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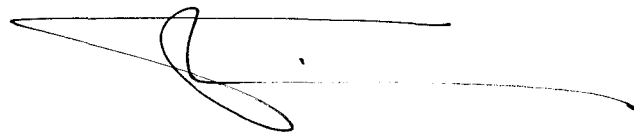
**Conceptual art and artists' books:  
An Australian perspective**

**Steven James Tonkin**

**March 2010**

**A thesis submitted for the degree of Doctor of Philosophy of  
The Australian National University**

I declare that this thesis is my own original written work and incorporates the research done during my enrolment in the academic program for the degree of Doctor of Philosophy at The Australian National University.

A handwritten signature in black ink, consisting of a long horizontal line with a loop and a small dot above it.

## **Acknowledgements**

I wish to express my very sincerest gratitude and thanks to the following individuals for their assistance and support over the last decade of my research.

First and foremost, to the Conceptual and post-object artists, whose exploration of books as artworks and artists' books since the 1960s is the focus of this thesis. Thanks to the international contributors; Robert Barry, Roger Cutforth, Susanna Singer, on behalf of Sol LeWitt, Lawrence Weiner for his cryptic letters, and Seth Siegelaub, who kindly agreed to an interview while visiting Sydney in 2003.

To the Australian post-object artists who have been so generous and forthcoming in conversations and correspondence about their practice and artists' books; Glen Clarke, Bonita Ely, Marr Grounds, Ian de Gruchy, Leigh Hobba, Robert Jacks for allowing me to explore his collection of international artists' books, Tim Johnson, Michael Pursche, Bob Ramsay for his candid recollections of the EAF, Robert Rooney for providing details of his collection of Conceptual artists' books, and Imants Tillers for sharing his thoughts about his post-object works.

In addition, a number of contemporary Australian book artists and other individuals have shared their knowledge and passion for the field, including, Dianne Fogwell, former lecturer in charge of the Edition + Artist Book Studio at Canberra School of Art, Sue Forster, Editor, *Imprint*, Noreen Grahame, Grahame Galleries + Editions, Ted Hopkins, founder of Champion Books, Bruno Leti, Peter Lyssiotis, Ron McBurnie, Stephen Spurrier, Theo Strasser and Richard Tipping.

One of the most satisfying aspects of the research process has been uncovering the previously unheralded role played by the Experimental Art Foundation (EAF) in the history of Australian post-object artists' books. My sincere thanks are therefore extended to Donald Brook, Emeritus Professor of Visual Arts, Flinders University, David Kerr, former Director of the EAF, Julie Lawton, General Manager of the EAF, and Ken Bolton, Deputy Director of the EAF and Manager Dark Horse Bookshop. In addition, valuable information was provided by Fiona Salmon, Director, Flinders

University Art Museum, on the Post Object Collection, and on the *Link* exhibitions by Ms Jin Whittington, Research Library, AGSA, and Ian North, former curator, AGSA, now Adjunct Professor, School of Art, Architecture and Design, University of South Australia, and in Art History, School of History and Politics, University of Adelaide.

The history of Australian artists' books is still the domain of a handful of authors so my gratitude is extended to Dr Alex Selenitsch, artist, poet, Senior Lecturer in Architecture, the University of Melbourne, and author of *Australian Artists Books*, for the fruitful discussions about the National Gallery of Australia's collection and his own bookworks. Sincere thanks are also due to Ms Helen Hewitt for allowing me access to the Papers of Gary Catalano at the National Library of Australia, and the assistance of Bronwyn Ryan of Manuscripts Branch. Invaluable information on *Artists Books / Bookworks* was also provided by Helen Vivian, editor of *When you think about art: The Ewing and George Paton Gallery 1971-2008*, and Sandie Bridie, Arts Programs Coordinator, MU Student Union Ltd, University of Melbourne.

I wish to acknowledge my former colleagues at the National Gallery of Australia, who provided support when I embarked upon my research; Roger Butler, Senior Curator of Australian Prints, Drawings and Illustrated Books, Christine Dixon, Senior Curator International Painting and Sculpture, Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books, Mark Henshaw, Curator International Prints, Drawings and Illustrated Books, and Dr Anthony White, Senior Lecturer, Art History, School of Culture & Communication, Faculty of Arts, University of Melbourne, and former Curator of International Painting and Sculpture, with whom it was a pleasure to co-curate *Sol LeWitt: Prints, Drawings and Books, 1968-1988* in 2002. Thanks are also extended to staff of the Research Library, former Chief Librarian Margaret Shaw, Gillian Currie, Helen Hyland and Kathleen Collins.

More recently, I have been fortunate to work in the supportive environment of the Arts Centre, Melbourne, and I express my thanks to my colleagues, especially Janine Barrand, Director, Collections, Research & Exhibitions, and Tim Fisher, Manager of Curatorial & Exhibition Services, who have been so accommodating of my study requirements as I have neared the submission date for my thesis.

Over the course of my research, assistance has also been received from colleagues in other Australian public art galleries and libraries, to whom I express thanks; Dr Christopher Chapman, Curator, National Portrait Gallery; Des Cowley, Rare Printed Collections Manager, State Library of Victoria; Robert Heather, Manager, Events and Exhibitions, State Library of Victoria, and former Director, Artspace Mackay; Cathy Leahy, Senior Curator, Prints and Drawings, NGV; Lisa McDonald, former Assistant Curator, Contemporary Art, NGV; Dr Ann Stephen, Senior Curator, University Art Gallery and Art Collection, University of Sydney.

It is also worth acknowledging the specialist secondhand book sellers who keep Conceptual and post-object artists' books in circulation decades after they were first published, and from whom a number of the artists' books detailed in this thesis have been sourced during my research; ANARTIST, New York, André Swertz, Utrecht, Netherlands, Berkelouw Books, Sydney and Melbourne, Dark Horsey Bookshop at the EAF, Douglas Stewart Fine Books, Melbourne, International General, Amsterdam, Printed Matter, New York, Sainsbury's Books, Melbourne, Specific Object / David Platzker, New York, and Steven Leiber, San Francisco.

I could not have undertaken this long and arduous academic journey without the support and guidance my supervisor Professor Sasha Grishin, Sir William Dobell Professor of Art History and Head of Art History, The Australian National University. I have always valued his comments and advice based upon his years of experience and extensive knowledge of Australia art, as well as his personal interest in artists' books. In addition, I must also express my thanks to my supervisory panel, including, Andrew Sayers, Director, National Portrait Gallery, Dr Erica Esau and Dr Andrew Montana. In addition, I would like to express my thanks to all the academic staff and my fellow postgraduate students within the Art History & Curatorship Program, and acknowledge the valued administrative support provided by Margaret Brown.

Finally, to my wonderful family, my long-suffering wife, Pamela, for her unwavering support during the last ten years, and to my four beautiful children, Indigo, Titian, Jazper and Fuchsia, who have had to live through this thesis their entire lives.

## **Abstract**

It will be argued in this thesis that Australian conceptual and post-object artists' books established the field of Australian artists' books. From an Australian perspective, this thesis will investigate the international field of practice as it formed within global conceptualism through the period 1963 to 1983. This thesis will specifically examine the conceptual publications produced by expatriate Australian artists from the late 1960s onwards, and the artists' books produced by locally-based Australian post-object artists through the 1970s. This thesis will conclude by demonstrating how by the early 1980s, these conceptual and post-object artists' books produced during the previous two decades had set the material and discursive foundations for the field of Australian artists' books.

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## **1. Conceptual art and artists' books: An Australian perspective**

The "artist's book" is a product of the 1960s... Neither an art book... nor a book on art... the artist's book is a work of art on its own, conceived specifically for the book form and often published by the artist him/herself. It can be visual, verbal or visual/verbal... a portable exhibition. But unlike an exhibition, the artist's book reflects no outside opinions and thus permits artists to circumvent the commercial-gallery system as well as to avoid misrepresentation... Usually inexpensive in price, modest in format and ambitious in scope, the artist's book is also a fragile vehicle for a weighty load of hopes and ideals; it is considered by many the easiest way out of the art world and into the heart of a broader audience.<sup>1</sup>

So claimed the American writer, art critic and activist Lucy R. Lippard in the opening paragraph to her polemical essay entitled 'The Artist's Book Goes Public', published in *Art and America* in January 1977. It is a quote that encapsulates the fervour that surrounded the international proliferation of artists' books throughout 1970s. In a decade in which 'anything goes', artists' books jostled for recognition alongside a range of other art movements and practices, including Conceptual art, land and environmental works, installation and performance, photography, film and video, correspondence and mail art.

While in the broad artistic context artists' books may have emerged as one of the many art forms and practices that contributed to the character of the 1970s, a simple question arose: what is an artist's book? It was a fundamental question that inevitably led to a complexity of debates and issues through the 1970s, as advocates, critics and artists themselves endeavoured to establish the material and discursive characteristics and criteria that could distinguish and delineate artists' books as a distinct field of practice.

As an advocate of the 'artist's book', Lippard's statement is a succinct introduction to a number of the issues, themes and assumptions that are pertinent to the scope of this thesis, as well as articulating and historically locating some of the conceptions, perceptions and preconceptions about artists' books that still linger in some form or other through the literature to the present. The artist's book as a '*work of art on its own*', the artist's book as '*a portable exhibition*', artists' books as '*inexpensive in price and modest in format*', and artists' books as a means to *circumvent* the art world and get out

'into the heart of the broader audience'. These may appear on first encounter straightforward claims, but they nevertheless raise a multitude of issues and themes that will be explored in this thesis.

If Lippard's statement refers to the formulation and role of artists' books within the international context, the next logical question to pose with respect to the scope of this thesis is what about Australian artists' books? This has been a difficult question to answer to date, particularly regarding the 1960s and 1970s, due to the dearth of scholarly literature on the subject. The first 'history' of Australian artists' books was written by the poet, writer and art critic, Gary Catalano, entitled *The Bandaged Image: A study of Australian artists' books*, published in 1983.<sup>2</sup> It was a modest study, numbering less than 100 pages, but nevertheless remained, until the last decade, the single general monograph on the subject.<sup>3</sup>

There is paradox in status accorded Catalano's publication; in the first instance, his book can be seen as denoting a significant milestone in the discursive formulation and foundation of a field of Australian artists' books, while at the same time, the limited scope his coverage left significant gaps in our understanding of the preceding decades, the 1960s and 1970s. Two-and-a-half decades on, Catalano's study can now be critically analysed as a historically located document implicated within a particular milieu and a symbolic bookend to a specific period of Australian artists' books.

In this thesis it will be argued that Australian conceptual and post-object artists' books of 1960s and 1970s established the material and conceptual foundations for a distinct field of Australian artists' books, of which Catalano's text was a discursive manifestation. Nevertheless, in citing both Lippard and Catalano, as respective international and Australian commentators, the question that perhaps could and should be raised is to what extent their personal accounts may not be isolated instances, but rather two differing perspectives on an interrelated history of artists' books. To date, however, this question has not been raised, nor answered. It is significant gap in the literature to date, which, as is argued in this thesis, inevitably compromises our understanding of the history of Australian artists' books within the international context during the 1960s and 1970s.

To readdress this lacuna in the history of Australian artists' books, in this thesis, a comparative study of international and Australian artists' books will be undertaken, so as to present an Australian perspective on the interrelationships between Conceptual art and artists' books. There are two facets to this comparative study: the first is the examination of the connections and parallels between international and Australian artists' books within Conceptual art, more broadly, 'global conceptualism', and what came to be specifically known in Australia as post-object art. The second is the examination of the divergences, variations, and/or strategies that were employed within the Australian field of practice, which led to localised differences between Australian artists' books and their international contemporaries. It will be shown through this thesis that this comparative approach provides a compelling explanation for the material and discursive formation of the field of Australian artists' books.

To present this comparative study, an intertwined chronological survey of international and Australian artists' books will be recounted, covering the two decades spanning, 1963 to 1983. The year 1963, marks the publication of Edward Ruscha's *Twentysix Gasoline Stations*, which across the international discourse has been identified as a key moment in the 'founding' of the field of artists' books.<sup>4</sup> While in the Australian context, 1983 was, as has already been stated, the year in which Catalano's *The Bandaged Image* was published. This chronological survey will therefore chart the early explorations of the 'book as artwork' with the inception of Conceptual art in the late 1960s, through Australian engagements with the heyday of international artists' books in the 1970s, concluding with the historical delineation of a distinct field of Australian artists' books in the early 1980s.

This chronological survey will be presented through a number of juxtaposed international and Australian case studies pertinent to each phase of this history. These case studies can be broadly divided into three categories. The first involves case studies that investigate the alternative spaces and conceptual sites that facilitated the creation, circulation, reception and eventual collection of artists' books, and which illustrate the broad 'institutional' structures that functioned within the field of artists' books. The second group of case studies will explore the engagements of recognised practitioners of artists' books, such

that their output over a period of time illustrates the way broader issues and debates evolved or transpired within the field. The third type of cases studies, focus on single artists' books. The 1960s and 1970s were characterised by artists who may have made only brief incursions into the field of practice without any lasting commitment to the art form. Nevertheless, there are specific titles that can be singled out as making major conceptual contributions to the field of artists' books, while in other cases a particular title can be identified as representative of an entire spectrum of artists' books.

The next chapter, *Chapter 2: The discourse on artists' books*, will be divided into three categories: firstly, the literature on Conceptual art and conceptualism, which can incorporate artists' books; secondly, the international literature on artists' books; and thirdly, the literature specifically relating to Australian artists' books. In the 1960s and early 1970s Conceptual art incorporated a subcategory of the 'book as artwork', such that historical framing of the 'movement', as well as the current literature on Conceptual art, its global variants, including Australian post-object art, and the critical perspective provided by 'Institutional Critique' can be taken as broad frames of reference by which to investigate artists' books.

It was not until 1973, following a landmark exhibition, so-titled *Artists Books*, that the term *artists' books* entered circulation to ascribe a new field of artistic practice.<sup>5</sup> As will be outlined in the review of the international literature, the proliferation of artists' books throughout the 1970s was sustained by the evolution of a complementary discursive history of artists' books. While the international discourse may address North American and European artists' books, the literature on Australian artists' books, despite its limited coverage, nevertheless indicates a complementary and parallel discursive formulation of what now constitutes the field of Australian artists' books.

In *Chapter 3: Historical debates and contemporary perspectives*, a number of the central themes that defined the field of international and Australian artists' books during the period 1963 to 1983 will be outlined. It is argued in this thesis that the historical debates that characterised the 1970s, which were introduced with Lippard's opening quote, can be conceptually bound to concordant contemporary perspectives, which will therefore be employed as the

theoretical backdrop to the comparative chronological survey of international and Australian artists' books. The first consideration is the recent upsurge of interest in 'global conceptualism' and how this can inform the theoretical re-configuration of Australian artists' books within the field of international artists' books, as well as present a contemporary perspective on the 'dematerialized' network of the 1970s.

The second component is the articulation of the discursive frame and the key themes and debates that defined *artists' books* across the two decades covered by this thesis. This discursive frame provides a historically-delineated frame of reference by which the inter-twined material and discursive histories of international and Australian artists' books can be approached from a contemporary viewpoint. Thirdly, it is argued in this thesis that the work of the French sociologist and theorist Pierre Bourdieu and his conception of the field of cultural production, provides a broad interpretative framework that can be adapted to assist in the analysis of international and Australian artists' books undertaken in this thesis.

*Chapter 4: Conceptual art and conceptual aspects* will focus on the proto-discursive international field from 1963 to 1972, instigated by the publication of Edward Ruscha's *Twentysix Gasoline Stations*. This chapter will outline how Ruscha's 'perplexing publications' were subsequently incorporated and legitimised by their inclusion within the broader frame of Conceptual art at the end of 1960s. This chapter will also illustrate how the publishing activities of the New York art dealer and entrepreneur Seth Siegelaub contributed to the conceptual legitimacy of artists' books in the late 1960s, with specific reference to the books produced by two of his most closely affiliated artists, Lawrence Weiner and Robert Barry. This chapter will conclude by outlining the initial Australian engagements with artists' books, firstly, by placing the experiments of the New York-based Australian expatriate Conceptual artist Ian Burn within the context international proto-explorations, and secondly, by investigating Robert Rooney's contemporaneous engagement with books as art in Melbourne, as indicative of the trans-national symbolic exchange of artists' books.

In *Chapter 5: Conceptual art and global conceptualism*, the entwining of the international and Australian histories of artists' books will be undertaken by a

twofold analysis of Sol LeWitt, who is widely acknowledged within the field of international artists' books, and New York-based Australian artist, Robert Jacks, who is recognised within the field of Australian artists' books, but whose practice has generally fallen outside the international discourse. In this chapter, the parallels between their approaches to books as art will be identified, while their extended commitments to the art form over a number of decades also illustrates the transition from proto-discursive period, 1963-1972, to a delineated field of *artists' books* by the mid 1970s. In addition, Jacks' practice, both in North America, from 1967 to 1978, and after his return to Australia in 1978, materially and symbolically bridges the fields of international and Australian artists' books.

*Chapter 6: Global conceptualism and Australian post-object art* locates Australian conceptual and post-object practices within 'global conceptualism', by investigating the strategic responses by Australian-based post-object artists to international artists' books. Two cases studies will be presented; the first being, Inhibodress, as the local outpost of global conceptualism and as a site for Australian post-object art and artists' books in the early 1970s. The second case study will concentrate on the role of the Experimental Art Foundation (EAF) in Adelaide as a local exemplar of the type of 'alternate' spaces that became aligned with the artists' books in the 1970s. The EAF published, or facilitated the publication of artists' books, which can be seen to have been encompassed by discursive frame for international artists' books, while it also provided the 'institutional' support for 'Australian' artists' books, most significantly through the EAF's contribution in presenting *Artists Books / Bookworks* (1978-79), as the first exhibition to showcase a combined representation of international and Australian artists' books.

To complete the coverage of the EAF, *Chapter 7: A field of Australian artists' books*, will investigate the theoretical authority exerted by Donald Brook, as the most articulate advocate for post-object art in Australia, and the impact his 'new theory of art' may have had upon the conception of Australian post-object artists' books. As will be argued in this chapter, there was a synchronous coexistence of international discursive frame for artists' books and Brook's theoretical formulation of 'experimental art', which allowed for the re-



formulation of artists' books within the Australian post-object environment at the close of the 1970s.

Finally, the thesis concludes with the publication of Catalano's first written account of Australian artists' books in *The Bandaged Image* (1983). Prior to this date Australian artists' books can be seen to have been instituted and functioned strategically within the global network of Conceptual art and conceptualism. From this historical point onwards, however, a distinct sub-field of Australian artists' books can be seen to have been discursively consolidated. As is argued in this thesis, *The Bandaged Image* is both an effect and a cause leading to this research. It is an effect, because it is an account primarily indebted to the Conceptual and post-object artists' books, such that it is a discursive text implicated within the period which it purports to document. It is a cause, because as the first monograph published on the subject, it established the discursive parameters of a field of Australian artists' books, whilst its modest scope left significant gaps in our knowledge of Australian artists' books over the preceding two decades, which is readdressed in this thesis.

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## Notes to Chapter

<sup>1</sup> Lucy R. Lippard, 'The Artist's Book Goes Public', *Art in America*, vol.65 no.1, January-February 1977, p.40

<sup>2</sup> Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983

<sup>3</sup> It was only in 2008, 25 years after the publication of Catalano's study, that the National Gallery of Australia released a general monograph on Australian artists' books; Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia 2008

<sup>4</sup> Edward Ruscha, *Twentysix Gasoline Stations*, Los Angeles: A National Excelsior Publication (self-published), First edition, dated 1962, published 1963

<sup>5</sup> *Artists Books*, Moore College of Art, Philadelphia, 23 March - 20 April 1973

## **2. The discourse on artists' books**

The discourse pertaining to this thesis can be broadly delineated into three identifiable yet intertwined areas of literature; the first, the literature on Conceptual art and conceptualism, which can incorporate artists' books; second, the international literature on artists' books; and third, the literature relating specifically to Australian artists' books. This review of the literature will therefore explore each of these three areas so as to provide a broad backdrop to this thesis, whilst also identifying specific issues of importance to an Australian perspective on Conceptual art and artists' books.

Within each of these three areas of literature, a further distinction will be made between the *historical* literature and the *contemporary* discourse. This distinction is made to allow critical analysis of the literature that is contemporaneous with the historical period addressed in this thesis, as separate from the contemporary perspectives allowed by historical distance. Moreover, as this thesis will show the evolution of discursive history of artists' books is implicitly bound with the international circulation of artists' books.

### **2.1. Conceptual art and artists' books**

The literature on Conceptual art since the 1960s presents the broadest sphere of writings encompassing artists' books, and historically, in the late 1960s and early 1970s bound artists' books within a broader 'movement'. Conceptual art provided a frame of reference for a subcategory of the *book as artwork*, as it was not until the early 1970s that the term *artists' books* entered circulation and was ascribed to identify a new field of artistic practice.

In the first instance, therefore, the historical literature on Conceptual art encompasses what can be described as the *proto*-discourse on artists' books. In this context, artists' books produced by Conceptual artists are discussed as one facet of their broader practice, or as one of the many 'dematerialized' forms of Conceptual art.

Secondly, the role artists' books played within Conceptual art has meant that the proliferation of literature on Conceptual art in the last two decades has presented new perspectives through which to re-evaluate the role of artists' books within Conceptual art, as well as provided opportunities by which to address Conceptual artists' books within the specific discourse relating to the field of artists' books.

### 2.1.1. Conceptual art and the *proto*-discourse on artists' books

If there is one publication that illustrates the status of artists' books before they became identified in the discourse as *artists' books*, it is Lucy R. Lippard's *Six Years: The dematerialization of the art object from 1966 to 1972*, published in 1973.<sup>1</sup> As a writer, curator and critic inextricably linked with Conceptual art, Lippard's *Six Years* remains a key historical document, as an edited bibliography of books, magazines and periodicals, a listing of events, exhibitions, interviews and symposia, as well as fragmentary texts and/or annotated commentaries by the author herself.<sup>2</sup> A feature of the publication is the prominence given to artists' books, and what is a partial chronology of the artists' books prior to the widespread use of the term in the mid-1970s. In Lippard's account, 'Books' (encompassing multiple and editioned works, unique copies, Xeroxed booklets, etc.) are integral to 'the dematerialization of the art object' in the late 1960s. The fourth entry for 1966, for example, reads:

Ruscha, Edward. *Every Building on the Sunset Strip*. Los Angeles, 1966. Two-sided, fold-out, boxed. Ruscha's extremely influential "antiphotography" books first appeared in 1962. They were: *Twentysix Gasoline Stations* (1962), *Various Small Fires* (1964) (Rep.), *Some Los Angeles Apartments* (1965)...<sup>3</sup>

Lippard's retrospective citation of Ruscha's 'extremely influential' *Twentysix Gasoline Stations* is followed by a transcription of an early interview with the artist in *Artforum*, concerning his 'perplexing publications', which through Lippard's editing can be read as a manifesto for an entire genre of Conceptual artists' books to follow. 'Quoting' Ruscha:

...I am interested in unusual kinds of publications... Above all, the photographs I use are not "arty" in any sense of the word. I think Photography is dead as a fine art; its only place is in the commercial world, for technical or information purposes. ....they are technical data

like industrial photography... One of the purposes of my book has to do with making a mass-produced object. The final product has a very commercial, professional feel to it ... I have eliminated all text from my books – I want absolutely neutral material. My pictures are not that interesting, nor the subject matter. They are simply a collection of “fact”; my book is more like a collection of “readymades.”<sup>4</sup>

In retrospect, Lippard’s chronology of *Six Years* can be seen to present is sub-narrative tracing a burgeoning field of artists’ books from the mid 1960s. In 1967, for example, Lippard lists a meagre six titles published by Ruscha and members of Art & Language. Three years later, in 1970, there is a multitude of publications listed, including works by Robert Barry, Hilla and Bernhard Becher, Daniel Buren, Ian Burn and Mel Ramsden, Roger Cutforth, Jan Dibbets, Dan Graham, Douglas Huebler, Robert Jacks, Joseph Kosuth, Mario Merz, Allan Ruppersberg, Jeff Wall and Lawrence Weiner.<sup>5</sup> Although in Lippard’s account these publications are not separated from the boarder field of Conceptual art, the number of books and other publications being produced were inevitably creating a critical mass of works in book form.

Artists’ books were one of the variety of mediums by which Conceptual art was realised and documented, and it was perhaps inevitable that an exhibition would be held dedicated to the *Book as Artwork 1960/72*, as occurred at Nigel Greenwood Gallery, London, in 1972.<sup>6</sup> The exhibition was curated by the Italian Arte Povera mastermind and art critic Germano Celant, and the accompanying catalogue included a translated essay by Celant on the ‘book as artwork’ that had been published in the first issue of the Italian Arte Povera journal *Data* the previous year.<sup>7</sup> In addition, the catalogue included a chronological ‘list of books, 1960-1972’,<sup>8</sup> which like Lippard’s *Six Years* recorded the expanding field of practice over the previous decade.<sup>9</sup>

Celant’s support for the book reflects his broader affiliations with Conceptual art, Arte Povera and land and environmental art.<sup>10</sup> It was *The Xerox Book*, published by Seth Siegelaub in 1968, that clearly informed Celant’s conception of the book as artwork, in combining the ethics of cheap mass production printing with the idea of self referential ‘identifications’.<sup>11</sup> Celant’s predilection for this type of work extended to his concluding remarks about a series of books published by Gian Enzo Sperone in Turin from 1969.<sup>12</sup> This series of books was edited by Pier Luigi Pero and Celant himself, and included a number of what

are now considered classic titles; Lawrence Weiner's *Tracce Traces* (1969), Robert Barry's *Untitled* (1970) and *Two Pieces* (1971), Douglas Huebler's *Duration* (1970), Joseph Kosuth's *Function, Funzione, Funcion, Fonction, Funktion* (1970), Mario Merz's *Fibonacci 1202* (1970) and Giovanni Anselmo's *Leggere* (1972).<sup>13</sup> The exhibition *Book as Artwork* not only represented Celant's key contribution to the literature on artists' books, but also recorded his own involvement with the proliferation of the art form through this series of publications.

### **2.1.2. Recent literature on Conceptual art, conceptualism and Institutional Critique**

Over the last two decades there has been a resurgence of interest into Conceptual art, and what has been more broadly termed 'conceptualism'.<sup>14</sup> A number of key survey exhibitions have provided the catalyst for renewed debate and the reconsideration of Conceptual art, in particular; *L'art conceptuel: une perspective*, Musée d'art moderne de la Ville de Paris, 1989; *Reconsidering the Object of Art, 1965-1975*, at Museum of Contemporary Art, Los Angeles, 1995-1996; *Global Conceptualism: Points of Origin, 1950s-1980s*, Queens Museum of Art, New York, 1999; and *Live in Your Head: Concept and Experiment in Britain 1965-75*, Whitechapel Art Gallery, London, 2000.<sup>15</sup> In addition, many of the most high-profile Conceptual artists, such as LeWitt, Weiner and Barry, have received major retrospective exhibitions or have been the subject of monographs over the last decade.<sup>16</sup>

Benjamin H. D. Buchloh, who has been extremely influential on what has become known as 'Institutional Critique',<sup>17</sup> Charles Harrison, as an authority on Art & Language, and contemporary photographer Jeff Wall, have been three of 'the most formidable historians of Conceptual art'.<sup>18</sup> In addition to these authors, and of particular relevance to this thesis, is Alexander Alberro, who over the last decade has written extensively on Conceptual art, as well as having published a book on Seth Siegelaub's involvement in the New York art world 1964-1971, and his pivotal and entrepreneurial role in launching the careers of Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner.<sup>19</sup>

In a critical anthology of Conceptual art, Alberro identified four key art-historical genealogies that informed Conceptual art; firstly, a trajectory through serial and schematic structures of Minimalism, and associated with this, the manual 'deskilling' of the artist; secondly, the reduction of the art object towards 'dematerialization', or otherwise the ascendancy of textual as a challenge to the visual; thirdly, the negation of aesthetic content as a legacy of Duchamp's 'readymade'; and finally, the self-conscious (institutional) critique of the framing of art.<sup>20</sup>

Although Alberro acknowledged the importance of the linguistic conceptualism of Kosuth and *Art & Language*, as well as LeWitt's writings and practice,<sup>21</sup> he identified the 'decentring' of the artist in the work of Weiner and Huebler as laying the foundations for the dominant theoretical model for conceptualism (after Buchloh); the critique of the institutions of art, as instigated in the work of Daniel Buren, Marcel Broodthaers and Hans Haacke.<sup>22</sup> The legacy of Conceptual art was therefore in the post-Conceptual practices informed by this conviction that art is dependent on institutional practices, forms of distribution, and structures that are pre-established by discursive and institutional conventions.<sup>23</sup>

It is perhaps not surprising that Alberro (and his co-editor Blake Stimson) recently edited an anthology of artists' writings on Institutional Critique.<sup>24</sup> In this anthology Alberro labelled those post-Conceptual practices which consciously work *within existing institutions* as 'historical' Institutional Critique.<sup>25</sup> The critical strategy of 'historical' Institutional Critique in the late 1960s and 1970s was both analytical and political, in that if the institutional frameworks were critically analysed then these strategies and interventions could affect change and thereby transform these institutions into a more 'nonrepressive' context for art.<sup>26</sup> Whilst the work of Buren or Haacke may have presented the most direct challenge from within from the outset, an alternate strategy, which Alberro identified as coming to the fore in the early 1980s, was to counter the existing institutional frames by developing alternate means to encroach into the public sphere, as evident in the work of, for example, Barbara Kruger and Jenny Holzer, who by employing easily accessible forms of communication (language) and representation (clever graphic design) endeavoured to expand the (institutional) parameters of art.<sup>27</sup>

While the literature on Conceptual art and the post-Conceptual Institutional Critique is more detailed and expansive than the brief accounts above, these introductions have been made so as to identify some of the reoccurring issues that are of contextual interest in relation to focus of this thesis; firstly, is that the emergence of 'historical' Institutional Critique in the late 1960s and early 1970s coincided with a crucial period in the development of artists' books; secondly, a number of the protagonists recognised within Conceptual art, such as Weiner, LeWitt, and Seth Siegelaub, were also key figures involved with artists' books; and lastly, as will be explored in detail in the next chapter, the proliferation of artists' books in the late 1960s and early 1970s was driven by a similar critical view of the existing institutions of art, such that artists' books were conceived as an art form that could circumvent the traditional mechanisms for the display of art. A fundamental premise underpinning artists' books in the 1970s was the political intent to expand and transform the parameters of art, which was to be achieved by establishing 'alternative' mechanisms for the production, distribution, circulation and consumption of the artists' books so as to (at least theoretically) reach a mass audience.

While Institutional Critique may be one of the dominant post-Conceptual strategies, it is also evident that research into Conceptual art over the last decade has greatly expanded as a field of enquiry, such that 'there are many histories and legacies of Conceptualism'. As Alberro observed, research has also shifted from the first generation or high profile figures, such as Kosuth or LeWitt, about whom there is now generally extensive literature about their practice, to the recovery of the contributions of lesser known first generation conceptualist artists, such as Lygia Clark, Piero Manzoni, Mary Kelly and Martha Rosler, as well as younger artists working in the vein of Conceptualism.<sup>28</sup> In many respects this expanded field of enquiry is perhaps most clearly evidenced in a shift in the terminology used in the literature from 'Conceptual art' to 'conceptualism'.

The exhibition *Global Conceptualism: Points of Origin, 1950s-1980s*, held at the Queens Museum of Art, New York, 1999, must be recognized as providing the impetus for a more critical investigation of localised or regional manifestations of conceptual practices, and for delineating Conceptual art (as a principally

North American art world movement that superseded Minimalism) from the inter-connectivity of conceptualism as a more expansive and enduring global phenomenon.<sup>29</sup> In *Rewriting Conceptual art*, published later that year, Michael Newman and Jon Bird argued that 'what constitutes the 'canon' of Conceptual art has to be put in the context of its specific geographic and cultural histories', such that 'no single term can adequately describe the various formal and theoretical investigations pursued by artists during this period'.<sup>30</sup> Reiterating the curatorial rationale behind *Global Conceptualism*, Newman and Bird made a clear distinction between 'Conceptual art' 'the movement' and 'conceptualism' as 'a tendency or critical attitude towards the object as materially constituted and visually privileged',<sup>31</sup> shifting the emphasis away from Conceptual art *per se* to a more inclusive exploration of conceptualism's many historical facets. As will be outlined in detail in the next chapter, the geographical and cultural expansiveness of 'global conceptualism' can provide a critical impetus for re-assessment of Australian artists' books within the spheres of Conceptual art, international conceptualism and what became known in Australia as 'post-object' art.

## **2.2. Artists Books and artists' books**

While the above outline has introduced the discussion of artists' books within the context of Conceptual art, the discourse on artists' books enters a new phase with the exhibition *Artists Books*, which opened at the Moore College of Art, Philadelphia, in March 1973, as *the* inaugural exhibition of the *artists' books* in America.<sup>32</sup> Organized by the Gallery Director, Diane Perry Vanderlip, the exhibition was intentionally inclusive; Vanderlip accepting a book as an artist's 'book' if that was the conception or intention of the artist.<sup>33</sup>

The exhibition included over 250 books by 144 artists, and while many artists were represented by a single work, others, including Joseph Kosuth, Dieter Roth and Edward Ruscha, were represented by multiple copies. There were over two dozen lenders to the exhibition, including artists, commercial galleries, mainly from New York, individuals 'collectors', and a single public institution, the Philadelphia Museum of Art. Specialist New York bookseller Wittenborn & Co. provided 38 works, while Dick Higgins' Something Else Press lent another 27 books and pamphlets by George Brecht, John Cage, Robert Filliou, Alison



Knowles, Bern Porter, Dieter Roth, Daniel Spoerri and Emmett Williams. Amongst the list of predominantly Anglo-American practitioners, two Australian artists were fortuitously included, Tim Johnson's *Public Fitting* 1972, lent by Willoughby Sharp, publisher *Avalanche* magazine,<sup>34</sup> and Mike Parr's *One Hundred Page Book* 1971, provided from the personal collection of Lucy R. Lippard.<sup>35</sup>

In a critical survey of the literature on artists' books, published by Stefan Klima in 1998, the author suggested that 'the exhibition *Artists Books* marked in the transition of the *book-as-idea* to the *book-as-object*. The new focus was on the book as a self-conscious object; previously, it had been the subconscious object. The exhibition signified the end of one era, best summed up by the exhibition *Book as Artwork 1960/72*, and, the beginning of another, which it helped instigate.'<sup>36</sup> The most obvious difference between Celant's preceding exhibition and *Artists Books* was the conspicuous absence of artists' engaged with art and language, or Art & Language, such as Ian Burn, Mel Ramsden, Harold Hurrell and Christine Kozlov. Given the previous section on Conceptual art and artists' books, it may be more accurate to identify *Artists Books* as the exhibition that marks the transition of the *book-as-idea* subsumed within the field of Conceptual art, to the *book-as-object* as a distinct discursive field of practice.

Klima's comments paraphrase an essay 'Some thoughts on Books as Art' by John Perreault included in the *Artists Books* catalogue in which he suggested that: 'Conceptual Art has successfully re-emphasized *art as idea* over *art as form*... and provided a great deal of the inspiration for books as art since language and books are a better medium for idea art than gallery walls.'<sup>37</sup> As a poet, artist, curator, activist, co-founder of the Art Workers' Coalition (1969-71), and art critic for *The Village Voice* (1966-74), Perreault had written some of the earliest reviews of Siegelau's seminal exhibitions.<sup>38</sup>

In support of artists' books, Perreault argued that books as art make 'art statements in their own right, within the context of art rather than of literature.'<sup>39</sup> 'Books as art can be looked at as hand-held, print sequences that cannot be framed. Separated into pages, books as art cease to exist... The whole as an experience of the book as art is arrived at through time and the substance of the sequence of pages...'<sup>40</sup> '(B)ooks were the first multiples... books, although

“mass-produced”, are personal objects and offer personal experiences... Books as art are calm and private. They are intimate. One can experience them at one’s own pace in one’s own space.’<sup>41</sup> Perreault concluded that:

Books as art, when they are not single-copy manuscripts or precious objects of one kind or another, are inexpensive for artists to produce and distribute. Off-set printing and xerography allow anyone to be a publisher. Books and booklets have become so inexpensive to make that they can be given away... Armed with a proper mailing list, an artist can invade the privacy of every important critic, collector, curator and art dealer in America and of artists he might think sympathetic.<sup>42</sup>

*Artists Books* not only brought together a collection of books by artists, many of whom were to become staple representatives of the art form through the 1970s, but the material objects were even more importantly bound with a discursive frame of rhetoric; books as an alternative to the gallery wall, *an alternative space*; books as inexpensive *multiple* mass-produced objects; and books presenting a new or *democratic* mode of distributing art to a sympathetic audience. After *Artists Books* the material objects and discursive frame are inextricably linked through the following decade.

With respect to the wider discourse on artists’ books *Artists Books* has become a critical point of reference for the field of artistic activity (prior to) and since, as the exhibition coincided the term ‘artists’ books’ or ‘Book, Art of the’, being indexed from 1973 onwards in *Art Index* and *ARTbibliographies Modern* respectively.<sup>43</sup> As a result of the indexing of the term ‘artists’ books’, between 1973 and 1998, the year of Klima’s study, there had been over 300 exhibitions and 700 published articles, essays, catalogues and reviews in the North America and Western Europe, creating a distinct body of literature on the subject.<sup>44</sup> Yet despite the scope of the documented and indexed literature, Klima was circumspect about the quantity versus the quality of material, noting that over one-third of the published articles were either reviews of exhibitions or book reviews. Indicative of the limited number of major publications on the subject at the time of his study, Klima identified only two titles for specific mention, the collection of essays edited by Joan Lyons, *Artists’ Books: A Critical Anthology and Sourcebook*, published by the Visual Studies Workshop Press, Rochester, in 1985, and Johanna Drucker’s *The Century of Artists’ Books*, first published by Granary Books, New York, 1995.

One of the most significant implications of the recognition of 'artists' books' from 1973 has been that the indexing of the term has bound the discourse on artists' books and delineated the literature on the subject, such that the titles by Lyons and Drucker are the most often cited 'standard' texts within the field, although over the last decade a number of new studies have been published to add to the literature.<sup>45</sup> The major issue, however, with regard to this thesis, which addresses the period 1963 to 1983, has been that the identification of artists' books in 1973 has necessitated a demarcation between the *proto*-discourse (pre-1973) and the post-1973 discourse on artists' books. The problem to address has therefore been that given the known production of books as art as documented by Lippard and Celant as well as other material published during the decade to 1963 to 1973, where did the *proto*-discourse eventuate that inevitably laid the foundations to the identification of artists' books as an art form in 1973?

### **2.2.1. Art magazines and the discourse on artists' books**

Contemporary art magazines provided the key forum in which the *proto*-discourse on books as art emerged in the 1960s, and after 1973 the subsequent discourse of artists' books circulated through the 1970s. The role of contemporary art magazines is also particularly significant when considering the more geographically expansive frame of practice which implicates Australian artists' books within 'global conceptualism'.

