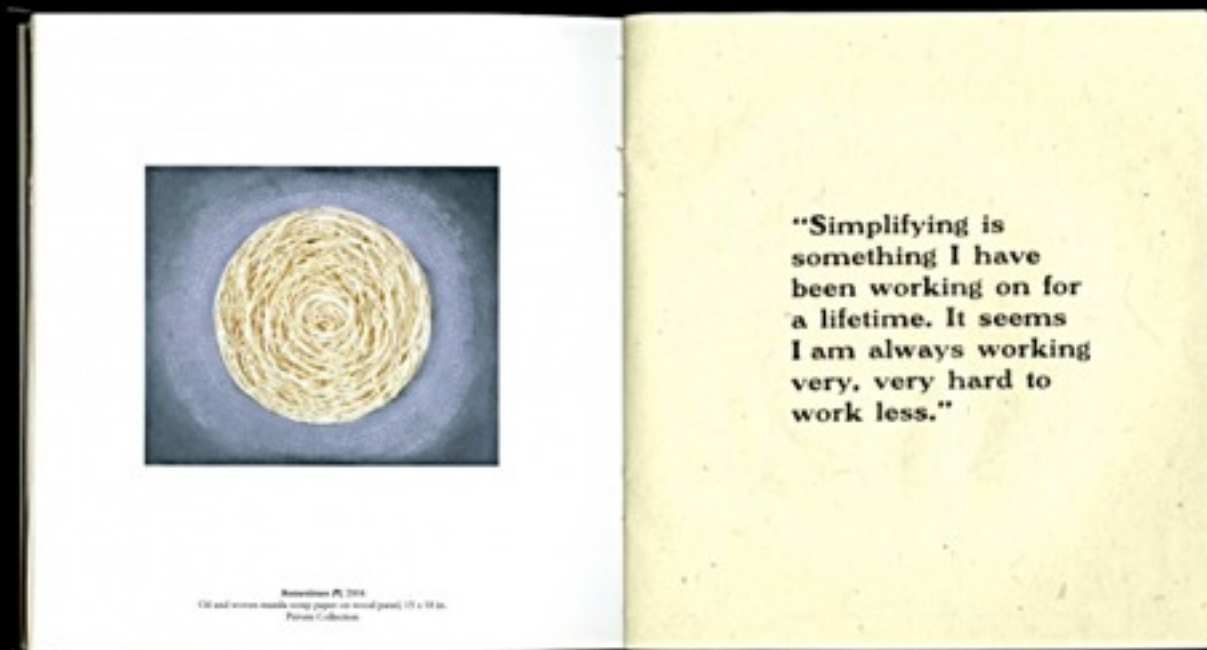
Mary Beth Edelson

Mary Beth Edelson, Nov. 6-Dec. 30, 1971

Sam Erenberg

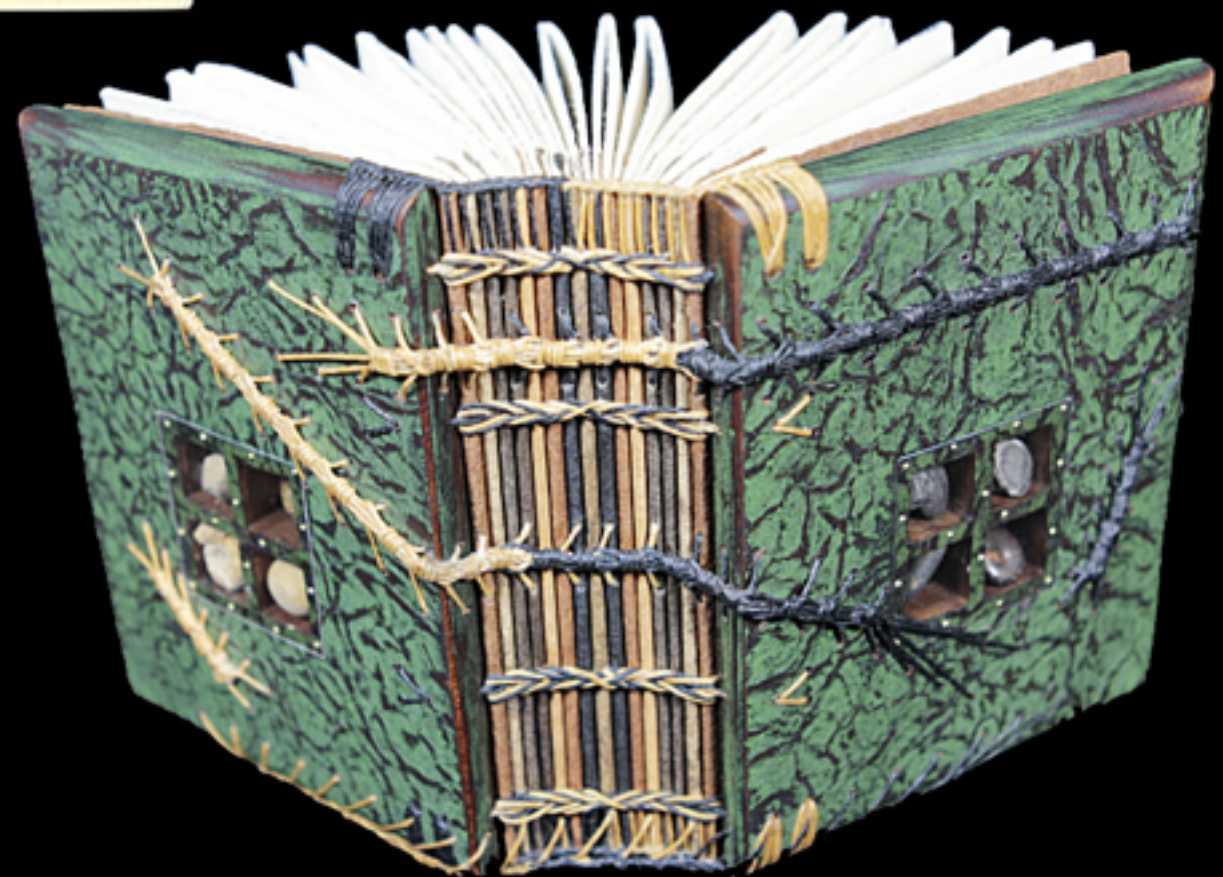
The Killing of Nettie Love, 1983





Carol Es
1-Self, 2005

Daniel Essig
[Centipede Binding], 2003



Eugene Feldman

New York West Side Skyline, 1965



Fly

Stuck Inside My Hard Drive, 2003





Fly
Total Disaster!, 2003

Charles Henri Ford
Spare Parts, 1966





Annette Gates and Cynthia Lollis
Saints Days, 2002

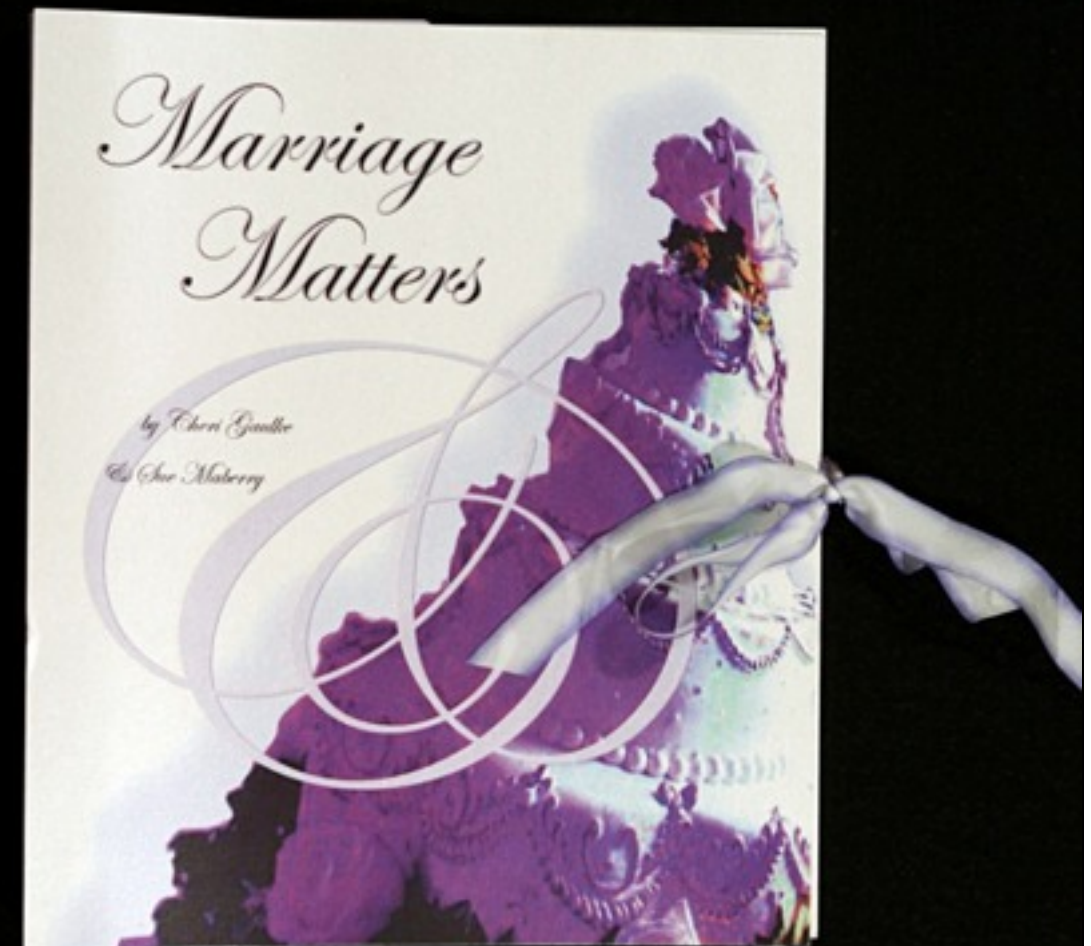


Cheri Gaulke
Golden Lotus, 1971



Cheri Gaulke
(Class collaboration)
The Los Angeles: River Inside a River, 1991

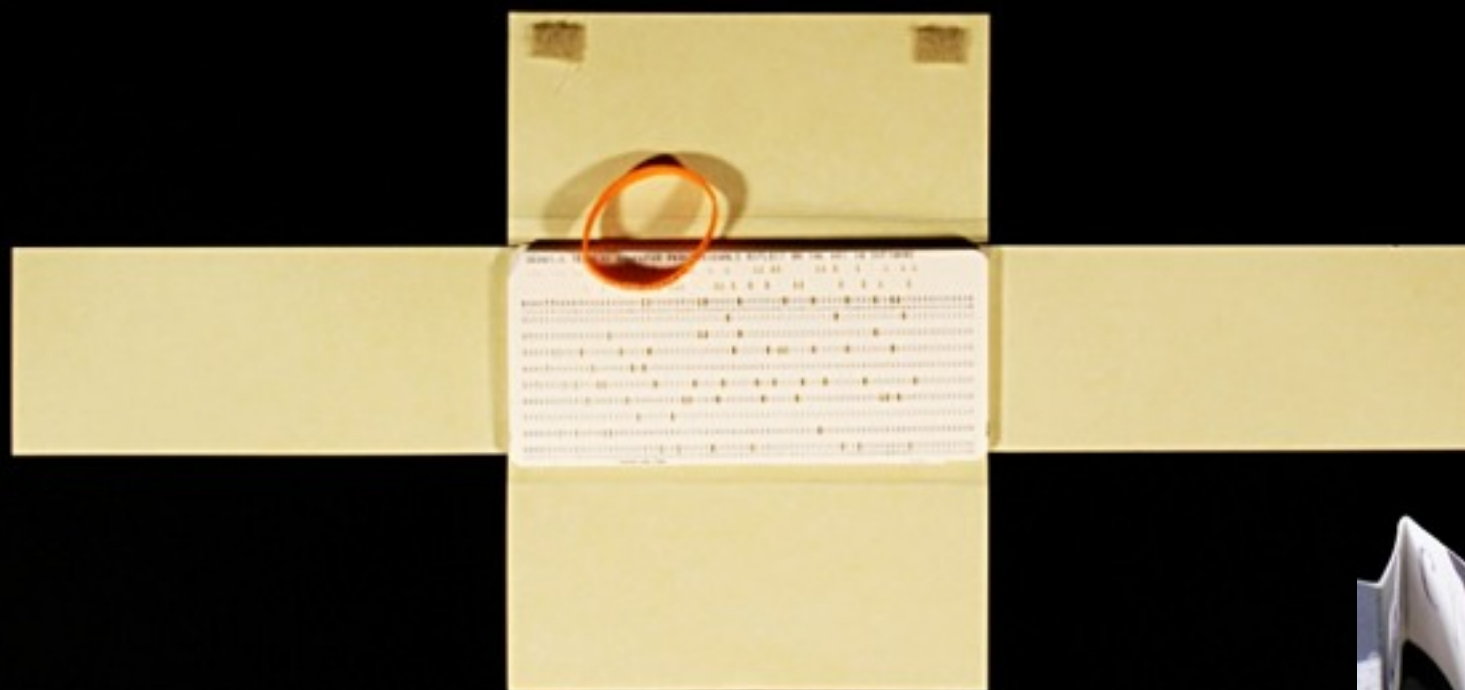
Cheri Gaulke and Sue Maberry
Marriage Matters, 2005



Conrad Gleber
Chicago Sky Line, 1977



Fred Hagstrom
Deeply Honored, 2010



Karen Hanmer
Beaut.e (Code), 2002



Karen Hanmer
Faster Higher Further First: A Sampler of Women Aviators, 2005



Karen Hanmer
I Remember My First, 2003



Karen Hanmer
Patriot Alphabet, 2004



Romano Hänni
Typo Bilder Buch = Typo Picture Book, 2012

George Herms
Thirty Two Palm Songs, 1971

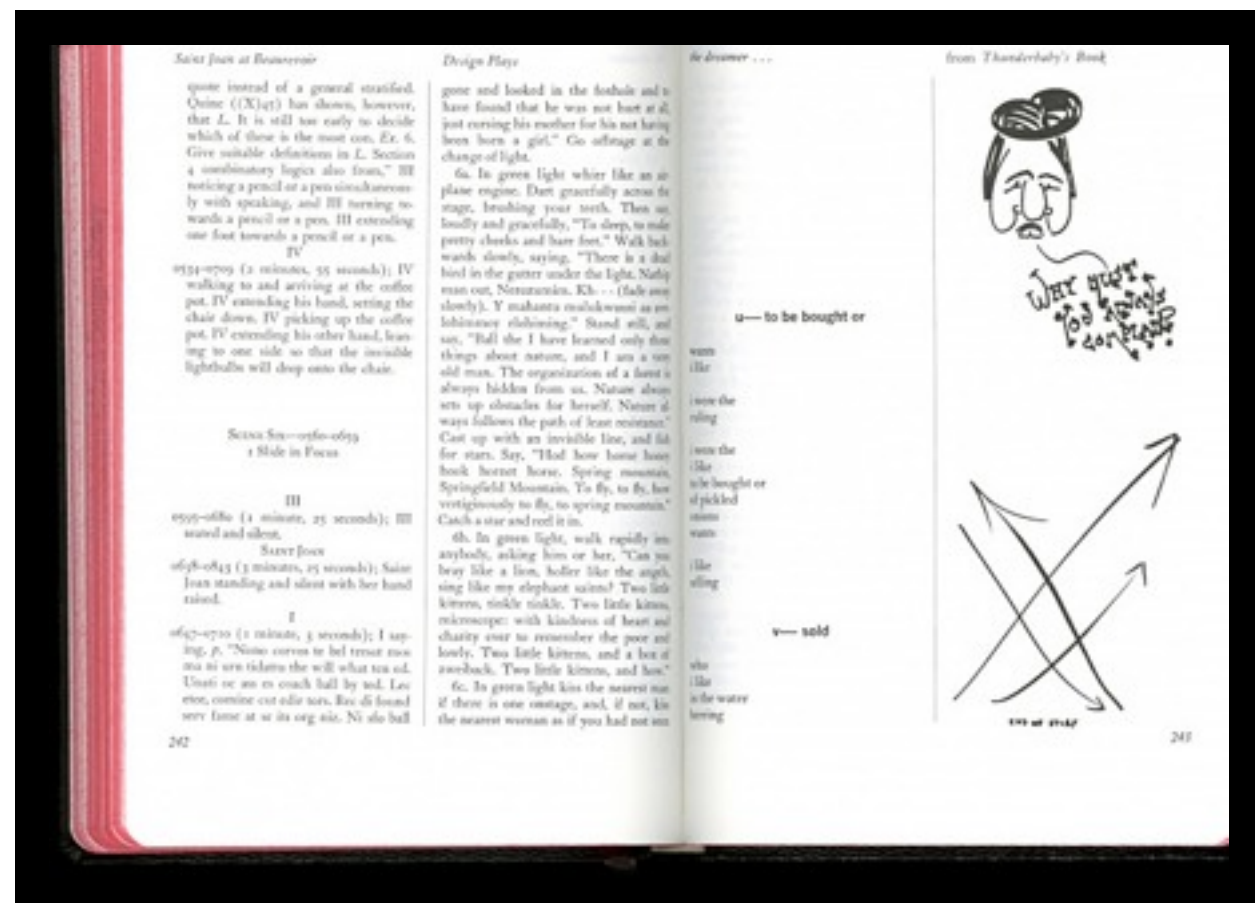




George Herms and Majima
Once Upon a Time It Was July ..., 1980

Dick Higgins

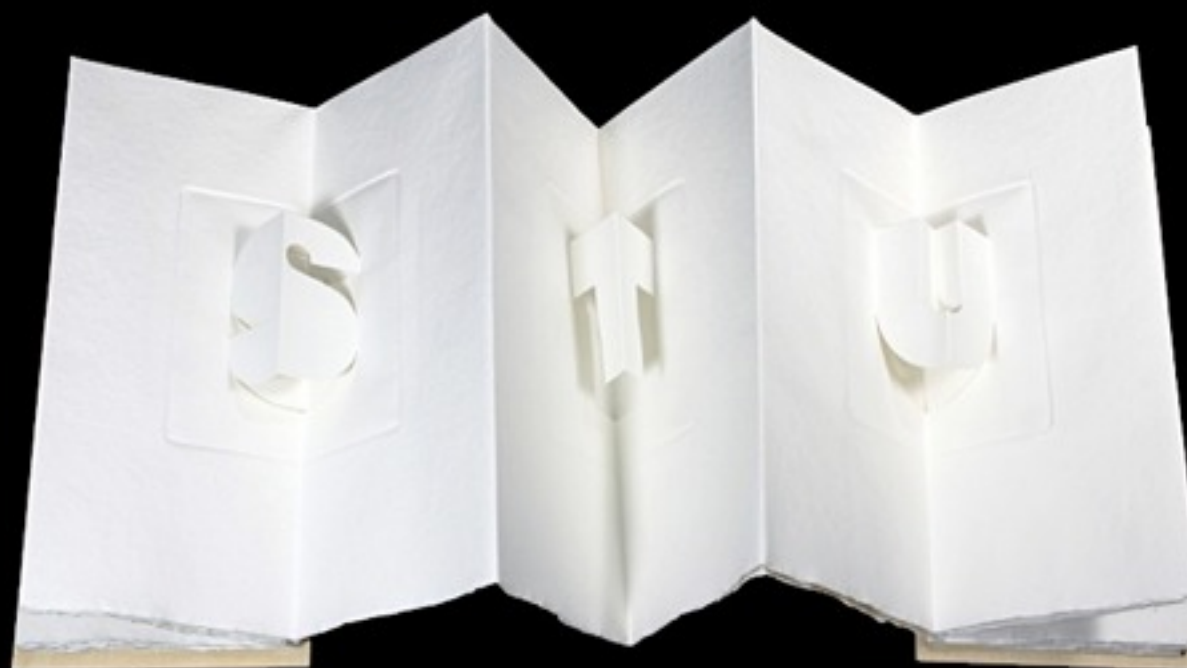
Foew&ombwhnw: A Grammar of the Mind and a Phenomenology of Love and a Science of the Arts as Seen by a Stalker of the Wild Mushroom, 1969





Tatiana Kellner
Bushspeak, 2003

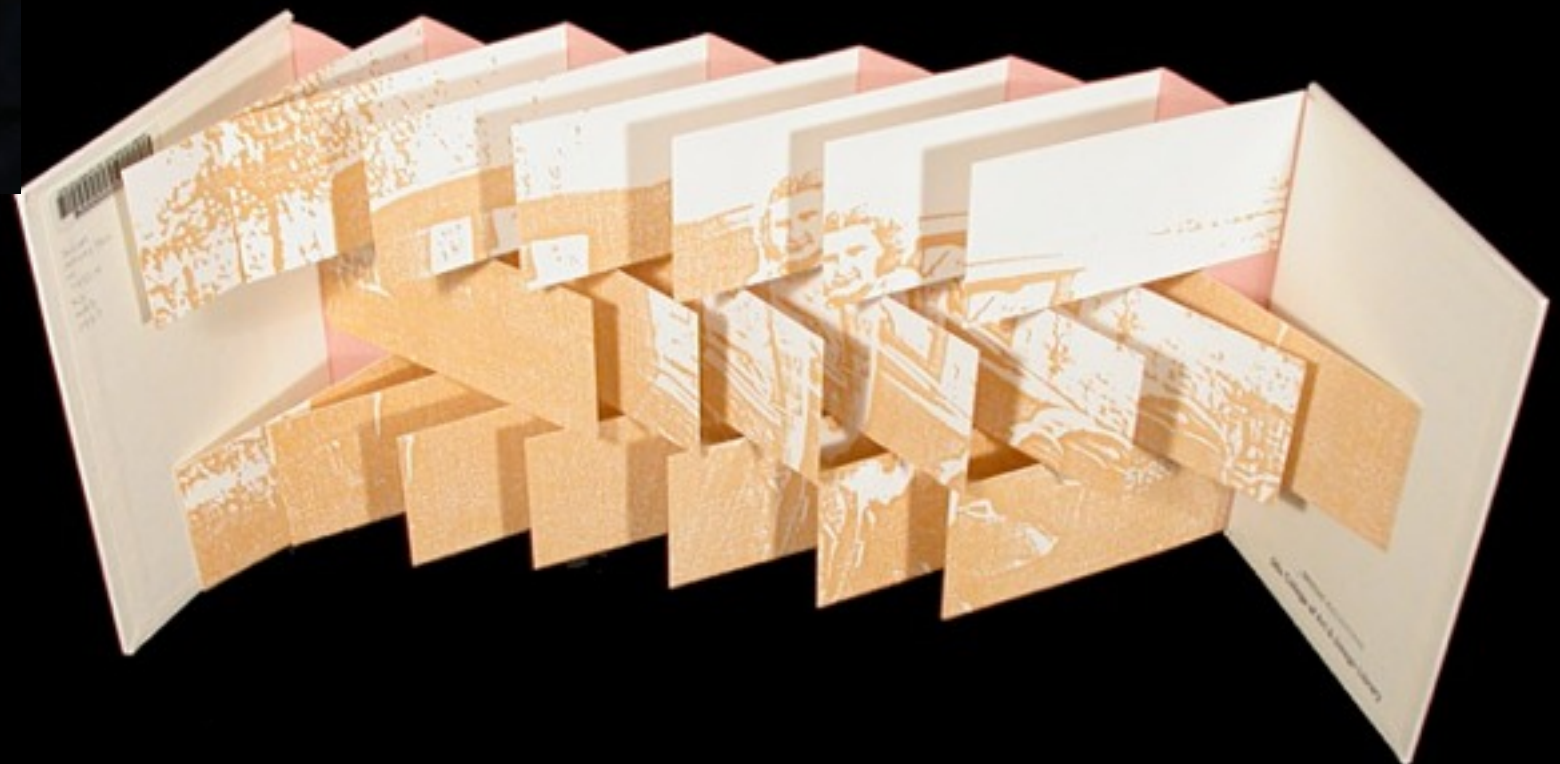
Ronald King
The White Alphabet, 1984





Ronald King
The Left-Handed Punch, 1986

Susan E. King
Women and Cars, 1983





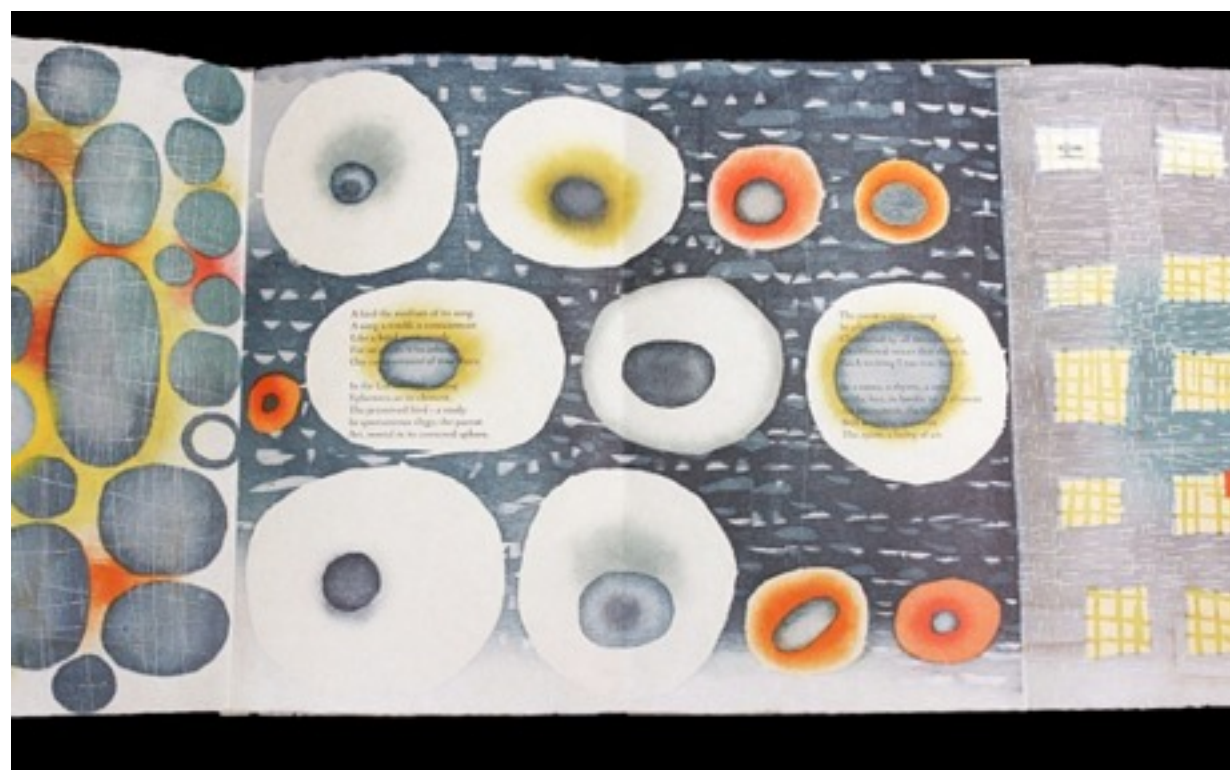
Susan E. King
Redressing the Sixties, 2001



Susan E. King
Lessons from the South, 1986



Ellen Knudson
Wild Girls Redux: An Operator's Manual, 2009



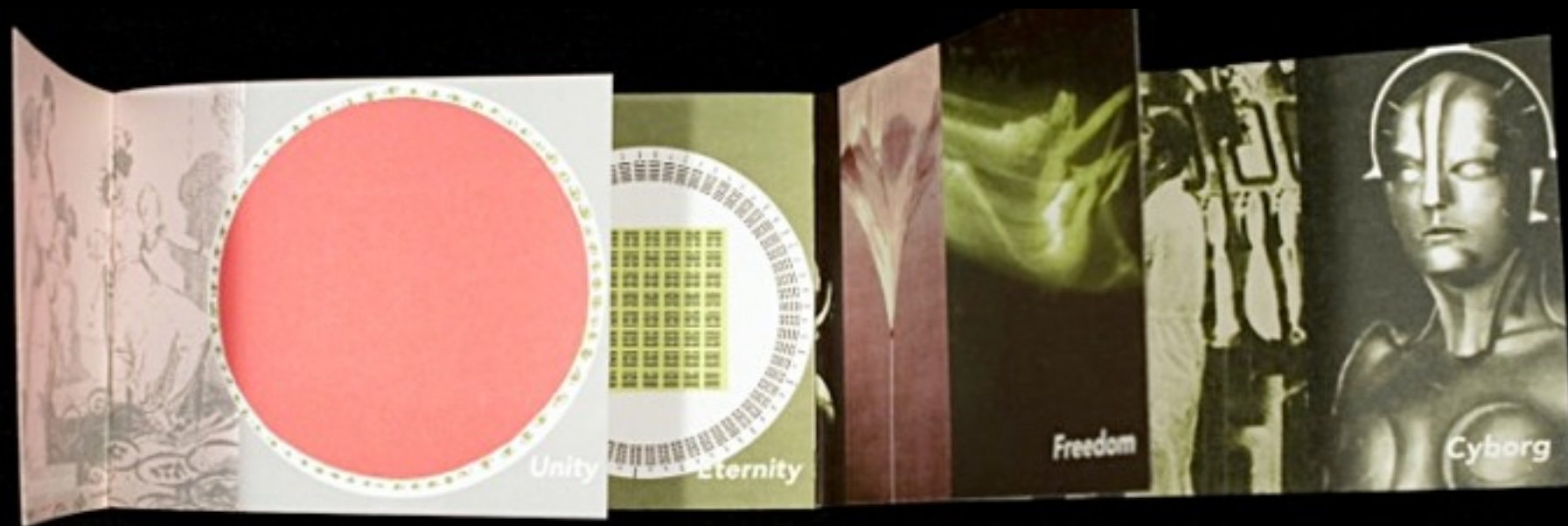
Karen S. Kunc
Ephemera, 2009



Paul Etienne Lincoln
The World and Its Inhabitants, 1997



Ken Leslie
Space + Time, 2002



Margot Lovejoy
Paradoxic Mutations, 1994



Cynthia Marsh
The Sporting Life, 1975

Scott McCarney
Various Fires and MLK, 2010



Paul McCarthy
Paul McCarthy's Lowlife Slow-life: Tidebox Tidebook, 2010

Marshall McLuhan
Distant Early Warning, 1969





Clifton Meador
Kora, 2007



Richard Minsky
Poem by Robert Louis Stevenson
The Philosophy of Umbrellas, 2008



Bruce Nauman
Burning Small Fires, (no date)



Katherine Ng
Fortune Ate Me, 1992



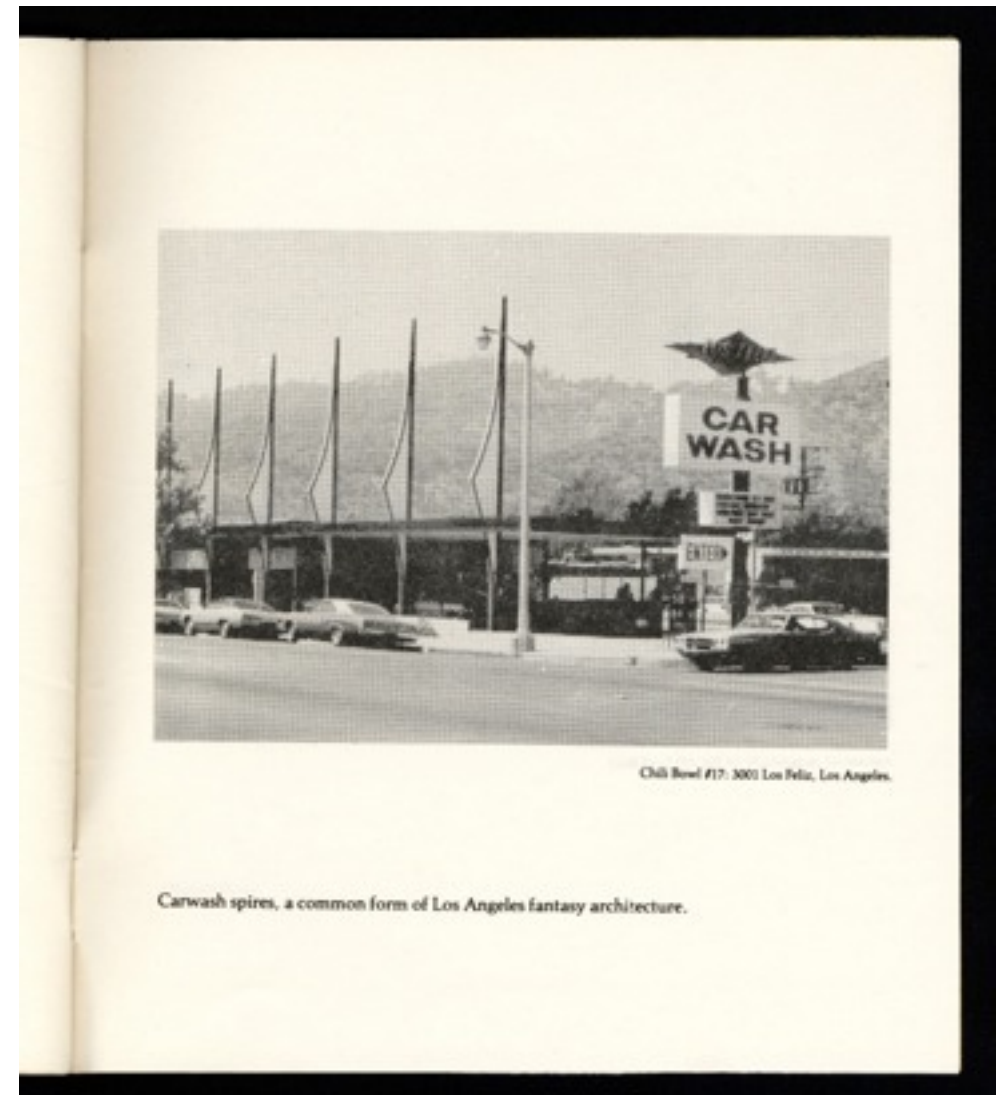
Katherine Ng
Banana Yellow, 1991

Bonnie Thompson Norman
 (Class collaboration)
On War and Peace, 2002

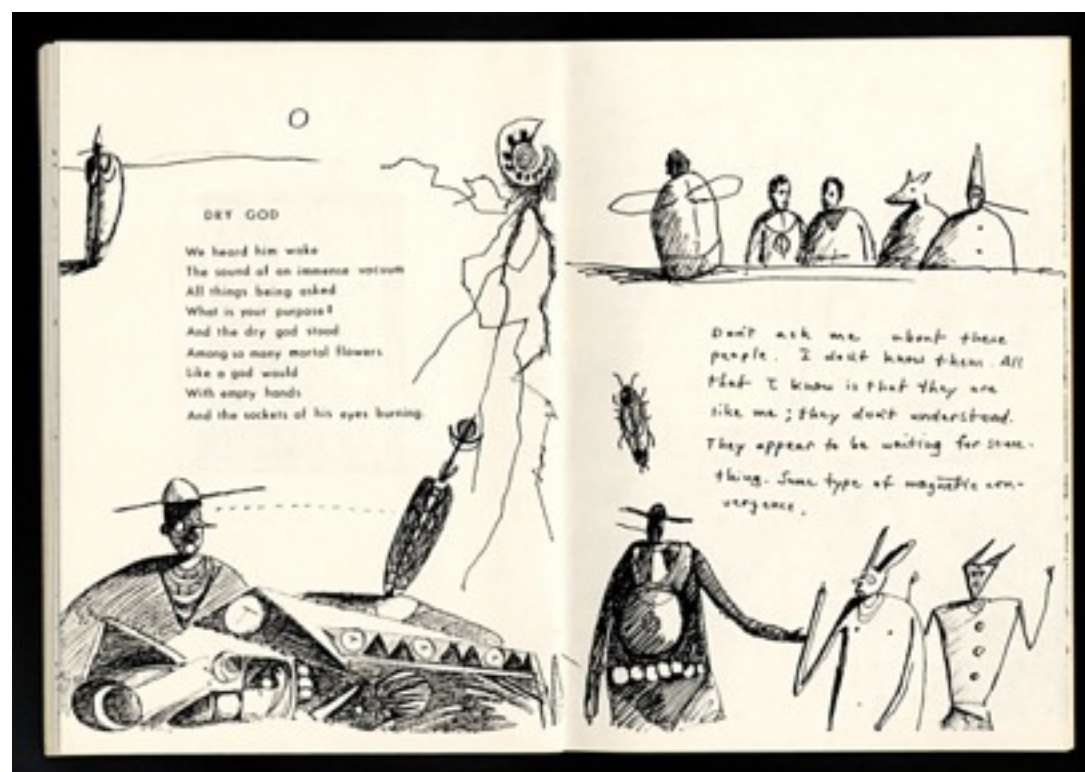




Bonnie Thompson Norman
 (Class collaboration)
Logical Confusions: A Collection of Aphorisms, Epigrams, and Silly Sayings, 1989



Robert Oberhand
The Chili Bowls of Los Angeles, 1977



Dain Olsen

*Desert Expansion Texts: Book 2,
the Psychic Atmosphere, 1985*

Dennis Oppenheim

Flower Arrangement for Bruce Nauman, 1970





Laura Owens
Fruits and Nuts, 2011



Werner Pfeiffer
Alphabeticum, 2006



Gary (Gars) Panter
A Night at the Alamo Courts, 1977



Amy Pirkle
Smoke, 2008



Amy Pirkle with Billy Collins (poet)
Splinter of Light, 2006

Rachel Rosenthal
Petit-Beurre: An Autobiography, 1978

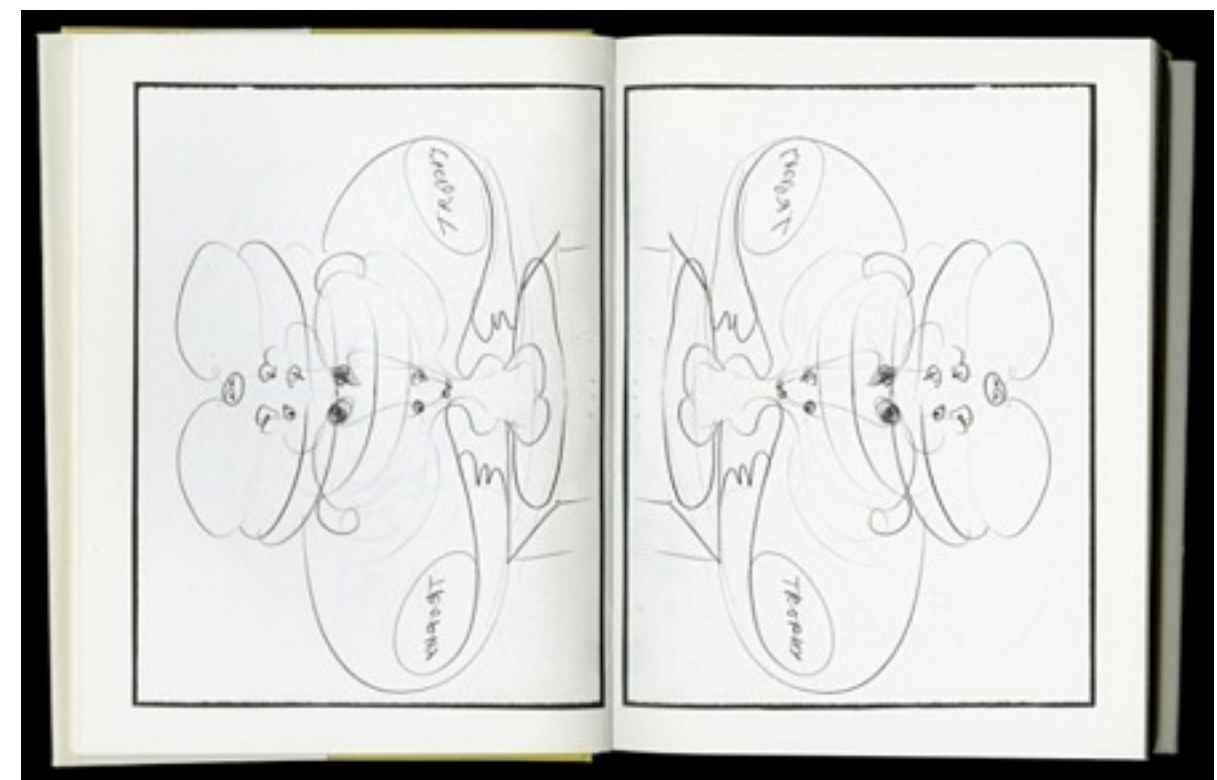


Arnaldo Pomodoro
Arnaldo Pomodoro Sculpture 1960-1970, 1970



Sue Ann Robinson
Quercus Psalter, 1994

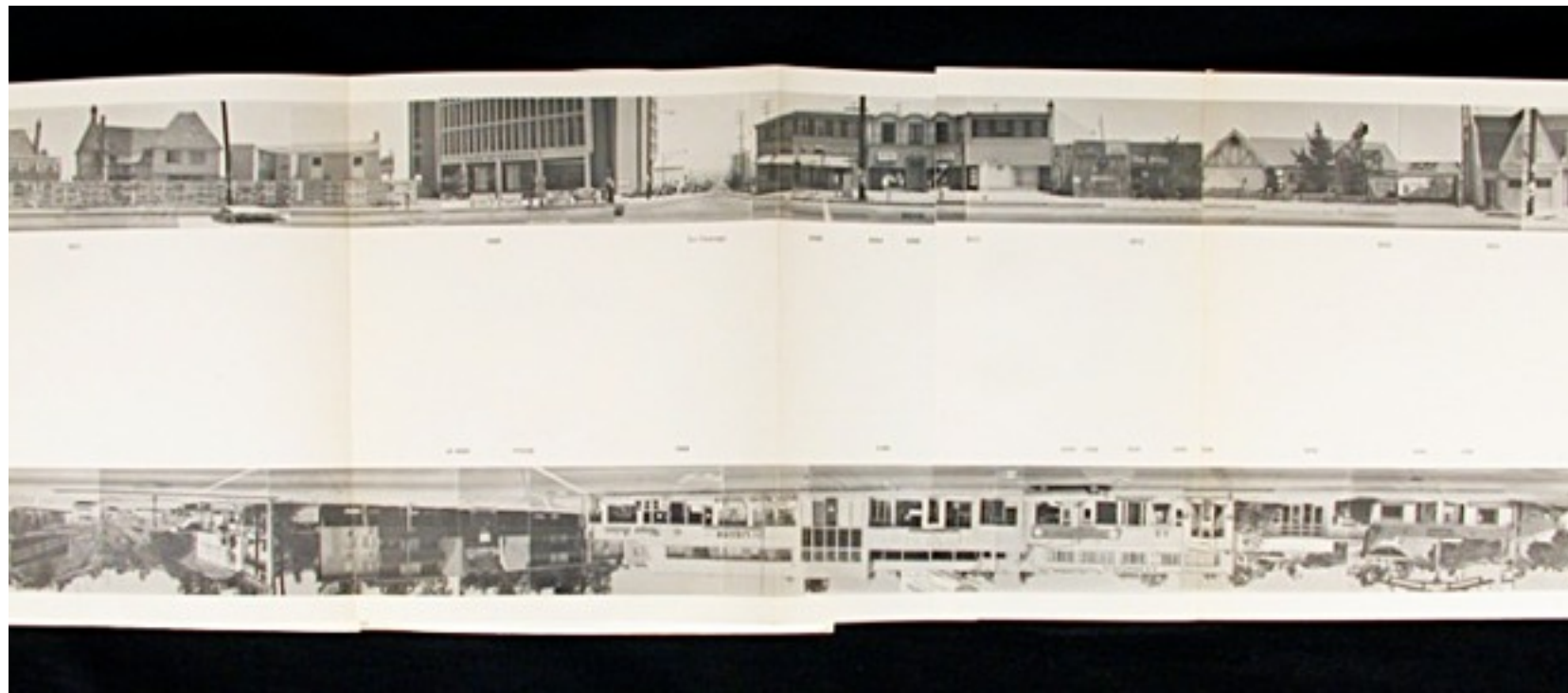
Dieter Roth
*Trophies: 125 Two-Handed
Speedy Drawings*, 1979