To give an indication of the scope of art publishing in the 1970s, London-based *Studio International* published 'A Survey of Contemporary Art Magazines' in 1976, instigated by the magazine's editor, writer and art critic Richard Cork, based on a series of questions he posed to his respective editorial colleagues about their magazines.<sup>46</sup> This survey documents almost seventy art magazines being published in the mid 1970s, with the Anglo-American 'market' dominated by *Art and America* with an estimated circulation of 50,000 copies, *Artforum*, under John Coplans' editorship, with a circulation of 20,000,<sup>47</sup> *Arts Magazine* with a circulation of 16,500 copies, and Cork's own flagship *Studio International* with a circulation of 9,000 copies.<sup>48</sup> Among some of the smaller New York art world magazines that responded was Willoughby Sharp's *Avalanche* with 4,000

to 6,000 copies of each issue printed, and *Art-Rite* with a distribution of circa 8,000 copies, with the issue most prized by the magazines' co-founders Edit de Ak and Walter Robinson, one dedicated to artists' books in the Winter 1976-77.<sup>49</sup>

So as to provide an indication of the way the discourse on artists' books began to surface in art magazines in the late 1960s and through the 1970s, *Artforum* and *Studio International* will be addressed in further detail and used proxies for the general circulation of the articles and literature on artists' books through contemporary art magazines at this time.

*Artforum* was arguably *the* art world art magazine through 1960s and 1970s,<sup>50</sup> and was coincidentally the art magazine that instigated the discursive circulation of Edward Ruscha's artists' books. Ironically, in the first instance, *Artforum's* founding editor Philip Leider, had great difficulty in explaining a work of art that was at odds with the kind of art criticism with which he was familiar. In a 'book review' of *Twentysix Gasoline Stations* in September 1963, a slightly perplexed Leider wrote that:

It is perhaps unfair to write a review of a book which... is so curious, and so doomed to oblivion that there is an obligation, of sorts, to document its existence, record its having been here, in the same way, almost, as other pages record and document the ephemeral existence of exhibitions which are mounted, shown, and then broken up forever.<sup>51</sup>

Leider described *Twentysix Gasoline Stations* as a 'pop-art book' that 'irritated' and 'annoyed' him, and conceded that he was unable to answer the 'questions it raises'.<sup>52</sup> It was therefore left to John Coplans to try and resolve the issue in an interview with Ruscha in 1965; the text latter employed by Lippard in *Six Years*.<sup>53</sup> Whilst Ruscha admitted to Coplans that he considered his books as a separate field of activity and did not know how they fitted with the rest of his oeuvre, he nevertheless articulated many of the characteristics in his own work that would become the rhetorical characteristics of an entire genre of artists' books.<sup>54</sup>

Whilst the coverage of Ruscha's first two books *Twentysix Gasoline Stations* 1963 and *Various Small Fires* 1964 was a perhaps precipitous, in the subsequent decades within the pages of *Artforum* there is a sprinkling of articles and reviews that record the role artists' books played within scope contemporary

art practice. *Artforum* was a key magazine tracking broader issues and debates surrounding North American Conceptual art,<sup>55</sup> which also inflected into artists' books, and published articles on artists who made either temporary incursions into artist's books, such as Les Levine or Douglas Huebler,<sup>56</sup> or became leaders within the field, such as John Baldessari,<sup>57</sup> Lawrence Weiner,<sup>58</sup> Richard Long<sup>59</sup> and Sol LeWitt as exemplary. Lawrence Alloway, for example contributed a detailed article on 'Sol LeWitt: Modules, Walls, Books' in the April 1975 issue.<sup>60</sup> In addition other material published in the margins of the magazine in the late 1960s and early 1970s, included advertisements,<sup>61</sup> booklists and order forms from the artists' bookstore Printed Matter,<sup>62</sup> and a handful of exhibition and book reviews.<sup>63</sup>

In one of the earliest commentaries on Conceptual art, Jack Burnham's 'Alice's Head: Reflections on Conceptual Art', published in *Artforum* in February 1970, Seth Siegelaub, Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner invariably loom large within the frame, with Siegelaub concluding about his role: 'My influence in relation to the artists seems magnified because no one else was interested in this kind of art...but this is no longer true. My interest as a businessman isn't in circumventing the commercial system. I've just made pages of a book comparable to space (art situational space). Artists having their work go out as printed matter can be just as viable as selling Noland's.'<sup>64</sup>

The final issue of *Artforum* for 1973 included short but perceptive review by regular contributor James Collins of the Moore College of Art *Artists' Books* exhibition, when it arrived at the Pratt Graphics Center in New York in October 1973.<sup>65</sup> Collins' review presented a tempered assessment of the exhibition's 'bewildering diversity of the books', and the broader context and impact of the art form. With a sigh of relief Collins suggests that the 'hysteria surrounding the promotion of 'book as artwork' has thankfully subsided' and as a result 'the grossly inflated status of the book as *the* important new art form of the '60s has been deflated to its proper place as but one of the many notational forms available to visual art – alongside film, video, and photography'.<sup>66</sup>

Rather than reiterating Perreault's assertions, as outlined previously, Collins' critically observed that 'one tenable common denominator among the books here is that they've been cosseted by the art system. Contrary to some claims

... Artists' books as artwork have never been viable – except on a very small scale – outside the art system',<sup>67</sup> suggesting that, 'Paradoxically, as challenges to the normal distribution system of art these books only get heard about by being taken back into it, i.e., by shows like *Artists' Books*'.<sup>68</sup> Whilst Collins' review is the assessment of a single critic, it nevertheless provides an indication of the fervour surrounding artists' books in the early 1970s, as well as introduces some of the issues and paradoxes that have plagued the artists' books and which are inevitably drawn into this thesis.

Similarly, Lawrence Alloway<sup>69</sup> in musing about artists as writers drew attention to artists' books as one contemporary manifestation a continuing tradition of artists' statements and writings in other formats. With distribution in mind, Alloway observed that these types of publications often falter between the gallery system and bookstore network, and with reference to Lawrence Weiner's *Flowed*, published by The Press of the Nova Scotia College of Art and Design, Halifax, 1971, and Mel Bochner's *11 Excepts (1967-1970)*, published by Editions Sonnabend, Paris, 1971, suggested that 'if you are not fortunate enough to be on the mailing list, you may never know what your are missing'.<sup>70</sup> Alloway in turn posited, like Collins, that despite their utilitarian claims, these types of artist's books were not really designed for broad circulation, but rather resistant to it.<sup>71</sup>

Yet despite his initial somewhat negative sentiment, Alloway's subsequent experience of LeWitt's artist's books was revelatory within respect to the artist's 'exchangeability' of media, non-hierarchic forms, and books as one of the 'optional forms' for his concepts. But more importantly, '(LeWitt's artist's books) are not explanations but aphoristic versions of the principles demonstrated at length in other forms.'<sup>72</sup> In addition Alloway provided, as an appendix to his article, a list of all LeWitt's artists' books published since 1966 – a total of twenty-one titles, of which, fifteen had been produced in the last two years (1974-75)<sup>73</sup> – as well as offering *Artforum's* readership a means of sourcing these books, in the absence of an adequate distribution system at the time.

In 1980, Ingrid Sischy, who had previously been editor *Print Collector's Newsletter* and a board member of *Printed Matter*, was appointed as editor of *Artforum*. Sischy marked her inauguration as editor with a letter outlining her

conviction to 'the page as a direct and primary arena, as an alternative to the wall, (the page) once again recognized and declared as fact: as ground.'<sup>74</sup> The issue contained thirteen contemporary artists' projects, not as reproductions but as 'primary art intended for this (issue), and only this format,'<sup>75</sup> which recalls the classic exhibition issue of *Studio International*, July/August 1970, conceived by Seth Siegelaub in a similar manner. The issue of *Artforum* was historically contextualized in one of the contributory articles on 'art magazines and magazine art' by Clive Phillpot,<sup>76</sup> who as Chief Librarian at the Museum of Modern Art, and a board member of Printed Matter, remained a tireless promoter of artists' books.

Phillpot identified an alignment between artists' magazines and artists' books, contending that their origins both belonged to the 1960s.<sup>77</sup> In the article Phillpot identified two key issues leading to the increase of publications by artists, the first, a result of Conceptual art, being the elevation of the idea over the object, and the second, the increased experience of art through the mass media, which allowed access to a much wider audience than a gallery therefore facilitating the 'democratic' potential of the artists' books and magazines.<sup>78</sup> Phillpot concluded that 'the idea of visual artists employing the book or the magazine to produce multiple artworks or art statements, whether verbal, visual, or verbi-visual, may still seem novel. However, the fact that many artists have been making book art or magazine art for over a decade, a few for nearly two decades, testifies to the versatility and potential of these rediscovered media.'<sup>79</sup>

The early 1980s thus marks the greatest coverage of the artists' books in the pages of *Artforum*, with regular reviews of exhibitions and events at both Printed Matter and Franklin Furnace as the two leading alternative venues for artists' books in New York.<sup>80</sup> The editorial support for artists' books reached a critical crescendo with Phillpot's explorations of the variants and sub-genres of 'Books, Bookworks, Book Objects, Artists' Books', published in May 1982, after which coverage of the art form tapers off.<sup>81</sup>

On the other side of the Atlantic, *Studio International* with editors Peter Townsend and Charles Harrison at the helm actively promoted trans-Atlantic Conceptual art.<sup>82</sup> In 1970, and the years either side, *Studio International*, for

example, published Joseph Kosuth's polemical 'Art after philosophy',<sup>83</sup> Seth Siegelaub's 'On exhibitions and the world at large',<sup>84</sup> Harrison's own commentary on Art & Language Press,<sup>85</sup> early articles on the work of LeWitt<sup>86</sup> and Weiner,<sup>87</sup> as well as a couple of articles on Australian 'post-object' practice courtesy of the vocal academic and art critic Donald Brook.<sup>88</sup> In addition, *Studio International* published LeWitt's first autonomous artist's book *Four Basic Kinds of Straight Lines (and All Their Combinations)* in 1969,<sup>89</sup> while the July–August 1970 issue of the magazine took the form of an exhibition in book form, echoing Seth Siegelaub's orchestrated *The Xerox Book* 1968. Siegelaub was the guest editor, and he approached six art critics (David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy R. Lippard and Hans Strelow) to each edit an 8-page section of the magazine, and 'to make available their section to the artist(s) that interest them.' Celant selected Italian Arte Povera artists, Harrison included Art & Language, and British artists Keith Arnatt and Barry Flanagan, while Lippard, selected a contingent of New York Conceptual artists, Robert Barry, Stephen Kaltenbach, Lawrence Weiner, On Kawara and Sol LeWitt.<sup>90</sup>

What really differentiated *Studio International* from *Artforum* with respect to both magazines' coverage of artists' books was a regular 'Feedback' column that appeared in *Studio International* in September 1972, authored by Clive Phillpot, who at the time was the Librarian at the Chelsea School of Art. In his very first column Phillpot observed that 'in the last few years it would seem that visual artists have literally discovered the book as a medium, or as a vehicle for their visual ideas',<sup>91</sup> citing *Andy Warhol's Index (Book)* 1967, Claes Oldenburg's *Notes in hand* 1971, Tom Phillips' monumental work-in-progress *A Humument* and Sol LeWitt's 'very satisfying' 'model publication of its kind' *Four Basic Colours and their Combinations* 1971, amongst other examples. Phillpot concluded his first column suggesting that 'artists are using the book format not only because it has acquired a new status, as a convenient record of events as a result of the advent of performance art and evanescent artworks, but also as a specific visual medium with its own possibilities and limitations, which also happens to be activated by the 'reader'.<sup>92</sup>

True to his personal 'mission statement', in his column Phillpot drew 'attention to articles in other magazines, to new magazines, to exhibition catalogues and other publications that were not normally discussed or reviewed widely, as well



as to other media of communication relevant to the visual arts',<sup>93</sup> over a three-year period from September 1972 to September/October 1975.<sup>94</sup> It was in his *Feedback* column that Phillipot wrote his first commentaries on the *new genre* of bookworks for which he would become linked over the next three decades.

In mid-1973 Phillipot drew his readers' attention to a recent catalogue that had arrived on his desk from across the Atlantic, the *Artists Books* catalogue from the Moore College of Art.<sup>95</sup> Phillipot complimented the essay by John Perreault in the catalogue as 'the best attempt yet to evince characteristics and suggest a definition of book-art'. This review also heralded Phillipot's first digression into the soon to emerge 'definition' debate:

The term book-art may suggest an echo of the phrase 'the art of the book' which has been the traditional arena for artist and book to come together, while this is reasonable in that the present heterogeneous situation includes something from this tradition, it also includes elements from cinema, sculpture, graphics, music, poetry and pure documentation, very often the conventional attributes of 'the art of the book' are such as to be opposed by exponents of book-art.<sup>96</sup>

Phillipot's *Feedback* column was unique amongst contemporary art magazines and was the vehicle by which he established himself as a dominant voice within the emerging field. During his tenure at *Studio International* he also contributed essays to two key British exhibitions *Artists' Bookworks* (1975) and *Artists' Books* (1976), prior to his departure to New York to take up the position of Chief Librarian at the Museum of Modern Art in 1977, where he became proactively involved in archiving the history of artists' books.<sup>97</sup>

The above discussion of the discourse on artists' books in *Artforum* and *Studio International* has been to piece together a perspective on the discursive field, acknowledge individuals such as Phillipot who through his early contributions to *Studio International* began to establish his involvement in the field, as well as, introduce some of the key themes that circulate and reoccur through the period addressed in this thesis, 1963 to 1983.

With the exception of Phillipot's relatively short-lived 'Feedback' column, the fragmentary nature of articles and reviews on artists' books in art magazines was the norm throughout the 1970s, and it wasn't until the mid-1980s that the

British magazine *Art Monthly* began its longstanding column by Cathy Courtney specifically dedicated to artists' books and book art. In her first column, in October 1983 (coincidentally corresponding with the end date of this thesis), Courtney reported on a visit to New York in which she reflected on the established network for artists' books, with special mention of Franklin Furnace, the Center for Book Arts, Printed Matter, Chicago Books, and book dealer Tony Zwicker.<sup>98</sup> By contrast, Courtney observed that while Britain did not lack the makers of artists' books, it did lack the 'coherent' support network that she had witnessed in New York,<sup>99</sup> which she sought to readdress with her regular column and ongoing contributions as a writer.<sup>100</sup> A similar observation can be made in the Australian context, where it wasn't until the 1990s, that artists' books became a regular feature of the Australian art magazine, *Imprint*, which will be discussed later in this chapter.

Whilst mainstream art magazines, even with the generally fragmentary coverage of artists' books, may have provided the most widely circulated literature through the 1970s, one 'alternative' magazine that provided a specific forum for artists' books, although for a small and specialist audience, was *Umbrella*, founded by Judith A. Hoffberg. The first issue was published in January 1978 and the magazine continued under her editorship in both print and later online format until December 2008.<sup>101</sup> In its early issues *Umbrella* aimed to provide a valuable information source on alternative practices and venues on the fringes of the art world, as well as covering of artists' books. The first issue, for example, opened with a profile of Ulises Carrión's *Other Books & So* in Amsterdam,<sup>102</sup> with a subsequent issue focussing on New York's Center for Book Arts.<sup>103</sup> Within a year, Hoffberg had established a regular column, entitled 'Artists' Books: news and reviews', providing information and contact details for self-published artists' books, publishers and bookshops, news, details of exhibitions, collections, events, workshops conferences, etc.

Whilst each column may have comprised little more than an aggregation of short entries - a discursive noticeboard - this regular column nevertheless provides an impression of the networked field across North America, as well as trans-Atlantic exchanges. As an example, in the July 1979, in the news was; a collection of 450 artists' books acquired by Virginia Commonwealth University's James Branch Cadell Library under the Librarian Janet Dalberto (presumably

from Printed Matter); an exhibition, *Handmade Books from the Center for Book Arts* at the Elaine Benson Gallery, New York, 4-14 August 1979; and the opening of a new bookshop featuring artists' books, Aart, Oakland CA; plus short reviews of over twenty titles received and available from Artworks, a specialist bookshop in Los Angeles in which Hoffberg was a partner from 1978 to 1981.<sup>104</sup>

*Umbrella* remained a consistent publication within the field of artists' books for over three decades, but also benefitted from the transition of print publications to online format that has occurred in the last decade, opening up a new forum for artists' books. *The Journal of Artists' Books*, edited by Brad Freeman, published initially in print from 1994,<sup>105</sup> is now published online, with the contemporary open-access e-journal *The Bonefolder* for the bookbinder and book artist, published online in 2004.<sup>106</sup> *Umbrella* went from print format to online at the end of 2005<sup>107</sup> with all volumes published between 1978 and 2005 now available online, which has allowed wider access early issues of this previously limited circulation publication.

### **2.2.2. A handful of key contributors**

In surveying literature on artists' books from 1963 to 1983, one of the definable features of the international discourse was that it was dominated by a handful of individuals through their contributions to contemporary art magazines and exhibitions catalogues. Lippard and Phillipot are two individuals, who have stamped their indelible mark on the discourse, and it was the issues and arguments that preoccupied these individuals that helped define the interpretative framework established for the field of artists' books in the 1970s.

Lippard has already been mentioned with respect to *Six Years*; however, it was an article she wrote for *Art in America* in 1977, entitled 'The Artist's Book Goes Public' that etched her name within the literature.<sup>108</sup> It is the polemical opening paragraph, which was quoted in the introduction to this thesis that encapsulates the rhetoric that propelled artists' books materially and discursively through the 1970s. To reiterate:

The "artist's book" is a product of the 1960s... Neither an art book... nor a book on art..., the artist's book is a work of art on its own, conceived specifically for the book form and often published by the artist

him/herself. It can be visual, verbal or visual/verbal ... a portable exhibition. But unlike an exhibition, the artist's book reflects no outside opinions and thus permits artists to circumvent the commercial-gallery system as well as to avoid misrepresentation by critics and other middlepeople. Usually inexpensive in price, modest in format and ambitious in scope, the artist's book is also a fragile vehicle for a weighty load of hopes and ideals; it is considered by many the easiest way out of the art world and into the heart of a broader audience.<sup>109</sup>

Even more so than Lippard, Phillipot was the most consistent advocate for artists' books through the 1970s and early 1980s, and through the retrospective literature on Conceptual art and artists' books published in the last decade remained an individual inextricably bound with the history of artists' books.<sup>110</sup> Phillipot's promotion of artists' books or more accurately 'multiple bookworks' was given its widest coverage through his *Artforum* article, 'Books, Bookworks, Book Objects, Artists' Books', published in May 1982. At the crux of the article was the 'definition' of an artist's book. Phillipot sought to categorize the variants of artists' books, while locating 'multiple bookworks', and the genre he personally championed, at the centre of the field of practice. (See Plates 1,2,3) For Phillipot 'multiple bookworks' combined *multiplication*, being the inherent capacity of the *printed* book after the Gutenberg revolution so as to make the printed word and image available to a mass audience,<sup>111</sup> and the idea of the book as art in which each copy 'is the artwork' conceived in terms of the medium.<sup>112</sup>

While in the three decades since 1980, the field of artists' books has grown and altered significantly, the events of the 1960s and 1970s have retained a historical presence through the continued engagement of individuals, such as Lippard and Phillipot, although the emphasis has shifted from active promotion to historical reflection. In the transition from the contemporary to a historical perspective, the criteria by which these authors defined artists' books have inevitably also delineated their histories of the art form. Both Lippard and Phillipot contributed to Joan Lyons' *Artists' Books: A Critical Anthology and Sourcebook* in 1985,<sup>113</sup> with Phillipot's contribution, 'Some Contemporary Artists and Their Books', a historical survey recounting the 'rise' of 'multiple bookworks' from 1963:

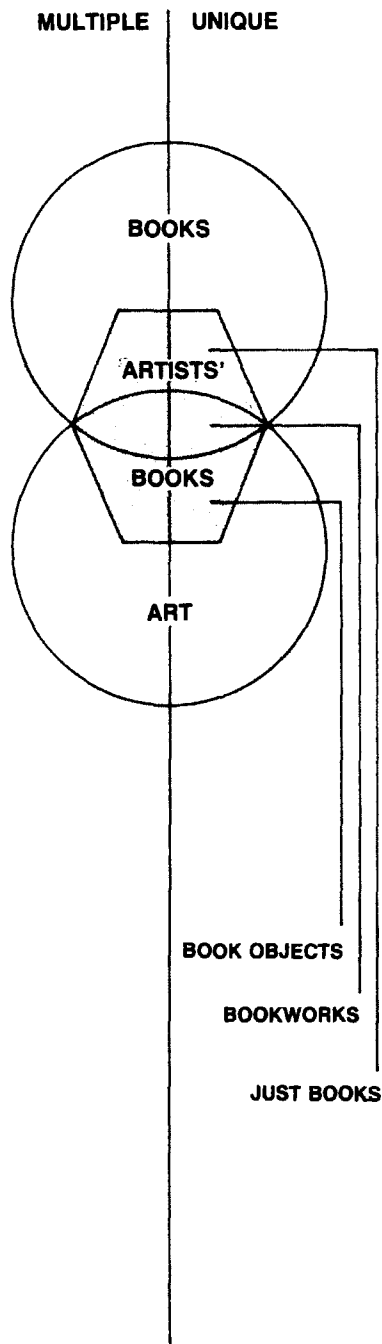


Plate 1: Diagram indicating the overlapping fields of books, artists' books and art, from Clive Phillpot, 'Books, Book Objects, Bookworks, Artists' Books', *Artforum*, vol.20 no.9, May 1982, p.77

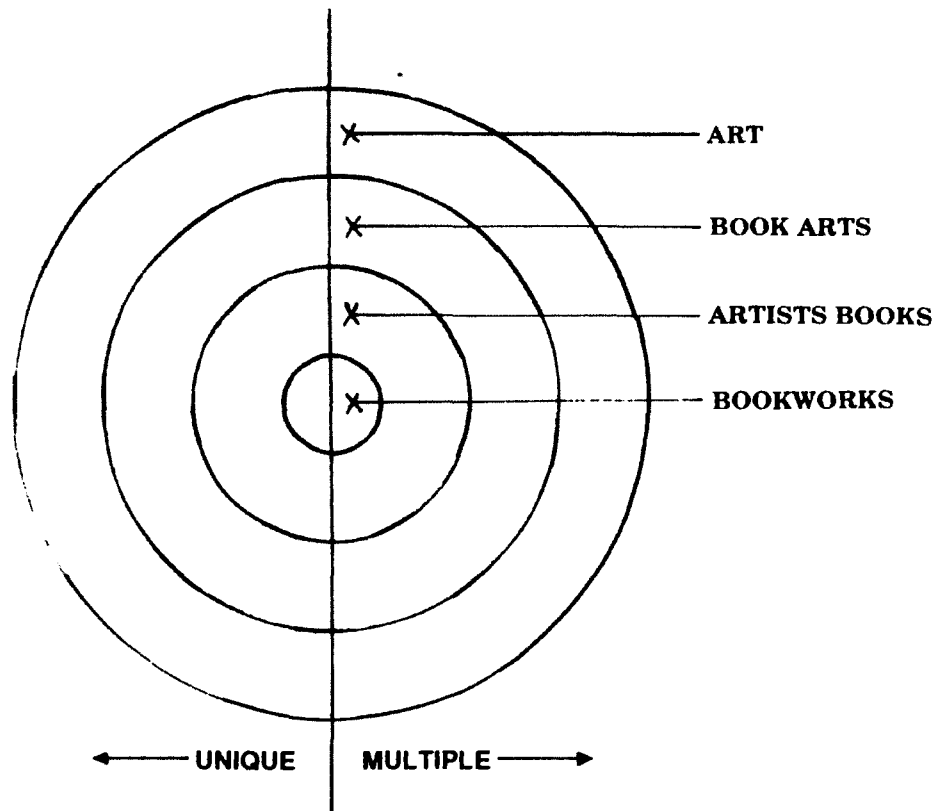


Plate 2: Diagram illustrating the central location of 'bookworks' within the fields of art, book arts and artists' books, from Clive Phillpot, 'Twentysix Gasoline Stations That Shook the World: the Rise and Fall of Cheap Booklets as Art', *Art Libraries Journal*, vol.18 no.1, 1993, p.5

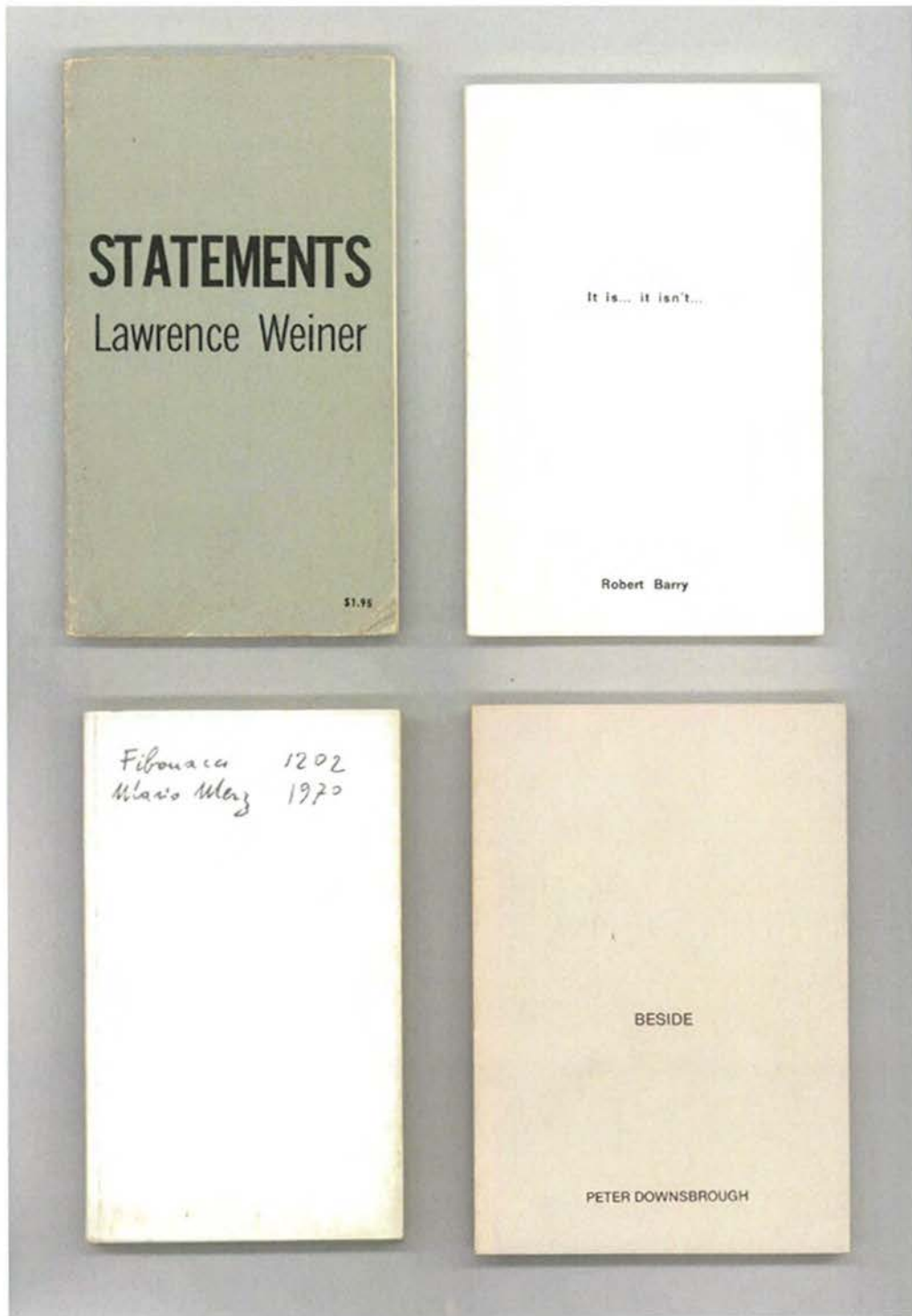


Plate 3: Lawrence Weiner, *Statements*, New York: Seth Siegelraub / The Louis Kellner Foundation 1968; Robert Barry, *It is ... it isn't...*, Paris: Yvon Lambert 1972; Mario Merz, *Fibonacci 1202 Mario Merz 1970*, Turin: Sperone Editore 1970; Peter Downsbrough, *Beside*, Sydney: Michael Hobbs 1976; all titles collection of the author

The principal credit for showing that the book could be a primary vehicle for art goes to Ed Ruscha. While one can identify publications and tendencies which might be said to have some historical significance for the development of book art, Ruscha's distinction is that for several years he produced books as a first-order activity and published them in comparatively large numbers. The consequence of this was that not only did Ruscha's books become highly visible in galleries and bookstores ... but the idea that an artist might use the book form to make artworks was also promoted and validated. ... Thus, Ruscha created the paradigm for (multiple) artists' books.<sup>114</sup>

By placing Ruscha as the instigator of the contemporary multiple bookwork, Phillipot nevertheless felt compelled to distinguish the book art of the 1960s from the early 20th Century 'print oriented' movements such as Futurism, Dada and Constructivism, suggesting the manifestoes, leaflets, pamphlets, magazines and books, produced within these movements adhered to 'conventional, largely literary norms', and were only retrospectively accorded the 'aura of art'.<sup>115</sup> Phillipot's post-1960 history of artists' books therefore cemented Ruscha and Deiter Roth as the key protagonists, followed by Pop exponents Eduardo Paolozzi and Andy Warhol, Sol LeWitt as straddling Minimalism and Conceptual art, then in the conceptual vein, Lawrence Weiner, Richard Long, Daniel Buren, John Baldessari, concluding the narrative in the early 1980s with Davi Det Hompson, Telfer Stokes and Kevin Osborn.<sup>116</sup>

In 1993 Phillipot reflected upon this narrative, admitting that it was a 'fairly traditional linear history of significant artists passing the torch of progress or achievement from one to another, in order to give the artists' book or bookwork a solid respectable ancestry, in parallel with accounts of recent art history'.<sup>117</sup> He also conceded that in the decade after 1985, he had become aware of other artists of the 1950s and 1960s that had been omitted from his 'first' history, including Italian graphic design maestro Bruno Munari, Argentinean artist Leandro Katz, and Swede Åke Hodell, whose contributions Phillipot felt he could and should weave into a wider account of the history of artists' books.<sup>118</sup> Phillipot's greatest lament, however, was that the term 'artists' book' which in his opinion had been virtually synonymous with multiple bookworks in the 1970s, and the genre about which his history was written, had by the 1980s had become so elastic as to include limited editions and fine press books, such that the term 'artists' books' had lost its historical links with the practice of the 1970s.<sup>119</sup>



### 2.2.3. Beyond the pale: artists' books and the *livre d'artiste*

From the recognition of a distinct field of activity with exhibition *Artists Books*, literature began to circulate on *artists books* and *artists' books*, *the artist book*, *bookworks*, *book as artwork* and *book art*, terms that were more often than not used inter-changeably with reference to the field of practice covered by this thesis; this field of practice in the 1970s, as Phillipot observed, encompassed both a material type of bookwork, as well as a discursive frame that was bound to this genre under the rubric of *artists' books*.<sup>120</sup>

It should be noted, however, that over the last four decades, this terminology has itself been the subject of ongoing and often rather tedious debate as to the correct terminology to applied as descriptive of the art form and field of practice, particularly whether *artists' books* (with the apostrophe) or *artists books* (without the apostrophe) should be used, and to date without resolution.<sup>121</sup> In this thesis, the terms, *artists' books* as plural, or the *artist's book* as singular are most often employed (with the exception when citing other specifically historically applied terms, such as 'multiple bookworks', or in discussing exhibitions, such as *Artists Books*). As stated above the inter-changeability of the terminology is characteristic of the discursive field as it evolved through the 1970s, and the use of variable terminology throughout this thesis is itself reflective of this period.

While this literature review has focussed solely on *artists' books*, one other genre that has had a problematic relationship with *artists' books* from factions within the field has been the *livre d'artiste*. The *livre d'artiste*, with its lineage from the late-19th century French publishing phenomenon of luxury limited editions that paired literary texts with illustrations by modern artists, is located by a number of authors as falling beyond the field of artists' books. Stephan Klima, for example, in his critical survey of artists' books placed the *livre d'artiste* as outside the scope of his study, while in her introduction to *The Century of Artists' Books*, Johanna Drucker, distinguished artists' books from the 'formulaic' *livre d'artiste*, claiming that *livres d'artistes* 'stop short of being artists' books. They stop just at the threshold of the conceptual space in which artists' books operate.'<sup>122</sup> In addition, she was extremely critical of authors who may have applied, or confused, *artists' books* with *livres d'artistes*.<sup>123</sup>

That is not to say that the distinction made by Klima and Drucker between the *livre d'artiste* and the *artist's book* is universal, as there are often-cited sources to the contrary, although this appears more evident since the 1980s; for instance, in the exhibition *British Artists' Books, 1970-1983*, organised by Silvie Turner and Ian Tyson in 1984, despite the title, the authors endeavoured to show that 'some of the finest examples of (contemporary) *livres d'artiste* published in the last fourteen years have been made within the United Kingdom.'<sup>124</sup> A decade later, a second survey, *Facing the Page*, organised by Turner, Tyson, along with Cathy Courtney, which covered British artists' books from 1983 to 1993, represented a multitude of approaches to the artist's books, including book works clearly created in the tradition of the *livre d'artiste*.

These two brief examples are meant to illustrate alternative positions in the contemporary literature with respect to the artist's book and the *livre d'artiste*; as separate and distinct art forms, or conversely as one-and-the-same-thing. The schism between these two viewpoints across an expanded field of cultural production is, however, more reflective of critical positions within the discursive field than perhaps the identification a clear material division between the two art forms. With respect to the scope of this thesis, however, the *livre d'artiste* is considered to fall beyond the pale, not through critical partisanship or material division, but rather, so as to more clearly articulate the internal formulation of the historical narrative specific to the field of artists' books as it evolved in the late 1960s and through 1970s.

The discursive frame binding artists' books through the 1970s, which has been introduced in previously cited quotes by Ruscha, Perreault, Lippard and Phillpot, is examined in detail in the next chapter. What is evident within this discursive frame binding *artists' books* is that the *livre d'artiste* was either rhetorically located in antithetical position to the artist's book,<sup>125</sup> the legacy evident in Drucker's claims, or otherwise, ignored and excluded from the discourse on artists' books altogether. This is to say, that once *artists' books* were identified as a distinct art form in the early 1970s, the discourse was increasingly characterised by an internally-driven and self-defining rhetoric, with the aim to legitimise artists' books as an autonomous field of practice.

The general absence of the *livre d'artiste* from the discourse on artists' books in the 1970s nevertheless needs to be contextualised, as much of the rhetoric about the artist's book was that it was 'a product of the 1960s',<sup>126</sup> and as such historical precedents (whether oppositional or allied) were not an integral aspect of the fledgling discourse in the late 1960s and early 1970s. While it may be common within the literature on contemporary artists' books to draw comparisons between early 20th century avant-garde movements, principally, Futurism, Constructivism and Surrealism,<sup>127</sup> it was not until the late 1970s and early 1980s that this historical connectivity was established with these early 20th century antecedents.<sup>128</sup>

#### **2.2.4. Recent literature on international artists' books**

In surveying the literature on artists' books since the 1990s, one feature that has already be acknowledged is the continued engagement of the founding participants within the discursive field in an ongoing dialogue with the preoccupations of the 1970s. The last two decades also witness the contributions of a subsequent generation of writers. That said, the restricted nature of the discursive field of artists' books means that, like the previous generation, the current generation is also dominated by a small number of individuals, including in the United States, Johanna Drucker, the author of a number of books,<sup>129</sup> and instrumental in establishment of *The Journal of Artists' Books* from 1994, in Britain, Stephen Bury, who became Librarian at the Chelsea School of Art after Phillipot's departure, and so inherited Phillipot's first 'collection' of artists' books at the Chelsea School of Art,<sup>130</sup> and Cathy Courtney, through her column in *Art Monthly* (1985-2000).<sup>131</sup> In addition, Granary Books in New York, has established itself as a recognised publisher of critical writings, anthologies and histories on artists' books, including the titles by Klima and Drucker so far referenced in this thesis, as well as titles by Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists' Books* (1999) and Betty Bright's *No Longer Innocent: Book Art in America, 1960-1980* (2005).<sup>132</sup>

In additional to a simple generational gap, there is a more critical conceptual divide between the first and second generation writers within the field of artists' books. The critical approach of the second generation writers', nevertheless, did not appear unexpectedly, but has trajectory from the late 1970s when the

competing forces from the visual arts and the literary arts collided within the discursive field of artists' books.

In an essay entitled 'Book Art' by writer and poet Richard Kostelanetz, which was first published in 1979 and reprinted in Lyons' anthology, the author stated:<sup>133</sup>

Indeed, the term 'artists' books' incorporates the suggestion that such work should be set aside in a space separate from writers' books – that, by implication, they constitute a minor league apart from the big business of real books. One thing I wish for my own books is that they not be considered minor league.<sup>134</sup>

In a derogatory tone aimed at the 'standard' 'multiple bookwork', Kostelanetz claimed:

The principal difference between the book hack and the book artist is that the former succumbs to the conventions of the medium, while the latter envisions what else 'the book' might become.<sup>135</sup>

An imaginative book, by definition, attempts to realize something else with syntax, with format, with pages, with covers, with size, with shapes, with sequence, with structure, with binding – with any or all of these elements, the decisions informing each of them ideally reflecting the needs and suggestions of the materials particular to this book.<sup>136</sup>

Kostelanetz's medium specific yet conceptually expansive approach, which implies 'creativity' is recognized by the artists' *deviation* from the 'norm' or 'standard' book form, reaches its logical conclusion in Drucker's *The Century of Artists' Books* (1995/2004).<sup>137</sup> Drucker's aim in her study was to sketch out a 'zone of activity' for the artist's book at the intersection of a number of fields and disciplines, concluding her introduction by stating:

Artists' books are a unique genre, ultimately a genre which is as much about itself, its own forms and traditions, as any other artform or activity. But it is a genre as little bound by constraints of medium or form... It is an area which needs description, investigation, and critical attention before its specificity will emerge. And that is the point of this project: to engage with books which are artists' books in order to allow that specific space of activity, somewhere at the intersection and boundaries and limits of all of the above activities, to acquire its own particular definition.<sup>138</sup>

Drucker's exploration of this 'zone of activity' is presented through an exhaustive list of media specific categorizations, such as 'the codex and its

variations', in which she identifies two extremes of the codex form, then examines, a maze of subcategories, grouped according to 'structural investigations', 'opacity and translucence', 'complex structures', hybrid and spatial forms', 'interior spaces' and non-codex books, concluding with 'the book in the electronic field: immaterial structures'.<sup>139</sup> There are an additional nine chapters in a similar vein, with the close examination of every possible form artists' books can take. Drucker's methodology is also indicative of the approach taken by a number of contemporary writers. It can be described as a *mediumistic descriptive 'narrative' approach*, or a descriptive narrative bound with the turning of the pages of an artist's book. It is a mode of analysis that can be seen to have evolved as a self-contained discourse within the field of artists' books, which is itself a derivative effect of the historical formation of the field.

A revised edition of Drucker's *The Century of Artists' Books* was released in 2004, and although the analysis of the book remained unaltered from the first edition, it is nevertheless worth mentioning the author's preface to the new edition.<sup>140</sup> In this preface the author reflected upon the changes that occurred in the book arts over the decade between editions, with two key observations; the first, was a lament that while Drucker felt she had witnessed a continued vitality of practice within the field, this activity was not replicated in the discourse of the field, which forced her to ask the simple questions: 'Where are the critics? The serious historians?'<sup>141</sup> Secondly, and perhaps as an acknowledgement of the limitations in the scope of her own study, Drucker identified areas within the field that she felt deserved further critical consideration, such as significant presses, the role of teacher-mentors, and the need 'to look again at the intersections of conceptual art, photography, and they precipitated into book forms'.<sup>142</sup> It is an observation by one of the handful of recognised academics within the field that reiterates the relevance of this thesis and locates this study as addressing an identified gap within the discourse on artists' books to date.