Edward Ruscha
A Few Palm Trees, 1971

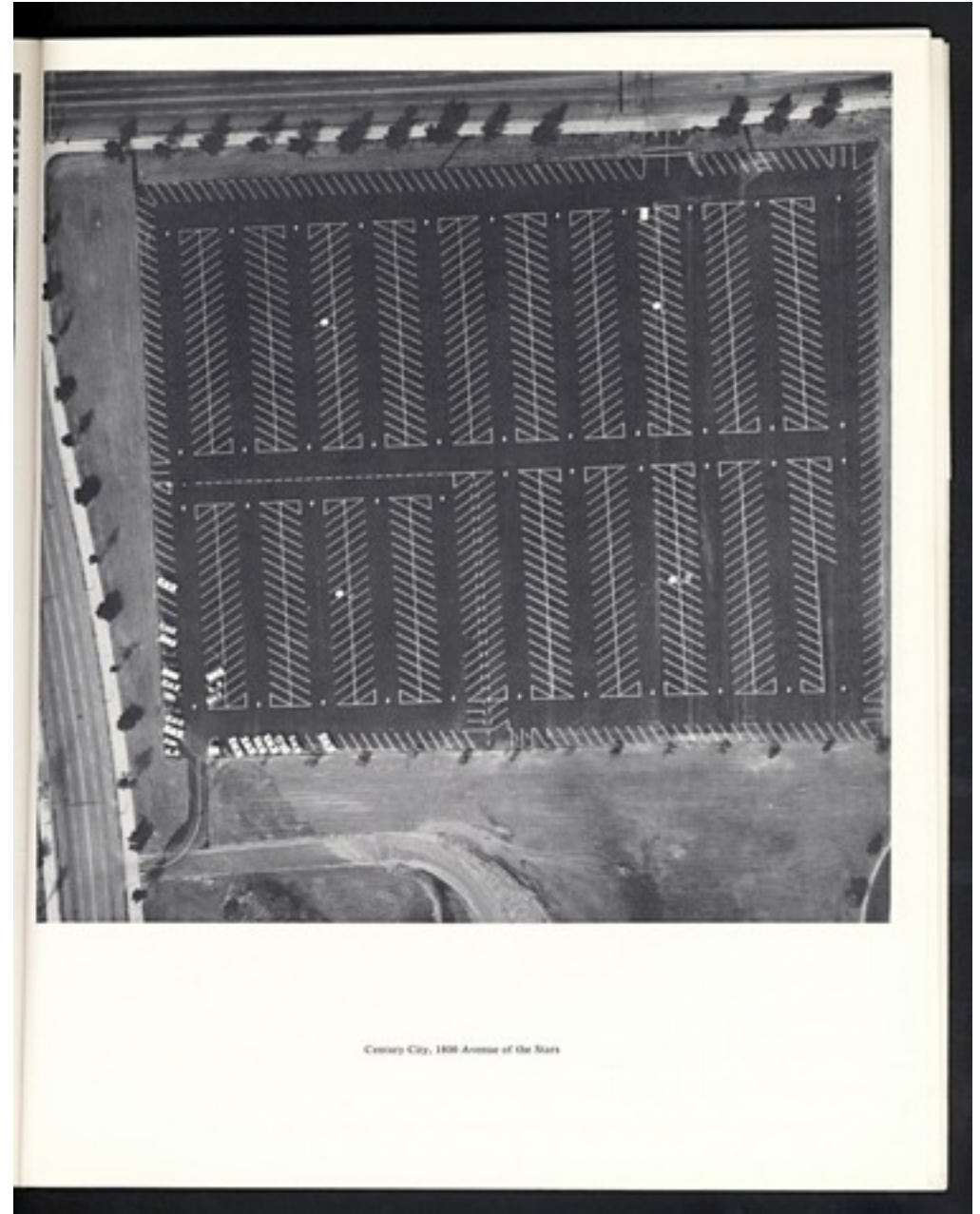


Edward Ruscha
Every Building on the Sunset Strip, 1966



Edward Ruscha

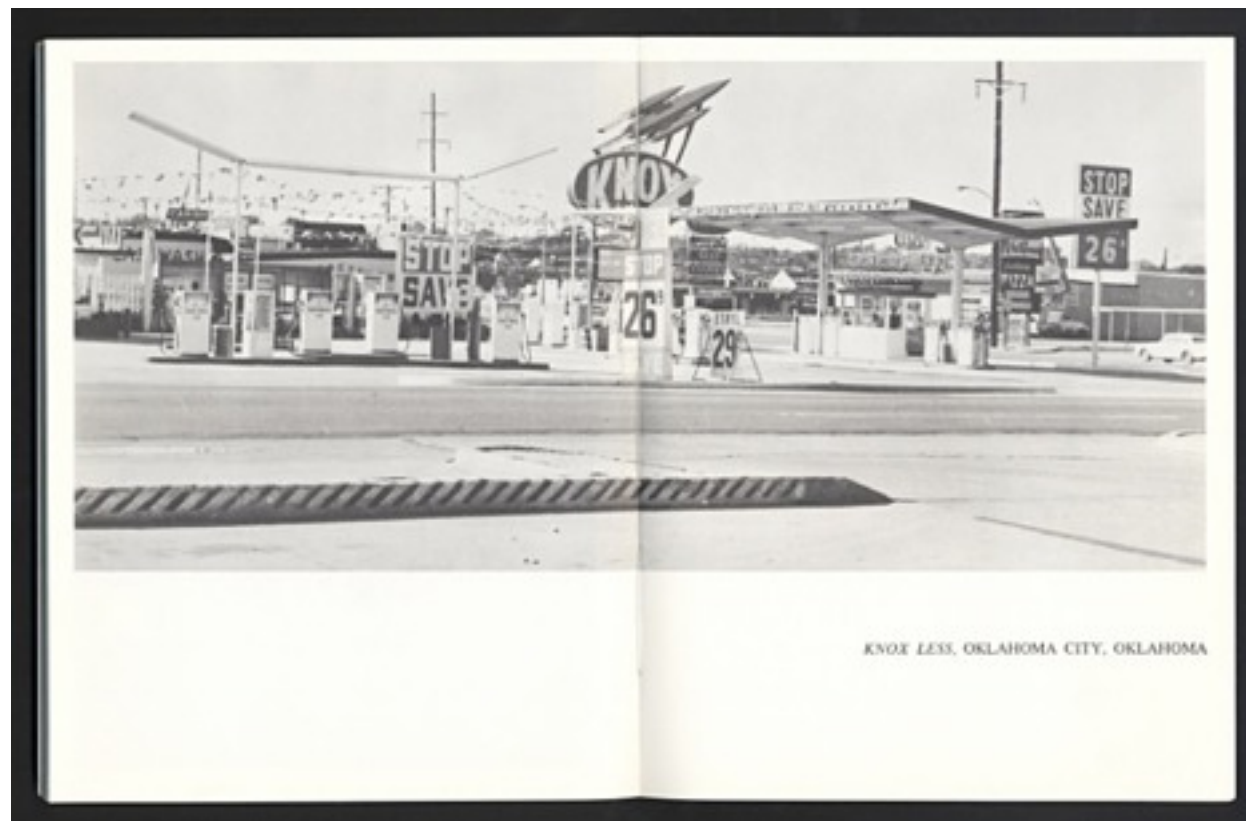
Nine Swimming Pools and a Broken Glass, 1968



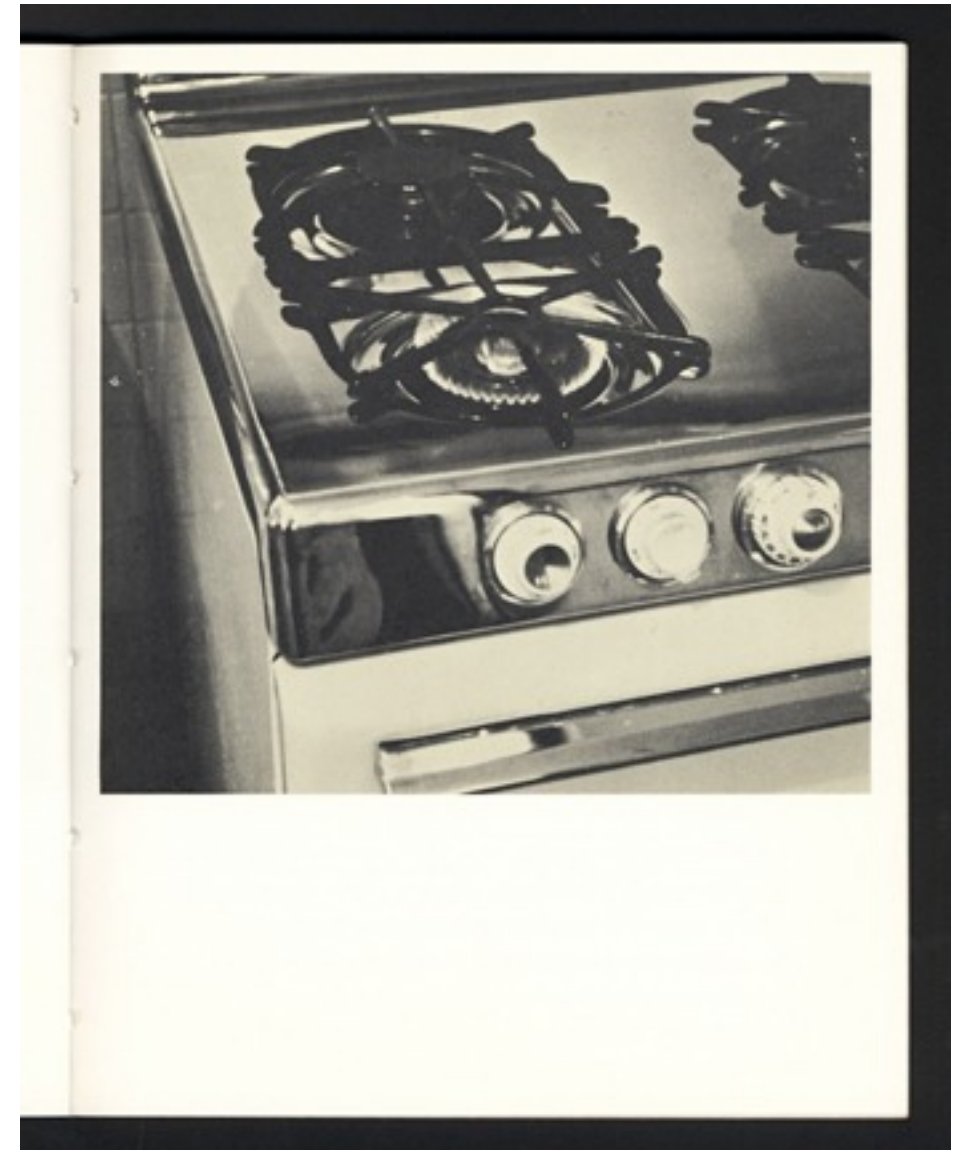
Edward Ruscha

Thirty Four Parking Lots in Los Angeles, 1967

Edward Ruscha
Twentysix Gasoline Stations, 1963



KNOX LESS, OKLAHOMA CITY, OKLAHOMA



Edward Ruscha
Various Small Fires and Milk, 1964



Niki de Saint Phalle
My Love, (no date)



Niki de Saint Phalle
Realisations & Projects d'architectures, (no date)

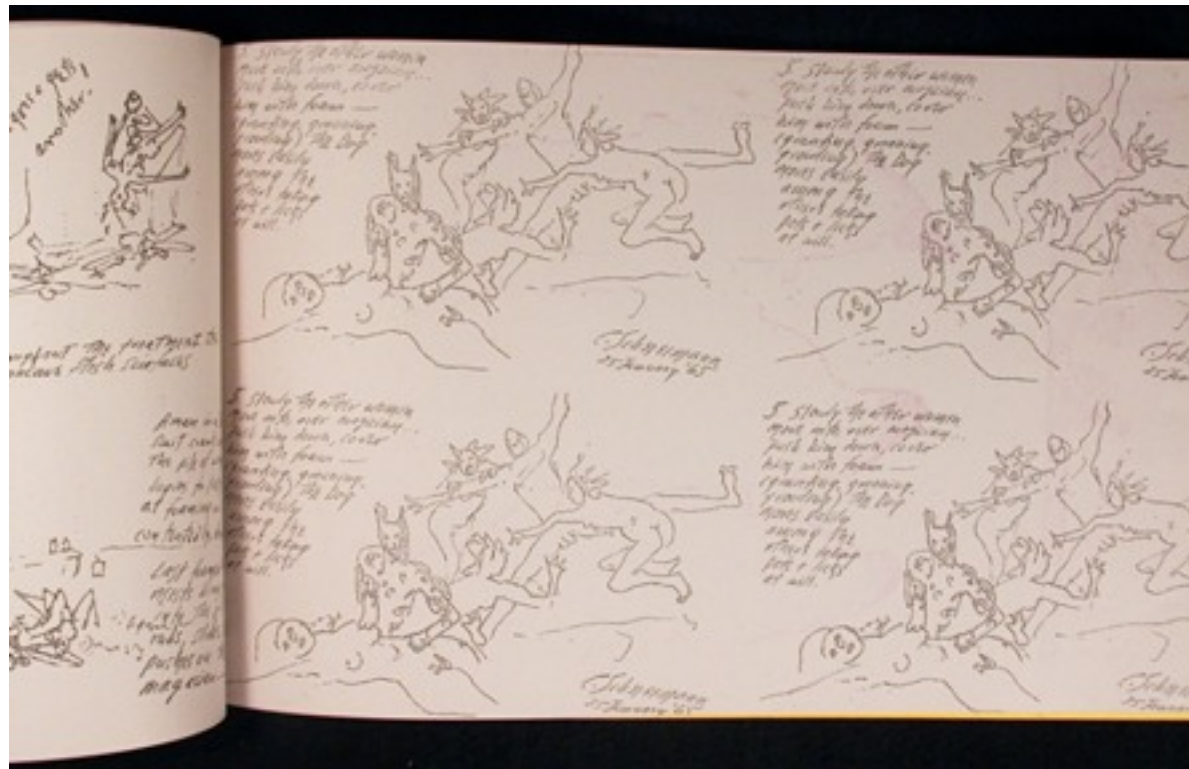


David Sandlin

Road to Nowhere...Road to Pair o'Dice, 1999

Wilbur H. Schilling
Half-Life/Full-Life, 2009

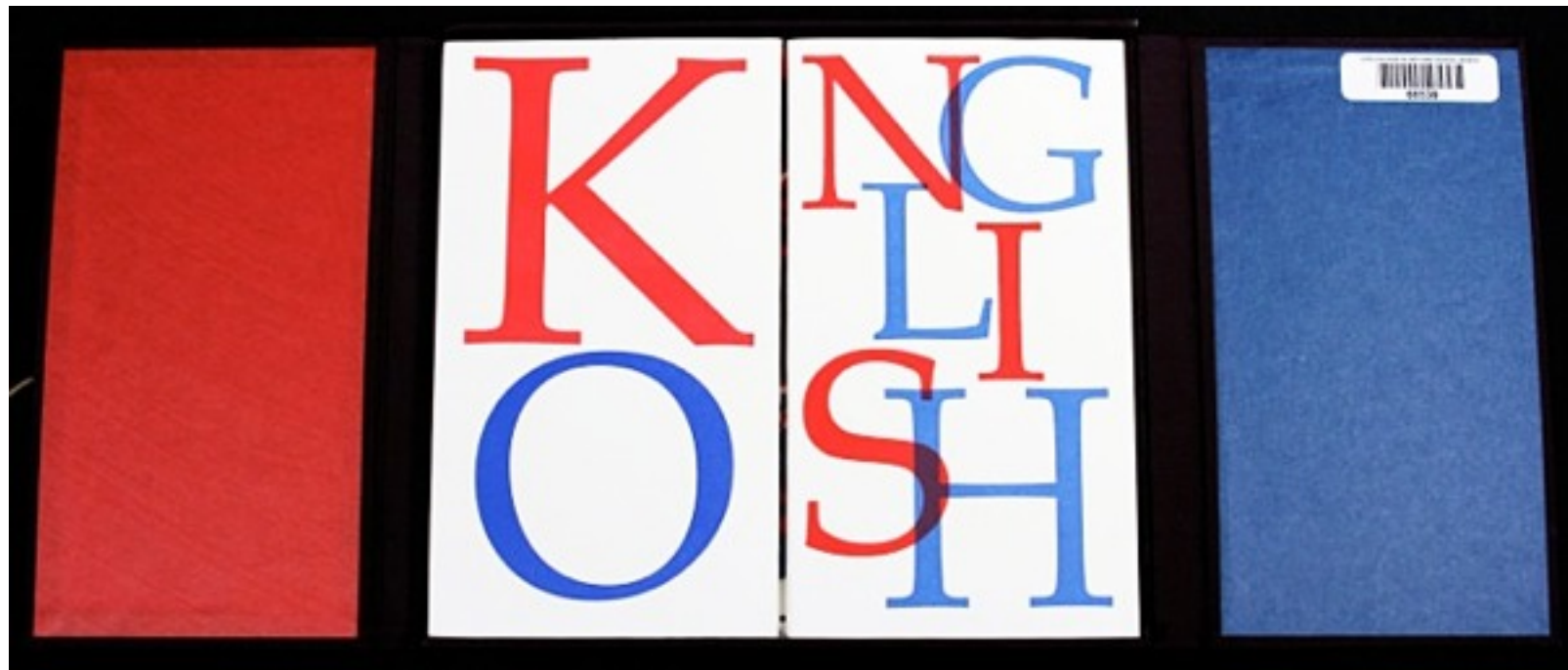




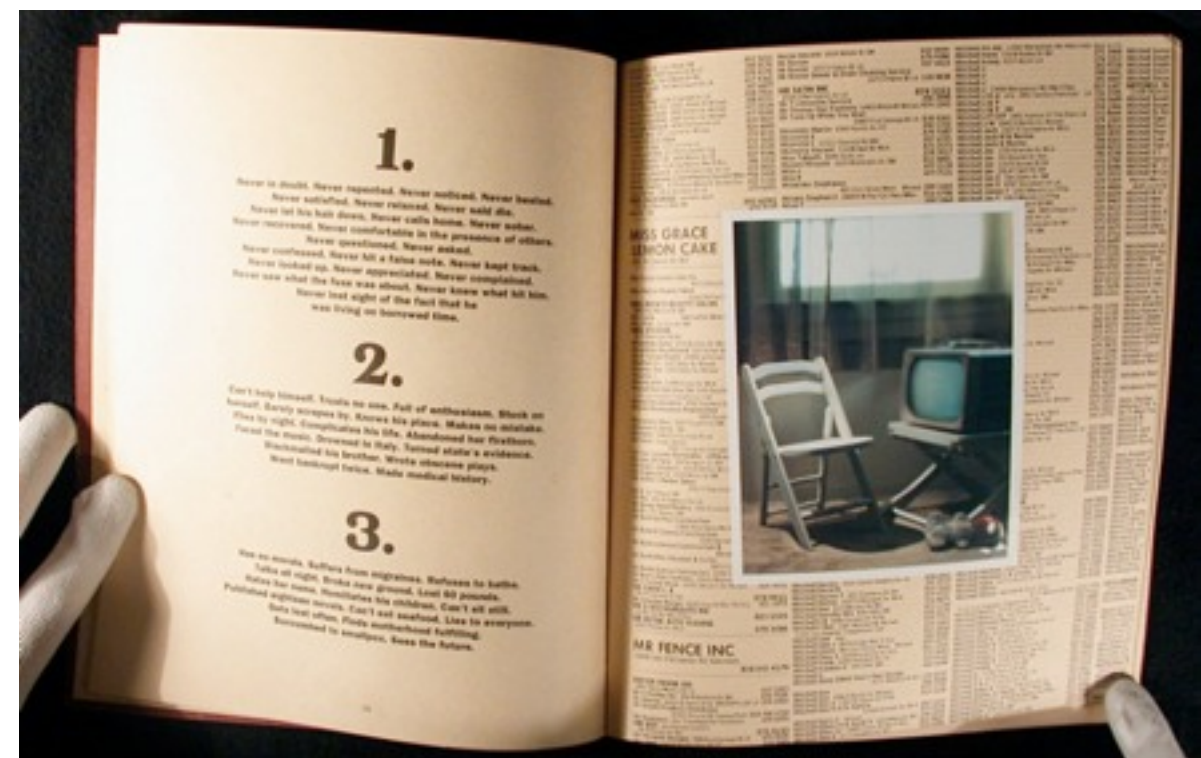
Carolee Schneemann
Parts of a Body House Book, 1972

Anat Shalev
At Long Last, 2005





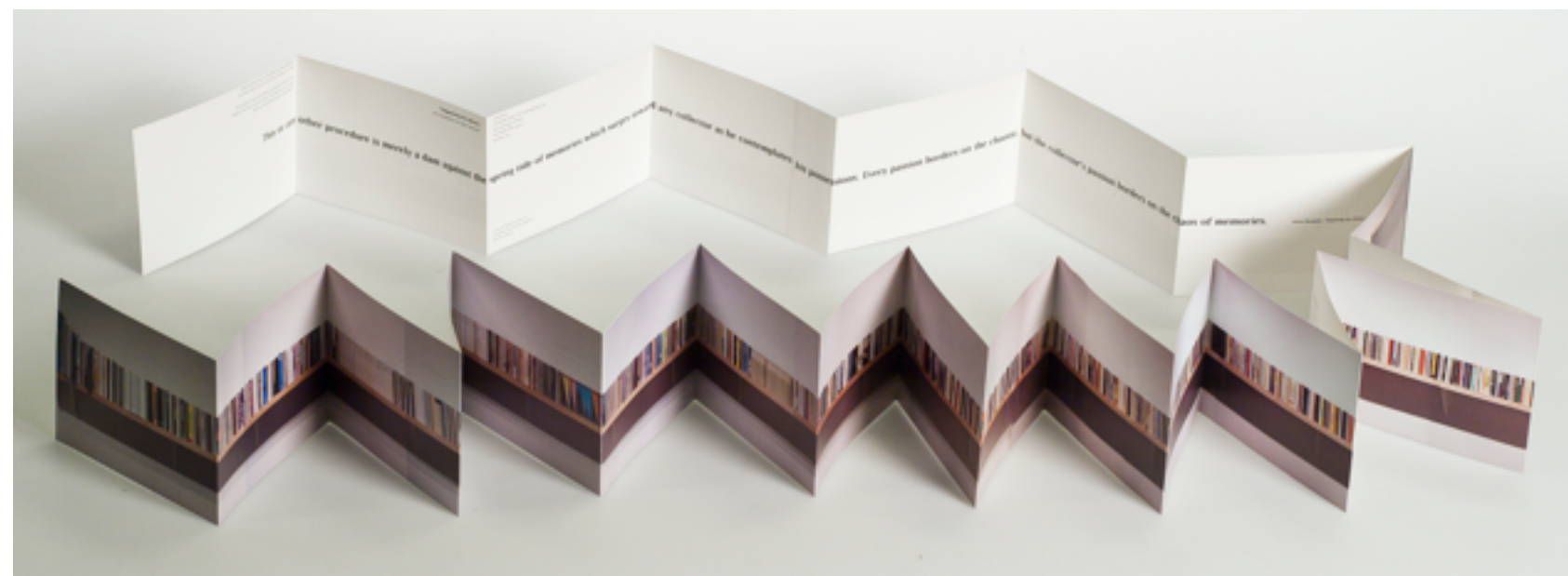
Jana Sim
Konglish, 2010



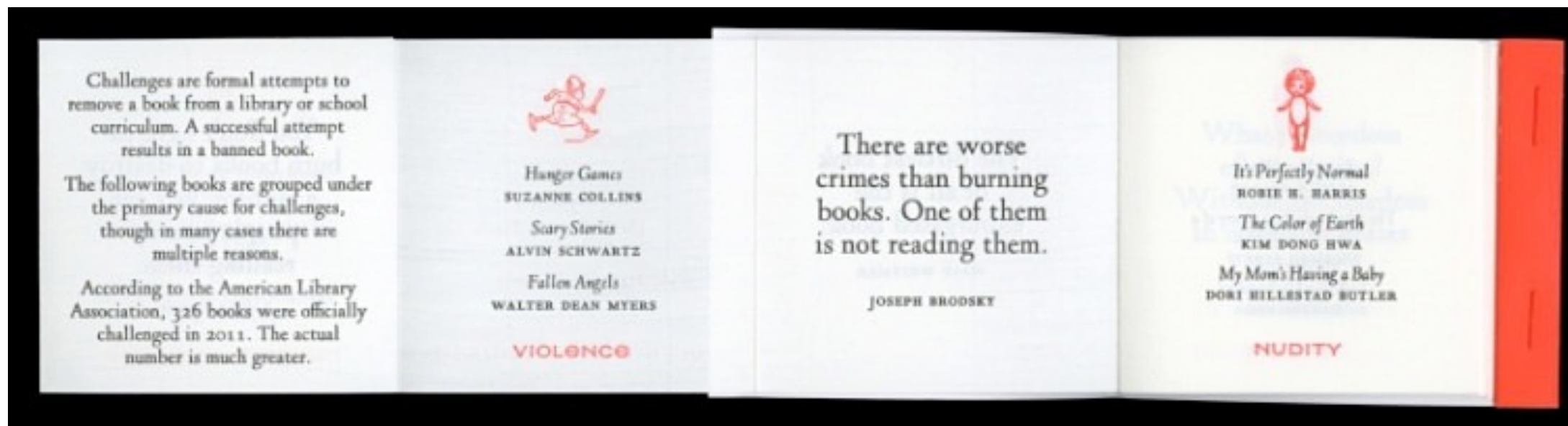
Alexis Smith and Amy Gerstler
Past Lives, 1989



Buzz Spector
Memories, 1976



Buzz Spector
Unpacking My Library, 1995



Jessica Spring

An Inflammatory Guide: Banned and Challenged Books You Should Read, 2012

Annie Sprinkle and Katharine Gates
Annie Sprinkle's Post-Modern Pin-ups, 1995





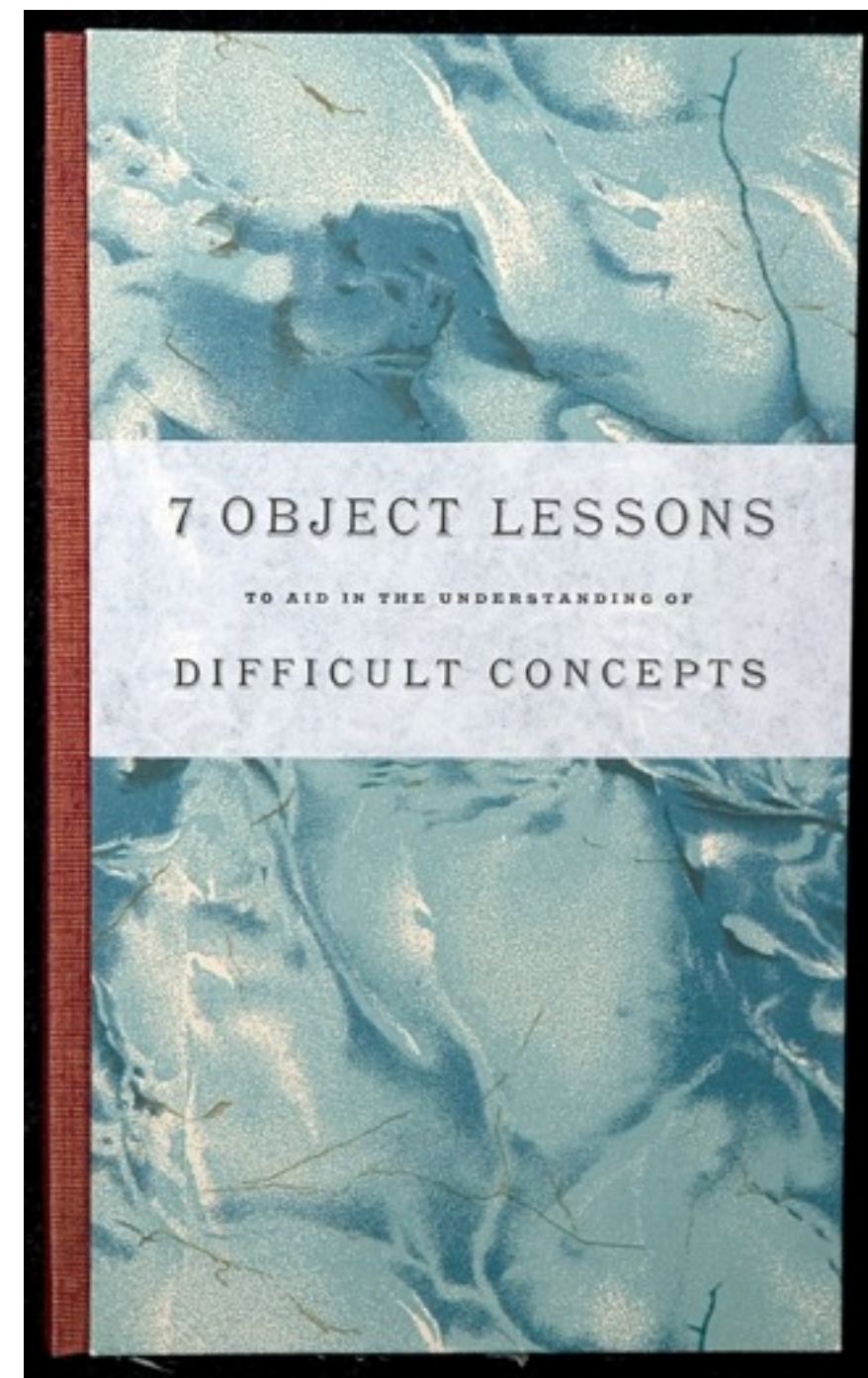
David Stairs
Boundless, 1983



Gary Sweeney
Saturday Night in North Manhattan Beach, 1977



Jennifer Tee
*E*V*O*L E*Y*E -LAND*S* -END, 2004*



Barbara Tetenbaum
*7 Object Lessons to Aid in the Understanding of
 Difficult Concepts, 2007*



Barbara Tetenbaum and Marilyn Zornado
Old-Time Film: Letterpress-Printed Animated Short, 2011



Beth Thielen and Katherine Ng
Temptation, 1997

Rae Trujillo
Jello and the Dark Side, 2006



Fred Tomaselli
Transmission, 1983

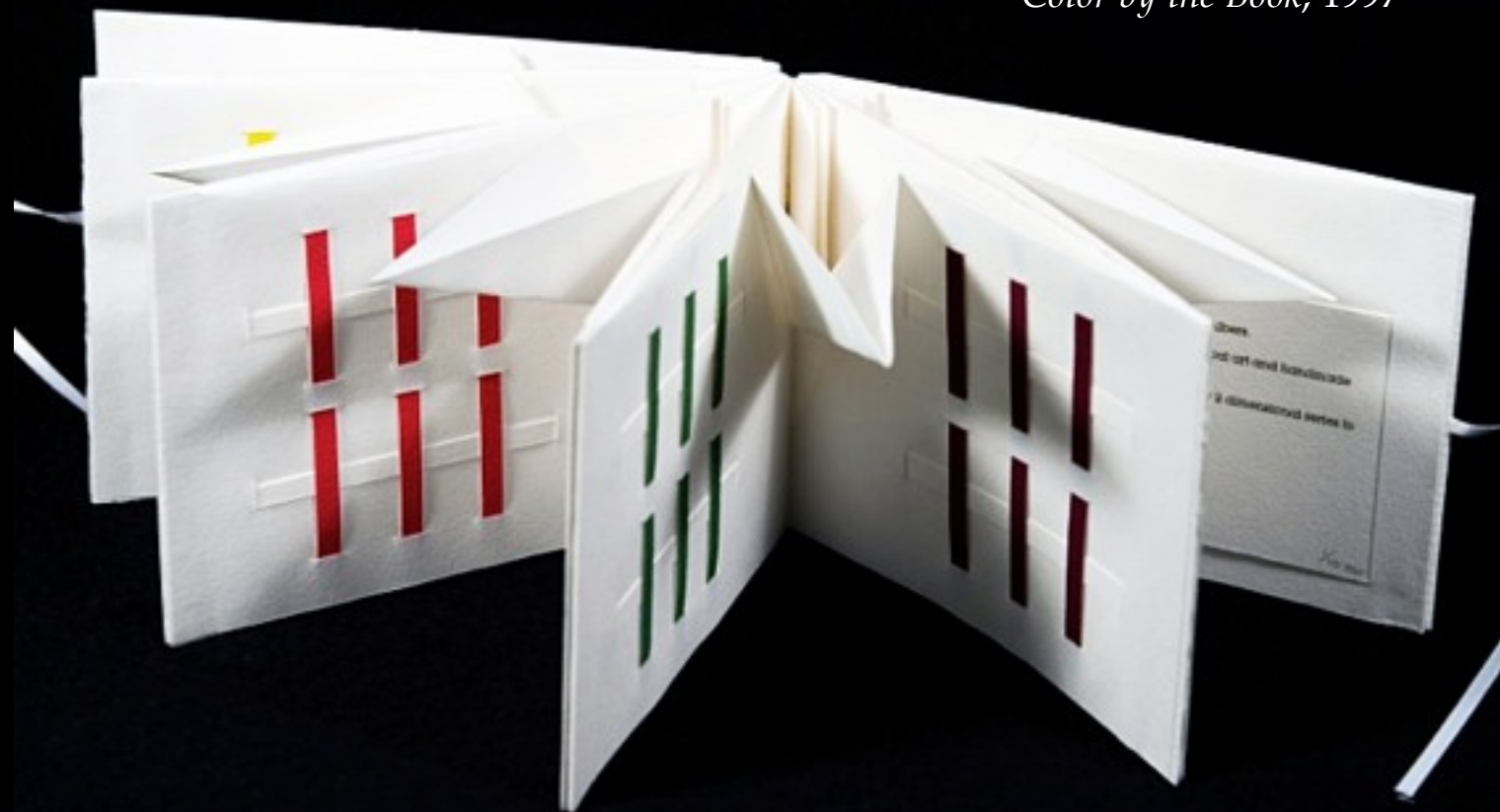


Jeffrey Vallance
Blinky the Friendly Hen, 1979

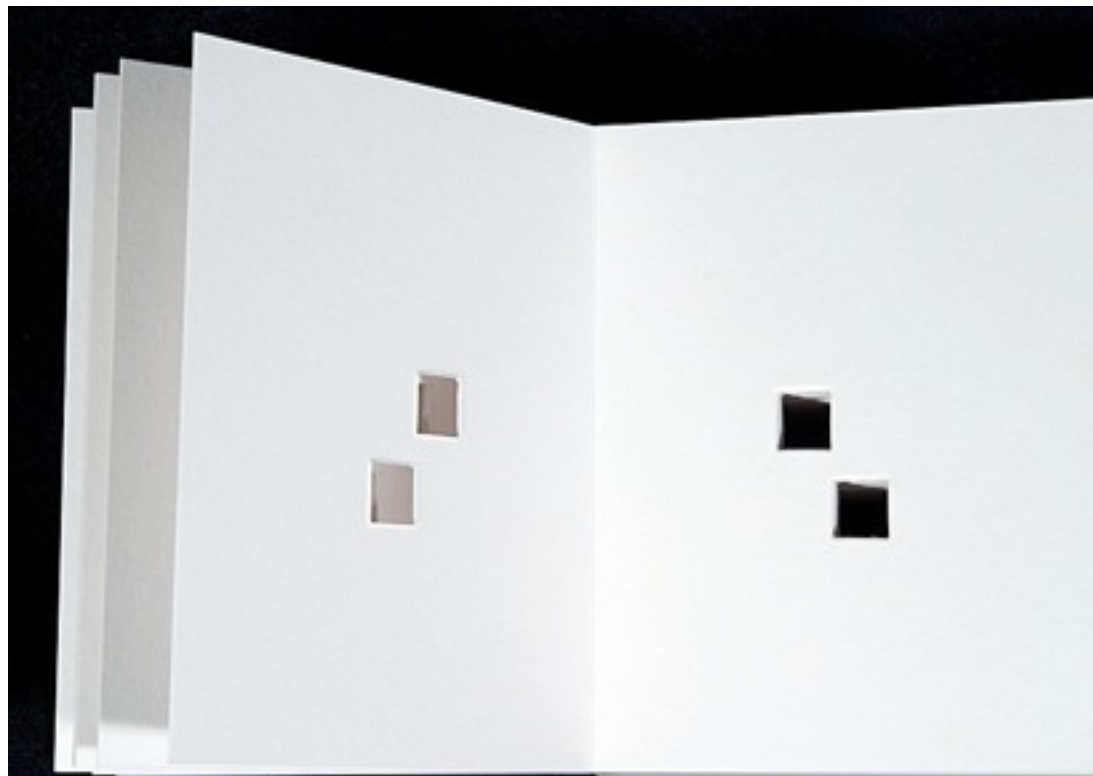




Kara Walker
Freedom: A Fable, 1997



Pamela S. Wood
Color by the Book, 1997



J. Meejin Yoon
Absence, 2003

Philip Zimmermann
Nature Abhors, 2003



Otis Lab Press

From There to Here is a collaborative, limited edition book created by Otis Lab Press Technicians **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson & Jamie Russom**. Jennifer, Janet, Leslie and Jamie chose a flag book structure for their collaborative project and each of the four used a horizontal sequence of flags (or cards) with which to tell her story.

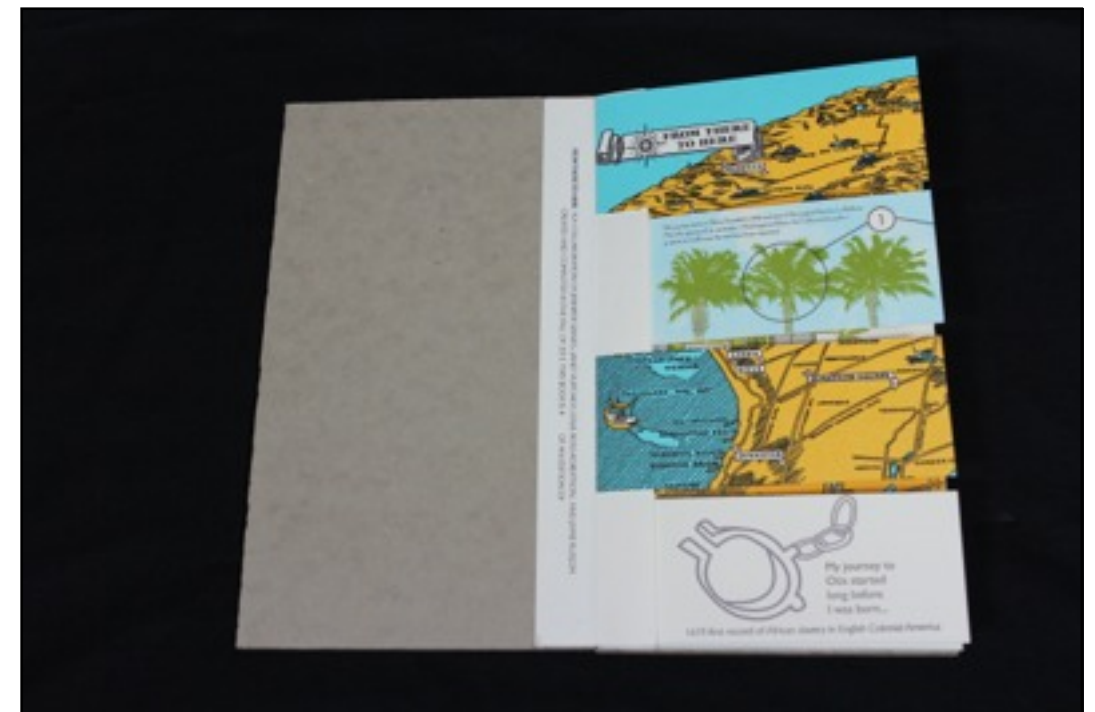
From There to Here was produced in conjunction with *Binding Desire: Unfolding Artists Books*, an exhibition in the Ben Maltz Gallery.

See more at:

<http://blogs.otis.edu/library/2014/03/14/from-there-to-here/#sthash.wYepnxGa.dpuf>



From There to Here, 2014. Artist's book, cover.



From There to Here, 2014. Artist's book, inside cover.



From There to Here, 2014. Artist's book, spine open



From There to Here, 2014. Artist's book, open book close-up.



From There to Here, 2014. Artist's book, open book.



From There to Here, 2014. Artist's book, open book close-up.

Description of Works in the Exhibition

Kim Abeles

Rara Avis, 1986

K. Abeles

Xerographic production; hair attached to front cover; plastic sliding bar binding.

11-3/16 x 8-5/8 x 1/4 inches

Sally Alatalo

Do Da, Vol. 1, Issue 1, 1985

Pussycat Press; Chicago, IL

Offset printed; folded and stapled binding.

9-5/8 x 7-1/16 x 1/16 inches

American Bricolage, 2000

Sperone Westwater; New York, NY

Individual pages inserted into plastic sleeves; title label duct-taped to cardboard cover; screw post binding.

10 x 8-1/4 x 1/2 inches

Work by: Hope Atherton, Chris Burden, Alexander Calder, Greg Colson, Wim Delvoye, Tom Friedman, Tim Hawkinson, Toland Grinnell, Jon Kessler, Tom Sachs, Richard Wentworth, and H.C. Westermann.

Another Booklyn Chapbook, Issue 1

Julia Hall and Chrissy Leggio

Slaves of Christo, 2005.

Booklyn Artists Alliance; Brooklyn, NY

Letterpress printed cover with square of the Christo "Gates" cloth attached; folded and stapled binding.

7-1/4 x 4-1/2 x 1/16 inches

Another Booklyn Chapbook, Issue 5

Jane Lecroy

Names, 2007

Booklyn Artists Alliance; Brooklyn, NY

Letterpress printed cover with photograph attached; folded and stapled binding.

7-1/4 x 4-1/2 x 1/8 inches

Another Booklyn Chapbook, Issue 2

Angelo Verga

33 New York City Poems, 2005.

Booklyn Artists Alliance; Brooklyn, NY

Letterpress printed cover; folded and stapled binding.

7-1/4 x 4-1/2 x 1/16 inches

Ant Farm

Ant Farm 20/20 Vision, 1973.

Ant Farm; San Francisco, CA

Plastic comb binding.

11 x 11 x 1/8 inches

Ant Farm

Inflatocookbook 2, 1971

Ant Farm; Sausalito, CA

Loose sheets in paper folder.

11 x 8-3/4 x 1/8 inches

Emily Artinian

Occupy Your Wallet, 2012

E. Artinian; Wilmington, DE

Photographic images; plastic cards.

2-1/8 x 3-3/8 x 11/16 inches

Molly Barker

Sing, 1994

Tigertooth Press; San Francisco, CA

Folded and stapled binding.

4-13/16 x 6 x 1/8 inches

Michael Bartalos

Cryo Primer I, 2000

Xerox PARC; Palo Alto, CA

Digitally printed single translucent sheet, laser cut and folded; housed in a nitrile rubber sleeve.

5-1/2 x 4-1/4 x 1/4 inches

Michael Bartalos

Vostok, 2007

Maryland Institute College of Art; Baltimore, MD

Letterpress and screen-printed on French Dur-o-Tone cover stock; Coptic-bound in hinged wooden cover.

8-1/2 x 9-3/8 inches

Carol June Barton

Instructions for Assembly, 1993

Nexus Press; Atlanta, GA

Offset lithography with overlapping popups; folded pages sewn onto tapes.

11 x 8-3/16 x 1/2 inches

Larry Bell and Guy de Cointet

[*Animated Discourse*], 1975

Sure Co.; Venice, CA

Reproduced photographs with folded insert attached to back cover; case binding.

5-1/16 x 15-1/8 x 3/4 inches; separate image strip 1 x 59 inches.

Barbara Bloom

Revised Evidence, 1999

Glenn Horowitz Bookseller; New York, NY; Printed at Stinehour Press, VT

Eight pages of perforated stamps in cardboard folder.

9 x 6 x 1/16 inches

Sarah Bryant

Biography, 2010

Big Jump Press; Aurora, NY

Letterpress and pressure printed on Zerkall Book Vellum; drum leaf binding; cloth covered clamshell box.

8-3/4 x 5-3/8 x 7/8 inches

Sarah Bryant

Fond, 2012

Big Jump Press; Brighton, England

Letterpress printed on Zerkall paper; halftone photographs and color silhouettes; drum leaf binding; slipcase.

7-5/16 x 4-1/8 x 5/8 inches

Sarah Bryant

Point of View, 2008

Big Jump Press; Gordo, AL

Letterpress printed on Arches text and Wyndstone Vellum; folded pages sewn at the fore edge open in a gatefold structure.

7-1/4 x 5-1/8 x 3/4 inches

David Bunn

The Sea is a Magic Carpet, 1997

David Bunn; Los Angeles, CA

Library catalog cards electronically scanned, bitmapped and laser printed; case binding in buckram covered boards; slipcase.

7-3/4 x 8-3/4 x 4-3/4 inches

Chris Burden

Full Financial Disclosure, 1977

Jan Baum-Iris Silverman Gallery; Los Angeles, CA

Folded and stapled binding.

3-9/16 x 7-11/16 x 1/16 inches

Carolee Campbell with José Montoya (poet)

El Sol y Los de Abajo, 1992

Ninja Press; Sherman Oaks, CA

Printed in three colors in Spectrum on Superfine cover; accordion folded leaves, the first attached at the fore edge to boards covered with handmade cogon grass paper from the Philippines.

13-1/8 x 6-1/16 x 7/16 inches

Loaned for the exhibition, B. Maloutas.

Macy Chadwick and Lisa Onstad

Aggregate Memory, 2005

In Cahoots Press and Bobolink Press; Berkeley, CA and Portland, OR

Letterpress printed on Gasen and Hanji papers using pressure prints, relief prints, and polymer plates; accordion folded pages attached to paper covered boards; cloth covered drop-box spine.

9 x 5-3/4 x 7/8 inches

Macy Chadwick

Topography of Home, 2009

In Cahoots Press; Oakland, CA

Printed with pressure prints and polymer plates on Mohawk Superfine and French's Extra Blue Butcher paper with hand-stenciling on Silk Tissue; pages attached to accordion folded strip at spine edge.

10-5/8 x 7-1/8 x 13/16 inches

Rebecca Chamlee with Paul Vangelisti (poet)

Azusa: A Sequel, 2009

Pie In The Sky Press; Simi Valley, CA

Letterpress printed using wood type and photopolymer plates on Rives Heavyweight paper; sewn on tapes in cloth Bradel case binding.

9-7/8 x 6-1/2 x 1/2 inches

Rebecca Chamlee with Martha Ronk (poet)

My Partial Tongue, 2011

Pie In The Sky Press; Simi Valley, CA

Text letterpress printed on Rives BFK paper; images printed from multiple photopolymer plates; bound in separate board style with the text block sewn on ramie tapes, goat leather spine and paste paper covered boards.

13-5/8 x 9-3/16 x 5/8 inches

Rebecca Chamlee with Barbara Maloutas (poet)

A Reason of Water, 2011

Pie In The Sky Press; Simi Valley, CA

Wood type and linoleum cuts letterpress printed on Rives Heavyweight paper; drum leaf binding, paste paper covered boards.

9-3/4 x 6-5/16 x 7/16 inches

Rebecca Chamlee with Dennis Phillips (poet)

Study for the Possibility of Hope, 2010

Pie In The Sky Press; Simi Valley, CA

Letterpress printed using Goudy Old Style, Futura wood type and photopolymer plates on Somerset Book Wove paper; text block sewn on ramie tapes into a Bugra concertina; case binding with cloth covered boards.

6-5/8 x 6-1/2 x 1/2 inches

Julie Chen

Life Time, 1996

Flying Fish Press; Berkeley, CA

Letterpress printed tunnel book; paper covered box with hinged lid.

3-1/8 x 3-1/8 x 15/16 inches

Julie Chen

Radio Silence, 1995

Flying Fish Press; Berkeley, CA

Letterpress printed using a variety of techniques on Wyndstone Mica and Tuxedo bronze, found aeronautical charts, and embossed paper designed by Margaret Ahrens Sahlstrand at Icosa Studio; layered accordion folded pages of varying heights sewn together at the fore edge; cloth covered box with hinged lid.

box 10-3/4 x 3-5/8 x 2-3/8; book 5 x 3-1/8 x 1-5/8 inches

Julie Chen and Clifton Meador

How Books Work, 2010

Flying Fish Press and Center for Book and Paper; Berkeley, CA and Chicago, IL

Pages with mounted color illustration folded in an interleave structure; paper portfolio.

6-1/8 x 4 x 1/8 inches

Laurie Whitehill Chong

Snowbound in September, 2012

L. Whitehill Chong; Pawtucket, RI

Linoleum-block printed images and text printed letterpress from photopolymer plates on Rives Lightweight white paper; case binding covered in linen book cloth; map in pocket at back.

6-1/8 x 3-5/8 x 11/16 inches

C&C Press: Matt Cohen and Sher Zabazskiewicz, with Gary Young (poet)

In the Face of It, 2008

C&C Press; Pajaro, CA

Letterpress printed in Dante on Rives Heavyweight; woodcut images; exposed spine binding, handmade paper; clamshell box.

9-1/4 x 6-3/8 x 1-1/2 inches

Critical Art Ensemble

Diseases of Consciousness, 1998

Critical Art Ensemble

Letterpress printed; white canvas binding with straightjacket-like ties.

9-3/4 x 4-1/8 x 1/2 inches

Critical Art Ensemble

Traces of the Virtual, 1993

Critical Art Ensemble; Tallahassee, FL

Accordion folded clear acetate; letterpress printed sheets of papyrus and other traditional papers inserted into pockets.