Betty Bright's recent study, *No Longer Innocent: Book Art in America, 1960-1980* (2005),<sup>143</sup> avoids the generational antagonism evident between Phillpot and Drucker. As a long-time curator at the Minnesota Center for Book Arts in Minneapolis, Bright uses 'book art' in her title, rather than 'artists' book', so as to encompass related collaborative fields, such as papermaking and

bookbinding, in her chronological and institutional study of three main areas of practice; the fine press book, the deluxe book and the bookwork.<sup>144</sup> Bright's study is perhaps the most comprehensive investigation of book art in America to date, and covers a number of issues that are raised in this thesis, such as, acknowledging book art's own *institutional* development; that the history is limited to and defined by the terminology; and, that book art is influenced by both book and art worlds, but also functions as a separate field of activity.<sup>145</sup>

Bright's coverage of 'multiple bookworks', a term she openly credits to Phillipot, as one of the three main categories of practice, parallels the coverage of this thesis in the investigation of Australian Conceptual and 'post-object' artists' books in relation to international practice through the 1960s and 1970s. Bright acknowledges the emergence of multiple bookworks within the realms of photography and Conceptual art, 'advanced' by Dieter Roth, Ruscha's *Twentysix Gasoline Stations* (1963), and LeWitt's *Four Basic Kinds of Straight Lines* (1969) as exemplary of his exploration of the sequential structure of the book form.<sup>146</sup>

Bright's conclusion was that 'multiple bookworks' were at the 'epicentre' of the expansion of artists' books in the 1970s', driven by internationalism, activist publishing and photography,<sup>147</sup> and facilitated by exhibitions of artists' books, particularly, *Artists Books* (1973), *Artwords and Bookworks* (1978) and *VIGILANCE: Artists' Books Exploring Strategies for Social Concern* (1978).<sup>148</sup> She also acknowledged the crucial role played by Printed Matter and Franklin Furnace, with the additional institutional support provided by the Museum of Modern Art Library, under Phillipot's leadership.<sup>149</sup> Many of these above-mentioned factors that Bright identified in relation to the 'multiple bookwork' in America reverberate through the scope of this thesis in its exploration of the intersections and parallels between Australian and international practice.

### **2.2.5. The geographic and cultural expansion of the field of artists' books**

In the last decade there have been a number of publications presenting a European perspective on the international discourse on artists' books. Mexican-born Amsterdam-based Ulises Carrión was perhaps the most influential non-Anglo-American writer within the field from the late 1970s. He was the founder

of Other Books & So in Amsterdam in 1975-78, which from 1979 became the Other Books & So Archive, not unlike the role played by Franklin Furnace in New York. Carrión's significance to the field has been cemented by recent publications, which may also be indicative of an ongoing Dutch engagement with artists' books.<sup>150</sup> Anne Moeglin-Delcroix is perhaps the most notable French author working across European and American post-1960s artists' books at present,<sup>151</sup> while recent Italian publications by Giorgio Maffei on Arte Povera printed matter have made a valuable contribution, especially considering Celant's engagement with the field at the turn of the 1970s.<sup>152</sup>

The most pertinent feature of this literature with respect to the scope of this thesis is the continuation of the 'international' discourse on artists' books from the 1960s to the present, which is then combined with a national narrative. If we take Anne Moeglin-Delcroix's contribution to a 2004 exhibition, her essay was entitled '1962 and after: Another idea about art'.<sup>153</sup> In her essay she marked the year 1962 as 'advent' of a 'model' of 'the artist's book', citing Edward Ruscha's *Twentysix Gasoline Stations* (dated 1962, although published 1963) as the work with which she was most familiar.<sup>154</sup> Moeglin-Delcroix also identified three significant features of the artist's book from its beginnings (1962) to the present; firstly, the book as a work of art conceived from the outset to be reproduced in multiple; secondly, the freedom or autonomy of the artist to produce work outside the art system; thirdly, a new relationship to the public, as an art object to be available at a nominal price, given away or exchanged, characteristics which the author considered intrinsic to artists' books.<sup>155</sup>

While Moeglin-Delcroix conceded that historical factors and Ruscha's own statements (in *Artforum*) had cemented him as the initiator of a new paradigm for artists' books, she identified three other contemporaneous European works (from 1962) with the same ethos as Ruscha; artists' books by Daniel Spoerri, Dieter Roth and Ben. Moeglin-Delcroix reiterated the established history of artists' books most often attributed to Ruscha, while expanding its geographic and cultural inclusiveness by claiming that Spoerri's *Topographie anecdote\* du hazard* (*An Anecdoted Typography of Chance*), published by Galerie Lawrence, Paris, 1962, was 'without doubt' 'the first French artist's book'.<sup>156</sup>

One of Moeglin-Delcroix's co-curators Giorgio Maffei can likewise be credited with contributing to the discourse on Italian artists' books, with his promotion of Bruno Munari as a forefather of a mid-century explosion of Italian artists' books, and with his work on Arte Povera books and documents, 1966-1980, published in 2007, covering a similar timeframe to the scope of this thesis.<sup>157</sup> Maffei observed that amongst the Arte Povera artists, Giulio Paolini, Alighiero Boetti, Michelangelo Pistoletto, and Jannis Kounellis produced significant numbers of artists' books, with lesser contributions by Giovanni Anselmo, Mario Merz, Giuseppe Penone and Emilio Prini, with the contribution of Germano Celant as the critic responsible for the promotion of Arte Povera, and the positioning their early books as artwork within the broader international context.<sup>158</sup>

Mario Merz's *Fibonacci 1202 Mario Merz 1970*, published by Sperone Editore in 1970, illustrates the duality of the national and international contexts in which in this case Arte Povera artists' books can be located.<sup>159</sup> The bibliography of *Fibonacci 1202 Mario Merz 1970* compiled by Maffei reveals how copies of this multiple bookwork circulated, and were included in Celant's *Book as Artwork 1960/1972*, then afterwards in *Libri e dischi d'artista*, in *Contemporanea* in Rome in 1973, *Artists' Books*, the touring exhibition arranged by the Arts Council of Great Britain in 1976, as well as *Books by Artists* and exhibition organised by Art Metropole, Toronto, which toured Canada in 1981-82, then internationally to Japan and Australia in 1983. What is evident is that *Fibonacci 1202 Mario Merz 1970* was able to traverse across national and international frames, which is perhaps not unexpected considering the content of the book; the simplicity of the graphics, with text in both in Italian and English, perhaps consciously conceived to traverse language and cultural barriers.

What this recent European literature confirms is that the authors have endeavoured to negotiate both the established international discourse on artists' books from the 1960s, whilst placing 'national' artists' books within this broader discourse, as well as identifying more specific national trajectories and localised social cultural and artistic factors. These examples can be used to contextualise this study of Australian artists' books within the international content, with a similar intent and awareness of the dual influences and contexts.



## 2.3. Australian artists' books

While the expansion of international literature on Conceptual art and artists' books provides a broad frame of reference for Australian artists' books, the first point to note is that the literature on Australian artists' books has been limited up until the last decade. The literature could also be described as unevenly distributed across the field both across historical timeframes, as well as specific loci of practice that either have, or have not, received critical attention. To date the literature that has been published on Australian artists' books could be described as principally national in focus, however as will be illustrated in this thesis, in exploring the period, 1963 to 1983, Australian practice can also be clearly placed within the historical evolution of the discursive field in the broader international context. This thesis seeks to readdress this lacuna in the discourse on Australian artists' books, by acknowledging *why* this gap exists, but more importantly in the recovery and reinterpretation of Australian artists' books created through 1960s and 1970s, reinsert these works into the history of Australian artists' books, as well as locate Australian practice within the global context.

### 2.3.1. *The Bandaged Image: A study of Australian artists' books*

Until recently, the general literature on Australian artists' books was limited to a single monograph, Gary Catalano's *The Bandaged Image: A study of Australian artists' books*, published in 1983.<sup>160</sup> This study was the first written 'history' of Australian artists' books and despite its modest scope became *the* reference over the next decades. The publication of Catalano's book nevertheless marks a critical moment in the recognition of field of *Australian artists' books*, while the historical date of publication is discursively implicated in the establishment of the field of Australian artists' books. Parallels can be drawn between the discursive impact that the exhibition *Artists Books* (1973) had on the Anglo-American field of practice, and the importance that Catalano's study had within the Australian context a decade later in 1983. The publication of Catalano's *The Bandaged Image* in 1983 therefore marks a convenient concluding date to this thesis, which will become apparent in tracing the pre-history of Australian artists' books through the following chapters. Two-and-a-

half decades on, Catalano's study can be critically analysed as a historical document in a particular milieu, and as a bookend to a specific period in the history of Australian artists' books.

Prior to the publication of *The Bandaged Image*, the literature on Australian artists' books is very sparse, and what literature there is has not been collated prior to this research. In Australia's principal art magazine, *Art and Australia*, with a national circulation of only 4,600 copies in 1976,<sup>161</sup> the emerging 'field' of artists' books was rarely recorded in print, with the exception of cursory reference in Gary Catalano's contributions to the magazine as an art critic in articles on Aleks Danko, Mike Brown, and Ti Parks,<sup>162</sup> and other very occasional commentaries by different authors, such as Robert Lindsay's article on Robert Rooney (1976).<sup>163</sup> Other local magazines and journals, such as the short-lived *Other Voices* (1970), the 'alternative' *Art Network* (1979-1986), and the critically combative *Art & Text* (from 1981), contain infrequent coverage of artists' books.<sup>164</sup> What is apparent, however, is that despite the limited material published, what literature was published on Australian practice through the 1970s is clearly allied with the contemporaneous international discourse, which circulated to local audiences through art magazines such as *Artforum*, *Art in America*, *Art International* and *Studio International*.

In retrospect, it is also evident that the literature (or the possibility of a discursive forum) on Australian artists' books was affected by a seismic critical shift that occurred as Australian art entered the 1980s. In the Winter/Spring 1981 issue of *Art Network*, the editors Peter Thorn and Ross Wolfe, bemoaned the financial difficulties they faced in keeping their magazine afloat. They questioned the lack of support *Art Network* received from the then Visual Arts Board, and queried the 'disproportionate level of funding' between their Sydney-based magazine and that given to the new Melbourne-based critical journal *Art & Text* for its first two issues.<sup>165</sup> Thorn and Wolfe's concerns were well-founded, as by the mid-1980s *Art & Text* had made 'short work' of the old-fashioned 1970s 'counter cultural' magazines, *Art Network* and *Lip*.<sup>166</sup> The financial difficulties and eventual demise of *Art Network*, in particular, deprived artists' books of what had been up to that point of time the most closely aligned Australian art magazine in circulation.

The role of *The Bandaged Image* as both an effect and a cause in relation to the history of Australian artists' books will be address in greater depth in a later chapter, however, in summary, Catalano's coverage of the art form is conflation of the author's literary, poetic and artistic interests, which manifests itself as an example of a fledgling *mediumistic descriptive 'narrative' approach* that characterises much of the later literature. The most significant impact of Catalano's study was nevertheless the identification of a group of Australian practitioners under the rubric of Australian artists' books, including Ian Burn Aleks Danko, Robert Jacks, Tim Johnson, Peter Lyssiotis, Mike Parr, Noel Sheridan, Robert Rooney, Imants Tillers, with the additional incursions of two British artists, Roger Cutforth and Ti Parks.

Catalano's study has cast a long shadow, and with discursive continuity has retained its significance in Australian artists' books with the recent addition to the literature Alex Selenitsch's *Australian Artists Books*, published in 2008.<sup>167</sup> This recent title is based on author's investigation into the collection of Australian artists' books held in the National Gallery of Australia, during 2001-02. Selenitsch's study is directed towards to a general audience, with echoes from 1973, as he simply defines an artist's book as 'a book made by an artist ... meant as an artwork'.<sup>168</sup> Underpinning Selenitsch's analysis is a *mediumistic descriptive 'narrative' approach*, which the author describes accordingly:

Typically, an artists book is a work that becomes evident as you hold it, open it up, go back and forth and then close it up again. Often there is a controlled narrative built into the physicality of the book, so that size, weight, texture, stiffness and binding are foregrounded. Nearly always, a tangible experience of the book is necessary to absorb it totally... The best descriptions of artists books seem to be a report of the performance of looking through one... the performance of the reader is therefore another narrative laid over whatever narrative the artists book may contain'.<sup>169</sup>

Although Selenitsch's study was undertaken over two decades after Catalano's *The Bandaged Image* was published, there are nevertheless similarities in the coverage of artists and key works, as evident by Selenitsch's selection of Ian Burn, Robert Jacks, Bea Maddock and Mike Parr for extended discussions; three individuals who Catalano identified 25 years earlier.<sup>170</sup> The relationships between the two studies, and between the historical and contemporary literature, poses questions as to the ongoing significance and legacy of the

early decades in Australian artists' books and the above-named practitioners within the field.

In a review of *Australian Artists Books*, Sasha Grishin, suggested there were two parallel traditions within Australian artists' books, the first, the 'subversive, avant-garde democratic multiple' of which Catalano's discursive monograph and Selenitsch's 'idiosyncratic' personal selection recount,<sup>171</sup> the other, a more collaborative tradition derived from the *livre d'artiste*, as exemplified by Tate Adams' Lyre Bird Press.<sup>172</sup> If we recall the previous observations regarding the *livre d'artiste* as falling beyond the field of artists' books, a similar observation can be applied to the Australian context in the two decades, spanning 1963 to 1983. This 'other' tradition does not enter the discourse on Australian artists' books in the 1970s, and falls beyond the parameters and framework to be applied through this thesis.

It must be acknowledged that while Catalano and Selenitsch may have received specific mention with regard to the scope of this thesis, over the last decades the literature published on contemporary practice has been significantly more encompassing of the wider spectrum of artists' books and the collaborative practices across the book arts, as evidenced in the catalogues published to accompany the *Artists' Books + Multiples Fair*, held in Brisbane from 1996, and the catalogues relating to the artists' books produced at the Canberra School of Art's Graphic Investigation Workshop and Edition + Artist Book Studio.<sup>173</sup>

While in the decades covered by this thesis the fledgling discourse on artists' books has to be pieced together from occasional and disparate sources, amongst the contemporary Australian art magazines, *Imprint*, the quarterly journal of the Print Council of Australia, has since the mid-1990s provided a consistent forum for articles and reviews on Australian artists' books. *Imprint* was first published in 1966, and continued through period covered in this thesis; however, across its first two decades there was no reference to artists' books.<sup>174</sup> Since the 1990s, in comparison *Imprint* has greatly enhanced the literature covering the breadth of contemporary practice; with articles on conceptually-oriented practitioners, such as Robert Jacks,<sup>175</sup> as well as contemporary figures producing limited edition luxury works, such as, Bruno Leti,<sup>176</sup> the role of presses,

such as Lyre Bird Press and the Edition +, Artist Book Studio,<sup>177</sup> plus a dedicated issue on artists' books edited by Selenitsch in Winter 1999.<sup>178</sup>

In summary, however, in spite of the increase in publications over the last decade, and despite the recent publication of Selenitsch's *Australian Artists Books*, there is, as this thesis argues, still a significant gap in the critical literature exploring Conceptual art the emergence of post-object artists' books in Australia in the 1970s, while no study to date has investigated the interrelationships between Australian and international discursive frameworks, which as this thesis will show was crucial to the inception of the field of Australian artists' books.

### **2.3.2. Australian artists' books and the global discourse on artists' books**

In concluding this review of the discourse on artists' books it is important to reiterate the intersection of four critical threads, that can be woven and entwined with respect to the focus of this thesis; firstly, the international discourse on Conceptual art and more broadly conceptualism; secondly, the international discourse on artists' books; thirdly, the literature on Australian conceptualism, or what was known locally as post-object art; and finally, Australian artists' books.

For the most part there was very limited coverage of Australian post-object practice and Australian artists' books within the international discursive frame during the 1970s, with the exception of a handful of artists, principally Conceptualist Ian Burn and post-minimal painter Robert Jacks, who were both based in New York for extended periods in the 1970s. Their practice and artists' books, as this thesis will argue, fall under the rubric of international artists' books through the late 1960s and 1970s. In addition to their work produced in New York, their continued links with Australia provided a means by which their artists' books and the ideas embodied in and around them filtered back to Australia. In Australia, local post-object practitioners, in particular Inhibodress trio, Mike Parr, Peter Kennedy and Tim Johnson, were able to proactively position their work and themselves within Lippard's *Six Years* network, therefore engaging with the international debates in an Australian context.<sup>179</sup>

Over the last decade, the resurgence of interest in Conceptual art has resulted in the reinstatement of Ian Burn as a principal contributor to Conceptual art,<sup>180</sup> while the circulation of 'global conceptualism' through the broader discourse presents an opportunity to re-evaluate Australian Conceptual art and post-object practice within this global context.<sup>181</sup> It also provides a broad mechanism by which to readdress the persistent absence of the critical analysis of Australian artists' books within the international discourse on artists' books.<sup>182</sup>

In drawing parallels between international and Australian artists' books in the period 1963 to 1983, this thesis attempts to present a new Australian perspective on the historical and institutional factors that supported the production and proliferation of international artists' books and the flow of material and ideas to Australia. The circulation of contemporary art magazines and international touring exhibitions of artists' books were crucial to the expansion of the discursive field, whilst the type of alternative spaces that drove the production and distribution of artists' books internationally, such as Printed Matter in New York and Art Metropole in Toronto, closely resemble the contemporaneous Australian sites of production or alternative spaces, principally, the artist-run collective Inhibodress, and the Experimental Art Foundation in Adelaide, which played a pivotal yet to date unheralded role in the establishment of the field of Australian artists' books through the 1970s.

Following on from this overview of the literature to date, the next chapter explore in detail a number of key issues introduced in this chapter, which circulated and defined the field of international and Australian artists' books during the period 1963 to 1983. The issues are identified not only because they are integral to the evolution of discursive field of artists' books during these decades, but moreover, establishing a conceptual alignment between the historical issues and a contemporary perspective is the starting point in the binding of historical and contemporary critical frames, so as to propose an appropriate analytical approach to explore this historical period in Australian artists' books.

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## Notes to Chapter

<sup>1</sup> Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, published concurrently in New York and London: Praeger and Studio Vista 1973, republished by University of California Press, Berkeley and Los Angeles, in 1997, with the addition of Lucy R. Lippard, 'Escape Attempts', reprinted from Ann Goldstein, Anne Rorimer, Lucy R. Lippard, Stephen Melville, Jeff Wall, *Reconsidering the Object of Art, 1965-1975*, Los Angeles and Cambridge, MA: Museum of Contemporary Art, Los Angeles and The MIT Press 1995

<sup>2</sup> Whilst *Six Years* contains an abundance of documentation and information, only half the material in her initial manuscript was published, Lucy R. Lippard, 'Author's note (1996)', in *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.3; the manuscript is held in the Lucy R. Lippard papers, 1940s-2006, Archives of American Art, Smithsonian Institution, (Box 30)

<sup>3</sup> Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.11; Edward Ruscha, *Twentysix Gasoline Stations*, Los Angeles: A National Excelsior Publication (self-published), First edition, dated 1962, published 1963, 400 copies, each numbered by the artist; see Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999: Catalogue Raisonné*, Volume 2, Minneapolis: Walker Art Center 1999, p.123

<sup>4</sup> Ed Ruscha, quoted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.12, from an interview with John Coplans, 'Concerning Various Small Fires: Edward Ruscha Discusses his Perplexing Publications', *Artforum*, vol.3 no.5, February 1965, p.25; Lippard combined sentences scattered throughout the interview to create a single statement; it is worth noting that Ruscha's comments were also edited and reprinted in Ursula Meyer, ed., *Conceptual Art*, New York: Dutton 1972, pp.206-209

<sup>5</sup> In 1967, for example, Lippard lists six books, '1967 Books'; Terry Atkinson and Michael Baldwin, *Air Show/Air-Conditioning Show, Hot Warm Cool Cold and Frameworks*, published under Art-Language Press, Mel Ramsden's self-published *The Black Book*, Ruscha's *Thirty-four Parking Lots in Los Angeles* and *Royal Road Test* (with Mason Williams and Patrick Blackwell), in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., pp.21-22; by 1970, there is a multitude of publications by Robert Barry, Hilla and Bernhard Becher's *Anonyme Skulpturen: eine Typologie technischen Bauten*, Daniel Buren, Ian Burn and Mel Ramsden's *Notes on Analysis*, Roger Cutforth's *The Visual Book Le Livre Visuel*, Jan Dibbets' *Robin Redbreast's Territory/Sculpture 1969*, Dan Graham, Douglas Huebler, Robert Jacks' *Twelve Drawings*, Joseph Kosuth, Mario Merz, Allan Ruppersberg, Jeff Wall and Lawrence Weiner's *Tracce Traces*, see '1970 Books', in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., pp.134-141

<sup>6</sup> *Book as Artwork 1960/72*, Nigel Greenwood Inc. Ltd, London, 20 September - 14 October 1972

<sup>7</sup> Germano Celant, 'Book as Artwork 1960/1970', *Data*, vol.1 no.1, September 1971, pp.35-49, (in Italian), listed in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.247

<sup>8</sup> Germano Celant and Lynda Morris, 'List of Books' in *Book as Artwork 1960/72*, London: Nigel Greenwood Inc. Ltd 1972, pp.31-47

<sup>9</sup> *ibid.*, pp.31-47; 1960, 3 books; 1961, 11 books; 1962, 1 book; 1963, 3 books; 1964, 5 books; 1965, 10 books; 1966, 7 books; 1967, 22 books; 1968, 27 books; 1969, 29 books; 1970, 45 books; 1971, 61 books; 1972, 28 books (and counting)

<sup>10</sup> Germano Celant, 'Book as Artwork', in *Book as Artwork 1960/72*, op. cit., p.7; see also *Conceptual Art, Arte Povera, Land Art*, Galleria Civica d'Arte Moderna, Turin, June-July, 1970, organized by Germano Celant; statements by some artists; Carl Andre, Giovanni Anselmo, John Baldessari, Robert Barry, Joseph Beuys, Mel Bochner, Alighiero e Boetti, Pier Paolo Calzolari, Christo, Hanne Darboven, Walter de Maria, Jan Dibbets, Luciano Fabro, Dan Flavin, Hamish Fulton, Gilbert & George, Hans Haacke, Michael Heizer, Douglas Huebler, Stephen J. Kaltenbach, On Kawara, Yves Klein, Joseph Kosuth, Jannis

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Kounellis, Sol LeWitt, Piero Manzoni, Mario Merz, Robert Morris, Bruce Nauman, Dennis Oppenheim, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, Robert Ryman, Fred Sandback, Richard Serra, Robert Smithson, Keith Sonnier, Bernar Venet, Lawrence Weiner, Gilberto Zorio

<sup>11</sup> Germano Celant, 'Book as Artwork', in *Book as Artwork 1960/72*, op. cit., pp.19-21; see comments by Lynda Morris, 'Do you see what they mean? – Art & Language', *Artists' Bookworks*, London: The British Council 1975, p.88

<sup>12</sup> Germano Celant, 'Book as Artwork', in *Book as Artwork 1960/72*, op. cit., pp.27-30

<sup>13</sup> Lawrence Weiner, *Tracce Traces*, Torino: Sperone Editore 1969

Robert Barry, *Untitled*, Torino: Sperone Editore 1970

Douglas Huebler, *Duration*, Torino: Sperone Editore 1970,

Joseph Kosuth, *Function, Funzione, Funcion, Fonction, Funktion*, Torino: Sperone Editore 1970

Mario Merz, *Fibonacci 1202*, Torino: Sperone Editore 1970

Robert Barry, *Two Pieces*, Torino: Sperone Editore 1971

Hamish Fulton, *The Sweet Grass Hills of Montana Kutosiks as seen from the Milk River of Alberta Kinuk Sisakta*, Torino: Sperone Editore 1971

Giovanni Anselmo, *Leggere*, Torino: Sperone Editore 1972

see also Sol LeWitt, *Drawing series I, II, III, IIII A and B*, Torino and Düsseldorf: Galleries Sperone and Konrad Fischer 1974

see Anna Minola, 'Torino 1968–1972', in Anna Minola, et al., *Gian Enzo Sperone. Torino Roma New York. 35 anni di mostre tra Europa e America*, Torino: hopefulmonster editore 2000, pp.41, 44–45n7

<sup>14</sup> see for example, Ann Goldstein, Anne Rorimer, Lucy R. Lippard, Stephen Melville, Jeff Wall, *Reconsidering the Object of Art, 1965–1975*, op. cit.; Robert C. Morgan, *Art into Ideas: Essays on Conceptual Art*, Cambridge: Cambridge University Press 1996; Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit.; Michael Newman and Jon Bird, eds, *Rewriting Conceptual art*, London: Reaktion Books 1999; Alexander Alberro and Blake Stimson, eds, *Conceptual Art: A critical anthology*, Cambridge, Massachusetts; London: MIT Press 1999; Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s–1980s*, New York: Queens Museum of Art 1999; Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice*, Cambridge: Cambridge University Press 2003; Alexander Alberro and Sabeth Buchmann, eds, *Art After Conceptual Art*, Cambridge, Massachusetts: The MIT Press; Vienna, Austria: Generali Foundation 2006

<sup>15</sup> Michael Newman and Jon Bird, eds, 'Introduction', in *Rewriting Conceptual art*, op. cit., p.9, the authors observed that the historicization of the movement coincided with a number of key exhibitions, listing *L'art conceptuel: une perspective*, Musée d'art moderne de la Ville de Paris, 1989, *Reconsidering the Object of Art, 1965–1975*, Museum of Contemporary Art, Los Angeles, 15 October 1995 – 4 February 1996; *Global Conceptualism: Points of Origin, 1950s–1980s*, Queens Museum of Art, New York, 28 April – 29 August 1999; travelled to Walker Art Center, Minneapolis, 19 December 1999 – 5 March 2000, to Miami Art Museum, Miami, 15 September – 26 November 2000

<sup>16</sup> See for example, *Sol LeWitt: A Retrospective*, San Francisco Museum of Modern Art, 19 February – 30 May 2000; travelled to Museum of Contemporary Art, Chicago, 22 July – 22 October 2000, to Whitney Museum of American Art, New York, 30 November 2000 – 25 February 2001; *Lawrence Weiner: AS FAR AS THE EYE CAN SEE*, Whitney Museum of American Art, New York, 15 November 2007 – 10 February 2008; travelled to Museum of Contemporary Art, Los Angeles, 13 April – 14 July 2008, to K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 20 September 2008 – 4 January 2009; see also monographs (accompanying exhibitions), Ellen Seifermann, et al., *Some places to which we can come: Robert Barry, works 1963 to 1975*, Nürnberg; Aarau: Kunsthalle Nürnberg; Aargauer Kunsthaus 2003; Marie-Thérèse Champesme, et al., *Peter Downsborough, Position*, Brussels: Palais des Beaux-Arts 2003

<sup>17</sup> Most importantly, Benjamin H. D. Buchloh, 'Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions', *October*, no.55, Winter 1990, pp.105–143, after an earlier version of the essay published in *L'art conceptuel: une*



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*perspective*, Paris: Musée d'art moderne de la Ville de Paris 1989, reprinted in Rosalind Krauss, et al., eds, *OCTOBER: The Second Decade, 1986-1996*, The MIT Press and October: Cambridge, Massachusetts 1997, 117-155; see also writings on Lawrence Weiner; Benjamin H. D. Buchloh, ed., *Lawrence Weiner: The Posters*, Halifax: The Press of the Nova Scotia College of Art and Design 1986, essay reprinted in Benjamin H. D. Buchloh, *Neo-Avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975*, Cambridge, Massachusetts and London: The MIT Press 2003, pp.555-576; Alexander Alberro, Alice Zimmerman, Benjamin H.D. Buchloh and David Batchelor, *Lawrence Weiner*, London: Phaidon 1998

<sup>18</sup> Charles Harrison has been a prolific writer on Art & Language since the late 1960s, see for example, Charles Harrison, *Essays on Art and Language*, Cambridge, Massachusetts and London: The MIT Press 2003; see also Jeff Wall, "'Marks of Indifference": Aspects of Photography in, or as, Conceptual Art', in Ann Goldstein, Anne Rorimer, Lucy R. Lippard, Stephen Melville, Jeff Wall, *Reconsidering the Object of Art, 1965-1975*, op. cit., pp.246-267; see comments by Thomas Crow, 'Unwritten Histories of Conceptual Art: Against Visual Culture', in *Modern Art in the Common Culture*, New Haven and London: Yale University Press 1996, pp.215-216, n261, in which Crow cited Benjamin H. D. Buchloh, Charles Harrison and Jeff Wall as the triumvirate of 'the most formidable historians of Conceptual art'.

<sup>19</sup> Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit.; Alexander Alberro and Patricia Norvell, eds, *Recording conceptual art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, Berkeley and Los Angeles: University of California Press 2001; Alexander Alberro, *Conceptual art and the politics of publicity*, Cambridge, Massachusetts and London: The MIT Press 2003; Alexander Alberro and Sabeth Buchmann, eds, *Art After Conceptual Art*, op. cit.

<sup>20</sup> Alexander Alberro, 'Reconsidering Conceptual art, 1966-1977' in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit., pp.xvi-xvii, nxxx-xxxii

<sup>21</sup> *ibid.*, pp.xvii-xxiii, nxxxii-xxxiv

<sup>22</sup> *ibid.*, pp.xviii-xxv, nxxxiv-xxxv

<sup>23</sup> *ibid.*, pp. xxviii-xxx, nxxxvi-xxxvii; Alberro identified three key trajectories; the first, critique *within existing institutions* (the museum, art history); secondly, forceful critique *within existing institutions* exploring language and ideology (power and control); thirdly, in the mid-1970s, the emergence of practices, antithetical to the above and that problematize the work within the existing model and work beyond in the 'democratic public sphere'

<sup>24</sup> Alexander Alberro and Blake Stimson, eds, *Institutional critique: an anthology of artists' writings*, Cambridge, Massachusetts and London, England: The MIT Press 2009

<sup>25</sup> Alexander Alberro, 'Institutions, Critique, and Institutional Critique' in Alexander Alberro and Blake Stimson, eds, *Institutional critique: an anthology of artists' writings*, op. cit., pp.2-19

<sup>26</sup> *ibid.*, pp.3-4

<sup>27</sup> *ibid.*, pp.12-15

<sup>28</sup> Alexander Alberro, 'Introduction: The Way Out is the Way In', in Alexander Alberro and Sabeth Buchmann, eds, *Art After Conceptual Art*, op. cit., pp.14-15

<sup>29</sup> Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., 'Foreword', in *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., pp.vii-xi

<sup>30</sup> Michael Newman and Jon Bird, eds, 'Introduction', in *Rewriting Conceptual art*, op. cit., pp.3-4

<sup>31</sup> *ibid.*, pp.5-6; Despite the contradictions, Conceptual art in its many guises manifested, broadly 'a change in approach from the object to concept, the privileging of language or language-like systems over pure visuality, and a critical attitude towards the institutions and structures of the art world, which included the increasing commodification of art and a questioning of the social role and responsibilities of the artist', p.6

- <sup>32</sup> *Artists Books*, Moore College of Art, Philadelphia, 23 March – 20 April 1973, travelled to Pratt Graphic Gallery, New York, October 1973, to University Art Museum, University of California, Berkeley, 16 January – 24 February 1974; Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, New York: Granary Books 2005, pp.237-239; Klima credits the exhibition for the term *artists books* entering circulation, Stephan Klima, *Artists Books: A Critical Survey of the Literature*, New York: Granary Books 1998, pp.12-18
- <sup>33</sup> Dianne Perry Vanderlip, 'Foreword', in *Artists Books*, Philadelphia: Moore College of Art 1973, p.5
- <sup>34</sup> Tim Johnson, *Public Fitting*, Collection of Willoughby Sharp, New York, *Artists Books*, Philadelphia: Moore College of Art, 1973, p.52, no cat. no.
- <sup>35</sup> Mike Parr, *One Hundred Page Book*, Collection of Lucy Lippard, New York, *Artists Books*, Philadelphia: Moore College of Art, 1973, p.61, no cat. no.
- <sup>36</sup> Stephan Klima, *Artists Books: A Critical Survey of the Literature*, op. cit., p.43; The most obvious difference between Celant's preceding exhibition of the 'book as artwork' and *Artists Books* was the conspicuous absence of Art & Language, and such as Ian Burn, Mel Ramsden, Harold Hurrell, Christine Kozlov, with only Terry Atkinson and Michael Baldwin represented by a dated *22 Sentences: The French Army 1968*.
- <sup>37</sup> John Perreault, 'Some thoughts on books as art', in *Artists Books*, op. cit., p.20
- <sup>38</sup> John Perreault, 'Art Disturbances (review of *January 5-31, 1969*)', *The Village Voice*, 23 January 1969, pp.14, 18; John Perreault, 'Art: Off the Wall' (review of *One Month, March 1969*), *The Village Voice*, 13 March 1969, pp.13-14
- <sup>39</sup> John Perreault, 'Some thoughts on books as art', in *Artists Books*, op. cit., p.15
- <sup>40</sup> *ibid.*, p.17
- <sup>41</sup> *ibid.*, pp.18-19
- <sup>42</sup> *ibid.*, p.20
- <sup>43</sup> Stephan Klima's study *Artists Books: A Critical Survey of the Literature* begins in 1973, 'simply because it was in that year the term *artists books* first appeared, as the title of an exhibition of books', with two accompanying reviews, see Stephan Klima, *Artists Books: A Critical Survey of the Literature*, op. cit., pp.7-8, derived from the exhibition title *Artists Books*, Klima adopted the spelling *artists books*, without the apostrophe, as the generic term to identify the art form; reviews, Diane Kelder, 'Artists' Books', *Art in America*, vol.62 no.1, January-February 1974, pp.112-113, Nancy Tousler, 'Artists' Books', *The Print Collector's Newsletter*, vol.4 no.6, January-February 1974, pp.131-134
- <sup>44</sup> Stephan Klima, *Artists Books: A Critical Survey of the Literature*, op. cit.; prior to Klima's publication there had been accumulated lists from divergent sources, see Janet Dalberto (compiler), 'Contemporary Multiple Edition Artists' Books: A Bibliography of Information Sources, 1964-1982', *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, pp.178-181; see also 'Bibliography of Secondary Sources (Articles, Magazine special issues, Books, Book reviews, Exhibition catalogues, Exhibition reviews, special resources), in Joan Lyons ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press 1985, pp.233-258
- <sup>45</sup> For example; Clive Phillpot, *Artist / Author: Contemporary artists' books*, New York: Distributed Art Publishers Inc. 1998; Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists' Books*, New York: Granary Books 1999; Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit.
- <sup>46</sup> 'A Survey of Contemporary Art Magazines', *Studio International*, vol.193 no.983, September-October 1976, pp.145-186; the magazines that responded were: *Apeiros* (Liechtenstein), *Art Aktuell* (West Germany), *Art and Australia* (Australia), *Art and the Artist* (India), *Art in America* (USA), *Art International* (Switzerland), *Art-Rite* (USA), *Artes Visuales* (Mexico), *Artforum* (USA), *Artifact* (UK), *arTitudes* (France), *Info-arTitudes* (France), *Arts of Asia* (Hong Kong), *Arts Magazine* (USA), *Arts Review* (UK), *Arts West* (Canada), *Artscribe* (UK), *ArtWeek* (USA), *Audio Arts* (UK), *Avalanche* (USA), *Black on White* (West Germany), *Bolaffiarte* (Italy), *CDN* (Poland), *Cimaise* (France), *Colóquio/Artes* (Portugal), *Connaissance des arts* (France), *Control Magazine* (UK), *CRAS* (Denmark), *Criteria* (Canada), *Currant* (USA), *Data* (Italy), *Edition After Hand* (Denmark), *Extremes* (UK), *Fandangos* (Holland), *The Feminist Art Journal* (USA), *File*

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(Canada), *Flash Art* (Italy), *heute Kunst* (west Germany), *Interfunktionen* (West Germany), *Kritische Berichte* (West Germany), *KUNST* (West Germany), *Left Curve* (USA), *Leonardo* (France), *der Löwe* (Switzerland), *Macula* (France), *Moment* (Yugoslavia), *MuseumJournal* (Holland), *Mussag* (Israel), *Novina Nova* (Yugoslavia), *ONE* (UK), *Only Paper Today* (Canada), *Paletten* (Sweden), *Parachute* (Canada), *Peinture, Cahiers Théoriques* (France), *Projekt* (Poland), *Scottish Art Review* (Scotland), *Soft Art Press* (Switzerland), *The Structurist* (Canada), *Studio International* (UK), *Umwelt-Design* (West Germany), *Unmuzzled Ox* (USA), *Vanguard* (Canada), *Vie des Arts* (Canada), *Vision* (USA), *WESTART* (USA), *Womanart* (USA), *+–0* (Belgium), in addition 58 magazines did not reply for various reasons

<sup>47</sup> John Coplans, *Artforum*, in 'A Survey of Contemporary Art Magazines', *Studio International*, vol.193 no.983, September-October 1976, pp.150-151; Coplan's specified *Artforum*'s market as covering the eastern United States, and major Midwest and West centres, but encompassing of an international art audience of artists, museum staff, art historians, students, and well-educated non-specialists

<sup>48</sup> Richard Cork, *Studio International*, in 'A Survey of Contemporary Art Magazines', *Studio International*, vol.193 no.983, September-October 1976, pp.180-182

<sup>49</sup> see David Frankel, 'Art-Rite: The Rite Stuff', *Artforum*, vol. 41 no.5, January 2003, p.117; see Idea Poll (Market Research), containing statements on artists' books by fifty artists and art professionals, 'which the editors claim 'The collective quality of these statements functions as the most basic and genuine definition of artists' books', Idea Poll (Statements on artists' books), in *Art-Rite: artists' books special issue*, no.14, Winter 1976-77, pp.5-14; statements by Kathy Acker, Roberta Allen, John Baldessari, Luciano Bartolini, Ulises Carrión, Daniel Buren, Robert Delford Brown, Robert Cumming, Ted Castle, Agnes Denes, Peter Downsborough, Mary Fish, Jon Gibson, Peter Grass, George Griffin, Judith A. Hoffberg, Douglas Huebler, Alan Kaprow, Richard Kostelanetz, Sharon Kulik, Robert Leverant, Sol LeWitt, Lucy R. Lippard, Christof Kohlhofer, Jane Logemann, Paul McMahan, Robert C. Morgan, Maurizio Nannuci, Richard Nonas, Adrian Piper, Lucio Pozzi, Marcia Resnick, The Roseprint Detective Club, Carolee Schneemann, John Shaw, Bob Smith, Pat Steir, Ellen Sragow, Ted Stamm, Peter Stansbury, Richard Tuttle, Fred Truck, Lawrence Weiner, Robin Winters, Rachel Youdelman

<sup>50</sup> Amy Newman, *Challenging Art: Artforum 1962-1974*, New York: Soho Press, Inc. 2000, p.2

<sup>51</sup> Phillip Leider, 'Books: Twenty-Six Gasoline Stations by Edward Ruscha', *Artforum*, vol.2 no.3, September 1963, p.57; advertisement 'Twenty-Six Gasoline Stations; rejected, Oct.2, 1963 by the Library of Congress', *Artforum*, vol.2 no.9, March 1964, p.55

<sup>52</sup> Phillip Leider, 'Books: Twenty-Six Gasoline Stations by Edward Ruscha', op.cit., p.57

<sup>53</sup> John Coplans, 'Concerning "Various Small Fires": Edward Ruscha Discusses his Perplexing Publications', op. cit., pp.24-25