8 x 4-1/2 x 1/8 inches

Joyce Cutler-Shaw

Alphabet of Bones, 2003

Joyce Cutler-Shaw; San Diego, CA

Photographic images attached to boards; accordion folded; paper wrapping with elastic tie.

15/16 x 2-15/16 x 13/16 inches

Johanna Drucker

The Surprise Party, or On Not Going Not Ongoing, 1977

Chased Press

Text handset in Stymie Light printed on colored tissue; four offset illustrations; stapled at spine edge.

7 x 10 x 1/16 inches

Mary Beth Edelson

Mary Beth Edelson, Nov. 6-Dec.30, 1971

Henri 2; Washington, DC

Folded and stapled binding.

8-1/2 x 5-1/2 x 1/16 inches

Sam Erenberg

The Killing of Nettie Love, 1983

Mudborn Press; Santa Barbara, CA

Letterpress printed in Univers on Ingres Antique text; handsewn into Canson

Mi-Teintes covers; glassine envelope.

6-3/8 x 5-1/4 x 1/8 inches

Carol Es

I-Self, 2005

Careless Press; San Pedro, CA

Die-cut letterpress printed cover; original watercolor, color inkjet images and block prints; folded and sewn binding; cardboard box with block print label

9 x 8-1/2 x 3/4 inches

Daniel Essig

[*Centipede Binding*], 2003

Daniel Essig; Asheville, NC

Blank book with endpages of walnut-stained handmade flax paper; Greek and centipede stitched binding with four-pane shadow box insert in covers, closed with a leather strap.

5 x 4-1/4 x 2-1/4 inches

Eugene Feldman

New York West Side Skyline, 1965

Falcon Press; Philadelphia, PA

Four-color offset printed on accordion folded Mohawk Poseidon paper glued to end boards.

8-1/2 x 17-1/2 x 1/2 inches

Fly

Stuck Inside My Hard Drive, 2003

Fly / 2K; New York, NY

Accordion folded single sheet in envelope.

4 x 2-1/2 x 1/8 inches

Fly

Total Disaster!, 2003

Fly / 2K3; New York, NY

Folded and stapled binding.

8-1/2 x 5-1/2 x 1/8 inches

Charles Henri Ford

Spare Parts, 1966

A New View Book, Printed by Vassily Papachrysanthou; Athens, Greece

Reproduced collaged images; case binding, orange paper covered boards.

13-7/8 x 10 x 7/8 inches

Annette Gates and Cynthia Lollis

Saints Days, 2002

Women's Studio Workshop; Rosendale, NY

Cards and accordion folded book letterpress and screenprinted on French steel blue 80lb cover Construction and 130lb cover Smart White papers using Futura, Geneva, Klang, Legacy Serif, Shannon, and Textile fonts; in ceramic case.

book 4-1/2 x 2-1/4 x 1/2; ceramic container for book 4-11/16 x 2-11/16 x 1-1/8; cards 3-1/2 x 2-1/8 x 1/4; ceramic container for cards 3-3/4 x 2-9/16 x 1-1/8 inches

Cheri Gaulke

Golden Lotus, 1971

Cheri Gaulke; Los Angeles, CA

Leaves attached to accordion folded cloth strip with excess cloth simulating the wrap of a bound foot; wooden display platform.

2-1/2 x 60-1/2; wood base 3 x 4 x 3/4 inches

Cheri Gaulke

(Class collaboration)

The Los Angeles: River Inside a River, 1991

Cheri Gaulke; Los Angeles, CA

Offset printed accordion folded strip; letterpress printed cover.

6-3/8 x 6-1/2 x 3/8 inches

Cheri Gaulke and Sue Maberry

Marriage Matters, 2005

Cheri Gaulke; Los Angeles, CA

Color laser printed on Stardream paper; accordion folded spine with folded pages glued in; ribbon ties.

10 x 8-1/2 inches

Conrad Gleber

Chicago Sky Line, 1977

Chicago Books; Chicago, IL

Photographic images; single screw post binding in upper corner.

7-5/8 x 11 x 1/8 inches

Fred Hagstrom

Deeply Honored, 2010

Strong Silent Type Press; St. Paul, MN

Silkscreen printed on Rives grey paper; text in Lucinda Handwriting, Monaco, and Verdana; accordion folded pages glued at fore edge in drum leaf binding.

15-5/16 x 11 x 1-1/16 inches

Karen Hanmer

Beaut.e (Code), 2002

K. Hanmer; Glenview, IL

Computer punch cards, rubber band.

3-1/4 x 7-3/8 x 1/4 inches

Karen Hanmer

Faster Higher Further First: A Sampler of Women Aviators, 2005

K. Hanmer; Glenview, IL

Pigment inkjet printed photographic, pop-up images; accordion folded pages in dust jacket.

8 x 2-1/2 x 3/4 inches

Karen Hanmer

I Remember My First, 2003

K. Hanmer; Glenview, IL

Inkjet printed text on green bar computer paper; side sewn binding.

8-3/4 x 7-1/2 x 3/8 inches

Karen Hanmer

Patriot Alphabet, 2004

K. Hanmer; Chicago, IL

Pigment inkjet printed; accordion folded strip glued to paper covered boards.

5-7/8 x 4-1/2 x 1/2 inches

Romano Hänni

Typo Bilder Buch = Typo Picture Book, 2012

Studio for Design; Basel, Switzerland

Letterpress printed in four colors on paper towels; sewn binding in corrugated cardboard covers with letterpress printed dust jacket.

10-1/2 x 9-1/4 x 1-3/16 inches

George Herms

Thirty Two Palm Songs, 1971

LOVE Press; Topanga, CA

Handprinted paper and plastic leaves in circular clear plastic box.

7-5/8 (diameter) x 7/8 inches

George Herms and Majima

Once Upon a Time It Was July ..., 1980

LOVE Press and Otis Art Institute; Orange, CA and Los Angeles, CA

Silk screen prints on Stonehenge paper in handmade case.

18 x 14 x 3/4 inches

Dick Higgins

Foew&ombwhnw: A Grammar of the Mind and a Phenomenology of Love and a Science of the Arts as Seen by a Stalker of the Wild Mushroom, 1969

Something Else Press; New York, NY

Case binding in leatherette, text block red tinted along edges with an attached black ribbon bookmark.

8 x 5-3/4 x 11/16 inches

Tatana Kellner

Bushspeak, 2003

Women's Studio Workshop; Rosendale, NY

Silk screen prints on fabric (handkerchiefs) rolled in box with clear plastic lid. case 12 x 5-1/2 x 2-3/4; handkerchiefs 16 x 15-1/2 inches

Ronald King

The White Alphabet, 1984

Circle Press Guildford; Surrey, England

Handmade paper accordion folded with pop-up letterforms attached to inlaid wood boards; canvas covered box and slip case.

book 11-1/2 x 5-3/8 x 2-1/4; case 12 x 5-1/2 x 2-3/4 inches

Ronald King

The Left-Handed Punch, 1986

Circle Press; Guildford, Surrey, England

Letterpress and screen printed on Somerset mould-made paper; 12 puppets articulated with metal brads attached; French-folded sections in cloth covered folder; handpainted striped cloth slipcase.

16 x 11-7/8 x 2-3/8 inches

Susan E. King

Women and Cars, 1983

Women's Studio Workshop and Paradise Press; Rosendale, NY and Los Angeles, CA

Offset printed cards ('flags') glued to accordion folded spine strip attached to paper covered boards.

8-1/8 x 5-1/8 x 1/2 inches

Susan E. King

Redressing the Sixties, 2001

National Museum of Women in the Arts; Washington, DC

Letterpress printed in Palatino on handmade paper; fabric swatches pinned in; folded sewn binding with exposed spine; paste paper covered boards.

9-1/8 x 10-3/4 x 13/16 inches

Susan E. King

Lessons from the South, 1986

Nexus Press and Paradise Press; Atlanta, GA and Santa Monica, CA

Letterpress printed; folded vellum leaves attached to an accordion gatefold spine; corrugated plastic covers.

10-3/4 x 6-3/4 x 1/2 inches.

Ellen Knudson

Wild Girls Redux: an Operator's Manual, 2009

Crooked Letter Press; Gainesville, FL

Letterpress printed from photopolymer plates on a variety of papers using Blue Highway, French Cursive, and Cooper Black typefaces; two pamphlet structures sewn into portfolio covered in flocked maroon paper; manila envelope with title on inventory tag card.

book 8-1/4 x 5-1/8 x 7/16; envelope 9-3/8 x 6-1/2 inches

Karen S. Kunc

Ephemera, 2009

Blue Heron Press; Avoca, NE

Text letterpress printed in Cochin; line drawing printed letterpress from photopolymer plates; woodcuts printed from birch blocks; bound into boards covered with decorative woodcut-printed paper; goatskin spine.

10-3/16 x 6-1/4 x 7/16 inches

Ken Leslie

Space + Time, 2002

Nexus Press; Atlanta, GA

Accordion folded circle (doughnut) housed in cone-shaped paper slipcase.

7-3/4 x 7-1/4 x 1-1/16 inches

Paul Etienne Lincoln

The World and Its Inhabitants, 1997

Book Works; London, England

Loose cards in flip-lid box.

5-3/8 x 3-1/4 x 3/4 inches

Margot Lovejoy

Paradoxic Mutations, 1994

Center for Editions, Visual Arts Division; Purchase, NY

Offset printed pages folded at different lengths; stapled binding.

5-1/2 x 9-3/16 x 3/16 inches

Cynthia Marsh

The Sporting Life, 1975

Fat Heart Publications; Los Angeles, CA

Offset printed sheets.

12 x 10 x 1/8 inches

Scott McCarney

Various Fires and MLK, 2010

Visual Books; Rochester, NY

Digitally printed photographic images; perfect binding, paper cover with glass-ine wrapper.

7-1/8 x 5-1/8 x 1/8 inches

Paul McCarthy

Paul McCarthy's Lowlife Slowlife: Tidebox Tidebook, 2010

Hatje Cantz; Ostifldern

Perfect binding, chipboard cover in Tide laundry detergent box.

9-3/8 x 6-1/2 x 1-5/8 inches

Marshall McLuhan

Distant Early Warning, 1969

Marshall McLuhan

Playing cards in sliding box.

3-3/4 x 2-1/2 x 3/4 inches

Clifton Meador

Kora, 2007

Clifton Meador; Chicago, IL

Offset printed unbound pages stacked between cloth covered boards; wrapped in a Tibetan cloth.

5-13/16 x 23-1/8 inches

Richard Minsky

Poem by **Robert Louis Stevenson**

The Philosophy of Umbrellas, 2008

University of the Arts; Philadelphia, PA

Palatino Linotype text printed by offset lithography on Dupont Tyveck; umbrella with wood ribs and shaft.

21-1/2 x 3-1/8 inches

Bruce Nauman

Burning Small Fires, (no date)

New York, NY

Folded sheet attached to paper cover.

12-5/8 x 9-5/8 x 1/8 inches

Katherine Ng

Fortune Ate Me, 1992

Second Story Press and Pressious Jade; Northridge, CA

Letterpress printed text in folded cardboard "fortune cookies"; pink cardboard pastry box.

5 x 7 x 1-5/16 inches

Katherine Ng

Banana Yellow, 1991

Pressious Jade; Northridge, CA

Text letterpress printed using Garamond 3 Light on Barrier rag paper; wire handle at top to resemble a Chinese food take-out container.

5 x 4-5/8 x 3/8 inches

Bonnie Thompson Norman

(Class collaboration)

On War and Peace, 2002

Windowpane Press; Seattle, WA

Letterpress printed; accordion folded spine strip, pages sewn with red thread to 'mountain' folds; closed with a red paper band.

6-3/16 x 7-15/16 x 3/16 inches

Bonnie Thompson Norman

(Class collaboration)

Logical Confusions: a Collection of Aphorisms, Epigrams, and Silly Sayings, 1989

Woman's Building; Los Angeles, CA

Cards ('flags') letterpress printed with hand carved linoleum block printed illustrations glued to an accordion folded spine strip; attached to paper covered boards.

7-7/8 x 4-3/8 x 1/2 inches

Robert Oberhand

The Chili Bowls of Los Angeles, 1977

Robert Oberhand; Los Angeles, CA

Folded and stapled binding.

6-3/8 x 5-1/2 x 1/8 inches

Dain Olsen

Desert Expansion Texts: Book 2, the Psychic Atmosphere, 1985

Penumbra Press

Folded and stapled binding.

7-1/2 x 5-1/2 x 1/4 inches

Dennis Oppenheim

Flower Arrangement for Bruce Nauman, 1970

Multiples; New York, NY

Accordion folded with final leaf glued to back cover.

6-5/8 x 9-5/8 x 1/8 inches

Laura Owens

Fruits and Nuts, 2011

Ooga Booga; Los Angeles, CA

California newspapers from the 1960s hand-glued to boards; silkscreened images; title hand-painted on front cover.

10-1/2 x 7 x 13/16 inches

Gary (Gars) Panter

A Night at the Alamo Courts, 1977

Gars-Rozz-Tex Fan Club; Los Angeles, CA

Folded and stapled binding.

8-1/2 x 5-3/8 x 1/8 inches

Werner Pfeiffer

Alphabeticum, 2006

Pear Whistle Press; Red Hook, NY

Linoleum cuts and relief plates printed on Stonehenge white paper; text set in Clarendon with Bembo Italic; unbound sheets in drop-spine clamshell box and slipcase.

13-7/8 x 14 x 1 inches

Amy Pirkle

Smoke, 2008

Perkolator Press; Tuscaloosa, AL

Letterpress printed using Centaur metal type and linoleum blocks on paper strips rolled into cylinders resembling cigarettes; in box.

box 4-1/8 x 2-1/2 x 2; pages (unrolled) 7-1/4 x 3-1/2 inches

Amy Pirkle with Billy Collins (poet)

Splinter of Light, 2006

Perkolator Press; Tuscaloosa, AL

Letterpress printed on Hahnemuhle Biblio paper using Dante and Spectrum Roman metal type; images are color reduction linoleum block prints; accordion folded leaves attached to paper covered boards.

8 x 4-5/8 x 5/16 inches

Arnaldo Pomodoro

Arnaldo Pomodoro Sculpture 1960-1970, 1970

Art Museum, University of California; Berkeley, CA

Photographic images and text on mirrored paper mounted on slotted cards of heavy board.

case 12-1/16 x 9-1/16 x 1-1/4; cards 9 x 12 x 5/16 inches

Rachel Rosenthal

Petit-Beurre: An Autobiography, 1978

Rachel Rosenthal

Color xerographic images mounted on cardboard; bound with two hinged metal rings.

4-5/8 x 8-5/8 x 1/2 inches

Sue Ann Robinson

Quercus Psalter, 1994

Library Fellows of the National Museum of Women in the Arts; Washington, DC

Offset printed accordion folded strip with single illustration tipped on; end-sheets fit into folded paper wrapper with embossed image on front.

7 x 4-1/2 x 3/16 inches

Dieter Roth

Trophies: 125 Two-Handed Speedy Drawings, 1979

Eaton House; London, England

Case binding, cloth covered boards with dust jacket; slipcase.

9-1/4 x 6-7/8 x 1-1/4 inches

Edward Ruscha

Every Building on the Sunset Strip, 1966

Edward Ruscha; Los Angeles, CA

Offset printed; accordion folded strip attached to paper cover at front; in slip-case covered with silver mirrored paper.

7-1/8 x 5-5/8 x 1/4; case 7-1/4 x 5-3/4 x 1/2 inches

Edward Ruscha

A Few Palm Trees, 1971

Heavy Industry Publications; Hollywood, CA

Offset printed; perfect binding, solid black paper cover.

7 x 5-1/2 x 1/4 inches

Edward Ruscha

Nine Swimming Pools and a Broken Glass, 1968

Edward Ruscha; Los Angeles, CA

Four color offset printed; folded and sewn pages glued into white paper cover with title in black at top, center, and bottom; glassine wrapper.

7 x 5-1/2 x 1/4 inches

Edward Ruscha

Thirty Four Parking Lots in Los Angeles, 1967

Edward Ruscha [Printed by Blair Litho]; Los Angeles, CA

Offset printed; folded and sewn pages glued into white paper cover with title in orange at top, center, and bottom.

10 x 8 x 1/4 inches

Edward Ruscha

Twentysix Gasoline Stations, 1963

Cunningham Press; Alhambra, CA

Offset printed; folded and sewn pages glued into white paper cover with title in red at top, center, and bottom; glassine wrapper.

7 x 5-1/2 x 1/4 inches

Edward Ruscha

Various Small Fires and Milk, 1964

Edward Ruscha; Los Angeles, CA

Offset printed with yellow varnish tint overprint; folded and sewn pages glued into white paper cover with title in black at top, center, and bottom; glassine wrapper.

7 x 5-1/2 x 1/4 inches

Niki de Saint Phalle

Realisations & Projects d'architectures, (no date)

Alexandre Iolas; Paris and New York

Accordion folded strip; endsheets glued to boards.

6-5/16 x 9-5/8 x 3/8 inches.

Niki de Saint Phalle

My Love, (no date)

Litografik AB / Skäneoffset AB; Malmö, Sweden

Offset printed accordion folded strip; front endsheet glued to paper wrapper.

7-1/16 x 7-1/4 x 3/4 inches.

David Sandlin

Road to Nowhere...Road to Pair o'Dice, 1999

Edition Cornelius; Paris, France

Silkscreen printed tête-bêche structure, pages folded and sewn then glued into paper case with paper wrapper.

8-5/16 x 6-1/16 x 3/8 inches

Wilbur H. Schilling

Half-Life/Full-Life, 2009

Indulgence Press; Minneapolis, MN

Photographic images printed on an Epson Stylus Pro 3800 printer with Ultra-chrome K3 inks on Epson paper and attached to a folded spine strip printed letterpress using Citizen, Interstate, Luminance, and OCR-A typefaces.

4 x 5 x 1/2 inches

Carolee Schneemann

Parts of a Body House Book, 1972

Beau Geste Press; Cullompton, England

Printed and illustrated in black on pale gray pages; stapled binding, paper cover.

13 x 8 x 1/8 inches

Anat Shalev

At Long Last, 2005

Tal Esther Gallery; Tel Aviv, Israel

Collaged and hand-cut pages, folded and sewn then glued into felt wrapper; button and braided metallic thread loop closure.

7-7/8 x 5-5/8 x 1/2 inches

Jana Sim

Konglish, 2010

Columbia College, Center for Book and Paper Arts; Chicago, IL

Primarily letterpress printed using polymer plates on Somerset white velvet paper; volvelle (movable wheel chart) laser-cut from Canford Royal Blue paper and Grafix Clear-Lay Red acetate; bound in three different formats; cloth-covered folded case with button and twine closure.

7-3/4 x 8-3/4 x 11/16 inches

Alexis Smith and Amy Gerstler

Past Lives, 1989

Santa Monica Museum of Art; Santa Monica, CA

Mounted photographs; perfect binding, paper cover.

9 x 7-1/2 x 1/4 inches

Buzz Spector

Memories, 1976

WhiteWalls; Chicago, IL

Pencils in cardboard box with label.

box 1-3/4 x 7-1/2 x 5/8; individual pencils 7-1/2 x 5/16 inches

Buzz Spector

Unpacking My Library, 1995

Cleveland Center for Contemporary Art; Cleveland, OH

Accordion folded paper strip with images on one side, a line of text from Walter Benjamin's "Unpacking My Library" on the other.

4 x 6 x 3/16 inches

Jessica Spring

An Inflammatory Guide: Banned and Challenged Books You Should Read, 2012

Springtide Press; Tacoma, WA

Letterpress printed; accordion folded pages stapled to match-book style cover.

3-1/16 x 3-5/8 x 1/8 inches

Annie Sprinkle and Katharine Gates

Annie Sprinkle's Post-Modern Pin-ups, 1995

Gates of Heck; Richmond, VA

Playing cards; folded and stapled booklet; cardboard box.

5-5/8 x 4 x 1 inches

David Stairs

Boundless, 1983

David Stairs; Eugene, OR

Structure completely encircled by wire spiral binding.

3-3/8 (diameter) x 1/2 inches

Gary Sweeney

Saturday Night in North Manhattan Beach, 1977

G. Sweeney; Manhattan Beach, CA

Cocktail napkins folded and stapled in cardboard folder; red and green electrical tape at spine and corners.

5-1/4 x 5-1/4 x 1/4 inches

Jennifer Tee

*E*V*O*L E*Y*E -LAND*S* -END*, 2004

Artimo; Amsterdam, Netherlands

Folded and sewn pages, sewing exposed at spine; circular cuts varying in size for each of eight sections provide navigational clues.

11 x 8-1/2 x 9/16 inches

Barbara Tetenbaum

7 Object Lessons to Aid in the Understanding of Difficult Concepts, 2007

Triangular Press; Portland, OR

Letterpress printed using hand-set type and old engravings; folded pages glued at fore edge; endsheets attached to paper covered boards; cloth spine.

8-1/2 x 5-1/8 x 1/4 inches

Barbara Tetenbaum and Marilyn Zornado

Old-Time Film: Letterpress-Printed Animated Short, 2011

Triangular Press and Zornado Productions; Portland, OR

DVD, 3:00 minutes.

case 7-3/8 x 5-1/4 x 1/4; disk 4-11/16 inches

Accompanying music: "Wild Bill Jones," a traditional tune performed by the Macrea Sisters.

Beth Thielen and Katherine Ng

Temptation, 1997

Armory Center for the Arts; Pasadena, CA

Pop-up accordion folded structure printed using collagraph techniques and hand-set type; cloth covered clam shell box with inset illustration on front and title on spine.

book 7-1/2 x 5-1/2 x 1-1/2; case 8-9/16 x 6-3/8 x 2 inches

Fred Tomaselli

Transmission, 1983

Urban Animals; Los Angeles, CA

Reproduced black and white drawings with yellow added to front cover; folded and stapled binding.

8-1/2 x 5-1/2 x 1/16 inches

Rae Trujillo

Jello and the Dark Side, 2006

Rae's of Sun; Pleasant Hill, CA

Hand-painted and collaged pages of heavy paper stock bound at spine by two folded paper strips.

5 x 6 x 5/8 inches

Jeffrey Vallance

Blinky, 1979

Grafix Artist Press; Los Angeles, CA

Folded and stapled binding; paper cover.

5-1/2 x 8-1/2 x 1/8 inches

Kara Walker

Freedom: A Fable, 1997

Typecraft; Pasadena, CA

Laser cut pop-up silhouettes; bonded leather case binding.

9-3/8 x 8-1/4 x 5/8 inches.

Pop-up design by David Eisen, Eisen Architects, Inc.; issued as the 1997 Peter Norton Christmas Project.

Pamela S. Wood

Color by the Book, 1997

Rare Hare Books; Tempe, AZ

Hand-painted color strips woven into each page; star binding, glued at the fore edge and sewn at the spine; white ribbon closure.

4 x 6-1/4 x 1-1/8 inches

J. Meejin Yoon

Absence, 2003

Printed Matter and the Whitney Museum of American Art; New York, NY

Die-cut pages of heavy paper stock glued to flexible fabric spine strip.

45 x 3-7/8 x 2-11/16 inches

Philip Zimmermann

Nature Abhors, 2003

Spaceheater Editions; Rhinebeck, NY

Photographic images printed using HP Indigo digital press; single pages attached to accordion folded spine piece; slipcase and corrugated cardboard folded box.

5-1/4 x 5-3/16 inches

Otis Laboratory Press

Leslie Ross-Robertson, Jennifer Graves, Jamie Russom, Janet Kupchick

From There to Here, 2014

Otis College of Art and Design, Laboratory Press; Los Angeles, CA

10-3/8 x 6-1/8 x 1 inches

Letterpress printed collaborative flag book created by the Lab Press Technicians in conjunction with *Binding Desire: Unfolding Artists Books* exhibition at Otis Ben Maltz Gallery, January 25 – March 30, 2014.