<sup>54</sup> *ibid.*, p.25

<sup>55</sup> See for example, Mel Bochner, 'The Serial Attitude', *Artforum*, vol.6 no.4, December 1967, pp.28-33; Peter Plagens, '557,087: Seattle', *Artforum*, vol.8 no.3, November 1969, pp.64-67, a review of Lucy R. Lippard's 557,087 exhibition; Jack Burnham, 'Alice's Head: Reflections on Conceptual Art', *Artforum*, vol.8 no.6, February 1970, pp.37-43, one of the first significant articles addressing the role of Seth Siegelaub and his quartet of artists in placing 'Conceptual art in a context worthy of notice'; Mel Bochner, 'Excerpts From Speculation (1967-1970)', *Artforum*, vol.8 no.9, May 1970, pp.70-73; Robert Pincus-Witten, 'Anglo-American Standard Reference Works: Acute Conceptualism', *Artforum*, vol.10 no.2, October 1971, pp.82-85; Lizzie Borden, 'Three Modes of Conceptual Art', *Artforum*, vol.10 no.9, May 1972, pp.68-71; Max Kozloff, 'The Trouble with Art-as-Idea', *Artforum*, vol.11 no.1, September 1972, pp.33-37; Mel Bochner, 'Book Review: Six Years: The Dematerialization of the Art Object from 1966 to 1972 by Lucy R. Lippard', *Artforum*, vol.11 no.10, June 1973, pp.74-75; Terry Smith, 'Art and Art and Language', *Artforum*, vol.12 no.6, February 1974, pp.49-52

<sup>56</sup> Jack Burnham, 'Les Levine: Business as Usual', *Artforum*, vol.8 no.8, April 1970, pp.40-43; April Kingsley, 'Douglas Huebler', *Artforum*, vol.10 no.9, May 1972, pp.74-78; Carl Andre, 'A Note on Bernhard and Hilla Becher', *Artforum*, vol.11 no.4, December 1972,

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pp.59-61; Lucy R. Lippard, 'Hanne Darboven: Deep in Numbers', *Artforum*, vol.12 no.2, October 1973, pp.35-39

<sup>57</sup> James Collins, 'Pointing, Hybrids, and Romanticism: John Baldessari', *Artforum*, vol.12 no.2, October 1973, pp.53-58; Hal Foster, 'John Baldessari's "Blasted Allegories"', *Artforum*, vol.18 no.2, October 1979, pp.52-55

<sup>58</sup> Susan Heinemann, 'Lawrence Weiner: Given the Context', *Artforum*, vol.13 no.7, March 1975, pp.36-37; Weiner's artists' books are central to her discussion

<sup>59</sup> Nancy Foote, 'Long Walks', *Artforum*, vol.18 no.10, Summer 1980, pp.42-47, including 'A note of documentation' justifying Richard Long's photographs and texts presented in books as 'primary' works of art, p.47

<sup>60</sup> Lucy R. Lippard, 'Sol LeWitt: Non-Visual Structures', *Artforum*, vol.5 no.8, April 1967, pp.42-46; Sol LeWitt, 'Paragraphs on Conceptual Art', *Artforum*, vol.5 no.10, June 1967, pp.79-83; Jean-Louis Bourgeois, 'Exhibition review: Sol LeWitt, Dwan Gallery', *Artforum*, vol.8 no.4, December 1969, p.71, with discussion of the 'differences' between his wall drawings and a recently published artist's book, in reference to, *Four Basic Kinds of Straight Lines* 1969; Robert Pincus-Witten, 'Sol LeWitt: Word ↔ Object', *Artforum*, vol.11 no.6, February 1973, pp.69-72; Lawrence Alloway, 'Sol LeWitt: Modules, Walls, Books', *Artforum*, vol.13 no.8, April 1975, pp.38-44; Sol LeWitt, 'On the Walls of the Lower East Side, 1979', *Artforum*, vol.18, no.4, December 1979, pp.46-51, a photography project taken over the preceding two years of signs, posters and graffiti, gridded presentation aligned with his contemporaneous photographic artist's books

<sup>61</sup> ¼ page advertisement for Claes Oldenburg's *Store Days*, published by Something Else Press, *Artforum*, vol.6 no.2, October 1967, p.68; full page advertisement for *Aspen Magazine* 5+6, *Artforum*, vol.6 no.9, May 1968, np; ¼ page advertisement by Seth Siegelau as 'one form of documentation for the November 1968 exhibition of Douglas Huebler', *Artforum*, vol.7 no.3, November 1968, p.8; ½ page advertisement for 'Book' by Lucas Samaras, published by Pace Editions, *Artforum*, vol.7 no.4, December 1968, p.23; ¼ page advertisement for *The Xerox Project*, Siegelau/Wendler, 1100 Madison Ave. New York, *Artforum*, vol.7 no.4, December 1968, p.73; ¼ page advertisement for *January 5-31, 1969*, Seth Siegelau, *Artforum*, vol.7 no.5, January 1969, p.12; ¼ advertisement for Claes Oldenburg, *Proposals for Monuments and Buildings*, published by Big Table, Chicago, *Artforum*, vol.8 no.1, September 1969, p.26; full page advertisement for Christo, *Wrapped Coast: One million Sq. Ft. Near Sydney Australia*, exhibition at Aspen Center of Contemporary Art, and forthcoming documentary book, *Artforum*, vol.8 no.4, December 1969, p.79; full page advertisement for *Artists & Photographs* boxed exhibition, including books, objects and prints by 19 participating artists, published by Multiples, New York and Los Angeles, 1200 copies, \$125, *Artforum*, vol.8 no.8, April 1970, p.94; ½ page advertisement for Samaras Album, published by the Whitney Museum of American Art and Pace Editions, standard edition of 2000, \$25.00, de luxe edition of 100, \$125.00, *Artforum*, vol.10 no.2, October 1971, p.22; full page advertisement for *Artists & Photographs* boxed exhibition, including books, objects and prints by 19 participating artists, published by Multiples, New York and Los Angeles, edition limited to 1200 copies, (reduced) price \$100, *Artforum*, vol.10 no.3, November 1971, p.15; also, *Artforum*, vol.10 no.4, December 1971, p.95; also, *Artforum*, vol.10 no.5, January 1972, p.11; full page advertisement for the first issue of *The Fox*, *Artforum*, vol.13 no.8, April 1975, p.87

<sup>62</sup> 1/8 page advertisement 'Artists Books', *Artforum*, vol.14 no.7, March 1976, p.77; followed by 1/8 page advertisement for Printed Matter, *Artforum*, vol.14 no.9, May 1976, p.86; ½ page advertisement for Artists' Books available from Printed Matter, with a selected list of 28 publications, *Artforum*, vol.15 no.1, September 1976, p.74; ½ page advertisement for Artists' Books available from Printed Matter, with selected book list, *Artforum*, vol.15 no.2, October 1976, p.72; ½ page advertisement for Artists' Books available from Printed Matter, with selected book list, *Artforum*, vol.15 no.6, February 1977, p.79, see also 1/8 page advertisement for Franklin Furnace, p.7; ½ page advertisement for Artists' Books available from Printed Matter, with selected book list, *Artforum*, vol.16 no.1, September 1977, p.87; ¼ page advertisement for new titles (by Baldessari, Downsborough, LeWitt and Weiner) available from Printed Matter, *Artforum*,

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vol.16 no.7, March 1978, p.75; ¼ page advertisement for books by artists available from Printed Matter, *Artforum*, vol.18 no.10, Summer 1980, p.27; ¼ page advertisement for Printed Matter, *Artforum*, vol.19 no.4, December 1980, p.29; ¼ page advertisement for Lapp Princess Press, *Artforum*, vol.19 no.4, December 1980, p.29, series of artists' books published in association with Printed Matter

<sup>63</sup> William Wilson, 'Book review: *Store Days* by Claes Oldenberg, Something Else Press, illus. color, 152 pages, 1967, \$10.00', *Artforum*, vol.6 no.6, February 1968, pp.68-70; Bruce Boice, 'Books: Art & Language, Germany: du Mont 1972', *Artforum*, vol.11 no.7 March 1973, pp.86-87; James Collins, 'Review: Artists' Books, Pratt Graphics Center', *Artforum*, vol.12 no.4, December 1973, p.86; Carrie Rickey, 'Reviews: New York: Beyond the Canvas ... Artists' Books and Notations, Touchstone Gallery', *Artforum*, vol.17 no.6, February 1979, pp.60-61

<sup>64</sup> Seth Siegelau, quoted in Jack Burnham, 'Alice's Head: Reflections on Conceptual Art', op. cit., p.43; A later article analyzing the variants of Conceptual art, documented past (and potential) performances or projects, with the third conceptual and linguistic Art-Language variant, illustrated by publications and the *Art-Language* journal, noting that despite Conceptual art's attempts to work outside the economic structure of the art market, photographs, documents, leaflets, were produced in multiple and sold, see Lizzie Borden, 'Three Modes of Conceptual Art', op. cit., pp.68-71; see for example, illus., *Art-Language*, vol.1 no.1, May 1969, p.68; page from Richard Long, *Two Sheepdogs ...*, 1971, p.69, p.71 n1

<sup>65</sup> James Collins, 'Review: Artists' Books, Pratt Graphics Center', op. cit., p.86

<sup>66</sup> *ibid.*, p.86

<sup>67</sup> *ibid.*, p.86

<sup>68</sup> *ibid.*, p.86

<sup>69</sup> Lawrence Alloway, 'Artists as Writers, Part One: Inside Information', *Artforum*, vol.12 no.6, March 1974, pp.30-35; Lawrence Alloway, 'Artists as Writers, Part Two: The Realm of Language', *Artforum*, vol.12 no.8, April 1974, pp.30-35

<sup>70</sup> Lawrence Alloway, 'Artists as Writers, Part Two: The Realm of Language', op. cit., p.33

<sup>71</sup> *ibid.*, pp.33-34; with reference to the work of Anthea Tacha Spear, 1972-73, Alloway suggests that artists' books are produced on the scale of 'craft production'.

<sup>72</sup> Lawrence Alloway, 'Sol LeWitt: Modules, Walls, Books', op. cit., pp.38-44

<sup>73</sup> *ibid.*, p.44

<sup>74</sup> Ingrid Sischy, 'Letter from this editor', *Artforum*, vol.18 no.6, February 1980, p.26

<sup>75</sup> *ibid.*, p.26

<sup>76</sup> Clive Phillpot, 'Art Magazines and Magazine Art', *Artforum*, vol.18 no.6, February 1980, pp.52-54

<sup>77</sup> *ibid.*, p.52; Phillpot suggested that whilst a greater understanding of early C20th avant-garde publications was welcome, trying to 'string a history together that goes back to the 1920s and '30s' was misplaced.

<sup>78</sup> *ibid.*, p.53

<sup>79</sup> *ibid.*, p.54

<sup>80</sup> Carrie Rickey, 'Review: Ida Applebroog, Printed Matter Windows', *Artforum*, vol.18 no.7, March 1980, p.75; Shelley Rice, 'Glenda Hylder, The Clocktower', *Artforum*, vol.18 no.9, May 1980, pp.80-81; Tony Whitfield, 'Review: Vigilance: An Exhibition of Artists' Books Exploring Strategies for Social change, Franklin Furnace', *Artforum*, vol.19, no.1, September 1980, pp.68-69; Ronny H. Cohen, 'Review: The Page As Alternative Space, 1909-1929, Franklin Furnace', *Artforum*, vol.19 no.5, January 1981, pp.71-72; Shelley Rice, 'Review: Richard Minsky, *Minsky in London*, artist's book, *Artforum*, vol.19 no.5, January 1981, pp.77-78; Shelley Rice, 'Review: Dick Higgins, *Of Celebration of Morning*, West Glover, Vermont: Printed Editions 1980, artist's book; *Hotel*, edited by Reese Williams, New York: Tanam Press 1980', *Artforum*, vol.19 no.6, February 1981, pp.81-82; Shelley Rice, 'Review; Paul Zelevansky, *The Case for the Burial of Ancestors: Book 1*, New York and Rochester: Zartscorp, Inc., Books and the Visual Studies Workshop', *Artforum*, vol.20 no.2, October 1981, p.80; Kate Linker, 'Review: Copy Cat Show, Franklin Furnace', *Artforum*, vol.20 no.8, April 1982, p.76; Ronny H. Cohen, 'Review: Russian Samizdat Art 1960-1982, Franklin Furnace', *Artforum*, vol.20 no.10, June 1982, p.88; Barbara Moore,

- 'George Maciunas: A Finger in Fluxus', *Artforum*, vol.21 no.2, October 1982, pp.38-45; Michelle Stuart, 'Books: *Columns* by Doris Cross', *Artforum*, vol.21 no.4, December 1982, pp.69-70; Ronny H. Cohen, 'Review: Cubist Illustrated Books in Context, Franklin Furnace', *Artforum*, vol.22 no.6, February 1984, p.83; Jeff Kelley, 'Review; Los Angeles: California Bookworks: the Last Five Years, Otis Art Institute of Parsons School of Design', *Artforum*, vol.22 no.10, June 1984, pp.96-97
- <sup>81</sup> Clive Phillpot, 'Books, Bookworks, Book Objects, Artists' Books', *Artforum*, vol.20 no.9, May 1982, pp.77-79
- <sup>82</sup> Charles Harrison, 'Against precedents', *Studio International*, vol.178 no.914, September 1969, pp.90-93; reprinted from the catalogue for the exhibition *When Attitudes Become Form* at the I.C.A. (Institute of Contemporary Arts) in London in the Summer of 1969
- <sup>83</sup> Joseph Kosuth, 'Art after philosophy', *Studio International*, vol.178 no.915, October 1969, pp.134-137; Joseph Kosuth, 'Art after philosophy, part II', *Studio International*, vol.178 no.916, November 1969, pp.160-161; Joseph Kosuth, 'Art after philosophy', *Studio International*, vol.178 no.917, December 1969, pp.212-213
- <sup>84</sup> Seth Siegelau in conversation with Charles Harrison, 'On exhibitions and the world at large', *Studio International*, vol.178 no.917, December 1969, pp.202-203
- <sup>85</sup> Charles Harrison, 'Art & Language Press', *Studio International*, vol.183 no.945, June 1972, p.234
- <sup>86</sup> Sol LeWitt, 'Drawing Series 1968 (Fours)', *Studio International*, vol.177 no.910, April 1969, p.189; see also Barbara Reise's discussion in Barbara Reise, 'Sol LeWitt drawings 1968-1969', *Studio International*, vol.178 no.917, December 1969, pp.222-225
- <sup>87</sup> Anthony Lovell, 'Lawrence Weiner', *Studio International*, vol.181 no.931, March 1971, p.126; 'Works by Lawrence Weiner', *Studio International*, vol.181 no.931, March 1971, p.127; Eric Cameron, 'Lawrence Weiner: the books', *Studio International*, vol.187 no.962, January 1974, pp.2-8
- <sup>88</sup> Donald Brook, 'Sydney commentary: New art in Australia', *Studio International*, vol.181 no.930, February 1971, pp.76-80; Donald Brook, 'Idea demonstrations: body art and 'video freaks' in Sydney', *Studio International*, vol.185 no.956, June 1973, pp.269-273
- <sup>89</sup> Sol LeWitt, *Four Basic Kinds of Straight Lines*, London: Studio International 1969
- <sup>90</sup> *Studio International*, vol.180 no.924, July-August 1970; also published as, Seth Siegelau, ed., *July / August Exhibition Book*, London: Studio International Publications 1970, (1971), 52pp plus end papers, hardback; see advertisement, Studio International Publications, *Studio International*, vol.182 no.935, July/August 1971, p.49
- <sup>91</sup> Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.947, September 1972, p.64
- <sup>92</sup> *ibid.*, p.64
- <sup>93</sup> *ibid.*, p.64
- <sup>94</sup> Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.947, September 1972, p.64; Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.948, October 1972, p.116; Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.949, November 1972, p.163; Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.950, December 1972, pp.213-214; Clive Phillpot, 'Feedback', *Studio International*, vol.184 no.951, January 1973, p.5; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.952, February 1973, p.51; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.953, March 1973, p.103; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.954, April 1973, p.193; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.955, May 1973, p.241; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.956, June 1973, p.285; Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.957, July-August 1973, p.38; Clive Phillpot, 'Feedback', *Studio International*, vol.186 no.958, September 1973, pp.97-98; Clive Phillpot, 'Feedback', *Studio International*, vol.186 no.959, October 1973, p.148; Clive Phillpot, 'Feedback', *Studio International*, vol.186 no.961, December 1973, p.239; Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.962, January 1974, p.34; Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.963, February 1974, Review, p.2 (p.82); Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.964, March 1974, Review, p.2, p.130; Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.965, April

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1974, Review, p.2 (p.198); Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.966, May 1974, Review, p.2; Clive Phillpot, 'Feedback', *Studio International*, vol.187 no.967, June 1974, Review, p.2 (p.302); Clive Phillpot, 'Feedback', *Studio International*, vol.188 no.968, July–August 1974, Review, p.2 (p.42); Clive Phillpot, 'Feedback', *Studio International*, vol.188 no.969, September 1974, Review, p.2 (p.98); Clive Phillpot, 'Feedback', *Studio International*, vol.188 no.970, October 1974, Review, p.2 (p.156); Clive Phillpot, 'Feedback', *Studio International*, vol.188 no.971, November 1974, Review, p.2 (p.194); Clive Phillpot, 'Feedback', *Studio International*, vol.188 no.972, December 1974, Review, p.2 (p.250); Clive Phillpot, 'Feedback', *Studio International*, vol.189 no.973, January–February 1975, Review, p.2 (p.62); Clive Phillpot, 'Feedback', *Studio International*, vol.189 no.974, March–April 1975, Review, p.134; Clive Phillpot, 'Feedback', *Studio International*, vol.189 no.975, May–June 1975, Review, p.224; Clive Phillpot, 'Feedback', *Studio International*, vol.190 no.976, July–August 1975, Review, p.70; Clive Phillpot, 'Feedback', *Studio International*, vol.190 no.977, September–October 1975, Review, p.148; by this time Phillpot felt his column had outlived its usefulness, although he did continue to contribute occasional articles and reviews to the magazine during the following year, see for example, Clive Phillpot, 'Telfer Stokes & Helen Douglas', *Studio International*, vol.191 no.980, March–April 1976, Review, pp.208–209; Clive Phillpot, 'Art Works in Print', *Studio International*, vol.193 no.983, September–October 1976, pp.126–131

<sup>95</sup> Clive Phillpot, 'Feedback', *Studio International*, vol.185 no.957, July–August 1973, p.38  
<sup>96</sup> *ibid.*, p.38

<sup>97</sup> Phillpot's departure coincided with the publishing difficulties of *Studio International* in the late 1970s, and although *Studio International* 'renewed' publication with an issue devoted to 'alternatives to the gallery', including Kate Linker, 'The artist's book as an alternative space', *Studio International*, vol.195 no.990, 1980, pp.75–79, it was never comparable to the publication of the 1970s.

<sup>98</sup> Cathy Courtney, 'New York artists' books', *Art Monthly*, no.70, October 1983, pp.9–10

<sup>99</sup> Cathy Courtney, 'Artists' Books in Britain', *Art Monthly*, no.72, December 1983 – January 1984, pp.20–21

<sup>100</sup> see Cathy Courtney, 'New York artists' books', *op. cit.*, pp.9–10, later an 'artists' books' column (1985–) through to 2000, with other contributing writers from then onwards; see also other contributions to the field, Cathy Courtney, 'Introduction', in *Facing the Page: British Artists' Books: A Survey 1983–1993*, London: Estamp 1993, pp.13–24; Cathy Courtney, *Looking Book: A Pocket History of Circle Press*, London: Circle Press 1996; Cathy Courtney, *Speaking of Book Art: Interviews with British and American Book Artists*, Los Altos Hills: Lovelace–Anderson Publishers 1999

<sup>101</sup> *Umbrella*, vol.1 no.1, January 1978 – *Umbrella* online, vol.31 no.3, December 2008; with all issues available online at [www.umbrellaeditions.com](http://www.umbrellaeditions.com)

<sup>102</sup> 'Profile: Other Books and So', *Umbrella*, vol.1 no.1, January 1978, p.1; see also, 'Profile: Ulises Carrión: an end and a beginning', *Umbrella*, vol.2 no.5, September 1979, pp.120–121

<sup>103</sup> 'Profile: Center for Book Arts (New York)', *Umbrella*, vol.1 no.5, September 1978, p.99

<sup>104</sup> 'Artists' Books: News and Reviews', *Umbrella*, vol.2 no.4, July 1979, pp.85–86

<sup>105</sup> *The Journal of Artists' Books*, vol.1 no.1, Spring 1994, to *The Journal of Artists' Books*, no.20, Fall 2003; resumed with *The Journal of Artists' Books*, no.21, Spring 2007

<sup>106</sup> *The Bonefolder*, vol.1 no.1, Fall 2004; [www.philobiblon.com/bonefolder/](http://www.philobiblon.com/bonefolder/); *The Bonefolder* has published a small number theoretical papers, although the journal is primarily directed towards the craft skills of bookmaking, bookbinding, papermaking and printmaking; see, Johanna Drucker, 'Critical Issues / Exemplary Works', *The Bonefolder*, vol.1 no.2, Spring 2005, pp.3–15, including her proposal for a critical approach to meta-data for artists' books; Johnny Carrera, 'Diagramming the Book Arts', *The Bonefolder*, vol.2 no.1, Fall 2005, pp.7–9

<sup>107</sup> Final print issue, *Umbrella*, vol.28, nos 2–4, December 2005; *Umbrella*, vol.29 no.1, March 2006 first online issue; [www.umbrellaeditions.com](http://www.umbrellaeditions.com)

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<sup>108</sup> Lucy R. Lippard, 'The Artist's Book Goes Public', *Art in America*, vol.65 no.1, January–February 1977, p.40, reprinted in Joan Lyons ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.45-48

<sup>109</sup> Lucy R. Lippard, 'The Artist's Book Goes Public', op. cit., p.40, reprinted in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.45

<sup>110</sup> Some of Phillpot's most significant articles and publications on artists' books are: Clive Phillpot, 'Book art: Object and Image', in *Artists' Bookworks*, op. cit., pp.98-120; Clive Phillpot, 'Book art digressions', in *Artists' Books*, London: The Arts Council of Great Britain 1976, pp.19-43; Clive Phillpot, 'Artists' books and book art' in Philip Pacey, ed., *Art Library Manual: A Guide to Resources and Practice*, London and New York: Bowker 1977, pp.355-363; Clive Phillpot, 'Books, Book Objects, Bookworks, Artists' Books', op. cit., pp.77-79; Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.96-132; Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', *Art Libraries Journal*, vol.18 no.1, 1993, pp.4-13; Cornelia Lauf and Clive Phillpot, *Artist / Author: Contemporary artists' books*, New York: Distributed Art Publishers Inc. 1998, pp.33-37; Clive Phillpot, 'Sixteen Books and Then Some', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, op. cit., pp.58-78; Clive Phillpot and Andrea Tarsia, et al., *Live in Your Head: Concept and Experiment in Britain 1966-75*, London: Whitechapel Art Gallery 2000

<sup>111</sup> Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', op. cit., p.6

<sup>112</sup> Clive Phillpot, 'Books, Bookworks, Book Objects, Artists' Books', op. cit., p.77

<sup>113</sup> Lippard was included with two essays, the first a reprint of her *Art in America* article, and a second 'reflective' article on the 'movement' written specifically for the anthology, see Lucy R. Lippard, 'The Artist's Book Goes Public', op. cit., p.40, reprinted in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.45-48; and Lucy R. Lippard, 'Conspicuous Consumption: New Artists' Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.49-57

<sup>114</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.97

<sup>115</sup> *ibid.*, p.101

<sup>116</sup> *ibid.*, pp.97-99

<sup>117</sup> Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', op.cit., p.8

<sup>118</sup> *ibid.*, pp.7-9

<sup>119</sup> *ibid.*, p.10

<sup>120</sup> See for example Phillpot's championing of the 'multiple bookwork', in Clive Phillpot, 'Books, Book Objects, Bookworks, Artists' Books', op. cit., pp.77-79

<sup>121</sup> Stephan Klima's study *Artists Books: A Critical Survey of the Literature* begins in 1973, 'simply because it was in that year the term *artists books* first appeared', derived from the exhibition title *Artists Books*. Klima therefore adopted the spelling *artists books*, without the apostrophe, as the generic term to identify the art form, see Stephan Klima, *Artists Books: A Critical Survey of the Literature*, op. cit., pp.7-11

<sup>122</sup> *ibid.*, p.9; Johanna Drucker, 'The artist's Book as Idea and Form', in *The Century of Artists' Books*, New York: Granary Books 1995, pp.3-5, 10, n15-16

<sup>123</sup> See Drucker's criticism of Riva Castleman, *A Century of Artists Books*, New York: The Museum of Modern Art 1994, in Johanna Drucker, 'The artist's Book as Idea and Form', in *The Century of Artists' Books*, op. cit., pp.15n4, 18n26

<sup>124</sup> See Silvie Turner and Ian Tyson, *British Artists' Books, 1970-1983*, London: Atlantis Paper Company 1984; followed a decade later by Cathy Courtney, Silvie Turner, Ian Tyson, et al., *Facing the Page: British Artists' Books - A Survey 1983-1993*, London: Estamp 1993

<sup>125</sup> for example, it was the high technical and aesthetic standards of Robert Motherwell's *livre de luxe* unbound portfolio of 21 aquatints paired with texts by Spanish poet Rafael Alberti in 'A la Pintura (To Painting)', published by Universal Limited Art Editions in 1972, that Diane Kelder suggested was the model rejected by contemporary artists in favour of the 'intellectual habit' of the book in Moore College of Art *Artists*



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Books exhibition, see Diane Kelder, 'Artists' Books', op. cit., p.112; for details on Motherwell's *A la Pintura*, see Stephanie Terenzio, *The Prints of Robert Motherwell / A Catalogue Raisonné by Dorothy C. Belknap*, New York: Hudson Hill Press in association with The American Federation of Arts 1991, *A la pintura 1968-72*, cat.82-102, pp.184-196; see also, Diane Kelder, 'Prints: Motherwell's 'A la Pintura'', *Art in America*, vol.60 no.5, September-October 1972, pp.100-101

<sup>126</sup> Lucy R. Lippard, 'The Artist's Book Goes Public', op. cit., p.40, reprinted in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.45

<sup>127</sup> See Johanna Drucker, 'Artists' Books & the Early 20th-Century Avant-Garde', in *The Century of Artists' Books*, op. cit., pp.45-67; see also Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909-1923*, Chicago and London: University of Chicago Press 1994

<sup>128</sup> This can be evidenced in Martha Wilson's paper 'Artist's Books as an alternative space', delivered at The New Art Space conference at LAICA 1978, in which she referred Futurism, Dada, Surrealism, and the experimental typography of Constructivism as precursors to the current (1960s and 1970s) wave of artists' books. Two years later Franklin Furnace was the venue for a series of four consecutive exhibitions, entitled *The page as alternative space, 1909-1981*, covering the periods, 1909-1929, 1930-1949, 1950-1969 and 1969-1981, respectively; see *The page as alternative space, 1909-1929*, 1 October – 29 November 1980 (curator: Clive Phillpot), *1930-1949*, 3 December 1980 – 31 January 1981 (curator: Charles Henry Ford), *1950-1969*, 4 February – 11 April 1981 (curators, Barbara Moore and Jon Hendricks), *1969-1981*, 7 April – 27 June 1981 (curators, Ingrid Sischy and Richard Flood); see reprinted the exhibition text, Barbara Moore and Jon Hendricks, 'The Page as Alternative Space, 1950 to 1969', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.87-95

<sup>129</sup> See for example, Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909-1923*, op. cit.; Johanna Drucker, *The Century of Artists' Books*, New York: Granary Books 1995 (second edition, 2004); Johanna Drucker, *Figuring the Word: Essays on Books, Writing and Visual Poetics*, New York: Granary Books 1998; Krystyna Wasserman, with essays by Audrey Niffenegger and Johanna Drucker, *The Book as Art: Artists' Books from the National Museum of Women in the Arts*, New York: Princeton Architectural Press 2007

<sup>130</sup> Stephen Bury, *Artists' Books: The Book as a Work of Art, 1963-1995*, Aldershot: Scolar Press 1995

<sup>131</sup> see Cathy Courtney, 'New York artists' books', op. cit., pp.9-10, later an 'artists' books' column, 1985 to 2000, with other contributing writers from then onwards

<sup>132</sup> Johanna Drucker, *The Century of Artists' Books*, op. cit.; Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, op. cit.; Stephan Klima, *Artists Books: A Critical Survey of the Literature*, op. cit.; Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists' Books*, op. cit.; Jerome Rothenberg and Steven Clay, eds, *A Book of the Book: Some Works & Projections About The Book & Writing*, New York: Granary Books 2000; Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit.; for an anthologized history, see Steven Clay, *When will the Book be Done?*, New York: Granary Books 2001

<sup>133</sup> Richard Kostelanetz, 'Book Art', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.27-30, with a version first published in Richard Kostelanetz, 'Book Art' in *Exhaustive Parallel Intervals*, Future Press 1979

<sup>134</sup> *ibid.*, p.29

<sup>135</sup> *ibid.*, p.27

<sup>136</sup> *ibid.*, p.29

<sup>137</sup> Johanna Drucker, *The Century of Artists' Books*, op. cit.

<sup>138</sup> Johanna Drucker, 'The artist's Book as Idea and Form', in *The Century of Artists' Books*, op. cit., pp.14-15

<sup>139</sup> Johanna Drucker, 'The Codex and its Variations', in *The Century of Artists' Books*, op. cit., pp.121-159

<sup>140</sup> Johanna Drucker, 'Author's Preface to the New Edition', in *The Century of Artists' Books (Revised Edition)*, op. cit., pp.vii-ix

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- <sup>141</sup> *ibid.*, pp.viii
- <sup>142</sup> *ibid.*, p.viii
- <sup>143</sup> Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit.
- <sup>144</sup> *ibid.*, pp.3-4
- <sup>145</sup> *ibid.*, pp.4-5, 13-14, 259-261
- <sup>146</sup> *ibid.*, pp.108-123
- <sup>147</sup> *ibid.*, p.185
- <sup>148</sup> *ibid.*, pp.236-242; the three key exhibitions, she chose to discuss as representative of exhibitions in the 1970s were, *Artists Books* (1973), *Artwords and Bookworks* (1978) and *VIGILANCE: Artists' Books Exploring Strategies for Social Concern*, New York: Franklin Furnace 1978
- <sup>149</sup> *ibid.*, pp.198-204
- <sup>150</sup> Ulises Carrión, 'The New Art of Making Books' (1975), reprinted in Joan Lyons ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.31-43; Ulises Carrión, 'Bookworks Revisited', *The Print Collector's Newsletter*, vol.11 no.1, March-April 1980, pp.6-9; Ulises Carrión, *Second Thoughts*, Amsterdam: VOID Distributors 1980; see more recently, Martha Hellion, ed., *Libros de Artista Artist's Books* (Volume 1) and *Ulises Carrión: Mundos personales o estrategias culturales? / Ulises Carrión Personal Worlds or Cultural Strategies?* (Volume II), Turner 2003 (published to coincide with a touring exhibition in Carrión country of birth, Mexico); see also Rob Perrée, *Cover to Cover: The Artist's Book in Perspective*, Rotterdam: NAI Publishers 2002, a study based largely upon a private Dutch collection of Mr Frits Becht, numbering over 700 titles; in addition it is worth noting that Seth Siegelaub began, moved to Europe, settling in Amsterdam, and set up International General in 1970 to publish and distribute artists' books and catalogues.
- <sup>151</sup> Anne Moeglin-Delcroix, *Esthétique du livre d'artiste 1960-1980*, Paris: Bibliothèque Nationale De France and Editions Jean-Michel Place 1997; see also Steven Leiber, Anne Moeglin-Delcroix, Ralph Rugoff, et al., *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, San Francisco and Santa Monica: California College of Arts and Craft and Smart Art Press 2001
- <sup>152</sup> Giorgio Maffei and Maura Picciau, *Il Libro come Opera d'Arte The Book as a Work of Art*, Rome and Mantova: Galleria Nazionale d'Arte Moderna and Edizioni Corraini 2006; Giorgio Maffei, *Arte Povera 1966-1980 Libri e documenti / Books and Documents*, Mantova: Edizioni Corraini 2007
- <sup>153</sup> Anne Moeglin-Delcroix, '1962 and after: Another idea about art', in Anne Moeglin-Delcroix, Liliana Dematteis, Giorgio Maffei and Annalisa Rimmaudo, *Guardare, Raccontare, Pensare, Conservare; Quattro percorsi del libro d'artista dagli anni '60 ad oggi (Looking, Telling, Thinking, Collecting; Four directions of the artist's book from the Sixties to the present)*, Mantova: Casa del Mantegna and Edizioni Corraini 2004, pp.26-41
- <sup>154</sup> *ibid.*, p.27
- <sup>155</sup> *ibid.*, pp.28-29
- <sup>156</sup> *ibid.*, pp.29-34; Daniel Spoerri, *Topographie anecdote\* du hazard (An Anecdoted Typography of Chance)*, Paris: Galerie Lawrence 1962, edition: 1000; Dieter Roth, *Dagblegt Bull (Daily Chatter)*, 1962; Ben, *Moi, Ben je signe (Me, Ben I sign)*, 1962
- <sup>157</sup> Giorgio Maffei, *Arte Povera 1966-1980 Libri e documenti / Books and Documents*, op. cit.; Giorgio Maffei, *Munari's Books*, (Revised English Edition) Mantova: Edizioni Corraini 2009; previous Italian edition published by Bonnard Edition 2002; see also Liliana Dematteis and Giorgio Maffei, *Libri d'artista in Italia 1960-1998. Books by Artists in Italy 1960-1998*, Turin: Regione Piemonte 1999
- <sup>158</sup> Giorgio Maffei, *Arte Povera 1966-1980 Libri e documenti / Books and Documents*, op. cit., p.35
- <sup>159</sup> Giorgio Maffei, 'Fibonacci 1202 Mario Merz 1970', in *Arte Povera 1966-1980 Libri e documenti / Books and Documents*, op. cit., pp.102-103
- <sup>160</sup> Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983

<sup>161</sup> Peter Hutton, *Art and Australia*, in 'A Survey of Contemporary Art Magazines', *Studio International*, vol.193 no.983, September-October 1976, p.147

<sup>162</sup> See for example articles in *Art and Australia* on artists who would later feature in *The Bandaged Image*; Gary Catalano, 'Aleksander Danko', *Art and Australia*, vol.12 no.1, July-September 1974, pp.82-88; Gary Catalano, 'The 'Wreckings' of Mike Brown: An essay on the ideas of an artist', *Art and Australia*, vol.13 no.4, April-June 1976, pp.369-374; Gary Catalano, 'Ti Parks', *Art and Australia*, vol.15 no.4, September 1978, pp.61-65

<sup>163</sup> Robert Lindsay, 'Robert Rooney', *Art and Australia*, vol.14 no.1, July-September 1976, pp.50-59; see also the occasional series on 'Some Australian Presses', 1980-1982, by Geoffrey Farmer, a librarian and book collector, covering his interest in limited editions, fine printing, literary presses:

Geoffrey Farmer, 'Some Australian Presses No.1: Alec Bolton and the Brindabella Press', *Art and Australia*, vol.17 no.4, Winter 1980, pp.330-331

Geoffrey Farmer, 'Some Australian Presses No.2: Ken Wallace-Crabbe and the Cotswold Press', *Art and Australia*, vol.18 no.1, Spring 1980, pp.19-21

Geoffrey Farmer, 'Some Australian Presses No.3: Gerald Fisher and the Pump Press', *Art and Australia*, vol.18 no.3, Autumn 1981, pp.222-223

Geoffrey Farmer, 'Some Australian Presses No.4: James Dally and Sullivan's Cove Publishers', *Art and Australia*, vol.19 no.1, Spring 1981, pp.16-17

Geoffrey Farmer, 'Some Australian Presses No.5: Dan Sprod and the Blubber Head Press', *Art and Australia*, vol.19 no.3, Autumn 1982, pp.272-273

Geoffrey Farmer, 'Some Australian Presses No.5: Jurgen Wegner and the Bandywine Press', *Art and Australia*, vol.19 no.4, Winter 1982, pp.399-400

<sup>164</sup> see reviews; John Young, 'Book Review: *Three Facts* by Imants Tillers', *Art & Text*, no.4, Summer 1981, pp.62-63; Jill Graham, 'Book Reviews: *Rebels and Precursors* by Richard Haese and *Murray/Murundi* by Bonita Ely', *Art & Text*, no.5, Autumn 1982, pp.71-81; Mary Eagle, 'Made By →↑→', *Art & Text*, no.11, pp.82-84, as a review undertaken in 'a style befitting the readers of *Art & Text*', p.82

<sup>165</sup> Peter Thorn and Ross Wolfe, 'Editorial', *Art Network*, nos.3&4, Winter/Spring 1981, p.5

<sup>166</sup> See Adrian Martin, 'Before and After *Art & Text*', *Agenda* 2, 1988, reprinted in Rex Butler, ed., *What is appropriation? An anthology of critical writings on Australian art in the '80s and '90s*, Brisbane and Sydney: Institute of Modern Art and Power Publications 1996, pp.112-113

<sup>167</sup> Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia 2008

<sup>168</sup> *ibid.*, pp.5-6

<sup>169</sup> *ibid.*, pp.10-11

<sup>170</sup> *ibid.*, 'Ian Burn: the noise of the machine', pp.15-23, 112, cat.1-5; 'Robert Jacks: the artist's touch', pp.25-35, 113-116, cat.11-45; 'Bea Maddock: the daily self', pp.37-47, 116-117, cat.49-56; 'Mike Parr: hundreds of pages', pp.49-61, 117-118, cat.59-64; the individual works by another sixteen artists, were drawn mostly from the 1980s and early 1990s, although two interesting works from the 1970s were a unique accordion fold work by Ross Grounds *Fire Grid* 1970, Purchased 1972 (NGA1972.138) and Ian Milliss, *Not titled (twenty-six concepts)* 1970, typescript sheets in card folder, Gift of Daniel Thomas 1980, (NGA1980.80.1499.1-2), pp.72-73, 92-93, 112, 117, cat.8, cat.58

<sup>171</sup> Sasha Grishin, 'Australian Artists' Books', *Print Quarterly*, vol.26 no.2, June 2009, p.178

<sup>172</sup> Sasha Grishin, 'Australian Artists' Books', *op.cit.*, p.178; for further information on Lyre Bird Press see, Tate Adams, 'Press profile: Lyre Bird Press', *op.cit.*, pp.16-18; Tate Adams, *Lyre Bird XXI: An illustrated Bibliography of the Lyre Bird Press, 1977-1998*, *op.cit.*; Ron McBurnie, 'Twenty-one Years - Lyre Bird Press', *op.cit.*, pp.2-3; Jenny Zimmer, 'Tate Adams: Wood Engraver and Book Designer', *Imprint*, vol.36 no.1, Autumn 2001, pp.4-8; Patrick Hutchings, 'A Couple of Artists' Books from Lyre Bird Press', *Imprint*, vol.36 no.1, Autumn 2001, pp.9-10

<sup>173</sup> See for example, Noreen Grahame, ed., *Artists' Books + Multiples Fair, 1996, 1998, 2001*, Brisbane: Numero Uno Publications 1996, 1998, 2001; publications relating to the Canberra School of Art / Australian National University, Graphic Investigation Workshop (1979-) subsequently Edition and Artist Book Studio (1996-); *Artists' Books and Limited Editions*, Canberra: Canberra School of Art 1992; *Fragile Objects*, Canberra: Canberra

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School of Art 1994; *Artists' Books and Limited Editions 3*, Canberra: Canberra School of Art 2001; and Diane Fogwell, et al., *How I entered there I cannot truly say: Collaborative works from the ANU Edition + Artist Book Studio*, Canberra: Australian National University School of Art 2006; see also Des Cowley and Clare Williamson, 'Artists' Books', in *The World of the Book*, Melbourne: The Miegunyah Press in association with the State Library of Victoria 2007, pp.211-219, n235

<sup>174</sup> *Imprint* had a limited circulation, which had doubled through the late 1970s to reach just under 1000 subscribers; see graph of PCA Membership Growth, 1975-1981, *Imprint*, no.4, December 1981, np

<sup>175</sup> Noreen Grahame, 'Fluxus & After...', *Imprint*, vol.29 no.1, Autumn 1994, pp.16-18; Diane Macleod, 'Printed Matter: An interview with Robert Jacks', *Imprint*, vol.33 no.1, Autumn 1998, pp.2-4

<sup>176</sup> Sheridan Palmer, 'Artist profile: Bruno Leti', *Imprint*, vol.27 no.4, Summer 1992, pp.22-23; Jenny Zimmer, 'The Artist's Books of Bruno Leti', *Imprint*, vol.30 no.2, Winter 1995, pp.7-8; Sasha Grishin, 'Bruno Leti's Collaboration with Chris Wallace-Crabbe', *Imprint*, vol.34 no.4, Summer 1999, p.18;

<sup>177</sup> Tate Adams, 'Press profile: Lyre Bird Press', op.cit., pp.16-18; John Thompson, 'Breaking New Ground: the Edition and Artist Book Studio, Canberra School of Art', *Imprint*, vol.33 no.4, Summer 1998, p.15; Ron McBurnie, 'Twenty-one Years - Lyre Bird Press', op. cit., pp.2-3

<sup>178</sup> Alex Selenitsch, 'Make the Book, Read the Book', *Imprint*, Special Issue on Artists' Books, vol.34 no.2, Winter 1999, p.1; Lesley Duxbury, 'With Reference To...', pp.2-4; John Jenkins, 'Like a thief in the night', pp.5-6; Des Cowley, 'Artists' Books: art in a Library Context', pp.12-13; see also the diversity of articles across issues, as evident by, Alex Selenitsch, 'Unique Copies', *Imprint*, vol.28 no.2, Winter 1993, pp.6-8; Joshua and Phyllis Heller, 'Making an Artist's Book in America Today: A Personal View', *Imprint*, vol.31 no.2, Winter 1996, pp.1-3; Noreen Grahame, 'Bookmark: Reflecting on Artists' Books + Multiples', *Imprint*, vol.34 no.1, Autumn 1999, p.10; Jenny Zimmer, 'Tate Adams: Wood Engraver and Book Designer', op. cit., pp.4-8; Patrick Hutchings, 'A Couple of Artists' Books from Lyre Bird Press', op. cit., pp.9-10

<sup>179</sup> In April 1971, Parr and Kennedy wrote to Lucy R. Lippard, outlining that; 'Implicit in our intentions is a need to show overseas artists. Inhibodress intends to reconcile the local avant-garde with the most progressive international art', cited in David Bromfield, *Identities: A critical study of the work of Mike Parr, 1970-1990*, Nedlands: University of Western Australia, p.8

<sup>180</sup> see for example the writings by Ian Burn reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit.; Ian Burn, 'Dialogue', (1969), pp.110-111; 'Conceptual Art as Art' (1970), pp.188-190; 'The Art Market: Affluence and Degradation' (1975), pp.320-333; and 'The Sixties: Crisis and Aftermath (or the Memoirs of an Ex-Conceptualist)' (1981), pp.392-408; see also Ann Stephen, 'Soft Talk/Soft-tape: The Early Collaborations of Ian Burn and Mel Ramsden', pp.80-97, and Adrian Piper, 'Ian Burn's Conceptualism', pp.342-358, in Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice*, Cambridge: Cambridge University Press 2003; in addition Australian writers have reinforced Burn's international practice to a national audience, for example, Charles Green, 'Conceptual Bureaucracy: Ian Burn, Mel Ramsden, and Art & Language', in *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, Sydney: University of New South Wales Press 2001, pp.25-56, and most recently, Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, Melbourne: The Miegunyah Press 2006

<sup>181</sup> See Terry Smith, 'Peripheries in Motion: Conceptualism and Conceptual art in Australia and New Zealand', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, New York: Queens Museum of Art 1999, pp.87-95, and Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century - Modernism and Aboriginality*, Sydney: Craftsman House Fine Art Publishing 2002, pp.122-143

<sup>182</sup> It is worth noting that Peter Lyssiotis is the single representative of Australian practice in Johanna Drucker, *The Century of Artists' Books*, op. cit., pp.265, 289-290, 291, 296, 300

### **3. Historical debates and contemporary perspectives**

The previous chapter on the discourse on artists' books provided a broad overview of the literature on Conceptual art, the international discourse on artists' books since the 1960s, and the literature on Australian artists' books. A distinction was made between historical and contemporary literature to allow discussion of the historical discourse which emerged contemporaneously with artists' books through the period, 1963 to 1983, as differentiated from the retrospective viewpoint provided by contemporary literature. As was outlined, the international discourse has been dominated both historically, in the 1970s, and in the last decade, by a small number of key individuals, including Lucy R. Lippard, Clive Phillpot and Johanna Drucker, who have driven the issues, debates, and terminology that have characterised the field of artists' books to the present.