Curricular Connections

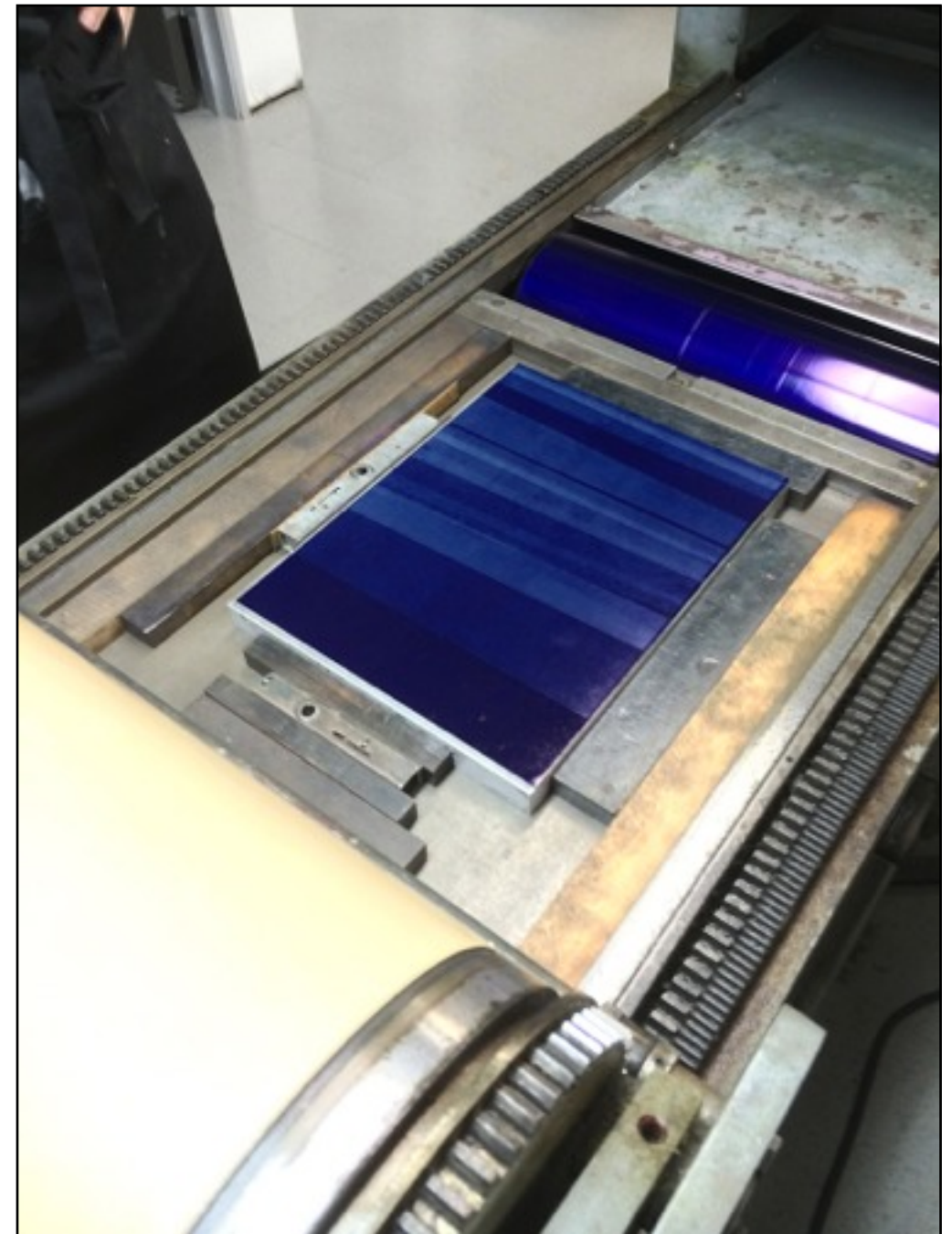
Curricular Connections presents work made by Otis students with faculty members **Guy Bennett, Rebecca Chamlee, and Nancy Jo Haselbacher** in Fall 2013 and a selection from **J.T. Steiny's** vast collection of student-made illustrated books.

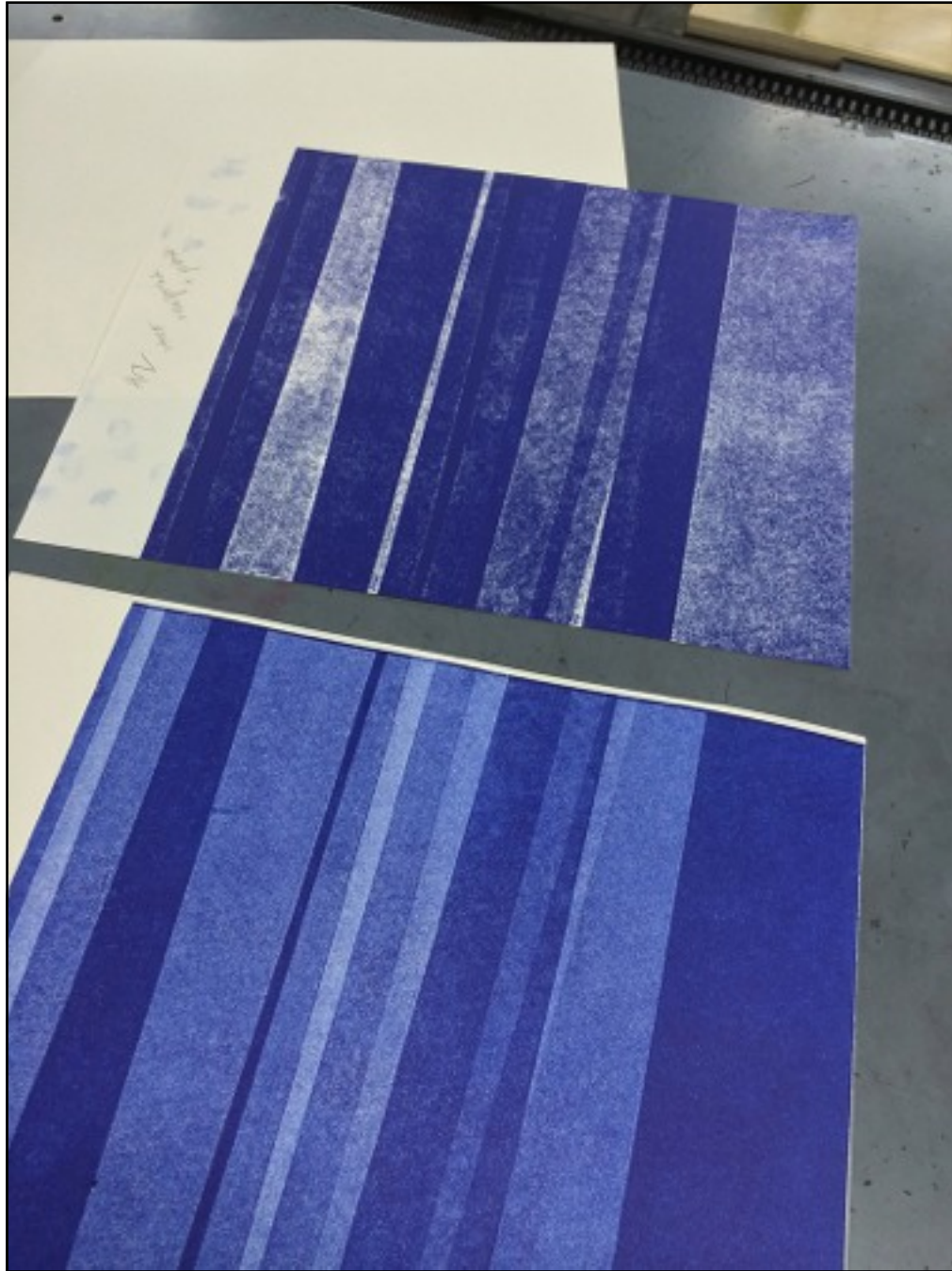


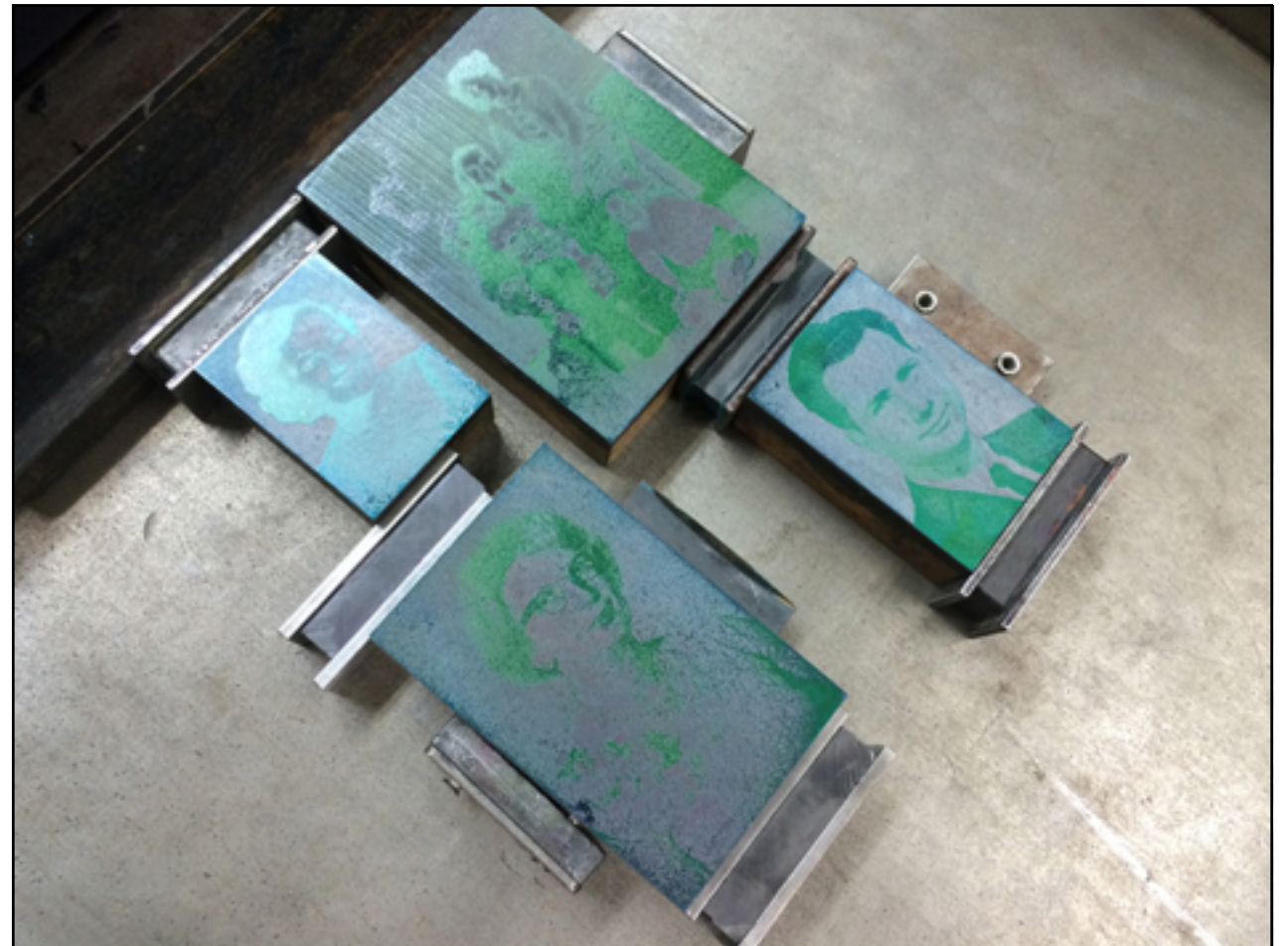


Book artist Sarah Bryant visits Rebecca Chamlee's Classes - March 3-5, 2014









Bookmaking Project,

Department of Communication Arts

Instructor: Rebecca Chamlee

This course was a culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through the means of model making and testing, students combined both conceptual skills and printing technique to create books in the bookwork tradition. Course assignments involved the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation, and press editions. Elements of book arts were also discussed and demonstrated, such as letterpress printing techniques; book and page design; choosing the appropriate binding style; Japanese, European papers and decorated papers; block cutting; digital images and file preparation of illustrations and text for successful photopolymer plates.



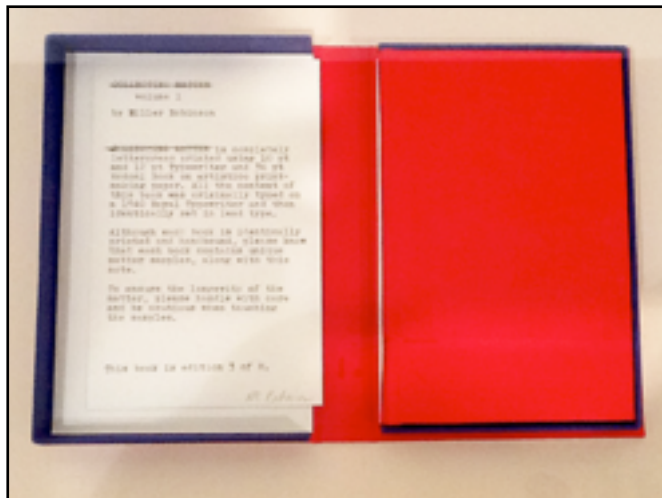
Left Top:
Frankie Hamersma
I Am Not a Monster

Left Middle:
Nida Lukmanie
Slumber | Awakening

Left Bottom:
Miller Robinson
COLLECTING MATTER

Right Top:
Tamiko Hobin
Lady Love

Right Bottom:
Sunny Nguyen
Sartorial Love Affair



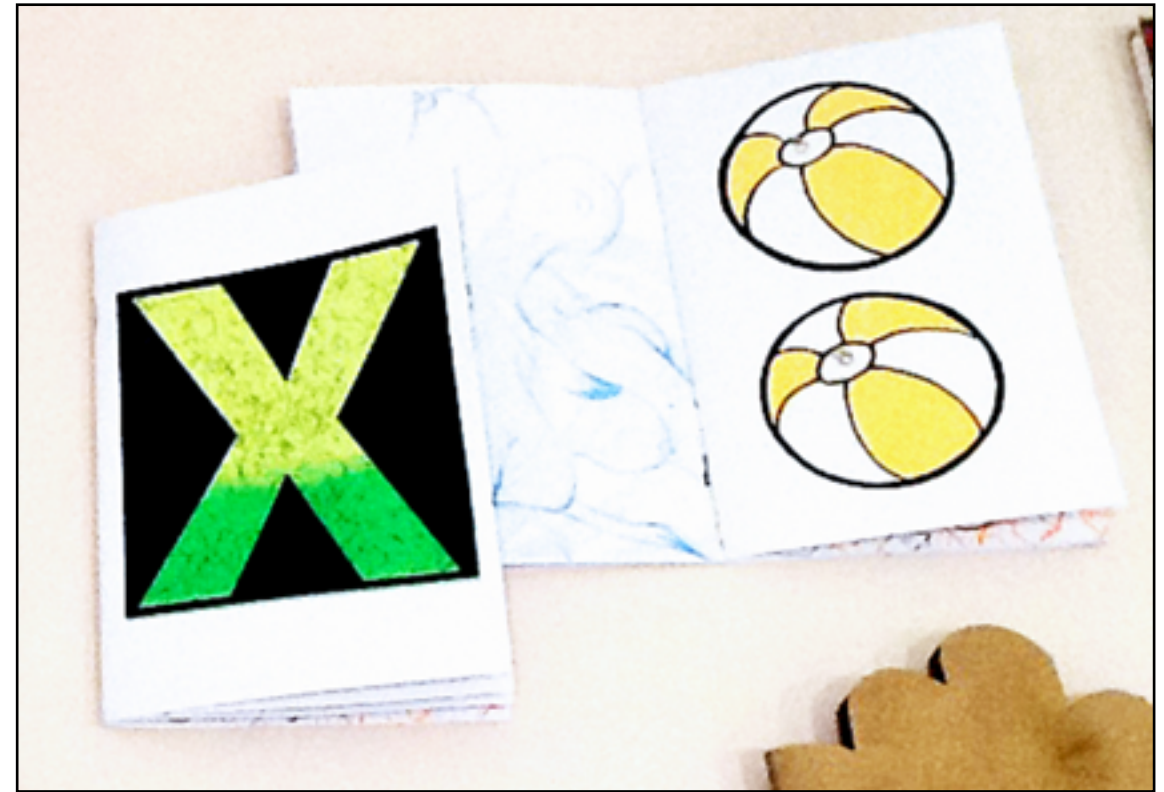
Department of Communication Arts
Instructor: Nancy Jo Haselbacher

This studio course is an introduction to the fundamentals of printmaking, incorporating drawing, painting and collage with methods of monotype, drypoint engraving, linoleum and woodcut relief prints, and silkscreen. The course also examines the use of tools, techniques and machinery used in printmaking, and encourages individual artistic growth of imagery and techniques. Inspired by the zines in our Otis artist book collection and others, students worked in pairs to learn the process of silkscreen through creating a collaborative zine. Considerations included audience, collaboration, story, visual/text based books and much more.



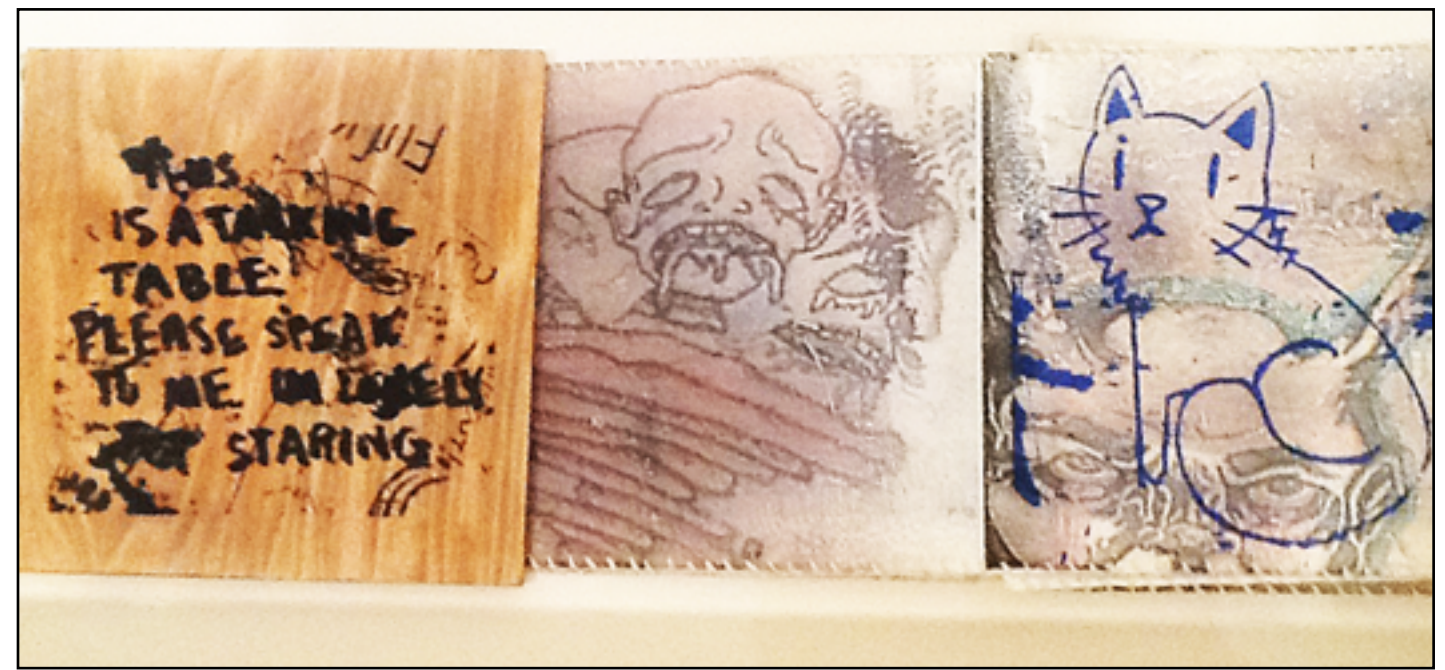
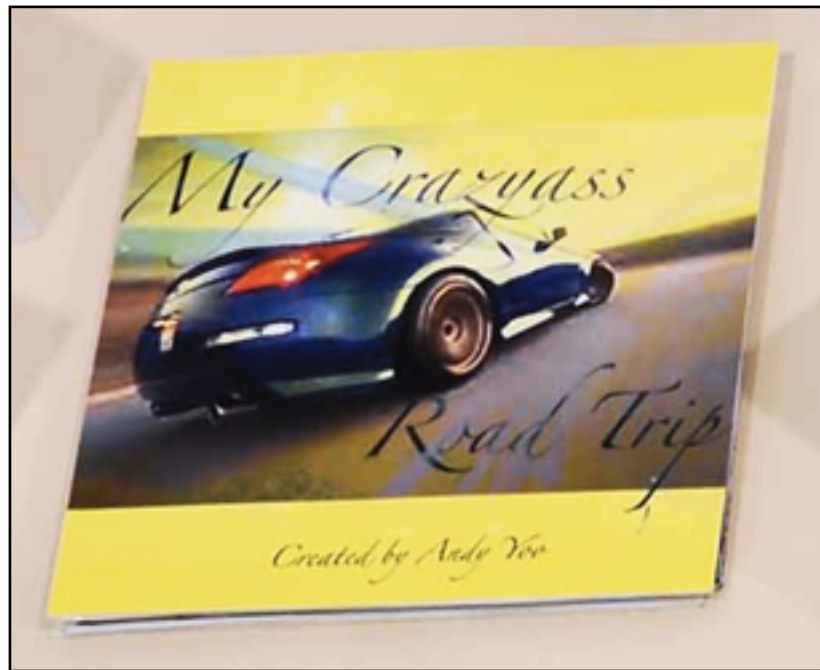














The Illustrated Book

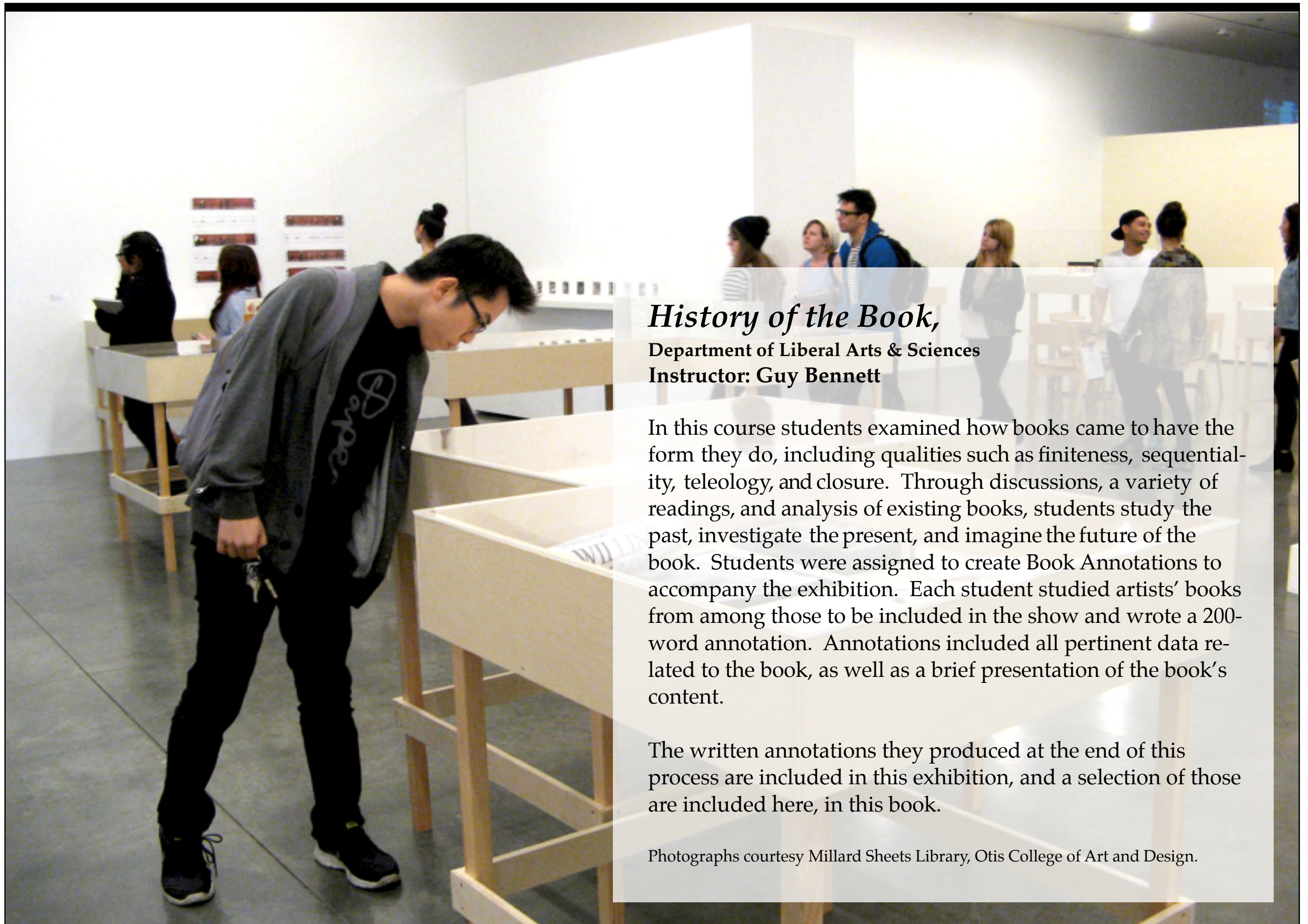
Department of Communication Arts / Illustration
Instructor, J.T. Steiny,
Illustrator and Otis Faculty, Senior Lecturer,

J.T. Steiny teaches classes on the 'Illustrated book'; with a focus on the illustrated narrative, story-telling, illustration technique and the manufacturing of the book. There are many types of books and they tend to be referred to by the way in which they are manufactured. There are comics, mini-comics, and the illustrated book which includes anything that has images in it such as graphic novels, children's books, history books, etc. The notion and phrase of 'zine' is fairly recent and tends to be an inexpensively put together and/or hand done book, done in a way that multiple copies can be made. Steiny has been collecting his students' illustrated books for over 20 years. We included a selection from his vast collection in the exhibition.



Selections of past student work from collection of J.T. Steiny, Illustrator and Otis Faculty, Senior Lecturer, Communication Arts / Illustration.





History of the Book,

Department of Liberal Arts & Sciences

Instructor: Guy Bennett

In this course students examined how books came to have the form they do, including qualities such as finiteness, sequentiality, teleology, and closure. Through discussions, a variety of readings, and analysis of existing books, students study the past, investigate the present, and imagine the future of the book. Students were assigned to create Book Annotations to accompany the exhibition. Each student studied artists' books from among those to be included in the show and wrote a 200-word annotation. Annotations included all pertinent data related to the book, as well as a brief presentation of the book's content.

The written annotations they produced at the end of this process are included in this exhibition, and a selection of those are included here, in this book.

Photographs courtesy Millard Sheets Library, Otis College of Art and Design.

Xochitl Burciaga

Junior, Product Design

Critical Art Ensemble

Diseases of Consciousness, 1998

Critical Art Ensemble; Phoenix, Arizona

Letterpress printed; bound in white canvas with straightjacket-like ties.

This straightjacket-bound book contains a catalog of ten medical cases that the Critical Art Ensemble foretell as potential illnesses that affect consciousness in modern society. Each spread in this catalog focuses on a different illness, paired with a cross-hatched illustration of a patient suffering said illness, the subjective and objective definition, ideal treatment plan, and a poetic summation of the disease. Satire intended or not, these diseases of consciousness include what we would otherwise define as stress, pessimism, rationalization, manipulation, nostalgia and lack of creativity. Since 1987, Critical Art Ensemble has examined the relationships concerning art, theory, technology, and political activism. *Diseases of Consciousness*, then, could be seen as a comment on how modern society has had a global effect on the politics of medicine, and that with technology, these psychological disorders can be given a prescribed treatment plan to fix the issue, even for something as small as irritability.

Ellen Choi

Junior, Communication Arts (Illustration)

Sarah Bryant

Biography, 2010

Big Jump Press; Aurora, New York

Letterpress printed from polymer plates and linoleum; Zerkall Book Vellum, cased in gray cloth-covered clamshell box.

Biography is structured using diagrams composed of elements of the human body, Earth's crust, seawater, weapons, medicines, and building materials. The book is cased inside a clamshell box which gives a sense of security and protection. The pages contain colorful rectangular blocks to represent elements of data that unite the pages together. Along with these rectangular blocks are organic forms that are incorporated into the blocks or sculpted onto the pages which play with the feel of the diagrams, giving it a sense of contrast. The book starts off with a simplified abstract version of the periodic table where the color coordinates specific elements that are contained in the human body. It then transitions through a variety of diagrams composed of these elements with addition to color, shape, and lines. The last diagrams bring back the image of the periodic table with less saturated color blocks surrounding the whole. It gives the emphasis that people are made up of certain elements as well as everything that they come across. These simple, yet abstracted key components that interact with each other throughout the book are what captivate the viewer. The table of contents lists the diagrams as such: "You are what you are made of," "You are part of something larger than yourself," "You are what you stand on," ... "You are." The colorful blocks represent the human body and what is contained within and the many elements that define oneself.

Christopher Crosson

Junior, Product Design

Karen Hanmer

Beaut.e(code), 2002

Karen Hanmer; Glenview, Illinois

Computer punch cards, rubber band.

Bound by a custom rubber band, Karen Hanmer's BEAUT.E(CODE) documents the short, passionate thoughts on programming from interviews with software engineers. Technically, the book is written in two languages: English and computer code. The choice of medium is a return to the antiquated origin of computer science, with each page printed on a vintage punch card from a time when computers filled entire rooms. Originally, a programmer would type out code to be processed onto a series of organized cards. In this case, the method of typing has been hacked to create an elegant string of statements exploring the beautiful complexity of software. Every page, intended for computational work, has been given a human emotion, connecting the programmers' thoughts to calculating technology. Memories of anguish and success are behind every short sentence. The modest, dotty words along each card's edge contain the deep excitement and awe from the professionals' love of programming and the respect they have for the machines they work with. Hanmer's History and Technology series of artist books link the creative process of the artist with that of the inventor, explorer, and scientist through first person accounts and archival photographs and artifacts.

Robyn Eunji Hwang

Junior, Communication Arts (Graphic Design)

**Matt Cohen and Sher Zabazskiewicz, with
Gary Young (poet)**

In the Face of It, 2008

C&C Press; Pajaro, California

Limited edition book of 170 copies.

In the Face of It contains poems by Gary Young responding to the death of his close friend Elizabeth Sanchez. The poems are letterpress printed in 11-point Dante and bound in hand-made paper; the images were created and woodcut printed. The title of the book on the exposed spine seems to have been printed directly on the spine, but it is actually printed on the folds of each signature. Alternating with poems and woodcut images, the title appears on blank spreads. The title is set vertically close to the spine. Every time it appears, the title changes its position, moving across the spine from left to right. The action illustrates the steps the writer has taken to accept the death of his friend. Also, as the title appears repeatedly, the text recalls the death of Sanchez to the readers. C&C Press comments in its catalog, "The end result is that the topic of Elizabeth's death is visually 'in the face of' the viewer at all times throughout the reading."

Emi Ichikawa

Junior, Product Design

Rachel Rosenthal

Petit-Beurre: An Autobiography, 1978

Rachel Rosenthal

Color xerographic images mounted on cardboard; bound with two hinged metal rings.

Although mainly known for her performance art, Rachel Rosenthal created her autobiographical book featuring the French biscuit, Petit-Beurre. The biscuits hold special meaning to her as she was born in France and often uses food metaphors in her work. As you open the book, each page features a Petit-Beurre on the left and an illustration of a mouth on the right. The biscuit slowly disappears and reveals words hidden behind, as the mouth appears to chew. Set in a typewriter typeface with no leading between the lines, it is difficult to decipher, forcing the viewer to carefully study each word. The phrases consist of different places and events that took place throughout Rachel Rosenthal's life. For example, she writes, "father dies," "bad knees," etc. The use of the slowly disappearing biscuit could allude to her identity struggles after being forced to leave France during WWII and her traveling back and forth between Paris and New York. Rosenthal still clings to her French background and writes in French, phrases such as, "qui suis-je" meaning "who am I." While she may not be known for her book making, this one piece sums up her life up until 1978, using very concise and impactful words.

Oral history interview with Rachel Rosenthal, 1989 September 2-3, Archives of American Art, Smithsonian Institution.

Isaac Kahn

Junior, Product Design

Ellen Knudson

Wild Girls Redux: An Operator's Manual, 2009

Crooked Letter Press; Gainesville, Florida

Letterpress printed from photopolymer plates on a variety of papers; typefaces are Blue Highway, French Cursive, and Cooper Black; two pamphlet structures sewn into portfolio covered in flocked maroon paper; in manilla envelope with title on inventory tag card.

Wild Girls Redux works visually and conceptually in a very stylistic way. A first impression of the book revealed its contents are geared towards a certain "scene" or style of humor. Pages are packed with stylized diagrams of women and short bursts of text that seem to be instructional with a hint of dry humor. A short excerpt from the Crooked Letter Press online also notes, "That book is a playful list of imaginary "rules" that "should" be followed to achieve Wild Girl status. The rules are light-hearted, but they have the sting of recognition that most women realize to be sexist in nature. *Wild Girls Redux* reexamines these issues, using motorcycle road and driving rules as text along with images of pin-up girls and industrial schematic illustrations" (Crooked Letter Press). It is also noted on Crooked Letter Press that this book was created to revisit Knudsons' original book *How to Become One of the Original Wild Girls*. Content wise, it is apparent that the major intention of the artist was to incorporate a satirical feel to how one would envision an operator's manual. However because the book is about how to be a "wild girl," its purpose is rather a comment on society than an actual manual. The piece is literally presented in a way that embodies its sub-title, "The operator's manual." It comes packed in an envelope and within the book there are free-floating pieces that are meant to interact with the actual text and images. These pieces don't seem to serve in an obvious way although they fit stylistically to illustrations on pages throughout the book.

"Wild Girls Redux." Crooked Letter Press. N.p., n.d. Website

Taeho Ko

Junior, Product Design

David Stairs

Boundless, 1983

David Stairs; Eugene, Oregon
360 degree spiral binding.

Boundless instantly declares itself an artists' book with its philosophically designed 360 degree spiral binding. At the center of the cover the word "Boundless" is printed in a white sans-serif font, free of any ornamentation. Viewers can only imagine the contents. In fact, no one knows whether there are any contents, and no one will, until somebody rips the book open. *Boundless* is a work of art in the form of a book that interacts with readers through potential meanings embedded in shape; the circle and spiral that runs continuously without end. David Stairs implies that a book itself as an object can also be a language that delivers the message without help from written language; it is not about "looking at subject matter or reading any words, but seeing the overall layout, the composition of the total book..." (A Book of the Book. Rothenberg and Clay, 2000. 65-6).

Settia Kim

Junior, Product Design

Julie Chen & Clifton Meador

How Books Work, 2010

Flying Fish Press (Berkley, California) and Center for Book and Paper (Columbia College, Chicago)
Offset lithography using non-process colors; interleave structure; paper portfolio.

Julie Chen and Clifton Meador collaborate to create a metabook that takes the reader into a maze-like journey. The structure of the book breaks all of the conventional rules of "how a book should work," defying the title. The dust jacket of the book is in the form of an envelope. The pages of the book are interfolding flaps. The page numbers are in numerical order guiding in which order to read the text. Although the focus is more about following this new structure, we ultimately understand the content in the end the same way we would reading it the traditional way. The various eyes on each page symbolize different individuals that have had the same experience going through this book. The moment that the reader gets a hold of this book, they are invited to leave behind the preconception of how something usually is and imagine what it'd be like to "take the road less travelled." It is then up to the reader to create their own path by leaving their inhibitions behind and delve into the unknown.

Jenny (Chung Eun) Lee

Fortune Ate Me, 1992

Katherine Ng

Fortune Ate Me, 1992

Pressious Jade and Second Story Press; Northridge, California

Folded cardboard "fortune cookies" with letterpress printed paper strips inside; pink cardboard pastry box.

Fortune Ate Me brings American and Chinese cultures together with its form as a fortune cookie. A fortune cookie is given out in Chinese restaurants, but the birth of the fortune cookie was actually in America, not China. The title *Fortune Ate Me* along with a Chinese dragon that looks as if it is screaming at something with its tongue out is on the cover of the pastry box. When the red string, tied around the box in a ribbon knot, is undone, the box can be opened. The inside consists of seven fortune cookies made out of Bristol board paper. Each fortune cookie has letterpressed prints explaining the depression Ng experienced while attending college. As the cookie opens, her father's wise words are on the white fortune paper within the "cookie"—his words helped Ng overcome her identity crisis, allowing Ng to express how "fortune-ate" she was to have her father.

Su Joung Park

Junior, Communication Arts (Graphic Design)

Rebecca Chamlee and Martha Ronk

My Partial Tongue, 2011

Pie In the Sky Press; Simi Valley, California

Text letterpress printed on Rives BFK paper; images printed from multiple photopolymer plates. Bound in the separate board style with the text block sewn on ramie tapes; goat leather spine and paste paper covered boards.

My Partial Tongue, designed by Rebecca Chamlee, contains texts by poet Martha Ronk and images inspired by the texts. This book contains a great deal of white space within each spread to reveal the view from Martha's poem "of what is missing and of silence, and reflect a feeling of distance from the natural world that seems to be disappearing." Not only does the use of suggestive space convey the concept, but also the layout of some of the images trace back to the typesetting of the texts. Since the poems are about nature, the type is set to follow the flow or shape of organic forms using rules of indentation and a grid to organize the texts. It resembles the image of plants next to the text. In the Pie In The Sky Press blog, Chamlee writes that the images are printed from multiple photopolymer plates in tight registration. On the other hand, all types are handset traditionally and letterpress printed. These digitally manipulated plant images convey the idea that the natural world is losing its characteristics as technology advances.

can't be seen

Jiwon Shin

Junior, Communication Arts (Illustration)

Carol June Barton

Instructions for Assembly, 1993

Nexus Press; Atlanta, Georgia

This book is a project by Barton to demonstrate how the “pop-up” structure works. The book is composed of three different subjects. The first chapter is “Desk with a Drawer for Each Expectation,” the second chapter “Always have your ready-to-wear ready, for the rarest occasion may occur at any time, in any place or special space, when you least expect it.” Lastly, “Clock/Compass for the Time/Space Traveler.” Each page has text about these subjects, but the artist’s purpose was not to make it readable, but to focus on how the pop-up works, and on the lively format. In the beginning of the book it has the message “To complete the projects, turn the pages.” Meaning the artist plans to teach the reader and to push the book’s pages beyond their flat surfaces and integrate a message into the book’s form, weaving visual and verbal narrative into the magic of a third dimension.

Erika Villalobos

Junior, Product Design

Rae Trujillo

JELLO and the Dark Side, 2006

Rae’s of Sun; Pleasant Hill, California

Mixed media in a collage structure; bound by two strips of paper, with hand written text.

Rae Trujillo is a book artist that is interested in storytelling, and investigating materials, structures, and forms. Her books capture stories that people can understand and relate to. *JELLO and the Dark Side* represents this through exploring materials by the use of mixed media. The main story that Trujillo is trying to capture is something many people can relate to: Jello. Jello, an American favorite for many years, Trujillo takes a humorous stance on the history of it and the “dark side” facts that you might want to know. For example, “The production of gelatin starts with the boiling of bones, skins, and hides of pigs, horses, and cows...” She pairs each fact with an attractive photo of Jello used in different recipes. Trujillo is addressing the issue of people not being aware of what they eat. Many people consume all types of food not realizing the process that goes into it or the harm it could be doing to their health and bodies.

Public Programming

OTIS

Otis College of Art and Design
9045 Lincoln Boulevard,
Los Angeles, CA 90045

BINDING DESIRE:

unfolding artists books

*A selection of
artists books from the
Otis Millard Sheets Library*

THANK YOU!

The Gladys Krieble Delmas Foundation, Guy Bennett, Kathleen Walkup, Liberal Arts and Sciences, Lab Press, Communication Arts, Continuing Education, and Curatorial Team: Cathy Chambers, Rebecca Chamlee, Linda Dare, Jeseca Dawson, Sheldon Forbes, Nancy Jo Haselbacher, Meg Linton, Sue Maberry, Barbara Maloutas, and JT Steiny.

Image: Azusa: *A. Segal* by Paul Vangelisti and Rebecca Chamlee, *Pie In The Sky Press*, 2009

BEN MALTZ GALLERY

Tue–Fri 10 am–5 pm; Thu 10 am–9 pm
Sat–Sun 12–4 pm; Closed Mon
(310) 665-6905 | galleryinfo@otis.edu
www.otis.edu/benmaltzgallery
Free Admission and Parking

For more Otis events visit

www.otis.edu/calendar

Contact Gallery to schedule a tour

FOLD YOUR OWN BOOK!

Download a single-sheet book design by Hazel Mandujano at www.otis.edu/benmaltzgallery

**SATURDAY
JANUARY 25**
4 PM–6 PM, FREE
Opening Reception

**SATURDAY
FEBRUARY 1**
9:30 AM–4:30 PM
\$99
*Binding Desire: A One-day Workshop
with book artist Rebecca Chamlee*
To register or find more related classes:
www.otis.edu/ce or (310) 665-6950
Reg# 15433/non-credit

**THURSDAY
FEBRUARY 13**
11 AM–4 PM, FREE
*Otis Steamroller Festival of
Big Ass Prints*
North Parking Lot

**WEDNESDAY
FEBRUARY 26**
7 PM, FREE
Pie In The Sky Poets:
A reading of poetry selected from the
progressive West Coast artist book
press, Pie In The Sky Press

**SUNDAY
MARCH 2**
1 PM–4 PM,
FREE W RSVP
Book it!
Symposium and Demonstration
Sarah Bryant, David Bunn, Rebecca Chamlee,
Barbara Maloutas, Kathleen Walkup
RSVP: [https://www.eventbrite.com/
event/9171128091](https://www.eventbrite.com/event/9171128091)



BLIND.



*January 25
to March 30, 2014*

DESIRE

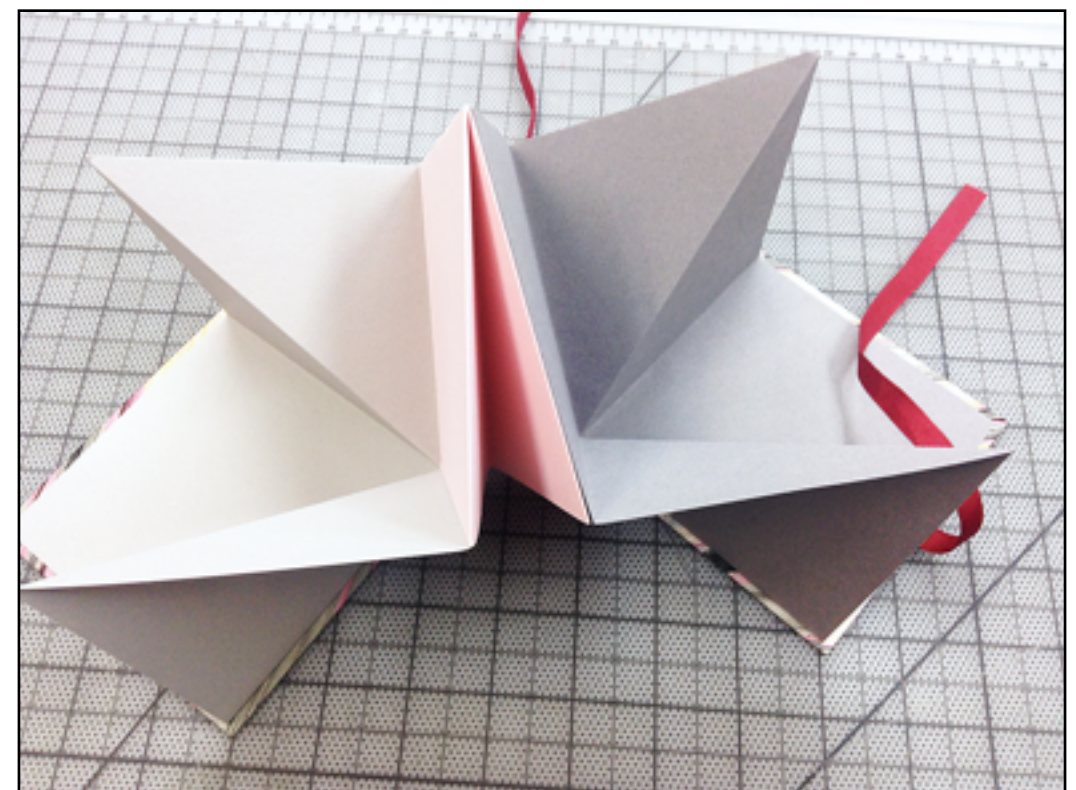
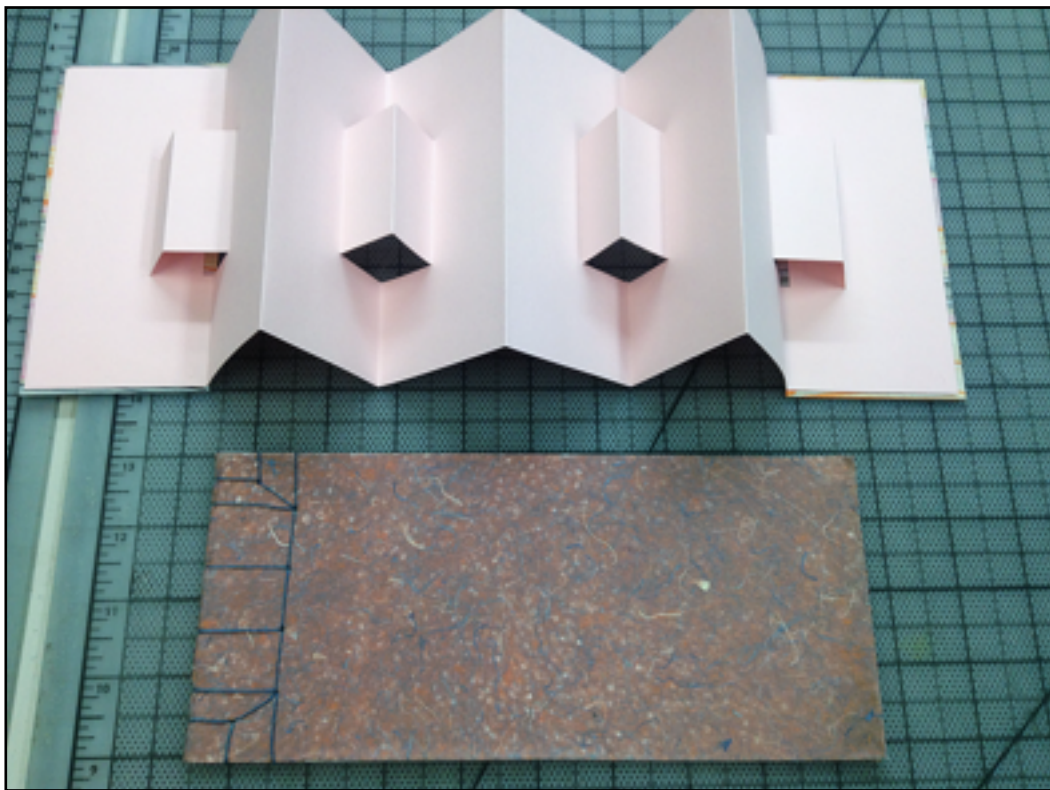
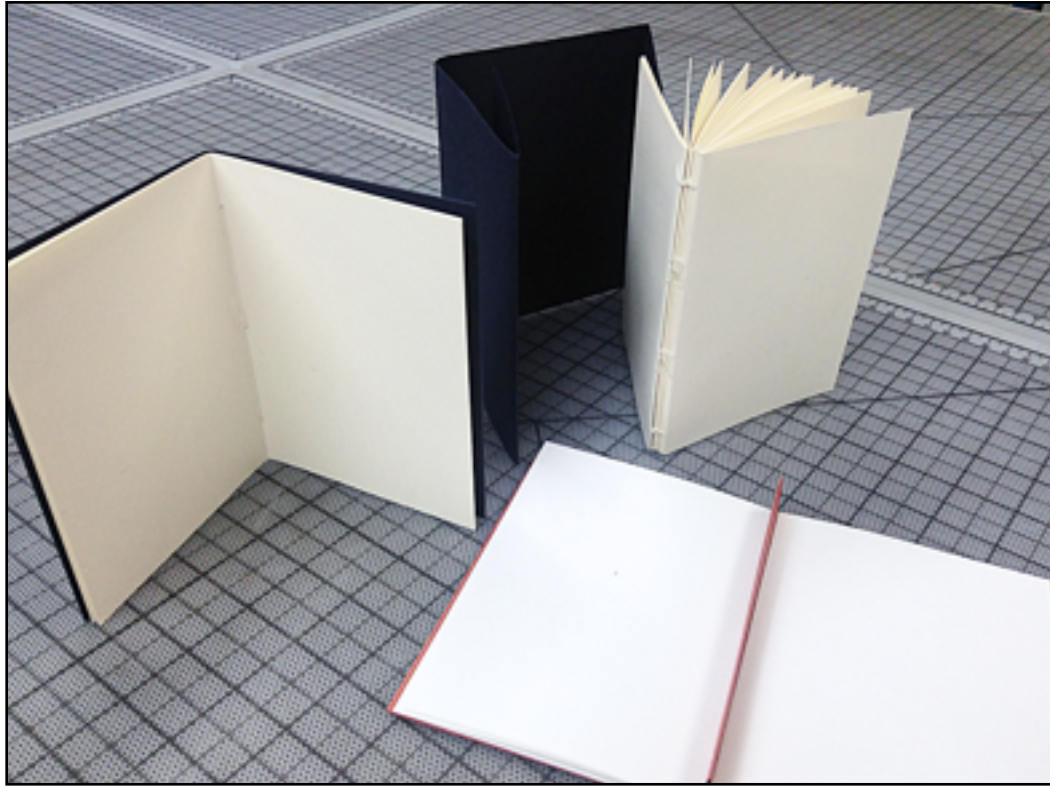
A woman with short brown hair and glasses, wearing a white shirt with orange horizontal stripes, is focused on working on a book binding. She is in a workshop setting with various tools and materials visible in the background. The image is split into two panels: the left panel shows a wider view of the workshop with tables and equipment, while the right panel is a closer-up of the woman working.