This chapter expands upon a number of central themes that defined the field of international and Australian artists' books during the period 1963 to 1983. These themes are identified not only because they are historically integrated into the discourse on artists' books through the 1970s, but moreover, these issues lead to concordant contemporary theoretical approaches. This conceptual alignment between the historical issues and contemporary perspectives has been used to define the broad theoretical framework that is employed as a backdrop through this thesis in the investigation of the subject matter.

The first is the concept of 'global conceptualism' and how this contemporary perspective can inform the re-interpretation and re-integration of Australian artists' books within the field of international artists' books. The second area for investigation is the historical rhetoric concerning the artist's book as an 'alternative space', the related ideal of the 'democratic multiple' (a term used by Drucker),<sup>1</sup> and 'the definition debate', which are three intertwined themes that characterise a discursive frame that binds the artists' books explored in this thesis. Thirdly, the nature of this discursive frame, summons the work of Pierre Bourdieu as providing a broad interpretative framework that can be utilised to analyse the historical nature and evolution of the post-object artists' books in founding a field of Australian artists' books.

### **3.1. Global conceptualism and Australian artists' books**

In the wake of the exhibition *Global Conceptualism: Points of Origin, 1950s-1980s* (1999), over the last decade the concept of 'global conceptualism' has gained currency as a critical framework by which to explore localised or regional manifestations within a 'global' perspective on Conceptual art, and the inter-connectivity of 'conceptualism' across many countries.<sup>2</sup> While there remains a general concession that New York-based Conceptual art played 'a disproportionate role in the emergence of the much broader conceptualist movement',<sup>3</sup> 'global conceptualism' has nevertheless expanded the geographic and cultural frames of investigation, whereby 'localities are linked in crucial ways but not subsumed into a homogenized set of circumstances and responses to them... (presenting) a multi-centred map with various points of origin in which local events are crucial determinants.'<sup>4</sup>

Global conceptualism has provided the impetus to investigate previously underrepresented 'points of origin' where conceptualism emerged contemporaneously with the institutionalisation of Conceptual art in New York, such as in former Eastern Europe,<sup>5</sup> Latin America,<sup>6</sup> as well as Australia and New Zealand.<sup>7</sup> More specifically, it presents a broad conceptual framework through which to explore Australian artists' books in relation to international artists' books. This is undertaken in this thesis by examining both the international inflections found in Australian artists' books through the late 1960s and 1970s, as well as the localised expressions of the art form that occurred in Australia, so as to illuminate the multifaceted nature of the field through the period.

#### **3.1.1. Global conceptualism & Australian Conceptual and post-object art**

The Australian contributor to *Global Conceptualism* was Terry Smith,<sup>8</sup> who with his opening commentary observed that 'the presumption that there was a single centre of invention, out from which artistic innovation spread as a style to be adopted by provincial art worlds, is being tested... (and that) on the contrary, there was roughly simultaneous emergence in a number of art centres and art communities around the world of a conceptual questioning of the nature of art.'<sup>9</sup>

In reviewing of the conditions of 'conceptualism' from the viewpoint of Australian and New Zealand artists, Smith identified 'individuals striving to define an art practice distinctive for travellers between the peripheries and centres of cultural power', such that 'art of this period came out of a suitcase, or could be made on the spot by people in transit.'<sup>10</sup> Smith suggested that the increased international travel by Australian and New Zealand artists coupled with the circulation of information, allowed them to experience both Conceptual art (the movement) and conceptualism (as a new mode of practice) contemporaneously with its occurrences elsewhere around the globe.<sup>11</sup>

Smith explored these ideas further in a subsequent essay 'Conceptual art in transit',<sup>12</sup> which focussed on the nature of travel. Recounting the late 19th and early 20th century pilgrimages made by Australian artists to London and Paris to study, but who later returned to Australia to pursue their careers, Smith sought to make a distinction between these traditional movements (which confirmed a cultural dependency or 'provincialism'), with the argument that 'conceptualism' created a different kind of travel. Smith described 'Conceptual art in transit' as 'more lateral, adventitious, contingent', in that Australian artists from the late 1960s onwards could travel to, between, and away from centres all over the world,<sup>13</sup> but also move out of kilter with the trajectory of their original art world and those through which they passed.<sup>14</sup>

Smith posited that the mobility of Conceptual artists in the late 1960s and 1970s put 'pressure on the main structural element of cultural hierarchy in centre-periphery, metropolitan-marginal models,<sup>15</sup> and upon the traditional metropolitan-provincial relays,<sup>16</sup> thus facilitating a transition from making works of art, to a local avant-garde that formulated 'strategies' with an 'internationalist' orientation for art practice. The underlying premise was that 'to make art which situates itself in relation to this relationship is to make *strategic objects or events*.'<sup>17</sup> Smith's conclusion was that 'during the 1970s - those years of increased trafficking both to the centres and between the peripheries - the top-down distribution of cultural power (from the centre to the periphery) became subject to intense resistance, pressure to change, and outright refusal,' in that the local art world could 'pick and choose among the messages brought back by its mobile members.'<sup>18</sup>

From an Australian perspective the value of 'global conceptualism' is that it provides a mechanism to move beyond the 'provincialism debate', which at its height in the 1970s, and stated in its most simplistic terms, was the perceived subservient relationship of Australian art to American art.<sup>19</sup> By incorporating 'global conceptualism' into the theoretical framework employed within this thesis, this provides for a more tempered contemporary viewpoint of the 'provincialism debate' occurred contemporaneously with the timeframe covered by this thesis, as well as allowing for the analytical exploration of Australian-international (American) or international (American)-Australian artistic parallels in artists' books undertaken in the next two chapters, without inciting the inflammatory insinuation of 'provincialism'.

It was expatriate Conceptual artist Ian Burn who first addressed 'provincialism' in an issue of the short-lived Melbourne art journal *Art Dialogue*<sup>20</sup> through a series of remarks developed in discussion with Mel Ramsden and Terry Smith, which addressed the ideology imbedded in different cultural contexts.<sup>21</sup> According to Burn, 'a provincial context may be internally-defining, but what defines the context as provincial is significantly *externally-determined*. This is to say that, in order to study a provincial context, one has to look for external factors, as well as internal reasons, to explain its internal structure. What provincialism really means is that *significant judgments are being made according to the rules governing the behaviour of an ideologically-different context*. What are defined as the relevant issues are defined by externally-applied rules, more than by any internal recourse; and what is defined as meaningful is defined in relation to an external context.'<sup>22</sup> Burn's remarks were a thinly veiled criticism of the apparent dependency of Australian art, particularly hard edge and colourfield painting and modernist sculpture, on international trends; where 'international' was a euphemism for American art.

While the remarks by Burn reached only the limited readership *Art Dialogue*, Terry Smith's subsequent article, 'The Provincialism Problem',<sup>23</sup> published in *Artforum* in September 1974, drew the issue of 'provincialism' to the attention of the magazine's 'international' readership. Although broadly applicable in theory, Smith's article was obviously informed by his personal background, and therefore most clearly levelled at 'provincial' Australian artistic practice in



relation to the metropolitan centre of New York, where Smith was resident at the time on a Harkness Fellowship.

As Smith outlined, 'provincialism appears primarily as an attitude of subservience to an externally imposed hierarchy of cultural values'<sup>24</sup> and the 'projection of the New York art world as *the* metropolitan centre for art by every other art world is symptomatic of the provincialism of each of them.'<sup>25</sup> He added that 'there seems no way around the fact that as long as strong metropolitan centres like New York continue to define the state of play, and the other centres will be provincial, ipso facto. As the situation stands, the provincial artist cannot choose not to be provincial.'<sup>26</sup> Reflecting upon his own pilgrimage to New York, Smith admitted that 'the only way an artist has a chance to make a "significant" contribution, one which will have implications for "the culture in general," seems to be to get him or herself to New York and stay here.' Yet even in New York, Smith conceded there are only a few 'bright stars in the constellation' 'with the chance to project their work into the long-term history of art'.<sup>27</sup>

For Smith the geographical isolation of Australia was just one measure of cultural distance from the centre, and the provincial bind of Australian art was both specific, but also representative of artists living in the American Mid West, Holland, or Brazil. Smith suggested there were two antithetical responses by 'provincial' artists (both of which had been evidenced in Australia); the first, recalling the battle-cry of Bernard Smith and the Antipodeans was 'the defiant urge to localism, and the claim for the possibility and validity of 'making good, original art right here'<sup>28</sup>; the second was the subservient acceptance of the external determinants, with 'a cruel irony' 'that while the artist pays exaggerated homage to the conceptions of art history and the standards of judging "quality," "significance," "interest," etc., of the metropolitan centre, he has, by definition of his situation, no way of (from his distance) affecting those conceptions and standards. He may satisfy his local audience, but to the international audience he is mostly invisible, sometimes amusingly exotic...The cultural transmission is one-way...'<sup>29</sup>

There is a critical trajectory of the 'provincialism debate' through the literature on Australian art in the 1970s to the late 1980s, by which time it seems to have

lost some of its intensity,<sup>30</sup> and while Australian painting and sculpture may have been identified as the most subservient culprits to the New York art world, such a criticism, could, and presumably would, have been levelled at any art form where comparisons were made between American and Australian practice at the height of the 'provincialism debate'. The 'provincialism debate' occurred contemporaneously with the emergence and global circulation of artists' books in the 1970s, and may have been one of the factors why, historically, no comparative study of international and Australian artists' books has been undertaken to date. Global conceptualism, however, allows for a re-investigation of Australian artists' books in relation to international artists' books through the period 1963 to 1983, without the presumption of 'provincialism'.

### **3.1.2. Global conceptualism and Australian artists' books**

In retrospect, Lippard's *Six Years: The dematerialization of the art object from 1966 to 1972* (1973),<sup>31</sup> can be seen as a historically-imbedded metaphor for global conceptualism, and can provide an initial indication of the positioning of Australian Conceptual and post-object art within the international frame. Ian Burn and Robert Jacks, who were both based in New York during the 1970s, are represented in this compendium, while in Australia, local post-object practitioners, Mike Parr, Peter Kennedy and Tim Johnson, were able to promote their work and position Inhibodress as the Australian outpost within Lippard's international network.<sup>32</sup>

Reflecting the enmeshed nature of global conceptualism, in this thesis the opportunity is taken to explore the work of both Ian Burn and Robert Jacks in reference to their international counterparts, so as to examine the historical connectivity between their work and that of international practitioners. What is evident is that these two 'in transit' Australian artists were actively contributing alongside their international counterparts to the formation of the field of international artists' books, as well as, inevitably laying the initial foundations for an Australian field of practice. In Chapter 4 the work of Ian Burn will be discussed alongside Seth Siegelaub and his coterie of Conceptual artists, while in Chapter 5 Jacks' early conceptual publications and later output of hand stamped artist's books will be paired with a discussion of Sol LeWitt's practice,

so as to illustrate how strategies from Minimalism and conceptualism impacted upon each artists' books.

Burn and Jacks were not alone in their exploration of the artists' books while expatriates, and in lieu of alternative, traditional media, other travelling Australian artists produced books while abroad, including Ian Howard, *Action Man Story* (1976), self-published, while completing a Master of Fine Arts, Concordia University, Montreal, Tim Burns', *A Pedestrian Series of Postcards*, published by the artist under the auspices of The Burns Family Press in New York in 1976, and Arthur Wicks' *Views for Binocular Vision*, a self-published artist's book completed with a composite collage of photographs taken from the observatory deck Empire State Building during a trip to New York.<sup>33</sup> The Australian experience of travel as providing an impetus for producing artists' books also has parallels in an international context where travel has been linked to artists' books by European and American practitioners.<sup>34</sup>

These examples also pose the question, as to whether the artist's book was one of the most archival art forms of the Australian Conceptual and post-object practice during the 1970s, not only for the artists 'in transit', but also for Australian-based artists in their engagements or allegiances with conceptualism abroad. This can be seen most evidently in the strategic collecting of artists' books by participatory artists, including Robert Rooney's personal collection, and Mike Parr's formation of his quasi-institutional *Inhibodress Archive: Department Mike Parr*, both of which will be examined in later chapters.

What is evident in surveying the Conceptual practice and conceptualism of Australian artists' abroad and locally-based post-object practice is that the history of Australia artists' books from the 1960s is characterised by the intersection of both international and national tendencies. The intersections between international and Australian artists' books in the period covered by this thesis, 1963 to 1983, are more closely aligned than may at first appear, as in addition to the movements and engagements between artists involved in conceptualism, the historical and institutional factors that supported the production and proliferation of international artists' books also facilitated the flow of material and ideas to Australia.

The global distribution of contemporary art magazines and circulation of international touring exhibitions of artists' books, which in some cases could be packed and shipped in a couple of medium-sized boxes, were crucial in the expansion of the field around the globe. In addition, the type of 'alternative' spaces that supported the production and international distribution of artists' books, such as Printed Matter in New York, Art Metropole in Toronto, and Nigel Greenwood in London, resemble the contemporaneous Australian sites of production, Inhibodress and the Experimental Art Foundation, which played significant, yet to date, generally not fully appreciated roles in the establishment of the field of Australian artists' books in the 1970s.

Lastly, by considering the history of Australian artists' books within global conceptualism, what is evident is that the circulation of artists' books, both internationally, and also specifically in relation to Australia, coincided with the contemporaneous circulation of a discursive frame that conceptually bound the material art form. This discursive frame was composed of a number of central rhetorical ideas, including, the artist's book as an 'alternative space', which could circulate through an alternative and decentralised network, thereby circumventing traditional art museums and galleries. The corollary of this antagonism towards the established institutions of art, was the argument that artists' books could function as a more 'democratic' art form, able to reach a 'mass' audience whom may otherwise not encounter art in its traditional and elitist bastions.

The idea of this 'alternative' network was necessarily expansive, with the logical conclusion or ultimate validation of the art form being its global inclusiveness, such that the distribution of artists' books *to*, or the receipt of artists' books *from*, or the transfer of artists' books *between* such geographically and culturally diverse locations as Eastern Europe, Latin America, or Australia and New Zealand, was the material evidence and conceptual confirmation of the discursive frame. This discursive frame therefore can therefore be seen to have provided a powerful apparatus to bind artists' books, which was not necessarily geographically specific, but rather delineated by the extent of the symbolic exchanges of artists' books through the various networks of global conceptualism.

### **3.2. A discursive frame for artists' books**

As was outlined in the literature review, the exhibition *Artists Books* (1973),<sup>35</sup> is most-often cited as the inaugural exhibition of the *artists' books* in America, and marks the year that the term *artists' books* entered circulation to ascribe a new field of practice. The historical timeframe covered by this thesis, 1963 to 1983, can therefore be separated into two decades falling before and after this date, with the year 1973 marking the transition from an amorphous state of formation to a delineated field of practice.

In the decade, 1963 to 1972, which has already been labelled as the *proto-discursive* phase, books as art, or books produced by artists were one of the many dematerialized art forms of global conceptualism. In the subsequent decade, 1973 to 1983, the term *artists' books* was employed to discursively bind a specific field of practice. The term *artists' books* therefore functioned as a nexus to which ideas that had previously been in circulation, although perhaps disconnected, during the *proto-discursive* phrase, were able to be bound so as to create what became a powerful discursive frame to be applied to a material form.

#### **3.2.1. Central themes within the discursive frame**

There are three central and intertwined themes that reoccur throughout the literature on artists' books during the 1970s and that characterise a discursive frame that binds the material explored in this thesis; firstly, the rhetoric concerning the artist's book as an 'alternative space'; secondly, the related idea of multiple artists' book as a 'democratic' art form able to be distributed to a mass audience through an alternative and decentralised network; and thirdly, the 'definition debate', which sought to establish material criteria by which to identify and validate artists' books as a unique art form. In addition, by considering artists' books within global conceptualism, we are able to examine the expansion of this discursive frame internationally, which provided a self-perpetuating apparatus that facilitated the circulation of artists' books within the global network, and *to* and *from* Australia.

The validity of the artist's book as an 'alternative space' or 'portable exhibition' space is historically linked with Seth Siegelaub's publication of *The Xerox Book* in 1968, which is discussed in further detail in the next chapter.<sup>36</sup> With the so-called 'dematerialization' of the art object, the concept of a 'space' for, and in which art could exist and be presented, particularly in relation to the physical and institutional spaces required for the display of art objects, became a subject for discussion and debate. In an interview with Patricia Norvell in 1969, Siegelaub took the opportunity to 'articulate' his role in facilitating the presentation of Conceptual art beyond the traditional institutional frames for presentation:

What I'm about in a way is that I sort of make available to artists (Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner), in a certain sense, certain situations in which they can make their art — certain conditions. ... There aren't many contexts in which they can show their work. ... What I have been doing specifically is doing exhibitions and organizing publications that make available to artists different types of environments — I won't use the word 'environments' — different types of opportunities for which they can make their art...<sup>37</sup>

...I create an environment that has nothing to do with (physical) space. I'm not associated with (physical) space... you don't need a gallery to show ideas... A gallery becomes a superfluity. It's superfluous. It becomes unnecessary. It becomes unnecessary in terms of exhibition... My gallery is the world now.<sup>38</sup>

In another interview with Ursula Meyer, Siegelaub outlined the split within Conceptual art between the *primary* information (the ideational or essence of the work) and the *secondary* information (its material form or presentation), as photographs, catalogues, and books:

...when art does not any longer depend upon its physical presence, when it has become an abstraction, it is not distorted and altered by its representation in books and catalogues. It becomes *primary* information; while the reproduction of conventional art in books or catalogues is necessarily *secondary* information... When information is *primary*, the catalogue can become the exhibition.<sup>39</sup>

The historical impact of this purported distinction between *primary* and *secondary* information on the scope of this thesis is twofold; firstly, the shift away from traditional physical spaces, particularly traditional art galleries and museums, for the display of Conceptual art allowed Siegelaub and others to alter the parameters for the 'exhibition' of Conceptual art by presenting the catalogue as a surrogate for the physical gallery space. This in turn led to the

logical separation of the catalogue from the *temporal* parameters of a specific exhibition, such that the 'catalogue' (a term which then became somewhat of a misnomer) could conceptually function and circulate physically and temporally independent from a gallery or museum. With the exhibition catalogue no longer functioning as an exhibition catalogue, the material form could be ascribed a new descriptor; the *artist's book*.

Siegelau's publication of *The Xerox Book*, as a 'portable exhibition' that could function as *primary* information independent of a gallery space, set a precedent for the conception of artist's book as an 'alternative space' for *primary* works of art in book form. Once the legitimacy of the catalogue as 'portable exhibition' or artist's book as an 'alternative space' had been established, to its advocates, the very *absence* of artists' books from the traditional frames for the institutional validation of art became a converse measure of success. Implicit in the conception of artists' books was therefore a criticism or critique of the established institutional structures. The proposed solution offered by artists' books was to expand and transform these parameters so as to engage a new and wider audience for art.

Thus these 'portable exhibitions' in book form were no longer geographically limited to the New York art world or North America, but hypothetically global in scope, as was the similarly, hypothetical audience for artists' books. As art critic Kate Linker reflected in 1980 in an article titled, 'The artist's book as an alternative space', the motive was 'to decentralize the art system, moving it from New York, London... onto a broad national and international basis. Decentralization reflects... the symbiotic relations books entertain with that very system itself. Book art has taken the tendency of art to be 'acknowledged' through distribution - to be circulated in magazine form - and made it the essence of the medium.'<sup>40</sup>

This conception of the artist's book as an art form designed for distribution through a decentralized art system became entwined with a 'democratic' ideal. In a special issue of alternative art magazine *Art-Rite* dedicated to artists' books in the winter of 1976-77, Judith A. Hoffberg (founder of *Umbrella* in 1978) announced:

The book as an alternative to gallery and museum offerings allows a democratization of art, a decentralization of the art system, since books can be distributed through the mail, through artist-run shops, through friendship; books take up less room are portable, practical and democratic, and create a one-to-one relationship between consumer and artist, between owner and artist.... A well-stocked bookshelf could, in theory, be an art gallery or museum.<sup>41</sup>

As has been introduced in the survey of the literature this 'democratic' ideal became inextricably bound to the art form in the discourse from *Artists Books* onwards.<sup>42</sup> Clive Phillpot who contributed an essay, 'Book Art: Object and Image', to the catalogue accompanying the British Council's *Artists' Bookworks* (1975), for example, lauded 'multiple' artists' books as a 'democratic' medium due to two interrelated reasons; the first, that not being 'unique' implied being more accessible; the second, that 'multiple' artists' books existed in their 'primary state', conceived as 'mass-produced objects,'<sup>43</sup> and a claim that echoes Siegelau's conceptual distinction between *primary* and *secondary* information.

The most widely cited example of the 'democratic' rhetoric is Lippard's 'The Artist's Book Goes Public' (1977), in which the author claimed that 'to an audience which is outside the major art centres and, for better or worse, heavily influenced by reproductions in magazines, the artist's book offers a first-hand experience of new art.'<sup>44</sup> Concluding, optimistically that 'the most important aspect of artists' books *is* their adaptability as instruments for extension to a far broader public than that currently enjoyed by contemporary art. There is no reason why the increased outlets and popularity of artists' books cannot be used with an enlightenment hitherto foreign to the "high" arts. One day I'd like to see artists' books ensconced in supermarkets, drugstores and airports...'<sup>45</sup>

Lippard was even more forthright in another published statement: 'One of the reasons artists' books are important to me is their value as a means of spreading information- content, not just aesthetics. In particular they open up a way for women artists to get their work out without depending on the undependable museum and gallery system (still especially undependable for women). They also serve as an inexpensive vehicle for feminist ideas. .. The next step is to get the books out into the supermarkets, where they'll be browsed by women... I have this vision of feminist artists' books in school libraries (or being passed



around under the desks), in hairdressers, in gynaecologists' waiting rooms, in Girl Scout Cookies...'<sup>46</sup> As to whether artists' books achieved the lofty aims and claims of the staunchest advocates is a completely different issue, and one which will be returned to later in this chapter. At this point, however, it is more pertinent to consider how this rhetoric concerning the *proposed* circulation of artists' books impacted upon the prerequisite material characteristics of the art form to achieve these ends.

The material characteristics of an artist's book became an ongoing debate through the 1970s. While a simple Duchampian adage, 'it's an artist's book if the artist says it is', may have been used as the guideline to select the works included in the first *Artists Books* exhibition, establishing identifiable material criteria that complemented the 'democratic' rhetoric became increasingly important as the decade progressed. In the British Council's *Artists' Bookworks* (1975), for example, the curator Martin Attwood was keen to provide a governing principle to cover the wide scope of material included in the exhibition, stating that, 'In seeking a point from where to begin looking for a definition however it would not be contradictory to say "a book in an unlimited edition of two". All books that go beyond being unique objects... have been published in an edition.'<sup>47</sup>

In his contributing essay, Phillpot reiterated Attwood's observation: 'The term 'Book art (or artists' books) can be used broadly to describe an area at the intersection of several different disciplines within contemporary art... Book art is also largely concerned with *mass production techniques* and (relatively) unlimited low cost editions, in contrast to the limited edition, hand-made, high cost, productions which exemplify the art of the book.'<sup>48</sup> The most ubiquitous mass production technique was commercial offset lithography, as for example, employed in Ruscha's books, although such a claim did not exclude photocopying as one of the office technologies most often used by artists to replicate works at this time, as well as, other reproducible printmaking techniques, such as screenprinting or hand-stamping.

Phillpot became a regular contributor to this 'definition debate',<sup>49</sup> and his essay 'Books, Book Objects, Bookworks, Artists' Books', published in *Artforum* in 1982,<sup>50</sup> presents a succinct summation of the way the 'material' characteristics of the

artist's book had been refined over the preceding decade. Phillpot's aim was to define the term 'artists' book' beyond the phrase 'books made by artists' and 'some related terms'.<sup>51</sup>

Phillpot expanded the scope of artists' books to be more inclusive 'as those books made *or conceived* by artists', which was an obvious concession to artists' books produced by commercial offset lithography rather than printed by the artists themselves, but admitted that the term *artists' books* implied the art form was an adjunct to the field of visual arts, thus exclusionary to practitioners from other fields (writers, poets or musicians).<sup>52</sup> Recalling Attwood's earlier claim, Phillpot made a clear distinction between *unique* and *multiple* books, the former related to fine art traditions, the latter with contemporary printmaking and photography,<sup>53</sup> and in so doing reinforced the conceptual heritage for artists' books, as opposed to the genus of the *livre d'artiste*.

Of particular interest was Phillpot's replacement of the term 'artists' books' with 'bookworks', citing an article by Ulises Carrión in which Carrión had defined 'bookworks' as 'books in which the book form, a coherent sequence of pages, determines conditions of reading which are intrinsic to the work.'<sup>54</sup> While Phillpot admitted that the widespread use of the term 'artists' books' in the 1970s was necessary to 'stake out territory that excluded the moribund "art-of-the-book" (*livre d'artiste*)',<sup>55</sup> the simple diagram accompanying his article clearly positioned 'multiple bookworks' at the visual centre of art, books, and artists' books.<sup>56</sup> (Refer again to Plates 1, 2, 3)

There is nevertheless self-fulfilling circularity in the ideas that dominated the discursive frame; the rhetoric concerning the artist's book as an 'alternative space'; the 'democratic' ideal of widespread distribution necessitated by *multiple* artists' books, produced through a number of reproductive printing techniques; artists' books containing art in a *primary* state presented in a manner self-conscious of the book form; with *multiple* copies distributed through an 'alternative' network so as to provide a new audience with an 'alternative' (private) space in which to access art. With the literary support of advocates, such as Lippard and Phillpot, artists could adopt a material model (or variants of) the artists' book in the knowledge of their advocacy, so aligning practice with a powerful discursive frame.

Furthermore, by producing books that complemented the discursive frame, the material perpetuated the discursive, and the discursive perpetuated the material, and so on. There was a clear solidarity between artists and critics to establish the field of artists' books. This is perhaps most clearly and succinctly evidenced in artist Pat Steir's statement 'for' Printed Matter in the *Art-Rite* issue dedicated to artists' books:<sup>57</sup>

I like artists' books because they are:

1. portable
2. durable
3. inexpensive
4. intimate
5. non-precious
6. replicable
7. historical
8. universal

Steir's personal statement could be used to describe a multitude of artists' publications created through the 1970s, as well as retrospectively encompass the exemplar of Edward Ruscha's *Twentysix Gasoline Stations* 1963. Although, as Ulises Carrión observed, in reference to Ruscha and Dieter Roth, that 'in those days, perhaps, anything could have been an artist's bookwork, since making a book implied a choice of such radical nature that nothing else counted... That is also why those first books intentionally looked like ordinary books, to stress the fact that in spite of their artistic purposes they were, basically books.'<sup>58</sup>

During the 1970s, 'the definition debate', aimed to establish material criteria by which to identify and validate artists' books as a unique art form with two critical implications. Firstly, the material conception of the artist's book was implicitly defined as the antithesis to the *livre d'artiste*, which fell beyond the pale. In addition, the 'definition debate' positioned a type of bookwork, being the model exemplified by Ruscha's paradigmatic publications, as central to its own discursive frame, and around which other variants could circulate by asserting connectivity to the central definition; by exhibiting the characteristics of 'multiplicity, cheapness, ubiquitousness, portability, nonpreciousness – even expendability'.<sup>59</sup>

Secondly, the central objective of 'definition debate', despite the often interchangeable use terminology and sometimes contradictory claims, was to affirm the status of artists' books as works of art in the historical context of the 1970s. At this point it is worth quoting Pierre Bourdieu, whose conception of the field of cultural production is outlined later in this chapter. Bourdieu's comments regarding, in this case, literature, provide a useful generalization that is worth reflecting upon with respect to the specifics of the preceding 'definition debate' of artists' books in the 1970s. As Bourdieu observed:

Whilst it is true that every field is a site of a struggle over the definition of the writer (a universal proposition), the fact remains that scientific analysts, if they are not to make the mistake of universalizing the particular case, need to know that they will only ever encounter historical definitions of the writer, corresponding to a particular state of the struggle to impose the legitimate definition of writer.<sup>60</sup>

It is also worth recalling Phillipot's reflective comments on the 1970s, mentioned in the literature review, in which he voiced his concern that the contemporary usage of the term 'artists' books' bore little resemblance to the historical meaning of artists' books in the 1970s, which had been virtually synonymous with 'multiple bookworks'.<sup>61</sup> The 'definition debate' has therefore been recounted in this section as a historically-located discourse which established specific historical parameters for the field of artists' books in the 1970s.

The historically delineated definition of artists' books will now be examined in two ways; firstly, in an attempt disentangle the discursive rhetoric from one of key criticisms often levelled at multiple artists' books, and secondly, to propose an alternative approach to be employed in this thesis, that both acknowledges the powerful role played by the discursive frame, whilst at the same time providing an alternative explanation for the circulation of international (and Australian) artists' books through the network of global conceptualism during the period 1963 to 1983.

### **3.2.2. Rereading the discursive frame**

The discursive frame outlined in the previous section exerted a powerful influence over the formation of the field of artists' books in the 1970s. Nevertheless, the implied economics of 'mass' circulation envisaged by the

'democratic' ideal, inadvertently established comparisons between artists' books and the mechanisms of production, distribution and consumption of the commercial publishing industry, which appears to have tainted some recent assessments of artists' books in the 1970s.

The greatest advocates of the art form were in fact the worst culprits in linking the rhetoric of artists' books to economics of the commercial book industry. Phillipot, for example, unequivocally endorsed the release of Sol LeWitt's *Geometric figures and color* by the major art book publisher Harry N. Abrams, New York, in 1979.<sup>62</sup> In an issue of the British magazine *Art Monthly*, Phillipot admitted his enthusiasm for reviewing *Geometric Figures and color*, because 'a big art publisher had backed the publication of an art work in book form without the artist having to compromise his conception.'<sup>63</sup> Phillipot still held to this view in 1985 in his essay on 'Some Contemporary Artists and Their Books',<sup>64</sup> reiterating his earlier claim that because *Geometric figures and color* was published by a mainstream publisher it was 'much more accessible to the general public than most book art.'<sup>65</sup> By the early-1980s, however, other advocates were a little more circumspect, Lippard, for instance, suggesting that 'the artist's book is/was a great idea whose time has either not come, or come and gone'.<sup>66</sup>

The apparent divergence between the discursive rhetoric and the economics of multiple artists' books in the 1970s has resulted in some of the harshest criticism coming from within the contemporary literature. Johanna Drucker in 'The Myth of the Democratic Multiple' suggested:<sup>67</sup>

Aside from the aesthetics of its production, the democratic multiple bore the weight of a political charge: it was meant to circulate freely outside the gallery system, beyond the elite limits of an in-crowd art going audience and patrons ... While the idea worked fine in the abstract, in reality it depended upon creating a system of distribution and upon finding an interested audience for these works which were at least as esoteric in many cases as the most obscure fine art objects... The fallacy of the supermarket distribution network envisioned by Lippard (in 1977) was not merely that there wasn't a structure in place to facilitate it, but that even if there had been, ... (they) would never have leaped to the eye and hand of the casual shopper ... Like most late 20th century artwork, the artist's book assumes a sophisticated artworld viewer ...<sup>68</sup>

Concluding her self-admitted 'rather dour assessment', Drucker suggested that:

In the 1960s and 1970s, putting artists' books into printed and bound form and getting them into circulation proved to be widely different activities. If the project of the democratic multiple is to a significant extent a failed one, it is in part because the means of distribution were so slow and fragmentary that publisher-artists could not recoup their original expenditures.... The real failure was that the audience for artists' books simply failed to materialize.<sup>69</sup>

Drucker's binding of the discursive rhetoric to an economic assessment of multiple artists' books as *economic* goods based on comparisons with the commercial publishing industry is a self-fulfilling negative conclusion. As will be argued in this thesis, to the contrary, by employing an investigative approach informed by the work of Pierre Bourdieu, multiple artists' books will be examined as primarily *symbolic* goods. By rereading multiple artists' books as *symbolic* rather than *economic* goods, this allows the historical discursive frame to be disengaged from the hypothetical economic model that underpins Drucker's criticism.

It is actually almost impossible to extract any verifiable data regarding the economics of multiple artists' books through the 1970s, and the very lack of data is itself more representative of a *non-commercial* model that underpinned the creation of artists' books during this period. As one recent commentator observed, many books were either not finished, the sizes of editions falsified, copies given away, destroyed, or boxed away never to see the light of day; the books that remain in circulation are the 'survivors'.<sup>70</sup> An indication of the circulation of multiple artists' books through the 1970s must therefore be gleaned from the selection of artists, books, and lenders, represented in documented exhibitions of artists' books, the few collated lists,<sup>71</sup> and an analysis of selected personal, 'alternative' and library collections; this 'evidence' is used in this thesis and extrapolated as representative of the field of practice.

It is also worth recalling that Anne Moeglin-Delcroix in her essay '1962 and after: Another idea about art' identified the *non-commercial* nature of the post-1962 model of the artist's book as one of its central features. For Moeglin-Delcroix, artists' books offered a non-commercial relationship to art that subverted the mechanisms of the art market, by circulating through an alternative distribution

network, and by being given away, exchanged, or sold at an affordable price that may not have covered the cost production.<sup>72</sup> Although not stated by Moeglin-Delcroix, her description of the non-commercial characteristics of artists' books, nevertheless suggests a *symbolic* role which could not be quantified economically.

The separation of the discursive frame of artists' books from the economic field allows a re-binding of the discursive frame to a field of cultural production. Thus, it is the way the central themes within the discursive frame, such as the artist's book as an 'alternative' space, the 'democratic' ideal, and the 'definition debate' circulated within the field of cultural production and *not* in the economic field that underpins the examination of artists' books in this thesis.