Binding Desire: One Day Workshop with Rebecca Chamlee

Department of Continuing Education

A class was held February 1, 2014 in conjunction with the *Binding Desire* exhibition. In this workshop, each student created a variety of simple book structures, including single sheet, explosion fold, Turkish map fold, accordion with pockets and signatures variations, pamphlet, Japanese stab bound and soft cover long-stitch. Taught by respected book artist, graphic designer, printer and binder **Rebecca Chamlee**, owner and founder of Pie In The Sky Press.





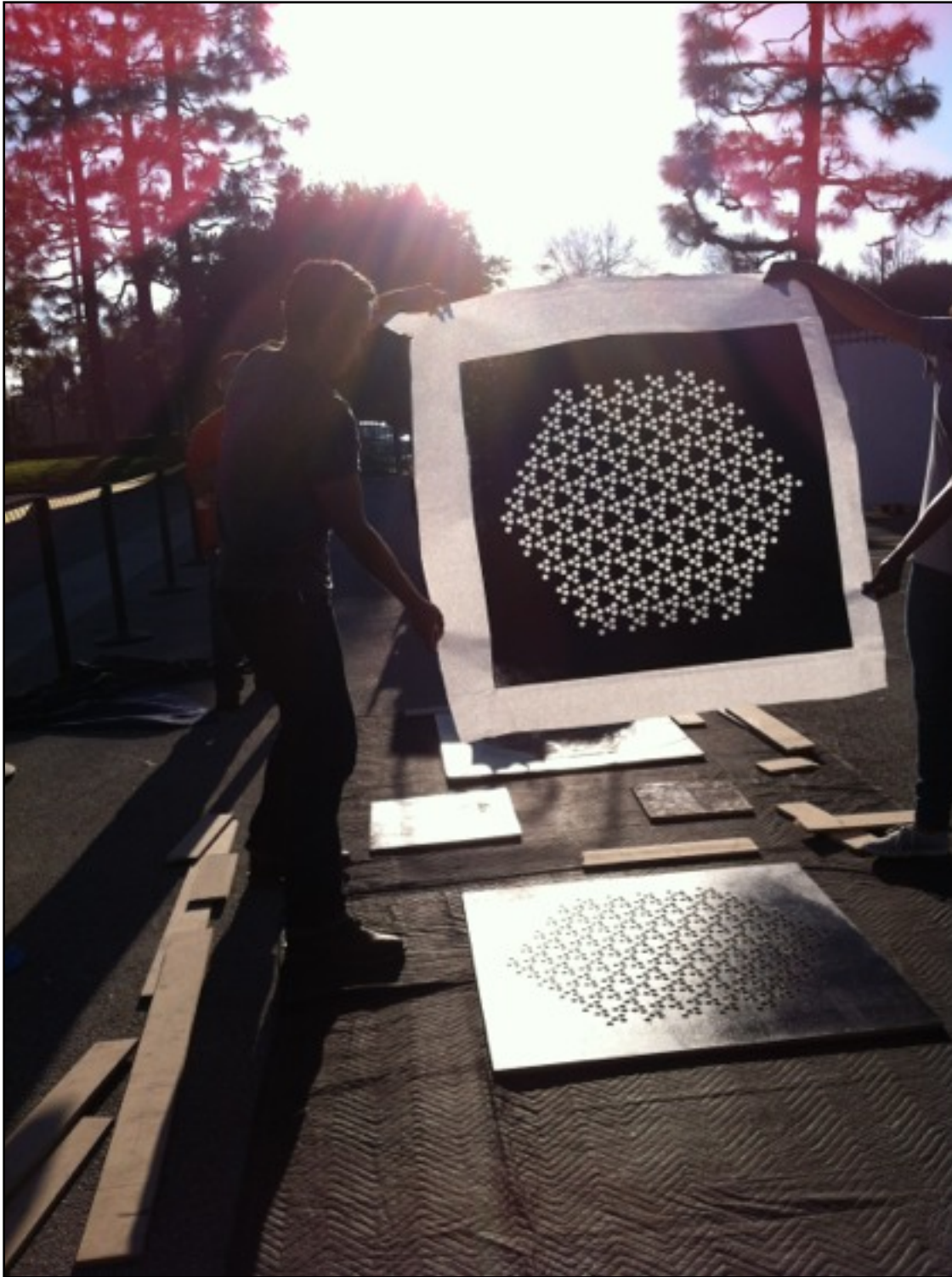
Otis Steamroller Festival of Big Ass Prints

Thursday, February 13, 2014 11 am-4 pm

The Otis Lab Press, Tech Services and the Ben Maltz Gallery hosted a day of printing with artist Sean Starwars for the students and public.











PIE IN the SKY POETS

Pie in the sky Poets, Ben Maltz Gallery, 2014.

Top right: **Paul Vangelisti**, **Rebecca Chamlee**,
Taylor McDaniel, **Barbara Maloutas**, **Rachel Kaminer**.

Bottom right: **Paul Vangelisti** with audience.









Kathleen Walkup, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014.



Sarah Bryant, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014.



Rebecca Chamlee, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014.



Barbara Maloutas, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014.

David Bunn, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014.





(L-R) Sarah Bryant, Barbara Maloutas, Kathleen Walkup, Rebecca Chamlee.

In the audience, front row (L-R) **Barbara Maloutas, Rebecca Chamlee and Sarah Bryant**; second row (on left) **Kathleen**





Exhibition installation view, with **David Bunn**.



Lab Press table (L-R) **Phoebe Kobabe**, **Jennifer Graves**,
Leslie Ross-Robertson, **Cathy Chambers**.

Photo Credits

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Top: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, cover. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Bottom: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, inside cover. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

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Top left: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, spine open. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Top right: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, open book close-up. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Bottom left: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, open book. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

Bottom right: **Jennifer Graves, Janet Kupchick, Leslie Ross-Robertson, Jamie Russom; *From There to Here***, 2014. Artist's book, open book close-up. Los Angeles, CA: Otis Lab Press. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

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Binding Desire: Unfolding Artists Books, 2014. Exhibition installation view, with student. Ben Maltz Gallery, Otis College of Art and Design. Photograph courtesy Jinger Heffner.

(page 105-109)

Sarah Bryant visits Rebecca Chamlee's Classes, Otis College of Art and Design, 2014. Photograph courtesy Rebecca Chamlee.

(Pages 110-111)

Binding Desire: Unfolding Artists Books, 2014. Exhibition installation view of student work. Ben Maltz Gallery, Otis College of Art and Design. Photographs courtesy Sheldon Forbes.

(page 112)

Binding Desire: Unfolding Artists Books, 2014. Exhibition installation view. Ben Maltz Gallery, Otis College of Art and Design. Photograph courtesy Jinger Heffner.

(page 113-118)

Binding Desire: Unfolding Artists Books, 2014. Exhibition view of student work. Ben Maltz Gallery, Otis College of Art and Design. Photographs courtesy Sheldon Forbes.

(page 119-121)

Binding Desire: Unfolding Artists Books, 2014. Exhibition installation view of student work. Ben Maltz Gallery, Otis College of Art and Design. Photographs courtesy Sheldon Forbes.

(page 122)

Binding Desire: Unfolding Artists Books, 2014. Exhibition installation view, with students. Ben Maltz Gallery, Otis College of Art and Design. Photograph courtesy Jinger Heffner.

(Page 123 – 128, Student Annotations)

Photographs courtesy Millard Sheets Library, Otis College of Art and Design.

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Binding Desire: Unfolding Artists Books, 2014. Exhibition postcard, Designed by Anne Swett for Ben Maltz Gallery, Otis College of Art and Design.

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Binding Desire: Unfolding Artists Books, is a video walk-through of the exhibition, narrated by the curators, **Cathy Chambers** and **Meg Linton**, and **Kathleen Walkup**, Head of the Book Art Program at Mills College, and *Binding Desire* guest lecturer and essayist. Video by **Sarah Morton**.

(Page 131-133)

Binding Desire: A One-day Workshop with book artist Rebecca Chamlee, Otis College of Art and Design, 2014. Continuing Education program in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Cathy Chambers.

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Big Ass Prints, Otis Steamroller Festival, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Print by **William Carroll**. Photograph courtesy Kathy MacPherson.

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Top left: **Big Ass Prints, Otis Steamroller Festival**, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph courtesy Kathy MacPherson.

Bottom left: **Big Ass Prints, Otis Steamroller Festival**, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph Jinger Heffner.

Right: **Big Ass Prints, Otis Steamroller Festival**, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph courtesy Kathy MacPherson.

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Left: **Big Ass Prints, Otis Steamroller Festival**, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph courtesy Kathy MacPherson.

Right: **Big Ass Prints, Otis Steamroller Festival**, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph courtesy Jinger Heffner.

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Big Ass Prints, Otis Steamroller Festival, 2014. Event on February 13, 2014. Communication Arts Department, Otis College of Art and Design. Photograph courtesy Kathy MacPherson.

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Big Ass Prints, Otis Steamroller Festival, 2014. Communication Arts Department, Otis College of Art and Design. Installation view of prints made at the event, Ben Maltz Gallery. Photograph courtesy Meg

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Pie in the sky Poets, Ben Maltz Gallery, 2014.

Top: **Paul Vangelisti, Rebecca Chamlee, Taylor McDaniel, Barbara Maloutas, Rachel Kaminer**.

Bottom: **Paul Vangelisti** with audience.

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Book It! Symposium and Demonstration Poster, Ben Maltz Gallery, 2014. Poster made for event, in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Made by students in Nancy Haselbacher's SWAG class. Photograph courtesy Millard Sheets Library, Otis College of Art and Design.

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Book It! Symposium and Demonstration Bookmarks, Ben Maltz Gallery, 2014. Bookmarks made for event, in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Made by students in Nancy Haselbacher's SWAG class. Photograph courtesy Meg Linton.

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Left: **Kathleen Walkup, Book It! Symposium and Demonstration**, Ben Maltz Gallery, 2014. Presentation in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Meg Linton.

Top right: **Sarah Bryant, Book It! Symposium and Demonstration**, Ben Maltz Gallery, 2014. Presentation in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Meg Linton.

Bottom right: **Rebecca Chamlee, Book It! Symposium and Demonstration**, Ben Maltz Gallery, 2014. Presentation in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Meg Linton.

(page 143)

Top left: **Barbara Maloutas**, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014. Presentation in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Meg Linton.

Bottom right: **David Bunn**, *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014. Presentation in conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Photograph courtesy Meg Linton.

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Left: *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014. In conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. (L-R) **Sarah Bryant**, **Barbara Maloutas**, **Kathleen Walkup**, **Rebecca Chamlee**. Photograph courtesy Meg Linton.

Right: *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014. In conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. In the audience, front row (L-R) **Barbara Maloutas**, **Rebecca Chamlee** and **Sarah Bryant**; second row (on left) **Kathleen Walkup**. Photograph courtesy Meg Linton.

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Left: *Binding Desire: Unfolding Artists Books*, 2014. Exhibition installation view, with **David Bunn**. Ben Maltz Gallery, Otis College of Art and Design. Photograph courtesy Meg Linton.

Right: *Book It! Symposium and Demonstration*, Ben Maltz Gallery, 2014. In conjunction with the exhibition, *Binding Desire: Unfolding Artists Books*. Lab Press table (L-R) **Phoebe Kobabe**, **Jennifer Graves**, **Leslie Ross-Robertson**, **Cathy Chambers**. Photograph courtesy Meg Linton.

Biographies of Key Project Members

Guy Bennett is the author of several collections of poetry, various works of non-poetry, and numerous translations. He recently edited *only fragments found: selected poems, 1969-1998*, by Italian visual poet Giovanna Sandri. His writing has been featured in magazines and anthologies in the U.S. and abroad, and presented in poetry and arts festivals internationally. Publisher of [Mindmade Books](#) and co-editor of [Seismicity Editions](#), he lives in Los Angeles and teaches at Otis College of Art and Design.

Sarah Bryant (who operates under [Big Jump Press](#)) designs and produces letterpress-printed artist's books in editions ranging in size from ten to one hundred copies. Her work can be found in dozens of collections including The Yale Arts Library, The Houghton Library at Harvard University, The New York Public Library, and The Darling Bio-medical Library at University of California, Los Angeles. Bryant received her Master of Fine Arts from the University of Alabama in the Book Arts Program. She has taught for the University of Georgia, the University of Alabama, and Wells College. She currently lives in the United Kingdom.

David Bunn is a multi-disciplinary artist whose work has been manifested through photography, installation, sculpture, drawing, poetry, performance, the moving image, music, sound and the artists book (of which he has published fifteen). The British writer and editor, Ian Hunt, on the subject of a commissioned work by Book Works, London, says that Bunn "is indulging a free-roaming, connection-making, irresponsible, rigorous, witty, didactic, non-didactic, absurdist, poetic and historical path through other people's titles, and making them over into primary writing." Bunn is the recipient of two National Endowment for the Arts individual artist fellowships, a City of Los Angeles C.O.L.A. grant, a Rockefeller Prize nominee in Film and Video, and the Ethel Fortner award in Creative Writing. His work is represented in public and private collections internationally, including Museum of Contemporary Art and Los Angeles County Museum of Art in Los Angeles.

Cathy Chambers received her Master's Degree in Library and Information Science from University of California, Los Angeles with an emphasis in bibliography and Special Collections. She was introduced to the artists' books *Lessons from the South* and *I Spent the Summer in Paris* by Susan E. King in an analytical bibliography class while at UCLA and has been hooked ever since. Catalog Librarian at Otis College of Art and Design since 1995, she is also responsible for purchasing material for the Library's Artists' Book collection and takes great delight in organizing in-house exhibitions that highlight the strengths of the collection.

Rebecca Chamlee is a book artist, graphic designer, printer and binder and has published innovatively designed, letterpress printed, hand-bound limited-edition fine press and artist's books under the imprint of [Pie In The Sky Press](#) since 1986. Her work is in prominent special and private collections throughout the United States. and has been exhibited widely. Chamlee is an Associate Professor teaching Book Arts at Otis College of Art and Design in Los Angeles.

Arleen Chikami is the Foundation and Corporate Relations Manager at Otis College of Art and Design. She has worked in philanthropy and fundraising in the nonprofit arts sector for more than 20 years and is a board member for the Culver City Arts Foundation. She holds a Bachelor of Fine Art from California State University, Fullerton, and a Master of Fine Art in Studio Art from Claremont Graduate University. She lives in Culver City with her husband and son.

Linda Dare began her artistic life as a calligrapher. She turned to letterpress printing for multiples, establishing print shops and a book arts program at Children's Community School and Westland School. Susan E. Kings' book arts class at an International Calligraphy Conference inspired the establishment and ten-year collaboration of Femail Press. Their books are in collections throughout the country. Dare has taught book arts classes throughout Southern California and became manager of the Otis Laboratory Press in 2005.

Jeseca Dawson is the 2012-2014 Curatorial Fellow at the Ben Maltz Gallery, Otis College of Art and Design, and received her Master of Fine Art in Public Practice at Otis in 2012. She is a video performance artist and photographer and through her work explores issues of systemic violence in American culture. Dawson worked with the Multicultural Experience in Leadership Development (MELD), part of Wayne State University's Center for Peace & Conflict Studies in Detroit, from 1998 to 2005. Before moving to Los Angeles in 2010, she was the Deputy Director of Operations and Administration at the Museum of Contemporary Art Detroit.

Sheldon Forbes is the Circulation Manager of the Millard Sheets Library and has worked at Otis College of Art and Design since 1999. She has a Bachelor of Fine Art in Sculpture and a Master of Fine Art in Writing, both from Otis. She enjoys the challenge of learning new graphics software and gladly took on the assignment of assembling this iBook.

Nancy Jo Haselbacher was born in New York City and received her Master of Fine Art from the Rhode Island School of Design. Her exhibition venues include The Institute of Contemporary Art in Boston, Temple University in Rome, The Craft and Folk Art Museum in Los Angeles, The Center for Contemporary Printmaking in Norwalk, Track 16 at Bergamot Station in Santa Monica, and The Museum of Urban Art and Culture in Boston. Haselbacher's work examines the ephemeral traces of inhabitation in physical spaces. She explores issues of mystery, movement, and presence within the body and the landscape through forms of printmaking and photography. She lives and works in Los Angeles, where she is an Associate Professor at Otis College of Art and Design.

Meg Linton is Director of Galleries and Exhibitions at Otis College of Art and Design. Since 1995, she has organized numerous solo and group exhibitions of contemporary art and published dozens of related monographs and catalogs. Her most recent projects include *Tapping the Third Realm*; *Freeway Studies #1: This Side of the 405*; *Alison Saar: STILL. . .*; *Doin' It in Public: Feminism and Art at the Woman's Building*; *In the Land of Retinal Delights: The Juxtapoz Factor*; and *Dissonance to Detour: Shahzia Sikander*. She is currently working with curator Jo Lauria on *Exquisite Beauty: the Ceramics of Ralph Bacerra*. Prior to her arrival at Otis in 2003, she was the Executive Director of the Santa Barbara Contemporary Arts Forum (now called the Museum of Contemporary Art).

Sue Maberry is Director of the Library and Instructional Technology at Otis College of Art and Design. She has a degree in Art from Pitzer College and studied Graphics at the Woman's Building. After receiving a Master's Degree in Library and Information Science from San Jose State University, she joined Otis in 1992 as the Director of the Library. Beginning in 2002, she has provided leadership to begin making public the collection of Artists' Books at Otis. She wrote and received grants from the Getty to catalog and digitize the entire collection. She also served as Project Director and Co-curator of the exhibition *Doin' It in Public: Feminism and Art at the Woman's Building* (2011).

Barbara Maloutas authored two poetry books: *the whole Marie* (Ahsahta Press) and *In a Combination of Practices* (New Issues Press), and the chapbooks, *Practices and of which anything consists* (New Michigan Press) and *coffee hazily* (Beard of Bees). Her writing has appeared in *Aufgabe*, *FreeVerse*, *Segue*, *Tarpaulin Sky*, *Good Foot*, *New Review of Literature*, *bird dog*, *dusie*, *Greatcoat*, *Octopus*, *Puerto del Sol* and *OR*. Barbara's most recent artist book, *no leg s*, an erasure of the *Duino Elegies*, appeared with 9 other artists in *I'm Feelin' Black* at Printed Matter's LA Book Fair. Maloutas teaches occasional Book Arts Workshops in Los Angeles and is Associate Chair of Communication Arts at Otis College of Art and Design.

J.T. Steiny is predominantly known for his illustration work, which has appeared in various formats throughout the world. His work has been featured in gallery shows, in published books for both children and adults, on album covers and in a myriad of publications, including *The Los Angeles Times*, *USA Today*, *Forbes*, *American Airlines*, *Smart Money*, *Rolling Stone*, *The Hollywood Reporter*, *Movieline*, *LA Weekly*, and *Los Angeles Magazine*. His client list has included Sony Records, Virgin Records, Warner Brothers Records, Capitol Records, University of California, Los Angeles, St. Martin's Press, Rock the Vote, Jim Henson Productions, Saban Entertainment and Klasky Csupo. Steiny works in a variety of mediums including paintings, comics, cartoons and illustrated books. His irreverent take on everyday life can leave you looking at things in a different way.

Kathleen Walkup is Professor of Book Art, Director of the Book Art Program at Mills College, and Book Art Director for the Master of Fine Art in Book Art & Creative Writing, the first such program in the country. Her interests include the history of women in print culture and conceptual practice in artists' books. Her talk, *The Book is a Public Place*, is podcast as part of the *Threads Talks* series on PennSound (University of Pennsylvania). Her essay *Books in a New Language* is found in *From Site to Vision: The Woman's Building in contemporary culture*, published by Otis College of Art and Design. Walkup is a co-founder and current board member of College Book Art Association. In the summer she writes a seasonal blog, *New Irish Journal*.

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