### **3.2.3. The artist's book as an 'alternative space' among alternative spaces**

Implicit in the conception of artists' books was a critique of the established institutional structures of art, principally the role of art museums and galleries in the traditional display of art. In providing an 'alternative space' in which to present art, artists' books could therefore, as proposed in the rhetoric, provide a means to expand and transform the parameters of art and engage with wider audience. Within the field of cultural production, artists' books became aligned with a 'decentralised' network of 'alternative' art spaces that emerged throughout the 1970s. Thus artists' books achieved, as was the rhetorical intent, a degree of a separation from the traditional institutions of art, whilst still remaining engaged with an expanded art world audience. Moreover, the proliferation of artists' books by the mid-1970s also resulted in the appearance of alternative spaces dedicated to artists' books, particularly the establishment of Printed Matter as a publisher, bookstore and distributor in New York in 1976.<sup>73</sup> As Betty Bright concluded in her study *No Longer Innocent: Book Art in America, 1960-1980*, 'the proliferation of the multiple (artists' books) without Printed Matter is inconceivable'.<sup>74</sup>

Printed Matter was founded by Carl Andre, Sol LeWitt, Lucy R. Lippard, Edit de Ak and Walter Robinson (co-founders of *Art-Rite*), Pat Steir and others, as a *not-*

*for-profit* publisher and distributor of artists' publications. Printed Matter's role as a publisher was short-lived, with only twelve independent titles published between 1976 and 1979, while distribution became the key objective, through its street front bookstore and mail order catalogues to a national and international audience.<sup>75</sup> Printed Matter's first mail order catalogue in December 1976, listed 450 titles, with the justification that the 'low cost, flexibility, and endless variety along with an independent, frequently anti-institutional approach makes (artists' books) the first visual art almost anyone can afford'.<sup>76</sup> Printed Matter's mail order catalogue in October 1977 listed nearly 1,000 books, while the September 1979 order list contained nearly 2,000 titles covering artists' books, magazines, other printed material, and audio works.<sup>77</sup> By the late 1970s it was estimated that 25-30% of mail order clients were from Europe or Australia, with European artists often using Printed Matter to circulate their work back to Europe.<sup>78</sup>

Established in the same year as Printed Matter, Franklin Furnace, *the* archive for artists' books, was founded by performance artist Martha Wilson in her apartment, with a simple 'acquisition policy' to accept any artist's book sent by an artist or donor with 'no qualitative, aesthetic, or political judgments made' about the work. By 1982, Franklin Furnace had reportedly amassed 3,500 artists' books and 10,000 other items, including artists' periodicals, mail art, ephemera, catalogues, posters and audio works.<sup>79</sup> Franklin Furnace received material from Western Europe, 'samizdat' publications from Eastern Europe,<sup>80</sup> South America (principally Brazil and Argentina), Japan, as well as Australia, with material deposited by Mike Parr, Tim Johnson, Robert Jacks, and a selection of titles sent from the Experimental Art Foundation.

Perhaps the most 'alternative' of the 'art' spaces that became aligned with artists' books, particularly as archives, were (art) libraries, which is perhaps not surprising given the backgrounds of two of the art form's most vocal advocates. As early as 1977 in the *British Art Library Manual* Phillipot was a promoter amongst his colleagues:<sup>81</sup>

It would seem that this area (of artists' books) is one in which art librarians can, exceptionally, participate in the dissemination of art, rather than art documentation, with a clear conscience<sup>82</sup> moreover 'when, as here, it is work which is as appropriate to a library as to a



gallery, the public library's role in promoting the experience of new art becomes significant. ... There is no reason why the books of visual artists might not eventually become a recognizable element of any general library collection.'<sup>83</sup>

Phillpot was actively involved in realizing this objective, initially at the Chelsea School of Art in London, then as Chief Librarian at the Museum of Modern Art, where he took over the responsibility for the Artists' Books Collection.<sup>84</sup> He promoted artists' books within Art Libraries Society of North America and edited a special issue of *ART Documentation* on 'An ABC of Artists' Books Collections' in 1982,<sup>85</sup> with support from likeminded art librarians.<sup>86</sup> Phillpot also joined the Board of Printed Matter, and one of the initiatives he instigated was a book list, *Heart: A Collection of Artists' Books for Libraries, Museums and Collectors*, which comprised a 'collection' of 200 books available at a total cost of \$1300.<sup>87</sup>

The selection was made by Printed Matter staff and Board (including at the time, Amy Baker, associate publisher *Artforum*, and Ingrid Sischy, the current editor, as well as, de Ak, LeWitt, Lippard and Phillpot). In addition, a sample of ten books could be purchased for \$50, with titles by Carl Andre, Ida Applebroog, John Baldessari, Douglas Huebler, Bruce Nauman, Sol LeWitt, Pat Steir (an artist on the Board herself), and interestingly in relation to scope of this thesis, Richard Long's *A Straight Hundred Mile Walk in Australia*, published by John Kaldor in 1977; a perceptible bias towards the conceptual, environmental and feminist works, indicative of the affiliations of the Board members.

Within a year of the release of the *Heart*, at least two libraries, the Rochester Institute of Technology Wallace Memorial Library and Virginia Commonwealth University Library had acquired the complete collection, with others' purchasing smaller selections of artists' books.<sup>88</sup> Thus the collections acquired by art libraries and universities were one of the constituent parts of the 'alternative' network for artists' books that formed through the 1970s.

While Printed Matter and Franklin Furnace were (noting that Printed Matter is still active, while the Franklin Furnace Archive was acquired by Phillpot for the Museum of Modern Art Library in the 1990s) the most visible New York 'alternatives' aligned to artists' books, there were other similar types of organisations that were proactive in the support and circulation of artists' books

and in establishing collections in the 1970s. An international survey compiled in 1985, listed forty-six organisations, libraries and individuals with collections, including: Art Metropole (Archives), Toronto, collecting since 1974, with a total of 4000 items (60% multiples); Visual Studies Workshop Independent Press Archive, Rochester NY, collecting since 1972, with 3000-4000 books (90% multiples); Zona Archives, Florence, Italy, with 2000-3000 works (90% multiples); and in Australia, the Experimental Art Foundation, listed as collecting since 1972, with a total of 600 items (80% multiples).<sup>89</sup>

Although there were exceptions where artists' books slipped into major museum exhibitions in the 1970s,<sup>90</sup> the general absence of the artists' books from traditional art museums and galleries, which as has already mentioned was a converse measure of success, was compensated by the coalescence of an alternative, though by no means orderly, network organisations for the production, exhibition and collecting of artists' books. The inclusion of the Experimental Art Foundation in this international survey was significant because it indicated the active participation of an Australian 'alternative' space within this field of cultural production. As will be argued in a later chapter, the Experimental Art Foundation played a pivotal role in the establishment of the field of Australian artists' books.

The legitimacy of the artists' books as an 'alternative' space to the art museum or gallery was one of the recurrent and central themes within the discursive frame in the 1970s. The result was that the material history of the artists' books from the late 1960s and through the 1970s is therefore primarily documented through these 'alternative' art spaces, including universities and libraries, as exhibiting venues, as well as collecting, and in some cases roles as publishing and distributing organisations.

#### **3.2.4. Binding the discursive frame with a material form**

Just as the alternative spaces provided a supportive environment for artists' books, the decentralised network envisioned by the discursive frame was realised through the circulation of exhibitions of artists' books, which played a significant role in binding the discursive frame with a representative material form, as well as facilitating the circulation of ideas. The important role

exhibitions played in establishing the material history of artists' books is evidenced in, for example, *Artists' Books* organized under the auspices of The Arts Council of Great Britain in 1976.<sup>91</sup> The curators, Richard Francis and Martin Attwood, were explicit about the historical genealogy of the exhibition from Celant's *Book as Artwork 1960/72*, the Moore College of Art *Artists Books*, and the *Information* show at the Museum of Modern Art in 1970, which 'set a precedent in the relationship between artists' books and exhibitions'.<sup>92</sup> They did concede, however, that the exhibition format may not be an 'ideal context for viewing some of the work', particularly as exhibitions are a 'public' framing device, while books are meant for 'private' meditation.<sup>93</sup>

It is one of the paradoxes of the history of artists' books, that exhibitions (the very framing device that Siegelaub was able to extricate his 'portable exhibition' *The Xerox Book* from, and thereby establish the conceptual autonomy of the book as a work of art) were nevertheless the main mechanism by which artists' books were in the first instance, with *Artists Books* in 1973, identified as a distinct art form, and subsequently, as illustrated by the Arts Council's *Artists' Books* exhibition, instrumental in the expansion of the field in the 1970s. This irony was not lost on Richard Cork, who as art critic for the *Evening Standard* (prior to taking over the helm of *Studio International*) reviewed *Artists' Books*. For Cork, the exhibition *context* was *the issue*, and he was critical of the mechanics of the show because 'context can control reactions' arguing that 'the *raison d'être* behind (artists' books) is severely compromised by their reabsorption within the very structure they set out to reject.'<sup>94</sup>

Nevertheless, despite the 'compromised' context of presentation (although it should be recognised that often these early 'exhibitions' of artists' books comprised little more than a few tables and chairs, plus a mass of artists' books for visitors to read through), the most significant effect was that exhibitions and accompanying catalogues were the means that bound the discursive frame with the material form. In *Artists' Books* this perceptual filtering of the content through the discursive frame is clearly evident in Phillipot's contributing essay in which his historical outline of artists' books to 1976 is literally structured around three concurrent narratives; firstly, an account of Dieter Roth's books; secondly, a chronological listing of Edward Ruscha's publications;

and thirdly, an interspersed analysis by Phillpot of the medium, with reference to the turning of the page as integral to bookworks, the relationships between word and image, and 'sequentiality' as one of the key attributes of the book harnessed by artists.<sup>95</sup>

Phillpot's musings led him to conclude (and anticipating his subsequent participation in 'the definition debate') that the exhibition 'provides an opportunity to distinguish between artists' books and book art... An artist may ... present a book of documentation as an art work because the events or objects documented no longer exist, or cannot exist, except in the form of textual and/or visual matter... manuals or reports need not be accepted as book art... (however) Works falling into the category of book art (or artists' books) can be defined as books in which *the book form is intrinsic to the work.*'<sup>96</sup> As Phillpot continued, 'One way of determining (whether the book form is intrinsic to the work) is to consider whether what is presented in a given book could equally well be shown on the wall, or still be conveyed by photocopies or photographs of the original... but book art is (or artists' books are) dependent upon the book form.'<sup>97</sup> What Phillpot engaged with, like artists' themselves, was the struggle that occurred through the 1960s and 1970s to establish the parameters or boundary of the field of artists' books as *primary* works of art as distinct from other *secondary* forms of printed material, such as manuals, reports and conventional exhibition catalogues.

While the literary contributions to the catalogue may have expounded the theoretical virtues of artists' books, it was the composition of exhibition, in lieu of any other means illustrating the intended 'mass' circulation of the art form, which was the material validation of the 'democratic' ideal. *Artists' Books*, for instance, was divided into three sections; firstly, individual artists' books; secondly, group material, comprising, anthologies, catalogues, magazines and periodicals; thirdly, a reference section. The first section of individual artists' books comprised 119 works by 106 artists.<sup>98</sup>

Within the parameters of the exhibition the 'democratic' ideal of artists' books was illustrated through the geographic and cultural spread of the represented of artists, comprising approximately one-third British artists, one-quarter American, and the remainder from various European countries, including

Belgium, France, Germany, Iceland, Italy, Yugoslavia and The Netherlands. The single Australian title included was Martin Sharp's *Art Book*, published in London 1972.<sup>99</sup> Secondly, in addition to the country of origin of the artists, the places of publication were illustrative of the way artists' books could traverse national boundaries, to be published anywhere in the world, such as Carl Andre's *11 Poems* 1974, published in Turin, Marcel Broodthaers' work published in London, and Daniel Buren's two titles, jointly published in New York and London in the first instance, and secondly in Paris and by the Nova Scotia College of Art and Design, Halifax, Canada.

The exhibition framework provided a self-legitimising mechanism for the discursive frame within the art world, such that one of the recurrent characteristics of exhibitions of artists' books is the quantity and diversity of artists represented, positioned around a core group of recognised artists and 'model' works within the field, such as by Ruscha, LeWitt, Roth and Weiner. As a corollary, the 'democratic' and decentralised network was validated, in *Artists' Books* by the relatively 'unknown' British and European practitioners, such as Duncan Cameron, Braco Dimitrijevic, David Lamelas and Magnus Palsson, as well as a representation of women artists, including Hanne Darboven, Helen Douglas, Yoko Ono and Annette Messager. The exhibition framework thus provided the conceptual and material mechanism to legitimise the discursive frame, as well as manifest strategic relationships or allegiances between artists from divergent geographic locations and cultural backgrounds, in which both 'known' and 'unknown' practitioners benefited from their strategic connections, or allegiances, with each other.<sup>100</sup>

Exhibitions of artists' books functioned as both effect and cause. The portable nature of artists' books allowed diverse material to be sourced internationally then combined within exhibitions under the single genus of artists' books. Furthermore the nature of the material, and the reality that an entire exhibition could be shipped in a few boxes through the postal system, allowed the circulation of touring exhibitions that maintained the momentum of artists' books through the 1970s. Thus the circulation of touring exhibition can be seen as one of the contributing factors to the global expansion of artists' books, and in the Australian context with the exhibition *Artists Books / Bookworks*, which was the first significant exhibition of artists' books in Australia in 1978-79.

The exhibition *Artists Books / Bookworks* will be analysed in detail in Chapter 6, however, it is worth mentioning at this point that it was an exhibition which in its organisation combined sections showcasing international artists' books loaned from the Los Angeles Institute of Contemporary Art and Franklin Furnace, alongside a locally-curated section devoted to Australian artists' books. The exhibition toured three 'alternative' venues in Australia, the Ewing & George Paton Gallery, Melbourne, the Institute of Modern Art, Brisbane, and the Experimental Art Foundation, Adelaide, during 1978/79, and was crucial in contextualising Australian artists' books within the international discursive frame and field of practice.

### **3.3. A field of artists' books**

Following on from the previous section outlining the discursive frame for artists' books in the 1970s, it is proposed in this section that the work of the French sociologist Pierre Bourdieu presents an interpretative methodology through which to investigate the history of artists' books from the publication of Edward Ruscha's *Twentysix Gasoline Stations* in 1963, and leading to the establishment of a field of Australian artists' books across the period, 1963 to 1983. What is proposed in this thesis is that rather than considering the relationship between artists' books and the discursive frame as indicating an economic relationship with the wider field of commerce, which would merely reiterate Drucker's the self-fulfilling 'myth of the democratic multiple', on the contrary, it is argued in this thesis that the separation of the discursive frame of artists' books from an economic analysis, allows a re-binding of the discursive frame to the field of cultural production.

The discursive frame and its central themes of artists' books as presenting an 'alternative space', the 'democratic' ideal, and the 'definition debate' materialise within the field of cultural production, and for the most part are divorced from the wider field of economics and commerce. The discursive frame therefore provides a means of binding and delineating the material covered by this thesis, as well as identifying issues for further investigation, such as the alignment of artists' books with the network of alternative spaces throughout the 1970s.

Finally, the discursive frame for artists' books can be analysed in relation to 'global conceptualism' as a means to re-interpret and re-integrate a discussion of Australian artists' books within the international field. As Bourdieu states, 'There is no other criterion of membership of a field than the objective fact of producing effects within it'.<sup>101</sup> As such Bourdieu's conception of the field of cultural production allows for and accommodates an investigation of the trans-national nature of the discursive frame of artists' books. Thus the discursive frame and its material instances as the artist-as-publisher, sites of production, the circulation of exhibitions of artists' books, and the formation of alternative and library collections are extrapolated to represent the global field of practice, which also includes the role of post-object artists' books in founding a field of Australian artists' books.

### **3.3.1. Pierre Bourdieu and the field of cultural production**

It is proposed in this thesis that the work of Pierre Bourdieu and his exploration of the field of cultural production provides an interpretative framework that can be broadly applied to the field of artists' books, in the analysis of both the material production of the object and the symbolic production of the work.<sup>102</sup>

Bourdieu's stated approach to the literature or art in a given period and society involves; 'constructing the space of positions and the space of the position-takings (*prises de position*) in which they are expressed. The science of the literary (or artistic) field is a form of *analysis situs* which establishes that each position...is subjectively defined by the system of distinctive properties by which it can be situated relative to other positions... The literary or artistic field is a *field of forces*, but it is also a *field of struggles* tending to transform or conserve this field of forces. The network of objective relations between positions subtends and orients the strategies which the occupants of the different positions implement in their struggles to defend or improve their positions (i.e. their position-takings), strategies which depend for their force and form on the position each agent occupies in the power relations (*rappports de force*)'.<sup>103</sup>

The cultural field, whether literature or art, although hereafter referred to with respect to art, is situated within the field of power, which in turn is located within

field of class relations,<sup>104</sup> yet as Bourdieu argues, the artistic field functions with relative independence from the ordinary principles of economics and politics that govern the field of power. This relative independence from the laws of the market occurs as a result of the *autonomous* principle of hierarchization that independently governs the artistic field. This governing principle is the *degree of specific consecration*, otherwise known as artistic prestige, which is circular and self-fulfilling in that 'the degree of recognition accorded by those who recognize no other criterion of legitimacy than recognition by those whom they recognize.'<sup>105</sup>

The more autonomous the field of cultural production becomes, the more favourable the symbolic power of the cultural field versus the economic and political imperatives of the wider field of large-scale production. The result being that the field of cultural production is an 'upside-down economic world', where the main objective is artistic prestige, without any economic compensation.<sup>106</sup> These observations by Bourdieu support the imperative argued in this thesis; to disengage the discursive frame of artists' books from self-fulfilling economic criticisms of the art form, so as to reconsider the role of artists' books within the field of cultural production.

As Bourdieu has also observed, the field of cultural production is a site of constant struggle, to define 'the object' of the field and thus delineate the population, or more accurately the 'legitimate' population. This makes the *boundary* of the cultural field (or a sub-field) difficult to delineate, as this boundary is in a constant state of flux as 'a stake of struggles'. Bourdieu therefore avoids an 'operational definition' by which to identify this boundary, and rather suggests the *state* of this boundary, as occupied by agents that are able to make a transition from the field of power to a symbolic field, which suggests as a rule those richest in economic, cultural and social capital are the first to move into the new positions.<sup>107</sup>

Within the field of cultural production, changes that affect the entire field also imply concordant changes within sub-fields, or genres; although the converse is not true, in that changes that may occur within a specific sub-field, or genre, do not have the same impact upon the wider field. In addition, Bourdieu suggests that in the transformations that occur within the field of cultural



production over time, the opposition between these sub-field, or genres, tends to decline as each genre, becomes more 'autonomous' as sub-field of restricted production.<sup>108</sup>

As Bourdieu has pointed out the field of cultural production is in a constant state of flux, while suggesting that it is merely synchronicity and coincidence that 'determine' historical conjunctures between the field of cultural production and wider economic, social and political fields.<sup>109</sup> Moreover Bourdieu observes that 'the cultural producers, who occupy the economically dominated and symbolically dominant position within the field of cultural production, tend to feel solidarity with the occupants of the economically and culturally dominated positions within the field of class relations', although such allegiances are based on *homologies* of position.<sup>110</sup>

According to Bourdieu a restricted field of production or 'a market of symbolic goods',<sup>111</sup> arises so that the 'intellectual and artistic production is ... correlative with... a socially distinguishable category of professional artists or intellectuals'.<sup>112</sup> While symbolic goods are a commodity, as well as, a symbolic object, their commercial value remains relatively independent of cultural (artistic, intellectual, scientific) value.<sup>113</sup>

The system for producing symbolic goods is a *field of restricted production* in that it produces cultural goods objectively destined for its own public of producers of cultural goods, rather than the 'public at large'.<sup>114</sup> Moreover 'the autonomy of a field of restricted production can be measured by its power to define its own criteria for the production and evaluation of its products... (in that) the more cultural producers form a closed field of competition for cultural legitimacy, the more the internal demarcations appear irreducible to any external factors of economic, political, or social differentiation.'<sup>115</sup>

French literature in the second half of the 19th century provided Bourdieu with historical setting by which to illustrate his model of the field of cultural production. Within this period, he considered poetry as a restricted field of cultural production *par excellence*, by virtue of its extremely limited audience, minimal profits, the significance of peer recognition (producers producing for

other producers), and with individual artistic prestige bound solely to poetic and historical legitimacy.<sup>116</sup>

Bourdieu also notes that in the progression towards autonomy of a field of restricted production is also marked by the tendency of criticism (or commentary) to devote itself to the task, thus providing 'creative' interpretations for the benefit of 'creators', in a solidarity between artist and critic. With the complicity of producers and critics, one cannot fully comprehend the field of restricted production unless one analyses the instances of consecration that is the institutions that conserve the capital of symbolic goods, traditionally art museums.<sup>117</sup> The critic rather than being the intermediary between the artistic and a wider public of non-producers is complicit in the autonomization of the field, so that a critics 'inspired' reading of a work is only intelligible to those integrated into the producer's field.<sup>118</sup>

Thus 'as a field of restricted production closes in upon itself, and affirms itself capable of organizing its production by reference to its own internal norms of perfection – excluding all external functions and social or socially marked content from the work – the dynamic of competition for specifically *cultural consecration* becomes the exclusive principle of the production of works'<sup>119</sup>

Lastly, Bourdieu outlines that within each field of restricted production each change at any one position, induces a generalized change, rather than a specific *site* of change, in that a new position, in asserting itself as such, displaces the whole structure and the position-takings of all participants within the field.<sup>120</sup> The determining factor in the history (or historical evolution) of a cultural field arises from the struggle between the established figures and challengers, between those who have made their mark (*fait date* – 'made an epoch') in the past (the field that was), and those trying to position themselves in the present (the field as now).<sup>121</sup> In this struggle importance is placed on 'all distinctive marks, such as names of schools or groups – words that make things, distinctive signs which produce existence' and delineate difference, while in an artistic field that has reached an 'advanced stage' in its history there is no place for naïfs, in that 'the history is imminent to the functioning of the field, and to meet the objective demands it implies, as a producer but also as a consumer, one has to possess the whole history of the field'.<sup>122</sup>

This section has attempted to provide a broad introduction to Bourdieu's conception of the field of cultural production and the circulation of symbolic goods. While this thesis is not a sociological study or a strict application of Bourdieu's conception of the field of cultural production, his work nevertheless provides a backdrop, and a number of useful observations that will be applied within this thesis in analysing the field of artists' books.

### **3.3.2. Artists' books as symbolic goods within a field of cultural production**

It is now possible to consider Bourdieu's general theoretical model, terminology and concepts in relation to the investigation of artists' books. Following, are examples where aspects of Bourdieu's theoretical model have been paired with observations already raised concerning the discursive frame and historical conditions for artists' books in the 1970s. By juxtaposing Bourdieu's observations with the historical and discursive features specific to artists' books, this section endeavours to illustrate how Bourdieu's conception of the field of restricted cultural production may assist in providing a broad interpretative framework, which can be adapted to aid in the examination of the field of artists' books undertaken in this thesis.

In the first instance Bourdieu's conception of the field of cultural production can be applied to pre-history or proto-discursive decade, from 1963 to 1972, where books as art were one of the facets of Conceptual art and conceptualism. Recalling Bourdieu's earlier observation that the field, and in particular *boundary* of the field, of cultural production is a site of constant struggles to define 'the object' and therefore delineate the field of practice, a similar situation characterised the decade to 1972, in which the conceptual and material parameters of what would become the field of artists' books were in a constant state of flux.

In addition, as Bourdieu observed, this boundary is often occupied by agents that are the 'richest' in economic, cultural and social capital, so that they are able to take up new positions or make the transition into the field of cultural

production. In retrospect, the role of the so-called 'artworld champions' of artists' books, such as Edward Ruscha, Lawrence Weiner, Sol LeWitt (artists whose books are discussed in detail later in this thesis), can be seen as both cause and effect. It was these artists, in particular, who may have already established 'art world' reputations within the broader field of contemporary art, who were in a position where they were able to experiment with artists' books as one aspect of their broader practice. Ruscha, Weiner and LeWitt are also representative of many other artists who as an adjunct to their involvement in Conceptual art, conceptualism, land and environmental art, performance, film and video, to varying degrees, created books as art. Although the accusation of a 'side-line' activity has been levelled in some recent literature,<sup>123</sup> the impact of what may have been a passing engagement with the art form, nevertheless producing *effects* within the proto-discursive or formative stages of what became the field of artists' books.

As Bourdieu has stated, 'the growth in the volume of the population of producers is one of the principal mediations through which external changes affect the relations of force at the heart of the field. The great upheavals arise from the eruption of newcomers who, by the sole effect of their number and social quality, import innovation regarding products or techniques of production, and try or claim to impose on the field of production, which is itself its own market, a new mode of evaluation of products.'<sup>124</sup> A similar observation can be made about the decade 1963 to 1972, where the momentum of books as art being produced by artists across a range of activities finally reached a critical mass, at which point the exhibition *Artists Books* at the Moore College of Art in 1973 marked the confirmation of the field.

At this point of time, when the term *artists' books* entered circulation as a 'distinctive sign' representative of new 'art object' and position within the broader field of contemporary art, a diametrical opposed position of artists' books to the *livre d'artiste* within the broader field of cultural production was established. Quoting Bourdieu: 'When a new literary or artistic group imposes itself on the field, the whole space of positions and the space of corresponding possibilities... find themselves transformed because of it: with its accession to existence... the universe of possible options finds itself modified, with formerly dominant productions, for example, being downgraded to the status of an

outmoded or classical product.’<sup>125</sup> Thus in the literature, the ‘moribund’ art-of-the-book burdened down by tradition and formulaic production techniques was denigrated as the antithesis to avant-garde contemporary artists’ books. The identification of Ruscha’s *Twentysix Gasoline Stations* 1963 as the first and ‘model’ example of an artist’s book therefore achieved both a historical separation from ‘tradition’, and by its material form an implicit differentiation and criticism of the *livre d’artiste*. In addition, the ‘definition debate’, or what could be described more accurately as the ‘self-definition debate’, of artists’ books within the discursive frame through the 1970s, was evidence of the increasing autonomy of the field itself.<sup>126</sup>

The discursive frame therefore presents corollary to the material field of practice, moreover it is the mechanism, or system of belief, by which the book works were instituted as works of art within a field of artists’ books. As has already been argued above, if we begin to analyse artists’ books, through the period 1963 to 1983, as representative of an emerging field of restricted production in which the cultural goods are destined for an audience within a field of restricted production, rather than the ‘public at large’, this shifts the perspective on artists’ books. We are therefore able to disengage the discursive frame from wider economic field, which then allows the rhetoric of the ‘democratic’ ideal and the ‘mass’ distribution of artists’ books to be considered as representative of a discursive solidarity between the artists and their purported audience, based on what Bourdieu termed a *homology* of position.

This is not to deny the genuine political intent invested in artists’ books in the late 1960s and into 1970s, but rather it is meant to provide an opportunity for artists’ books to be addressed within this thesis as principally artistic works or symbolic goods, rather than commercial products. The apparent success or failure of artists’ books can therefore be disengaged from an ‘economic’ analysis, while the discursive frame can be retained as symbolically delineating the emerging restricted field of cultural production of artists’ books.

### **3.3.3. Global conceptualism and a field of artists’ books**

This chapter has identified three intersections between the historical debates and contemporary perspectives which are combined and employed within this

thesis to present an Australian perspective on the field of artists' books from the 1960s to the early 1980s. Global conceptualism provides an encompassing frame of reference by which to explore the expanded geographic and cultural parameters of Conceptual art and the inter-connectivity of local or regional manifestations conceptualism around the globe; secondly, the discursive frame uniting the central themes of artists' books as an 'alternative space', the 'democratic' ideal, and the self-fulfilling nature of the 'definition debate'; and thirdly, Pierre Bourdieu's conception of the field of cultural production which provides the broad interpretative framework that offers insights into the historical nature and evolution of the field of international and subsequently Australian artists' books.

The next four chapters will present a series of specific case studies and instances within international and Australian artists' books, which can be extrapolated as representative of the evolving and expanding field of artists' books over the period 1963 to 1983.

The next chapter will focus the proto-discursive international field, 1963 to 1972; instigated by the publication of Edward Ruscha's *Twentysix Gasoline Stations*, and legitimised by the emergence of Conceptual art in the late 1960s, with a focus on the activities of the entrepreneurial New York art dealer Seth Siegelau and the early books produced by two of his most closely affiliated artists, Lawrence Weiner and Robert Barry. It will illustrate how Siegelau's publication of *The Xerox Book* in 1968 established the conceptual parameters for the artist's book as an 'alternative space' or 'portable exhibition', which became one of the central themes within the discursive frame through the 1970s. Within this international context the work of Australian expatriate Conceptual artist Ian Burn will be located and discussed as contributing to the conceptual struggles to define the parameters of the art form.

Chapter 5 will then focus of international practice in the 1970s, but particularly on the transition from the proto-field of books as art to a distinct field of artists' books. This will be undertaken by pairing the work of two artists; Sol LeWitt, widely acknowledged within the field of Conceptual artists' books, and New York-based Australian artist, Robert Jacks, who is known within the history Australian artists' books, but whose practice has to date generally fallen outside

the discourse on international artists' books. In this chapter Jacks' practice will be located within global conceptualism, such that temporal and conceptual parallels can be drawn between Jacks' and LeWitt's engagement with the books as art. In addition, as both artists realised a significant number of artists' books during the 1970s, the issues raised in their individual practices presents a microcosm of the expanded yet increasingly delineated field of artists' books.

Burn and Jacks were also early conduits for ideas about artists' books, encompassed by the discursive frame, to filter back to Australia. The reactions and strategic responses by Australian-based artists to international artists' books, illustrates the geographic and cultural reach of the field of practice within global conceptualism. Two cases studies that will be presented are Inhibodress, as *the* local outpost of global conceptualism and a site for Australian post-object art in the early 1970s. In the mid 1970s, the baton then passed onto the Experimental Art Foundation (EAF) in Adelaide, as a local exemplar of the 'alternate' spaces that became aligned with the artists' books through the 1970s and into the early 1980s. The EAF was an important site of production for the publication of Australian artists' books which were conceptually connected to practice overseas, but also illustrate the fusion of localised artistic and cultural factors, laying the foundations for a separate field of Australian artists' books.

From the late 1960s through the 1970s, Australian artists' books can be seen as participating within global conceptualism and the international field of practice bound by the discursive frame, while the early 1980s witnessed a fracturing of this all encompassing frame, and the emergence of a separate field of Australian artists' books. The year 1983, coinciding with the publication of Gary Catalano's *The Bandaged Image: A study of Australian artists' books*, provides a convenient concluding date to the chronological scope of this thesis, because it can be used to identify a point of transition within the history of Australian artists' books, not unlike the way the exhibition *Artists Books* represents the transition within the international field.

Prior to 1983, Australian artists' books can be seen to have been instituted and function strategically within the global network of Conceptual art and conceptualism, while from this historical point onwards, a distinct sub-field of

Australian artists' books can be seen to have been consolidated and discursively validated. The Conceptual and post-object artists' books produced through the preceding two decades, and examined in detail in this thesis, can therefore be seen as having provided both the conceptual foundations and critical mass around which this new field of Australian artists' books formed.

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## Notes to Chapter

<sup>1</sup> Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, New York: Granary Books 1998, pp.175–183; first published as 'The myth of the artist's book as a democratic multiple', *Art Papers*, vol.21 no.6, November–December 1997, pp.10–13

<sup>2</sup> *Global Conceptualism: Points of Origin, 1950s-1980s*, Queens Museum of Art, New York, 28 April – 29 August 1999; travelled to Walker Art Center, Minneapolis, 19 December 1999 – 5 March 2000; to Miami Art Museum, Miami, 15 September – 26 November 2000; see the accompanying catalogue, Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, New York: Queens Museum of Art 1999

<sup>3</sup> Peter Wollen, 'Global Conceptualism and North American Conceptual Art', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., pp.73-85

<sup>4</sup> Luis Camnitzer, Jane Farver and Rachel Weiss, 'Foreword', in *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., p.vii

<sup>5</sup> László Beke, 'Conceptual Tendencies in Eastern European Art', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., pp.41-51; Desa Philippi, 'Matter of Words: Translations in East European Conceptualism', in Michael Newman and Jon Bird, eds, *Rewriting Conceptual art*, London: Reaktion Books 1999, 152-168

<sup>6</sup> Mari Carmen Ramírez, 'Blueprint Circuits: Conceptual Art and Politics in Latin America', first published in Waldo Rasmussen, et al., *Latin American Art of the Twentieth Century*, New York: Museum of Modern Art 1993, pp.156-167, reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual Art: A critical anthology*, Cambridge, Massachusetts and London: The MIT Press 1999, pp.550-562; Mari Carmen Ramírez, 'Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960-1980', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., pp.53-71; Alexander Alberro, 'A Media Art: Conceptualism in Latin American in the 1960s', in Michael Newman and Jon Bird, eds, *Rewriting Conceptual art*, op. cit., pp.140-151

<sup>7</sup> Terry Smith, 'Peripheries in Motion: Conceptualism and Conceptual art in Australia and New Zealand', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, op. cit., pp.87-95

<sup>8</sup> *ibid.*, pp.87-95

<sup>9</sup> *ibid.*, p.87

<sup>10</sup> *ibid.*, p.87

<sup>11</sup> *ibid.*, pp.88-89

<sup>12</sup> Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, Sydney: Craftsman House Fine Art Publishing 2002, pp.122-143

<sup>13</sup> *ibid.*, pp.124-125

<sup>14</sup> *ibid.*, p.141

<sup>15</sup> *ibid.*, p.125; Smith discussed the work of transient Conceptual artists, Ian Burn and Mel Ramsden; 'other movements' in Australia, including, language-based work exemplified by Mike Parr's *Wall Definition* 1971; 'funky, ironic, parodic' or process driven work related



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to the body, object or space; with a reprint his own 'propositions' from *The Situation Now Object or Post-Object Art?* catalogue as giving something of the flavour of the moment, pp.127-134, 134-137; originally, Terry Smith, 'Propositions', in *The Situation Now Object or Post-Object Art?* Sydney: Contemporary Art Society of Australia (N.S.W.) 1971, pp.3-4

<sup>16</sup> *ibid.*, pp.139-141

<sup>17</sup> *ibid.*, p.139

<sup>18</sup> *ibid.*, p.141

<sup>19</sup> Terry Smith, 'The Provincialism Problem', *Artforum*, vol.13, no.1, September 1974, pp.54-59, reprinted in Terry Smith, *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, op. cit., pp.113-121

<sup>20</sup> Ian Burn, 'Provincialism', *Art Dialogue*, no.1, October 1973, pp.3-11; there were only two issues of *Art Dialogue*, no.1, published in October 1973, and no.2, published the following year in October 1974

<sup>21</sup> *ibid.*, pp.4-5

<sup>22</sup> *ibid.*, p.7

<sup>23</sup> Terry Smith, 'The Provincialism Problem', op. cit., pp.54-59, reprinted in Terry Smith, *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, op. cit., pp.113-121

<sup>24</sup> Terry Smith, 'The Provincialism Problem', op. cit., p.54

<sup>25</sup> *ibid.*, p.55

<sup>26</sup> *ibid.*, p.57; adding that 'The complex history of the "expatriates," most of whom eventually return, highlights this dilemma.'

<sup>27</sup> *ibid.*, p.58; Smith explained that: 'What gives them these powers is their exemplification of one simple, fundamental law within the rule-governed activity which art making is: whereas most artists are rule-following, these are both rule-following and *rule-generating* creators. ... Above all, they are in a situation which is culturally privileged for making their moves count.', p.58

<sup>28</sup> *ibid.*, p.56

<sup>29</sup> *ibid.*, p.56; Smith argued that American art magazines including *Artforum* defined the 'critical issues', and he criticized 'provincialist submission' of his contemporaries Patrick McCaughey and Elwyn Lynn to the 'formalist-modernist' doctrine emanating from New York, mentioning only Donald Brook as providing 'alternative criticism', p.59

<sup>30</sup> for example, in the first issue of *Art & Text* Ian Burn reflected on the 1960s and (1970s) in his 'Memoirs of an Ex-Conceptual Artist', in which 'provincialism' is still not far from the surface, see Ian Burn, 'The 'Sixties: Crisis and Aftermath (Or The Memoirs of an Ex-Conceptual Artist)', *Art & Text*, no.1, 1981, pp.49-65, reprinted in Ian Burn, *Dialogue: Writings in Art History, 1968-1990*, North Sydney: Allen & Unwin 1991, pp.101-119, n222-224; by the late 1980s, Burn had effectively art historicised his own early writings concerning 'The Provincialism Debates' through the 1970s and the structural dependency of the provincial Australian avant-garde, see Ian Burn, Nigel Lendon, Charles Merewether, Ann Stephen, 'The Provincialism Debates' in *The Necessity of Australian Art*, Sydney: Power Publications 1988, pp.104-126, and conclusion in 'Questions of Cultural Inequality', pp.134-146; Concluding: 'Our argument has proposed that a structural dependency model as a basis of art historical explanation was a necessary stage in cultural development. During the past decade, the many attacks from both artists on the institutionalisation of dependency suggest, however, that its historical *raison d'être* has declined and the structures of dependency have exhausted their generative and explanatory power. Much activity of the past decade and a half now appears as a series of attempts to find other and different understandings of Australian art...', p.139

<sup>31</sup> See the extended cover text of Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth or process art, occurring now in*

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*the Americas, Europe, England, Australia, and Asia (with occasional political overtones)*... , published concurrently in New York and London: Praeger and Studio Vista 1973, republished by University of California Press, Berkeley and Los Angeles 1997

<sup>32</sup> See, for example; Ian Burn and Mel Ramsden, *Notes on Analyses*, New York: self-published 1970; extract reprinted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., pp.136-137; the listing of Jacks' conceptual publications produced, 1969-1972, are listed, pp.69, 141, 211; the founding of Inhibodress by Peter Kennedy, Tim Johnson and Mike Parr is documented, p.199

<sup>33</sup> Ian Howard, *Action Man Story*, Montreal: self-published 1976, discussed by Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983, pp.2, 68, 70-72, 74; Tim Burns, *A Pedestrian Series of Postcards*, New York: The Burns Family Press 1976, offset lithography and photocopy, 42 pages with card cover, discussed by Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.50, 52; Arthur Wicks, *Views for Binocular Vision*, Wagga Wagga: self-published c.1978, 10pp, 40.6 x 40.6 cm

<sup>34</sup> See Andrew Wilson, 'Airport Reading' (review of Gloria Picazo, ed., *Nómadas y Bibliófilos, concepto y estética en los libros de artista*, Gipuzkoako Foru, Aldundia, 2003), *Art Monthly*, no.271, November 2003, pp.33-34; this international study covered a timeframe from the 1960s onwards, with a number of the artists represented in this international survey also covered in detail or mentioned in this thesis, including On Kawara, Edward Ruscha, Lawrence Weiner, Allen Ruppersberg and David Tremlett.

<sup>35</sup> *Artists Books*, Moore College of Art, Philadelphia, 23 March – 20 April 1973, travelled to the Pratt Graphic Gallery, New York, October 1973, to University Art Museum, University of California, Berkeley, 16 January – 24 February 1974

<sup>36</sup> Kate Linker, 'The Artist's Book as an Alternative Space', *Studio International*, vol.195 no.990, 1980, p.77

<sup>37</sup> Siegelau, in an interview with Patricia Norvell, 17 April 1969, transcript in Alexander Alberro and Patricia Norvell, eds, *Recording conceptual art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, Berkeley and Los Angeles: University of California Press 2001, pp.31–32

<sup>38</sup> *ibid.*, p.38

<sup>39</sup> Siegelau, in an interview with Ursula Meyer, November 1969, quoted in Alexander Alberro, *Conceptual art and the politics of publicity*, Cambridge, Massachusetts and London: The MIT Press 2003, p.155

<sup>40</sup> Kate Linker, 'The Artist's Book as an Alternative Space', op. cit., p.78

<sup>41</sup> Judith A. Hoffberg, 'Artists' Books Alternative or Real Thing', *Art-Rite: artists' books* special issue, no.14, Winter 1976-77, p.9

<sup>42</sup> John Perreault, 'Some thoughts on books as art', in *Artists Books*, Philadelphia: Moore College of Art, 1973, p.21

<sup>43</sup> Clive Phillpot, 'Book art: Object and Image', in *Artists' Bookworks*, London: The British Council 1975, p.102; yet even at this stage Phillpot voiced concerns about the success of reaching a wider audience, lamenting that 'Sadly the majority of artists' books continue to circulate only within the narrow confines' of the 'art world', pp.102, 104

<sup>44</sup> Lucy R. Lippard, 'The Artist's Book goes Public', *Art in America*, vol.65 no.1, January–February 1977, p.41, reprinted in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press 1985, p.48

<sup>45</sup> *ibid.*, p.41; p.48

<sup>46</sup> Lucy R. Lippard, 'statement', in *Art-Rite: artists' books* special issue, no.14, Winter 1976-77, p.10

<sup>47</sup> Martin Attwood, 'Artists' bookworks', in *Artists' Bookworks*, London: The British Council 1975, p.58; on the title of the exhibition he stated, 'The title of this exhibition "Artists' Bookworks" is not that of a clearly defined aesthetic art movement.... This exhibition, like the others, needed a title. It would be very difficult to define the area that titles such as "Artists' books", "The book as art work", "Book art", "Artists' bookworks" or whatever umbrellas anyone uses to cover a body of very different work is intended to circumscribe.'

- <sup>48</sup> Clive Phillpot, 'Book art: Object and Image', in *Artists' Bookworks*, op. cit., p.100; in the subsequent manifestation of the exhibition *Artists' Books*, Phillpot began to distinguish between two types of work 'artists' books' and 'book art', Clive Phillpot, 'Book art digressions', in *Artists' Books*, London: The Arts Council of Great Britain 1976, pp.40-41; a year later in the *Art Library Manual* Phillpot nevertheless conceded that 'artists' books' had come to be the most widely used term to denote a whole phenomenon of books in which the artist is author of the book as a work of art, Clive Phillpot, 'Artists' books and book art', in Philip Pacey ed., *Art Library Manual: A Guide to Resources and Practice*, London and New York: Bowker 1977, p.355
- <sup>49</sup> Stephan Klima, *Artists Books: A Critical Survey of the Literature*, New York: Granary Books 1998, pp.22-32, regarding, Clive Phillpot, 'Twentysix Gasoline Stations That Shook the World: the Rise and Fall of Cheap Booklets as Art', *Art Libraries Journal*, vol.18 no.1, 1993, pp.4-13
- <sup>50</sup> Clive Phillpot, 'Books, Book Objects, Bookworks, Artists' Books', *Artforum*, vol.20 no.9, May 1982, pp.77-79
- <sup>51</sup> *ibid.*, p.77
- <sup>52</sup> *ibid.*, p.77
- <sup>53</sup> *ibid.*, p.77; with book objects classed as defacto sculptures
- <sup>54</sup> *ibid.*, p.77, citing Ulises Carrión, 'Bookworks Revisited', *The Print Collector's Newsletter*, vol.11, no.1, March-April 1980, p.8
- <sup>55</sup> *ibid.*, p.77
- <sup>56</sup> *ibid.*, p.77
- <sup>57</sup> Pat Steir, 'Statement on artists' books', *Art-Rite*, artists' books special issue, no.14, Winter 1976/77, p.13; also cited in Lucy R. Lippard, 'Conspicuous Consumption: New Artists' Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.49-50, reprinted in Simon Ford, 'Definitions of an Artist's Book', in *Facing the Page: British Artists' Books A Survey 1983-1993*, London: Estampe 1993, Definition no.12, p.7
- <sup>58</sup> Ulises Carrión, 'Bookworks Revisited', op. cit., p.7
- <sup>59</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.99
- <sup>60</sup> Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (edited and introduced by Randal Johnson), New York: Columbia University Press 1993, p.42
- <sup>61</sup> see Phillpot's reflections in, Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', op. cit., p.10
- <sup>62</sup> Sol LeWitt, *Geometric figures and color: circle, square, triangle, rectangle, trapezoid and parallelogram, in red, yellow and blue on red, yellow and blue*, New York: Harry N. Abrams 1979; it was the third book in the Abrams *Art Books by Artists* series; the two preceding titles being, *Christo: Wrapped Walk Ways* (1978) and Shūsaku Arakawa's *The Mechanism of Meaning* (1979); Ellen R. Goheen and Wolfgang Volz, *Christo: Wrapped Walk Ways*, New York: Harry N. Abrams 1978; Arakawa and Madeline H. Gins, *The Mechanism of Meaning*, New York: Harry N. Abrams 1979; the following title was Edward Ruscha's *Guacamole Airlines and other drawings*, New York: Harry N. Abrams 1980
- <sup>63</sup> Clive Phillpot, 'Artists' Books', *Art Journal*, vol.39 no.3, Spring 1980, p.213
- <sup>64</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.97-132; Robert C. Morgan, 'Systemic Books by Artists', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.207-222
- <sup>65</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.109
- <sup>66</sup> Lucy R. Lippard, 'Conspicuous Consumption: New Artists' Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.49
- <sup>67</sup> Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, op. cit., pp.175-183; first published as 'The myth of the artist's book as a democratic multiple', *Art Papers*, vol.21 no.6, November-December 1997, pp.10-13; see also, Johanna Drucker, 'The Artist's Book as a Democratic Multiple', in *The Century of Artists' Books*, op. cit., pp.69-91

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<sup>68</sup> Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, op. cit., p.176

<sup>69</sup> *ibid.*, pp.178-179; continuing, 'The exception to this was the work of those well-known artists who embraced the form. The products of blue-chip artists were not always the most interesting works in the field and were frequently hybrid forms doubling as catalogues for an exhibition, publisher- or dealer-driven, rather than artist-initiated works. But these found an audience the way artists' prints did – as the inexpensive side-line to the mainstream markets', p.179

<sup>70</sup> Rob Perrée, *Cover to Cover: The Artist's Book in Perspective*, Rotterdam: NAI Publishers 2002, p.20

<sup>71</sup> Helen Brunner and Don Russell (compilers), 'Artists' Book Collections', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.225-232

<sup>72</sup> Anne Moeglin-Delcroix, '1962 and after: Another idea about art', in Anne Moeglin-Delcroix, Liliانا Dematteis, Giorgio Maffei and Annalisa Rimmaudo, *Guardare, Raccontare, Pensare, Conservare; Quattro percorsi del libro d'artista dagli anni '60 ad oggi (Looking, Telling, Thinking, Collecting; Four directions of the artist's book from the Sixties to the present)*, Mantova: Casa del Mantegna and Edizioni Corraini 2004, pp.26-29

<sup>73</sup> Kate Linker, 'The Artist's Book as an Alternative Space', op. cit., p.77; for reference to Printed Matter and Franklin Furnace within the entire spectrum of alternative spaces in New York, see Julie Ault, 'A Chronology of Selected Alternative Structures, Spaces, Artists' Groups, and Organizations in New York City, 1965-85', in Julie Ault, ed., *Alternative Art New York, 1965-1985*, Minneapolis: University of Minnesota Press, New York: The Drawing Center 2002, pp.17-76; see also Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, New York: Granary Books 2005, pp.198-204

<sup>74</sup> Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit., p.198-201; her view was tempered in being realistic about the scale of growth, recognizing that total figures to collections and libraries are vague, and with the backdrop of Printed Matter's unending struggle for financial security.

<sup>75</sup> Tony Whitfield, 'Printed Matter', *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, pp.177-178

<sup>76</sup> Printed Matter Inc., *Catalogue 1976*, cited in Peter Anderson, 'Thinking Through / Turning Pages', in *The Artist's Books of Robert Jacks*, Bendigo: Bendigo Art Gallery 2009, pp.12-13

<sup>77</sup> *Printed Matter, Inc. Artists' Books Catalogue*, September 1979

<sup>78</sup> Ingrid Sischy, quoted in Kate Linker, 'The Artist's Book as an Alternative Space', op. cit., p.79

<sup>79</sup> Anne Edgar, 'Franklin Furnace', *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, p.176

<sup>80</sup> *ibid.*, p.176; a term used to describe self-published material distributed by hand or by mail to avoid cultural censorship

<sup>81</sup> Clive Phillpot, 'Artists' books and book art' in Philip Pacey, ed., *Art Library Manual: A Guide to Resources and Practice*, London and New York: Bowker 1977, pp.355-363

<sup>82</sup> *ibid.*, p.356

<sup>83</sup> *ibid.*, p.357

<sup>84</sup> see discussion in, Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit., p.189, 193-195; catalogued by Phillpot and given the prefix 'AB' a designation within Special Collections; Phillpot also secured the acquisition of the Franklin Furnace Archive for the Library prior to his retirement.

<sup>85</sup> Clive Phillpot, ed., 'An ABC of Artists' Books Collections', *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, pp.169-181

<sup>86</sup> Janet Dalberto, from Virginia Commonwealth University, on the acquisition of artists books' for art libraries, see Janet Dalberto, 'Acquisition of Artists' Books', *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, pp.169-171; Harlan L. Sifford, from The University of Iowa Art Library; the fortunate recipient of the Los Angeles Institute of Contemporary Art *Artwords and Bookworks* exhibition collection, see Harlan L. Sifford, 'Artist Book Collecting and Other

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Myths of Art Librarianship, *ART Documentation: Bulletin of the Art Libraries Society of North America*, vol.1 no.6, December 1982, pp.174-175

<sup>87</sup> *Artwork in Bookform: Printed Matter, presents 'Heart: A Collection of Artists' Books for Libraries, Museums and Collectors'*, New York: Printed Matter, Inc. 1980 (book list); it is worth noting that the one Australian artist represented was Robert Jacks, *Color Book* – hand stamped, self-published 1975, price \$7.00

<sup>88</sup> Janet Dalberto, 'Acquisition of Artists' Books', op. cit., p.170, p.171 n11; Albright-Knox Art Gallery Library, Buffalo NY, collecting since 1978, 300 books (96% multiple); Rochester Institute of Technology Wallace Memorial Library, Rochester NY, over 1000 (80% multiple); Virginia Commonwealth University Library, Richmond VA, collecting since 1979, 1000-2000 (99% multiple); whilst The Museum of Modern Art Library Artists' Books Collection, numbered c.2000, multiple artists' books from c1960, listed in Helen Brunner and Don Russell, (compilers), 'Artists' Book Collections', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.229

<sup>89</sup> Helen Brunner and Don Russell, (compilers), 'Artists' Book Collections', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.225-232; alongside these alternative organizations it is worth noting significant personal collections, such as Helen Brunner and Don Russell (compilers of the list), Washington DC, collecting since 1974, 1000-2000 books (85% multiple) and Judith A. Hoffberg, Pasadena CA, 2200 books (80% multiples)

<sup>90</sup> For example, *Bookworks*, Museum of Modern Art, New York, 17 March – 17 May 1977 (curated by Barbara J. London)

<sup>91</sup> *Artists' Books*, London: The Arts Council of Great Britain 1976; based on an earlier version *Artists' Bookworks* which toured to Germany through The British Council in 1975; Phillpot credits Martin Attwood with the term 'bookworks', but also mentions that the exhibition was originally titled, 'Artists' Book Art Exhibition', in line with Phillpot's own contribution to the *Artists' Bookworks* catalogue, entitled 'Book Art: Object and Image', referred to in Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', op. cit., p.4, p.12 n4

<sup>92</sup> see Richard Francis and Martin Attwood, 'Some notes on this and other exhibitions', in *Artists' Books*, op. cit., pp.13-14

<sup>93</sup> *ibid.*, p.15

<sup>94</sup> Richard Cork, 'Imprisoning Artists' Books', *Evening Standard*, 19 August 1976, reprinted in Richard Cork, *Everything seemed possible: art in the 1970s*, New Haven and London: Yale University Press 2003, pp.339-342

<sup>95</sup> Clive Phillpot, 'Book art digressions', in *Artists' Books*, op. cit., pp.26, 32, 36

<sup>96</sup> *ibid.*, pp.40-41

<sup>97</sup> *ibid.*, p.41

<sup>98</sup> 'List of Books: Section 1: publications by individual artists', in *Artists' Books*, op. cit., pp.63-82

<sup>99</sup> *ibid.*, p.80, cat.105; recently included in Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia 2008, pp.100-101, cat.67

<sup>100</sup> see as indicative the first fifteen listed titles in, 'List of Books: Section 1: publications by individual artists', in *Artists' Books*, op. cit., pp.63-65; following; artist; country of origin; country in which book published: Carl Andre (cat.1; American; published, Turin); John Armleder (cat.2; Swiss; published, Geneva); John Baldessari (cat.3; American; published, London); Robert Barry (cat.4; American; published, Turin); John Bird (cat.5; British; published, London); Christian Boltanski (cat.6; French; published, Oxford); Mark Boyle (cat.7; British; published, Cologne); Mel Bochner (cat.8; American; published, Milan); Ian Breakwell (cat.9; British; published, London); Marcel Broodthaers (cat.10; Belgian; published, London); Marcel Broodthaers (cat.11; Belgian; published, Oxford); Daniel Buren (cat.12; French; published, New York and London); Daniel Buren (cat.13; French; published Paris and Halifax, Nova Scotia); Victor Burgin (cat.14; British; published, London); Duncan Cameron (cat.15; British; published, London); the women artists represented in the exhibition were, Helen Chadwick, Hanne Darboven, Helen Douglas, Marlene Kos, Valerie Large, Yoko Ono, Edda Renouf, Marcia Resnick, Annette Messenger and Suzanne Santoro

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- <sup>101</sup> Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*, op. cit., p.42
- <sup>102</sup> Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature* (edited and introduced by Randal Johnson), New York: Columbia University Press 1993, pp.29-73, n273-279; originally published in *Poetics*, vol.12 nos.4-5, 1983, pp.311-356 (translated by Richard Nice)
- <sup>103</sup> *ibid.*, pp.29-30, expanded, pp.30-37
- <sup>104</sup> *ibid.*, p.38
- <sup>105</sup> *ibid.*, pp.38-39
- <sup>106</sup> *ibid.*, pp.37-40
- <sup>107</sup> *ibid.*, pp.40-43; see later, pp.67-68
- <sup>108</sup> *ibid.*, pp.52-55
- <sup>109</sup> *ibid.*, pp. 54-57
- <sup>110</sup> *ibid.*, pp.44-45
- <sup>111</sup> Pierre Bourdieu, 'The Market of Symbolic Goods', in *The Field of Cultural Production: Essays on Art and Literature* (edited and introduced by Randal Johnson), New York: Columbia University Press 1993, pp.112-141, n288-293; originally published as 'Le marché des biens symboliques', in *L'année sociologique*, vol.22, 1971, pp.49-126, with an abbreviated translation by R. Swyer, first published in *Poetics*, vol.14 nos.1-2, April 1985, pp.13-44
- <sup>112</sup> *ibid.*, p.112
- <sup>113</sup> *ibid.*, p.113, p.289 n3
- <sup>114</sup> *ibid.*, p.115
- <sup>115</sup> *ibid.*, p.115
- <sup>116</sup> see discussion in Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature*, op.cit., pp.45-73; from an economic perspective the French literary field exhibited a simple hierarchy, from drama to poetry, pp.47-48; the symbolic hierarchies were more complex because of the internal hierarchies specific to each genre in relation to the economic field, resulting in three competing principles for legitimacy or recognition, firstly, producers for producers, or recognition by peers, secondly, economic consecration by the dominant fractions of the dominant class, and lastly, mass audience 'popular' success, pp.48-51
- <sup>117</sup> Pierre Bourdieu, 'The Market of Symbolic Goods', in *The Field of Cultural Production: Essays on Art and Literature*, op. cit., p.121
- <sup>118</sup> *ibid.*, pp.116-120
- <sup>119</sup> *ibid.*, p.140
- <sup>120</sup> see discussion in Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature*, op. cit., pp.58-59; Bourdieu outlines that position-taking operates quasi-mechanically from the relationship between positions and largely independently of the agents' consciousness and wills, p.59
- <sup>121</sup> *ibid.*, p.60; Bourdieu explains that to understand the practice of writers and artists entails understanding the coalescence of two histories, the history of the positions they occupy and the history of their dispositions, see extended discussion, pp.61-73
- <sup>122</sup> *ibid.*, pp.60-61
- <sup>123</sup> Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, op. cit., p.179
- <sup>124</sup> Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field* (translated by Susan Emanuel), Stanford, California: Stanford University Press 1996, p.225
- <sup>125</sup> *ibid.*, p.234
- <sup>126</sup> Pierre Bourdieu, 'The Market of Symbolic Goods', in *The Field of Cultural Production: Essays on Art and Literature*, op. cit., p.115

#### **4. Conceptual art and conceptual aspects**

The previous two chapters explored the discourse on artists' books and the intersection between some of the key historical debates within the discourse and their alignment with the contemporary theoretical perspectives that underpin this thesis. To briefly recap, in the period covered by this thesis, 1963 to 1983, the year 1973, in which the exhibition *Artists Books* was held,<sup>1</sup> marks a transition between the *proto*-discursive field, with books by artists submerged within Conceptual art or conceptualism through the decade 1963 to 1973, and post-1973, when the term 'artists' books' was applied to delineate a specific field of artistic practice. It was during this first decade that individual artists, such as, Edward Ruscha, Sol LeWitt, Lawrence Weiner, began exploring the 'book as artwork', while specific works, particularly Seth Siegelaub's publication of *The Xerox Book* (1968) established key conceptual parameters for artists' books, and instigated ideas about artists' books as an 'alternative space' or 'portable exhibition', the 'democratic' ideal, and the 'definition debate' which characterised the internal struggles within the field through the 1970s.<sup>2</sup>

In the international discourse to date there has been little reference to Australian artists' books, however, the circulation of 'global conceptualism' over the last decade can provide a mechanism through which to explore Australian artists' books through the late 1960s and 1970s in a global context.<sup>3</sup> Two artists, Ian Burn (in this chapter) and Robert Jacks (in the following chapter), both spent a decade in New York and are discussed alongside their international contemporaries, so as to illustrate the material and conceptual relationships between their artists' books. Their practice also poses a question, as to whether the artist's book was one of the main art forms that encapsulated the condition of the Australian artist 'in transit' during the 1970s.

As was outlined in the previous chapter, 'economic' criticisms have shadowed artists' books, in that the success, or more often apparent failure of multiple artists' books to reach a mass audience is couched in economic terms, tenuously aligning the production, distribution and consumption of artists' books, with the commercial mechanisms of the publishing industry. Even more problematic is that despite these presumptions about artists' books, it is almost

impossible to extract any verifiable data regarding the economics of artists' books through the 1970s. It is a circular self-fulfilling predicament, in that the lack of verifiable data is itself perhaps the clearest indication of the *non-commercial* nature of artists' books.

It has therefore been argued that the work of Pierre Bourdieu presents a broad interpretative framework that allows artists' books to be analysed primarily as symbolic goods circulating within a field of restricted cultural production. In this thesis it will therefore be shown that the confluence of international and Australian artists' books through the period 1963-1983, can be accounted for as representative of the exchange and circulation of symbolic objects within the art world, rather than commercial goods destined to the public at large.

This chapter examining Conceptual art and conceptual aspects will now outline; firstly, how Edward Ruscha's paradigmatic publication *Twentysix Gasoline Stations* was incorporated into conceptualism; secondly, illustrate how the publishing activities of Seth Siegelau in the late 1960s contributed to the conceptual legitimacy of artists' books, with reference to the books produced by two closely affiliated artists, Lawrence Weiner and Robert Barry; and lastly, the Conceptual explorations in book form by the Australian expatriate artist Ian Burn will be discussed in the context of the formation of the field of international artists' books.

#### **4.1. Edward Ruscha and his perplexing publications**

If there is any facet of my work that I feel was kissed by angels...  
I'd say it was my books.

Edward Ruscha, 1972<sup>4</sup>

##### **4.1.1. Edward Ruscha's *Twentysix Gasoline Stations***

In early 1963, a relatively unknown West Coast Pop artist, Edward Ruscha published a small book, entitled *Twentysix Gasoline Stations* 1963;<sup>5</sup> a pocket-sized soft-cover book, the title in bold red serif capitals on the cover, protected by semitransparent glassine dust jacket. (See Plate 4) As specified by the title, within the book are twenty-six photographs of gasoline stations, located for the



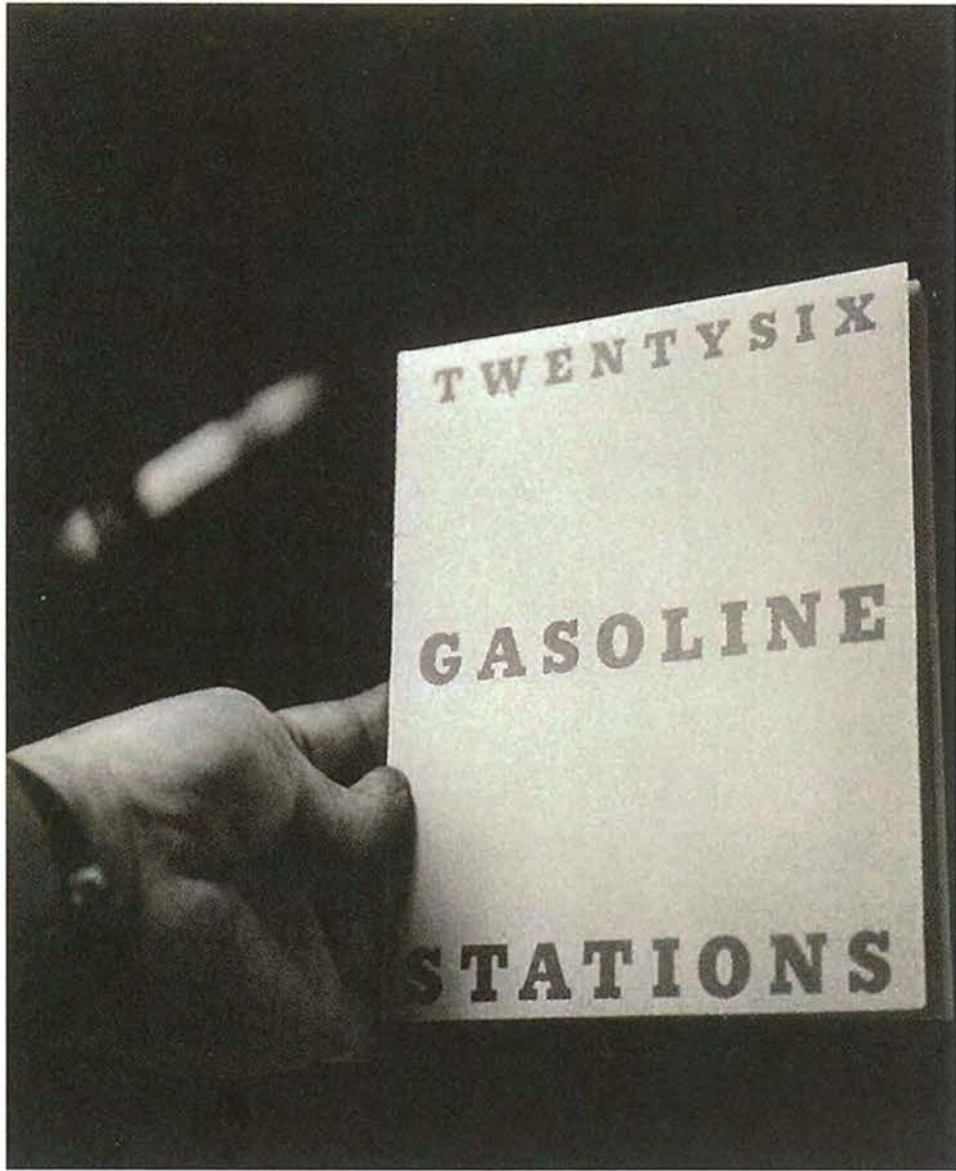


Plate 4: Photograph of Edward Ruscha holding a copy of the first edition of *Twentysix Gasoline Stations*, Los Angeles: A National Excelsior Publication (self-published) 1963



Plate 5: Edward Ruscha, *Standard, Amarillo, Texas* (1962) from *Twentysix Gasoline Stations*, Los Angeles: A National Excelsior Publication (self-published) 1963



Plate 6: Edward Ruscha, *Standard, Amarillo, Texas* 1963; oil on canvas, 165.1 x 307.3 cm; Collection: Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Gift of James J. Meeker, in Memory of Lee English, Class of 1958

most part along Route 66, between Los Angeles, California, through Arizona, New Mexico, Texas, to Oklahoma City, where the artist grew up, and regularly journeyed to visit his parents.<sup>6</sup> (See Plate 5) At the time of publication, Ruscha was only a couple of years out of art school, having graduated from the Chouinard Art Institute in 1960. His work had included in a couple of West Coast group exhibitions, including *New Painting of Common Objects*, held at the Pasadena Art Museum, 25 September – 19 October 1962, while his first solo exhibition of paintings was held at the Ferus Gallery, Los Angeles, 20 May – 15 June 1963.

*Twentysix Gasoline Stations* is a title that now resonates with the weight of history in the field of artists' books,<sup>7</sup> and has been dissected in almost every detail by critics and art historians in the decades since its publication; as have the comments, however direct or evasive, made by its author.<sup>8</sup> Yet, as mentioned in the review of the literature, *Twentysix Gasoline Stations* was not a popular success, and somewhat ironically, in the first instance *Artforum's* founding editor Philip Leider had great difficulty in explaining it as a work of art. Recalling his 'book review' of *Twentysix Gasoline Stations* in September 1963, and a month before it was also 'rejected' from inclusion in the Library of Congress, a perplexed Leider wrote of Ruscha's 'pop-art' book that:

It is perhaps unfair to write a review of a book which... is so curious, and so doomed to oblivion that there is an obligation, of sorts, to document its existence, record its having been here...<sup>9</sup>

It was left to John Coplans to try and resolve the questions raised by Ruscha's 'perplexing publications' in an interview with the artist two years later.<sup>10</sup> When asked by Coplans, 'What is the purpose in publishing these books?', Ruscha responded:

To begin with – when I am planning a book, I have a blind faith in what I am doing... The first book came out of a play with words. The title came before I even thought about the pictures. I like the word "gasoline" and I like the specific quality of "twenty-six." If you look at the book you will see how well the typography works – I worked on all that before I took the photographs. Not that I had an important message about photographs or gasoline, or anything like that – I merely wanted a cohesive thing. ... they (the photographs) are technical data like industrial photography. To me, they are nothing more than snapshots.<sup>11</sup>

Later in the interview, Ruscha added: 'One of the purposes of my book has to do with making a mass-produced object. The final product has a very commercial, professional feel to it. I am not in sympathy with the whole area of hand-printed publications.'<sup>12</sup> Concluding: 'I am not trying to create a precious limited edition book, but a mass-produced product of high order. All my books are identical. They have none of the nuances of the hand-made and crafted limited edition book. It is almost worth the money to have the thrill of seeing 400 (the number of copies in the first editions of both *Twentysix Gasoline Stations* and *Various Small Fires*) exactly identical books stacked in front of you.'<sup>13</sup>

Yet, if Ruscha's two titles (to date) had remained 'stacked in front of him' in his studio (a rather self-indulgent and poor economic decision), his books particularly *Twentysix Gasoline Stations* would never have been 'socially instituted' as works of art or *proto-artists'* books. As Bourdieu, has outlined, the 'material production' of an object must be accompanied by the 'symbolic production' of the object as a work of art, in so much that the value of the work of art is not solely in the primary realisation of the object, but moreover associated with the production of meaning by a set of agents – critics, publishers, etc. – whose combined efforts create an audience of consumers for the work of art as such.<sup>14</sup>

It was therefore crucial that at a very early stage in his engagement with the book as artwork that Ruscha's *Twentysix Gasoline Stations* and *Various Small Fires* were instituted in the pages of *Artforum* as the rising art world art magazine of the 1960s.<sup>15</sup> Whilst the inclusion may have been precipitous, with *Artforum* West Coast-based until 1967, and Ruscha (otherwise known as Eddie Russia) working on graphic design and production for the magazine between 1965 and 1969, the effect was significant, as *Artforum* was one of the key magazines tracing the broader issues and debates surrounding North American Conceptual art and conceptualism, which inflected into artists' books. The 'clarity' of Ruscha's early statements were therefore appropriated by subsequent commentators.<sup>16</sup>

In addition, as Bourdieu has observed, the propensity to move to new 'avant-garde' positions, which precedes the demands of the market and with no short-term economic profit, has the effect that these 'most exposed positions of

the avant-garde... (are) very often the most profitable symbolically, and in the long run'.<sup>17</sup> This general observation may be also applicable to Ruscha, whose production of books, post 1965, became more expansive, with larger editions and reprintings, and particularly with the recognition of *Twentysix Gasoline Stations* as defining a key moment in the history of artists' books.

By 1972, Ruscha, the 'publisher',<sup>18</sup> had produced a total of fourteen books, which one interviewer David Bourdon suggested were 'the best known and most widely admired of all his works'.<sup>19</sup> (See Plate 7) Bourdon reiterated Ruscha's own claims that, while his paintings and printmaking had art historical precedents, he never followed a 'tradition' in his books, yet conceded that 'the over-all style of the books is difficult to evaluate, making it a risky business to discuss their relative merits'.<sup>20</sup> Nevertheless Bourdon concluded:

Ruscha's books are extremely original in their choice and treatment of subject matter. His approach to the book as art form is strictly contemporary; instead of making lavishly hand-worked *livre de-luxe* with all sorts of limited-edition frills, he treats the book as a mass-produced object, infinitely reproducible... Books are a traditional vehicle for visual information, but Ruscha's publications establish a new category.<sup>21</sup>

#### **4.1.2. The conceptual aspects of Edward Ruscha's books**

As has already been outlined in the literature review, *Artforum* was one of the main contemporary art magazines tracing the broader issues and debates surrounding North American Conceptual art and conceptualism. *Artforum* also illustrates the transformation Ruscha's books made from Leider's initial identification of them as 'pop-art' books, in reference to the artist's related paintings in the early 1960s (See Plate 6), to circulating within the frame of Conceptual art by the late 1960s. In Sol LeWitt's 'Paragraphs on Conceptual Art', readers visually witnessed this transformation of Ruscha from West Coast Pop artist to proto-Conceptualist with the inclusion of *Every Building on The Sunset Strip* (Plate 8) alongside the work of LeWitt, Robert Morris and Eva Hesse.<sup>22</sup> Not long after, Joseph Kosuth in one of his polemical essays 'Art after philosophy' published in *Studio International* in 1969, cited Ruscha's books as 'conceptual' sort of work'.<sup>23</sup>

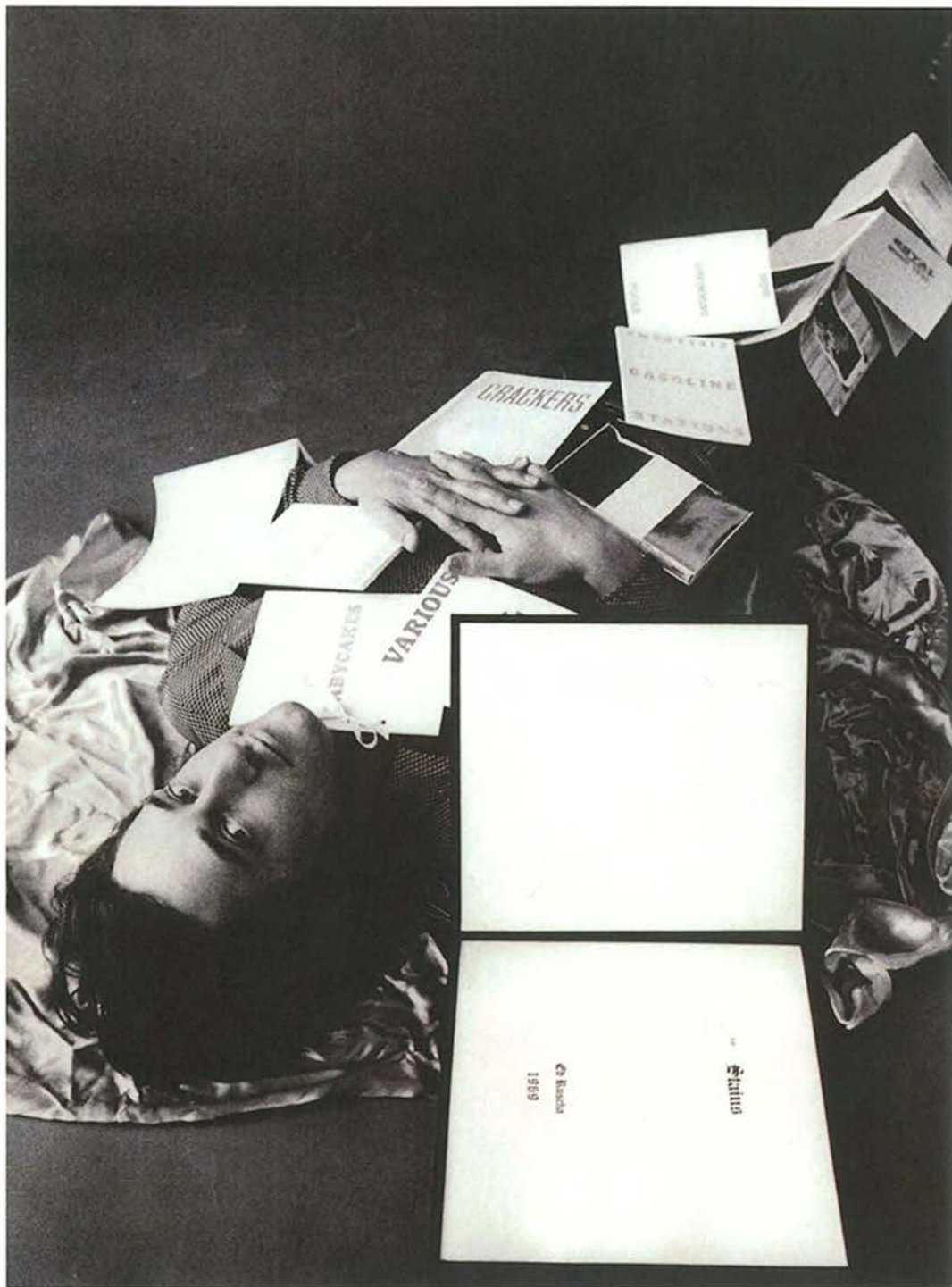


Plate 7: Edward Ruscha covered with a selection of his artist's books, c.1969

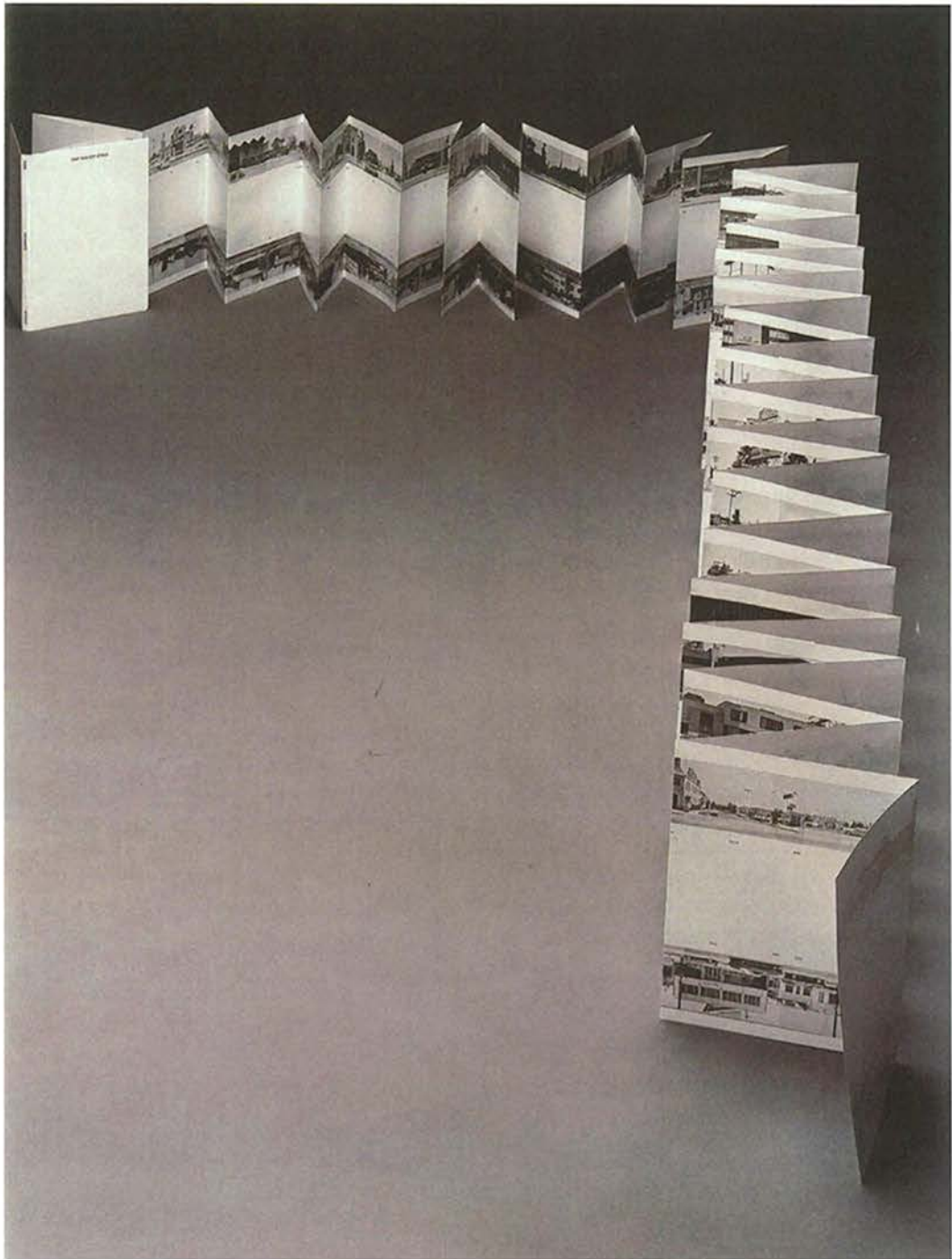


Plate 8: Edward Ruscha, *Every Building on the Sunset Strip*, Los Angeles: self-published 1966, second edition 1970; included in the exhibition *Conceptual Art and Conceptual Aspects*, The New York Cultural Center, New York, 1970



Ruscha's inclusion in the landmark exhibitions, *Information* at Museum of Modern Art in 1970,<sup>24</sup> and *Conceptual Art and Conceptual Aspects* at the New York Cultural Center later the same year<sup>25</sup> can be seen as a 'material' validation of the positioning of his books next to the documentary, photographic and text-based works of other Conceptual artists.<sup>26</sup> In addition, Ruscha's discursive status was ratified with the publication of Ursula Meyer's *Conceptual Art* (1972) and Lippard's *Six Years: The dematerialization of the art object from 1966 to 1972* (1973), in which both make judicious use of Ruscha's statements from Coplan's 1965 *Artforum* interview.<sup>27</sup> The realignment of Ruscha's practice from Pop to Conceptual is indicative of the rapid transformation of the field in the late 1960s, and the increasingly powerful role that Conceptual artists' books came to play within the field at this time.

It is nevertheless worth noting that a consequence of Ruscha's transition from Pop exponent to conceptualism resulted in a contextual disengagement of his role as a publisher from his contemporaneous practice as a painter, a schism in part perpetrated by the artist himself, but also not unexpected given the antithesis between painting and Conceptual practice. It appears that as Ruscha's publishing activities became aligned with conceptual practice, his artists' books were split from his thematically related paintings, which at the time may have had other affiliations within American art. This separation, established around 1970, had reverberations throughout the 1970s within the discourse on artists' books, as Ruscha's publications were most often discussed in isolation from his other practice.

The discursive isolation accorded Ruscha's books has only been readdressed in the last decade with the upsurge in interest in Ruscha's entire oeuvre,<sup>28</sup> and specifically with reference to the intersections between Conceptual art and photography. Ruscha has in part facilitated this reconsideration of his early work through the release of limited edition portfolios of selected photographs *after* his books, including (Twentysix) *Gasoline Stations* (1962/1989), (Every Building on) *The Sunset Strip* (1966/1995), (Nine Swimming) *Pools* (1968/1997), and (Thirtyfour) *Parking Lots* (in Los Angeles) (1967/1999).<sup>29</sup> According to Jeff Wall, Ruscha's photo-books represented one of the 'most exemplary instances' of the amateurist mimesis of photo-conceptualism, whereby photography escapes being 'art photography' through being taken in the manner of a non-

artist; the denial of art photography's 'aestheticism' aligned with the 'reductivism' of Conceptual art in general.<sup>30</sup>

The alignment of Ruscha's books with conceptualism was significant in that he was one of the few artists to have published a 'substantial' number of titles in the 1960s; a total of twelve by 1970. In comparison, by 1970, Sol LeWitt had only published four books and Lawrence Weiner a mere two titles. It is worth noting that this situation had been reversed by the late 1970s, by which time both LeWitt and Weiner had surpassed Ruscha's output. On the occasion of LeWitt's mid-career retrospective at the Museum of Modern Art in 1978 he had published 31 books over the previous decade,<sup>31</sup> while in the same year Weiner had published twenty-five artists' books, most often in editions of 500 to 1000 copies.<sup>32</sup>

#### **4.2. Seth Siegelau: Art Entrepreneur**

Whilst Ruscha may epitomize the artist as publisher, Seth Siegelau, art dealer, exhibition organiser, curator-at-large and publisher, was one of the masterminds behind Conceptual art in New York in the late 1960s through his association and promotion of the work of Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner. As a publisher Siegelau was also an instigator in the field of artists' books, achieved through innovative publications using the book form as a vehicle for the exhibition of art.

As mentioned in the literature review, Alexander Alberro has published a detailed account of Siegelau's involvement in the New York art world during the period 1964 to 1971.<sup>33</sup> In his study, Alberro outlined how Siegelau's 'commercial packaging' of Conceptual art mirrored the transformations in corporate America in 1960s, in his use of strategic marketing, publicity and advertising.<sup>34</sup> Alberro argued that despite Siegelau's political intentions, his methods of distribution were indicative of economic globalization and integrated into the commodity system of late capitalism.<sup>35</sup> Alberro also suggested that there was a 'symbiotic relationship' between Siegelau's distribution strategies and the work of the artists he represented. As the physical art object became less and less relevant to the type of work his affiliated artists were 'making', Siegelau responded by altering the means of display and

distribution, particularly through the use of direct-mail advertising, mailing lists and catalogues, which superseded the need for a physical gallery.<sup>36</sup> Yet despite Alberro's argument, it is still debatable as to the 'commercial' success of Siegelau's strategies and whether Alberro's conclusions are a *fait accompli*.

If, with reference to Bourdieu, we consider artists' books as primarily 'symbolic goods' within a field of restricted cultural production, the analysis, as is argued in this thesis, takes a divergent trajectory. While not denying the 'symbiotic relationship' between Siegelau's entrepreneurial activities and the work of the artists, which if anything indicates the 'solidarity' between Siegelau and his artists, their collaborative publications can also be analyzed as engaged in the struggle to define *the object* and *the boundary* of the field of artists' books.<sup>37</sup> It is also worth recalling that at this point of time Siegelau and his artists were participants within the proto-discursive decade, pre 1973, where books as art were circulating within Conceptual practice, but artists' books *per se* had yet to be identified as a distinct field of practice.

Two of Siegelau's publications, *The Xerox Book* (1968) and Lawrence Weiner's *Statements* (1968),<sup>38</sup> are often cited as opening up the possibilities for the field of artists' books.<sup>39</sup> Both these publications will be examined in some detail in the following section so as to highlight the conceptual struggles occurring to legitimise the material form. What is evident is that the theoretical arguments that were circulating at the time, particularly with regard to the conceptual differentiation between *primary* and *secondary* information, had a bearing on the distinction between the exhibition catalogues and the book as artwork.

As Siegelau outlined in an interview published in Lippard's, *Six Years*:

The art that I am interested in can be communicated with books and catalogues... when art does not any longer depend upon its physical presence... it is not distorted and altered by its representation in books and catalogues. It becomes *primary* information, while the reproduction of conventional art in books or catalogues is necessarily *secondary* information. ... When information is *primary*, the catalogue can become the exhibition...<sup>40</sup>

Although limited in number Siegelau's publications can be seen as, firstly, questioning, then secondly, establishing, certain parameters that were used to

define the artist's book. The range of Siegelau's publications also illustrate the taxonomic spectrum from exhibition catalogue to artist's book. If the role of an exhibition catalogue was as a vehicle for *secondary* information, information *about* works of art displayed in a gallery or museum (in a physical space), then in order for the artist's book to be legitimized as a work of art in its own right it had to be divorced from the 'secondary' role played by a catalogue. This had to be achieved on two levels, first, conceptually, by removing the temporal and spatial links to works of art presented in an exhibition, secondly, in content, by removing the schematic identifiers of a catalogue, so that the book work could function as *autonomous* work of art.

The commercial printing processes and office technologies employed to produce exhibition catalogues, as well as, many of the commercially printed Conceptual artists' books of the 1960s and 1970s, meant that the material components or physical characteristics of both exhibition catalogues and books as art were deceptively similar. To establish a distinction between these two types of publications was not just a distinction between *primary* and *secondary* information, but even more significantly about establishing the 'primary' symbolic value for books as art. Siegelau's publication activities, which straddle the across the conceptual boundary between the exhibition catalogue and artist's book, present a microcosm of the aesthetic debates that were drivers to the emergence and legitimacy of the artists' books.

The Conceptual artists' books authored by Lawrence Weiner and Robert Barry in the years with and immediately following their association with Siegelau do not alter the standard book form, but rather use the book as a given container or medium in which to present and disseminate their work. What is examined later in this chapter is how Weiner and Barry transformed their artistic ideas into the book form, but at the same time allowed the medium to dictate subtle variations in the end result, so that their artists' books present a unique facet within each of their oeuvres.

**CARL ANDRE  
ROBERT BARRY  
DOUGLAS HUEBLER  
JOSEPH KOSUTH  
SOL LEWITT  
ROBERT MORRIS  
LAWRENCE WEINER**

First Edition  
1000  
December 1968

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**Siegelaub/Wendler. . . . . New York, N. Y.**

Plate 9: *The Xerox Book* (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner), title page, New York: Seth Siegelaub and John W. Wendler 1968

### 4.2.1. *The Xerox Book*

*The Xerox Book* 1968<sup>41</sup> is arguably Siegelau's most significant contribution to Conceptual artists' books.<sup>42</sup> (See Plate 9) Siegelau invited seven artists – Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris and Lawrence Weiner – to contribute to the book by producing a work of art under the same conditions or constraints – twenty-five consecutive pages on American standard eight-and-one-half-by-eleven inch paper to be reproduced Xerographically, which at the time was a relatively new technology. As Siegelau explained:

I choose Xerox as opposed to offset or any other process because it's such a bland, shitty reproduction, really just for the exchange of information. That's all a Xerox is about. I mean, it's not even, you know, defined. So Xerox just cuts down on the visual aspect of looking at the (*primary*) information.<sup>43</sup>

Each artist was therefore required to utilize a Xerox machine in realizing the work they submitted to Siegelau, however, in an ironic twist, the final publication was produced using commercial lithography, due to the projected exorbitant cost of producing 1000 copies of *The Xerox Book* using a Xerox machine.

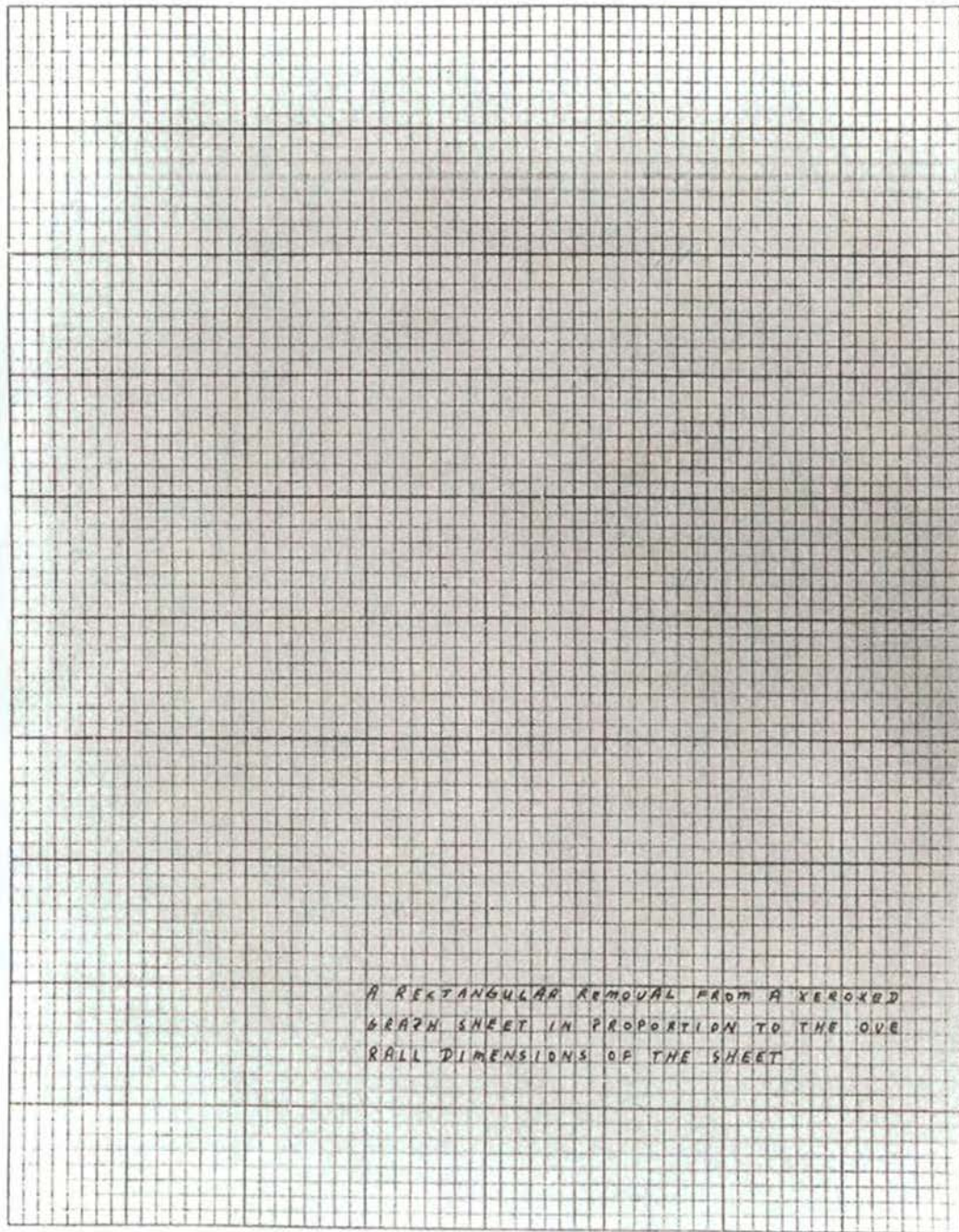
The conditions specified to the artists for their twenty-five page contributions largely determined the look and content of *The Xerox Book*. The artists did not have to consider its final format, and were able to focus solely on their twenty-five page sequences, and on which most of the works depend. It is apparent that they did not, and did not need to consider the book form, conventions of the book, or means of identifying their work within the compendium. As a result all the contributions are devoid of identifiers (page numbers, chapter details, index, etc.) that would conventionally bind the pages within a book. The legitimacy of each twenty-five sheet/page work is nevertheless enhanced by its inclusion in the book format.<sup>44</sup> In the final format the artists' contributions to *The Xerox Book* were simply ordered alphabetically, with each 'work' preceded by a single page with the artist's name. The reductive approach to the layout parallels the nature of the work, as well as the serial strategies employed more broadly through Minimalism and Conceptual art.

Whilst Siegelau's uncanny foresight may have played a part, the position that *The Xerox Book* has been placed within the history of artists' books is also due to the inclusion of artists with significant reputations within Minimalism and Conceptual art. For example, Andre's untitled 'scatter piece' in *The Xerox Book* is clearly related to his other sculptural works at the time which employ a logical system combined with an element of chance.<sup>45</sup> Barry's contribution was a repetitive twenty-five pages of forty thousand dots a page, totaling 'One Million Dots'. Kosuth's text piece refers to the process of producing *The Xerox Book*,<sup>46</sup> while LeWitt's transition from Minimalism to Conceptual art is manifested through a twenty-five page extract from his 'drawing series'.

Weiner's *A Rectangular Removal from a Xerox Graph Sheet in Proportion to the Overall Dimensions of the Sheet* 1968 comprised twenty-five Xerox copies of a sheet of graph paper with a hand-written text in the right-hand corner, which gives the work its title.<sup>47</sup> (See Plate 10) The repetitive nature of Weiner's twenty-five page contribution to *The Xerox Book* effectively dismantles any traditional allusions to the uniqueness of the work of art. As the artist commented in an interview at the time:

The exciting thing about *The Xerox Book* project was that there were twenty-five sheets, and it was the same exact piece...and that almost helped to show that the removal, as long as it was in proportion, could have been twenty-five different removals. There was no seeing whether the removal was the art or what was left was the art. And yet it was exactly the same piece. So you had twenty-five of exactly the same piece that could look twenty-five different ways. So for me it was a perfect piece. ... Anybody who purchased *The Xerox Book* owned the piece.<sup>48</sup>

At this point it is worth contrasting *The Xerox Book* to the exhibition 'January 5-31, 1969', organized by Siegelau in an office suite in the McLendon Building at 44 East 52nd Street, which included works by Barry, Huebler, Kosuth and Weiner. In this 'exhibition' Weiner, 'displayed' two pieces, *An Amount of Bleach Poured on a Rug and Allowed to Bleach* (cat.26) and *A 36"x36" Removal to the Lathing or Support Wall of Plaster or Wallboard from a Wall* 1968 (cat.30), (See Plate 11) while another six works, including *Two Minutes of Spray Paint Directly upon the Floor from a Standard Aerosol Can* 1968 (cat.27), were presented as *primary*



SEE 0 2 8

Plate 10: Lawrence Weiner, *A Rectangular Removal from a Xeroxed Graph Sheet in Proportion to the Overall Dimensions of the Sheet*, 1968, from *The Xerox Book*, New York: Seth Siegelau and John W. Wandler 1968, np



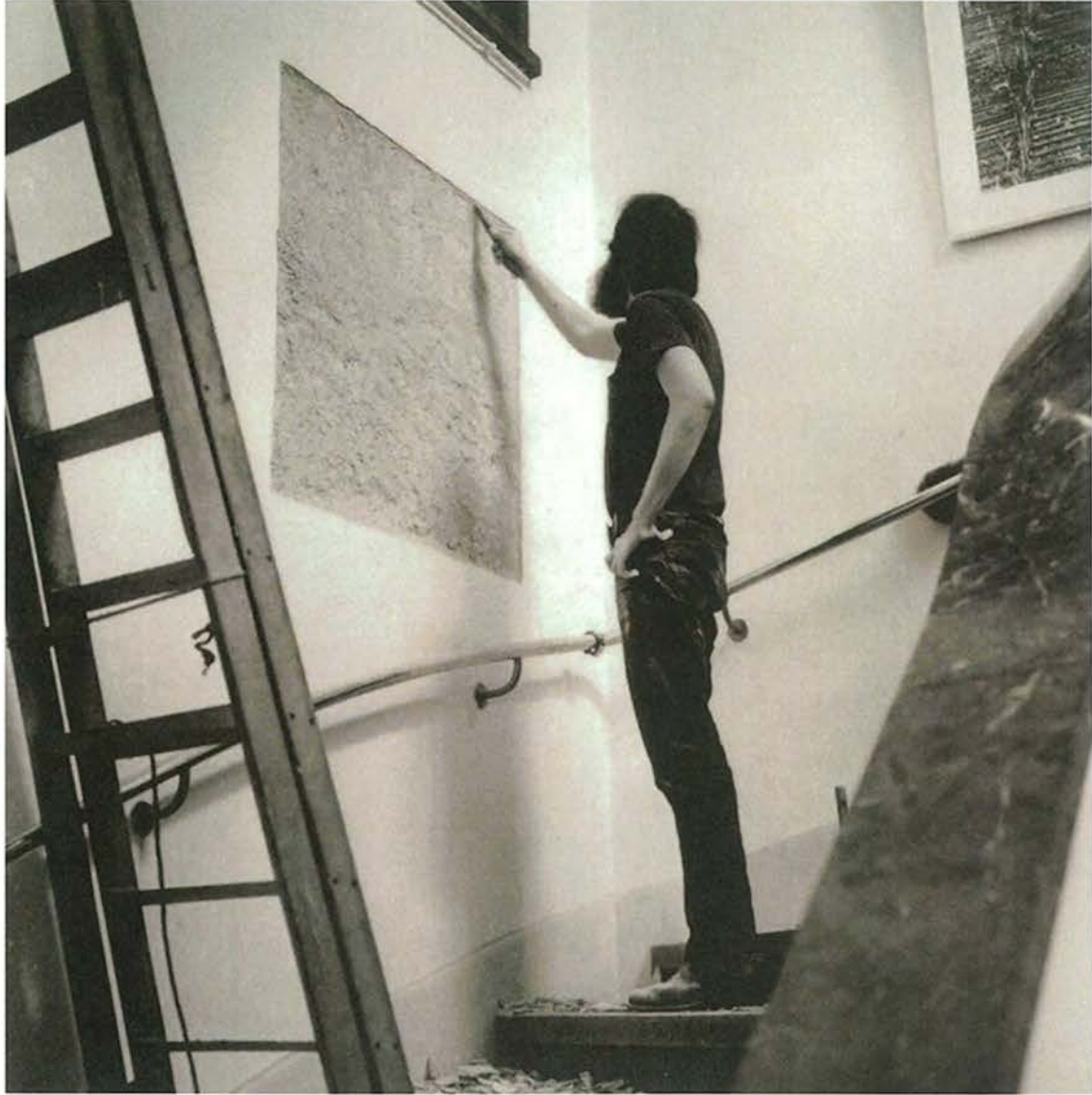
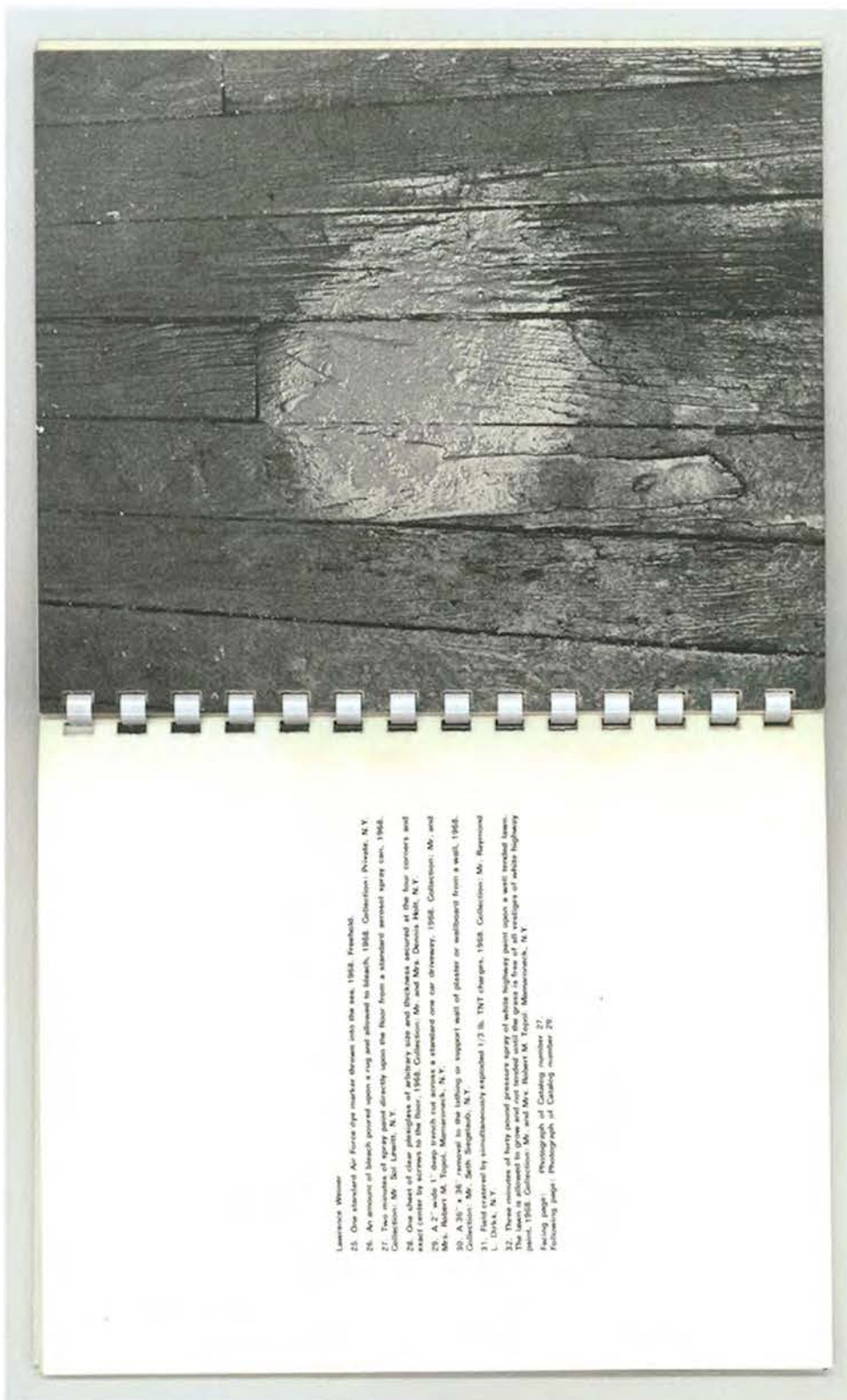


Plate 11: Lawrence Weiner constructing A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968, in *When Attitude Becomes Form: Works - Concepts - Processes - Situations - Information*, Kunsthalle Bern, Switzerland, 1969



- Lawrence Weiner
25. One standard Air Force eye marker thrown into the sea, 1958. Freshkill.
  26. An amount of black paint poured upon a rug and allowed to bleach, 1958. Collection: Private, N.Y.
  27. An amount of light paint directly upon the floor from a standard aerosol spray can, 1958. Collection: Mr. Sol LeWitt, N.Y.
  28. One sheet of clear plastic of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1958. Collection: Mr. and Mrs. Dennis Holt, N.Y.
  29. A 2' wide 1' deep trench cut across a standard one car driveway, 1958. Collection: Mr. and Mrs. Robert M. Topol, Manhattan, N.Y.
  30. A 20" x 30" removal in the ceiling or support wall of plaster or wallboard from a wall, 1958. Collection: Mr. Seth Siegelbaum, N.Y.
  31. A 1000' square by simultaneously expanded 1/3 lb. TNT charges, 1958. Collection: Mr. Raymond Dink, N.Y.
  32. Three minutes of heavy pound pressure spray of white highway paint upon a wall finished lawn. The lawn is allowed to grow and not touched until the grass is free of all vestiges of white highway paint, 1958. Collection: Mr. and Mrs. Robert M. Topol, Manhattan, N.Y.
- Facing page: Photograph of Catalog number 29.  
Following page: Photograph of Catalog number 29.

Plate 12: Lawrence Weiner, *Two Minutes of Spray Paint Directly upon the Floor from a Standard Aerosol Can*, 1968, cat.27, Collection: Sol LeWitt, as reproduced in *January 5-31, 1969*, New York: Seth Siegelbaum 1969, np; Collection of the author

information; as linguistic descriptions in the accompanying 24-page spiral-bound 'catalogue' *January 5-31, 1969*. (See Plate 12)

In the exhibition catalogue each of the four participating artists (Barry, Huebler, Kosuth, Weiner) were allocated four pages; comprising a list of works, two black-and-white photographs, and a statement by each artist, including the first public presentation of Weiner's now ubiquitous 'statement of intent':

1. The artist may construct the piece
2. The piece may be fabricated
3. The piece need not be built

Each being equal and consistent with the intent of the artist the decision as to the condition rests with the receiver upon the condition of receivership.<sup>49</sup>

The conceptual struggle between what constitutes an exhibition catalogue as opposed to an artist's book is orchestrated through Siegelaub's publications, although it wasn't until a number of years afterward that commentators began to try and articulate the relevance of these publications to the phenomena of artists' books. Eric Cameron, writing in *Studio International* in 1974, suggested 'that Seth Siegelaub's catalogue (*January 5-31, 1969*) is just that. If as a catalogue it embodies the main aspects of the works it lists in the form of verbal information, that is the result of the nature of the works and not because there is anything very unusual about the publication.'<sup>50</sup> Cameron distinguished *January 5-31, 1969* from Weiner's *Statements* which he categorically stated 'is a book. No fewer than seven of the entries relate to titles in the January 69 catalogue, but there are no catalogue numbers and no illustrations.'<sup>51</sup>

The use of 'catalogue numbers' and '(captioned) illustrations', secondary information implicit the graphic design and typology of an exhibition catalogue, are elements that distinguish *January 5-31, 1969* as an exhibition catalogue, from *The Xerox Book*, which has none of these signifiers. This comparison between *January 5-31, 1969* and *The Xerox Book* whilst specific to Siegelaub's role as a publisher, nevertheless is exemplary of the struggle to differentiate artists' books from exhibition catalogues that occurred during the proto-discursive phase of field as it formed in the early 1970s. This claim is not meant to suggest that there is a simplistic operational definition that allows the

visual distinction of an artist's book from a *non-artist's* book. Rather, this example is meant to illustrate the conceptual and material struggles that were taking place to delimit the territory, which is much broadly applicable across the entire field of practice with respect to legitimising books as art, prior to 1973.

The above observations made about *The Xerox Book* and *January 5–31, 1969*, resurface in the individual practice of Weiner and Barry, as well as, more expansively across the material covered by this thesis. In surveying what have been retrospectively identified as artists' books in this proto-discursive period, it is evident that in material terms (which is just one level of the theoretical debate) a *reductive* process was employed so as to remove of all signifiers of the 'exhibition catalogue' (i.e. listing of works, cataloguing conventions, 'discussion', artists' biographies, etc.), thereby shifting the emphasis from *secondary* to *primary* information. It was a process of stripping away the typology or format of the exhibition catalogue so as to eliminate references to a particular time and exhibition space. The removal of these extraneous 'non-art' elements was one of the strategies employed by artists in the attempt to metamorphose publications that may have been previously been considered as spatially and temporally bound exhibition catalogues into conceptually *autonomous* artists' books.

#### **4.2.2. Lawrence Weiner's *Statements* and other statements**

Weiner had been affiliated with Siegelau since the dealer's earliest New York ventures;<sup>52</sup> however, there was a major shift within his work during 1968, which was materially recorded in his first artist's book *Statements 1968*; a small grey soft-cover book comprises twenty-four 'statements'.<sup>53</sup> Although published by Siegelau, Weiner was personally involved in the design, and the aim to make it look like a \$1.95 book that a customer would buy.<sup>54</sup> (See Plate 3) As Weiner later recalled:

With *Statements* I attempted to pull together a body of work that concerned itself with traditional 1960s art processes and materials. It was not anti-minimal sculpture; I was trying to take non-heroic materials — just pieces of plywood (nobody thinks about plywood), industrial sanders (everybody has one) — trying to take everyday materials, and give them their place within *my* world of art ... I wanted people to accept the value of these sculptures because they were functioning as sculptures,

not because they were associated with the factory, the foundry, the quarry, the man-things that in those days seemed to mean something. <sup>55</sup>

Like his contemporaries, by the late 1960s, Weiner had sought to place primacy on the idea - the 'art' - over its manifestation as an art 'object'. This had political implications for the artist, providing a means of subverting the commodity status of the 'work of art' within the art market. Language, being immaterial, became Weiner's chosen 'medium' for sculpture. His work at this time, as evident in *Statements*, became mix of the linguistic statements and the physical execution of the linguistic statements, although execution was not a prerequisite:

I am interested in what the words mean. I am not interested in the fact that they are words. I am capable of using words for their meaning, presenting them to other people. I hope that the vast majority will read the words for their meaning and that they will place that meaning within the sculptural context of their parameters and how they get through the world. <sup>56</sup>

*Statements* is divided into two sections, 'general' and 'specific' statements, and although the division is somewhat arbitrary, in the second section some 'exact' quantities and/or measurements are 'specified' linguistically. In the 'general' section, the fifth statement reads 'A removal to the lathing or support wall of plaster or wall board from a wall' (cat.033) (See Plate 13), the eleventh, 'An amount of paint poured directly upon the floor and allowed to dry' (cat.036), while the ninth 'specific' statement states 'One quart exterior green enamel thrown on a brick wall' (cat.002) (See Plate 14). Weiner's statements, such as 'one quart exterior green enamel *thrown* on a brick wall', are enunciations in the past participle, which Susan Heinemann suggested (in 1975) was significant as:

The imperative of the present would imply a direction to act, whereas the past participle allows for the finality of completed description as well as the possibility of a future realization. Yet, even though the possibility of a physical manifestation remains, the linguistic, as opposed to perceptual, nature of art is stressed. The actions described depend exclusively on one's reading of them as art possibilities... <sup>57</sup>

In many respects within Weiner's oeuvre, *Statements* has been accorded the same kind of status as Ruscha's *Twentysix Gasoline Stations*; his first artist's book



Plate 13: Lawrence Weiner, *A removal to the lathing or support wall of plaster or wall board from a wall* (1968), in *Statements*, New York: Seth Siegelaub / The Louis Kellner Foundation 1968, np; Collection of the author

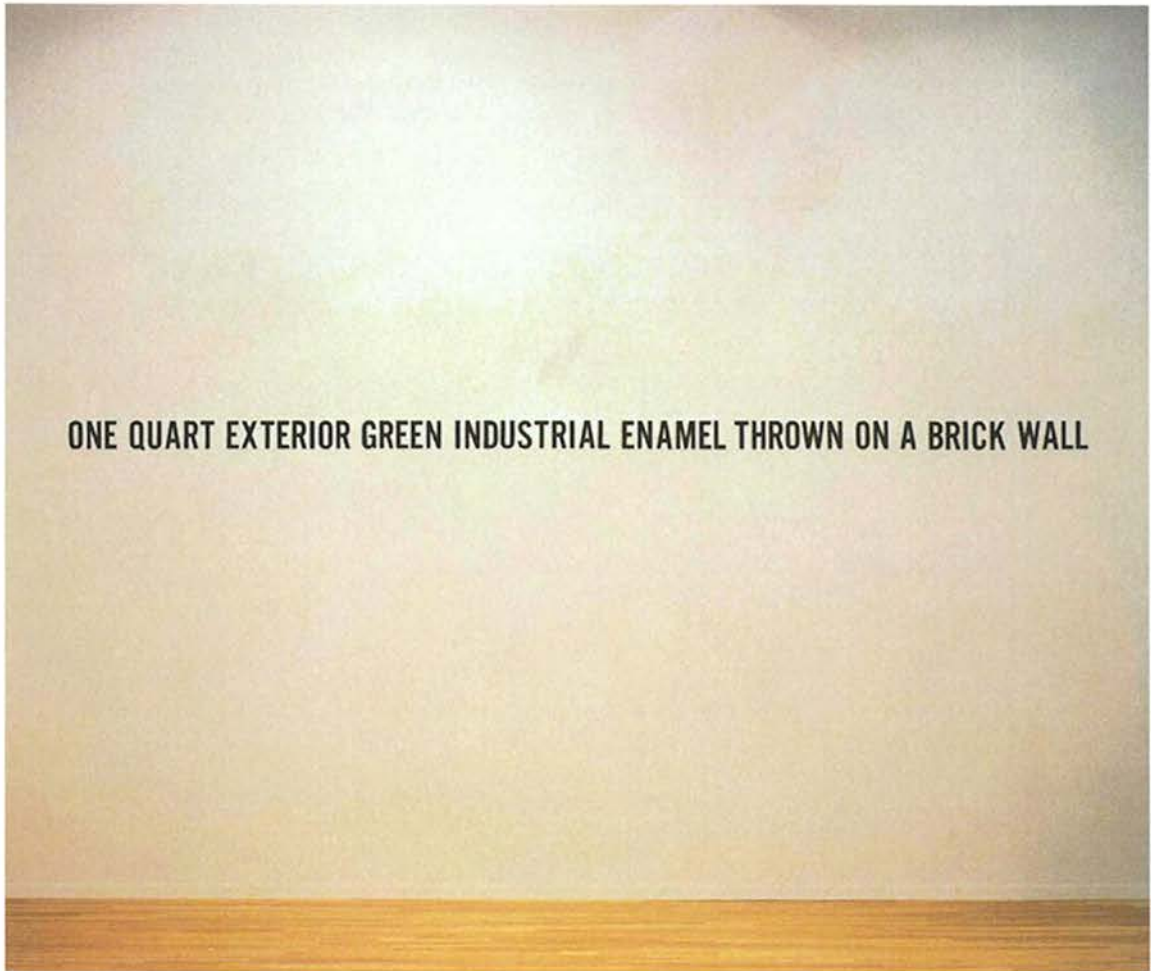


Plate 14: Lawrence Weiner, *One Quart Exterior Green Industrial Enamel Thrown on a Brick Wall*, installed in the exhibition *Masterworks of Conceptual Art*, Paul Maenz Gallery, Cologne, 1983

which established the model which he was to replicate in subsequent books. That aside, and despite the significance placed on *Statements*, it is worth recalling Cameron's earlier distinction made between Weiner's *Statements* and 'statements' in *January 5-31, 1969*, and mentioning that Weiner's 'statements' were also reprinted as a numbered list in *Art-Language* vol.1 no.1, in May 1969.<sup>58</sup> The same linguistic 'statements' are printed in these three variant publications; however, the presentation and reception differs substantially, so that while *Statements* falls centrally within the field of artists' books, the latter two manifestations do not.

*Statements* was Weiner's only artist's book produced with Siegelau, however, it provided the impetus for his subsequent extensive involvement with the art form. His increasing engagement and increasing familiarity with the book as a medium for his work can be seen through the evolution of his artist's books of the early 1970s. Weiner's *Tracce Traces*, published by Sperone Editore in 1970,<sup>59</sup> contains Italian and English texts, with two words paired per page; 'ridotto' 'reduced', 'scrosciato via' 'flushed', 'mutilato' 'marred', etc.<sup>60</sup> While in *10 Works*, published by Yvon Lambert, Paris, in 1971,<sup>61</sup> Weiner began to employ texts that were 'both self-referential and dependent upon the book form'.<sup>62</sup>

The emphasis on language is paramount in *Green as well as blue as well as red*, published by Jack Wendler Gallery, London, in 1972.<sup>63</sup> The first page (p.7) of text reads '1.As well as', in capital letters along the bottom of the page, the next double page spread '(of) green as well as blue' (along the top of the page) and 'of green as well as blue' along the bottom, juxtaposed with '(on) green as well as blue' (top) and 'on green as well as blue (bottom) on the other, the next double page '( ) \_\_\_as well as\_\_\_' paired with '1. as well as' at the bottom of both pages, the next page centered '1. green as well as blue as well as red' (concluding the first chapter), '2 more or less', then '(of) more or less red', etc. 'as well as', 'more or less', 'over and above', 'in relation to', and 'in lieu of', second half negative of the previous five. As Heinemann observed:

In *Green as well as blue as well as red*, 1972, it is the inversions of word combinations and their punctuations with parentheses, blanks, and underlinings which fascinates one rather than any corresponding physical realization. One focuses more on how one's ideas depend on



the actual construction of the language than on how the language relates to possible actions in the world.<sup>64</sup>

Over the last four decades the artist's book has become an integral part of Weiner's oeuvre, and recognized both within the context of Conceptual art as well as in the field of artists' books.<sup>65</sup> Weiner's conceptual approach in using language as his 'medium' made the book form an ideal vehicle in which to manifest his work, particularly as the textual content simultaneously refers to his wider sculptural practice as in *Statements*, while at the same time also often self-referential within the book form, so that they function as autonomous works as evident in *Green as well as blue as well as red*. It was a copy of *Green as well as blue as well as red* by which Weiner was represented in *Artists Books* the following year.<sup>66</sup>

Weiner's personal political stance as a self-confessed 'American socialist'<sup>67</sup> meant that the idea of the artist's book as a 'democratic' art form was central to his involvement with and output in the medium, and as a consequence his artist's books were, and still are, commercially printed in editions of 500 to 1000 copies. The convergence of Weiner's artistic practice, his political commitment and the conception of the artist's book as a 'democratic' means of distributing art to a wider audience, as well as his prolific output, having published twenty-five titles in the decade 1968 to 1978,<sup>68</sup> makes Weiner's artist's books exemplary of the issues pertaining to the field of practice in the 1970s.

#### **4.2.3 Robert Barry's artist's books**

Among the artists closely associated with Siegelau in the late 1960s, Robert Barry, is an artist whose output of book works has received only passing mention in previous literature; yet on reassessment his works clearly illustrate of the formation of the field in the early 1970s (see note for list of books).<sup>69</sup> In investigating Barry's work, similar observations can be made about his exploration of the conceptual autonomy of artists' books, which have already been discussed with regard to Weiner's *Statements*, but moreover Barry's practice can be seen as a means of *mapping* the field in the early 1970s.

Like Weiner, Barry had also embarked upon a career as a painter, although by the late-1960s the 'visuality' of his art works became the critical issue, as evident, although not visually, in his carrier wave pieces, two of which were installed in the exhibition *January 5-31, 1969; 88 mc Carrier Wave (FM) 1969* and *1600 kc Carrier Wave (AM) 1969*. (See Plate 15) Both works were obviously invisible to the naked eye, and only identifiable by two wall labels, in a reaffirmation of the distinction between *primary* and *secondary* information.<sup>70</sup> Barry commented in an interview at the time: '...I finally gave up painting for the wire installations ... Eventually the wire became so thin that it was virtually invisible. This led to my use of a material that was invisible, or at least not perceivable in a traditional way. Although this poses problems, it also presents endless possibilities. It was at this point that I discarded the idea that art is necessarily something to look at.'<sup>71</sup>

Like his contemporaries, Barry sought to differentiate between the idea as art, and its material presentation:

The artist *making* his work of art is entirely different from the artist *presenting* his work of art. And art for me is making art, myself. And if in the process of my making art it involves things which are invisible, which you can't see, which I can't see, or which are imperceptible, which we can't perceive through our senses, then that's just the way it has to be...<sup>72</sup>

Well, my method of presentation is that I sort of start first of all with the idea of *no* presentation... And then I say, well, the next step, what is the *least* amount of presentation that I can get away with? Maybe it's just a sticker, given some title which is a descriptive title. And then if it's in a show, just put the sticker on the wall describing it.... As brief as possible a description in fairly technical language ... I try to make it as impersonal as possible.<sup>73</sup>

The nature of Barry's work was conceptually and geographically expansive. It was similar in conception to Siegelau's world-wide group show *July, August, September, 1969* group show, in which Siegelau brought together eleven artists exhibiting works in eleven different locations around the globe, the only unifying document being the 'exhibition' catalogue.<sup>74</sup> Barry's networked *Closed Gallery Piece* was probably his most succinct comment on the immateriality of his art and the gallery as a traditional site for the display and viewing of art. His *Closed Gallery Piece* exhibition which 'opened' at Art &

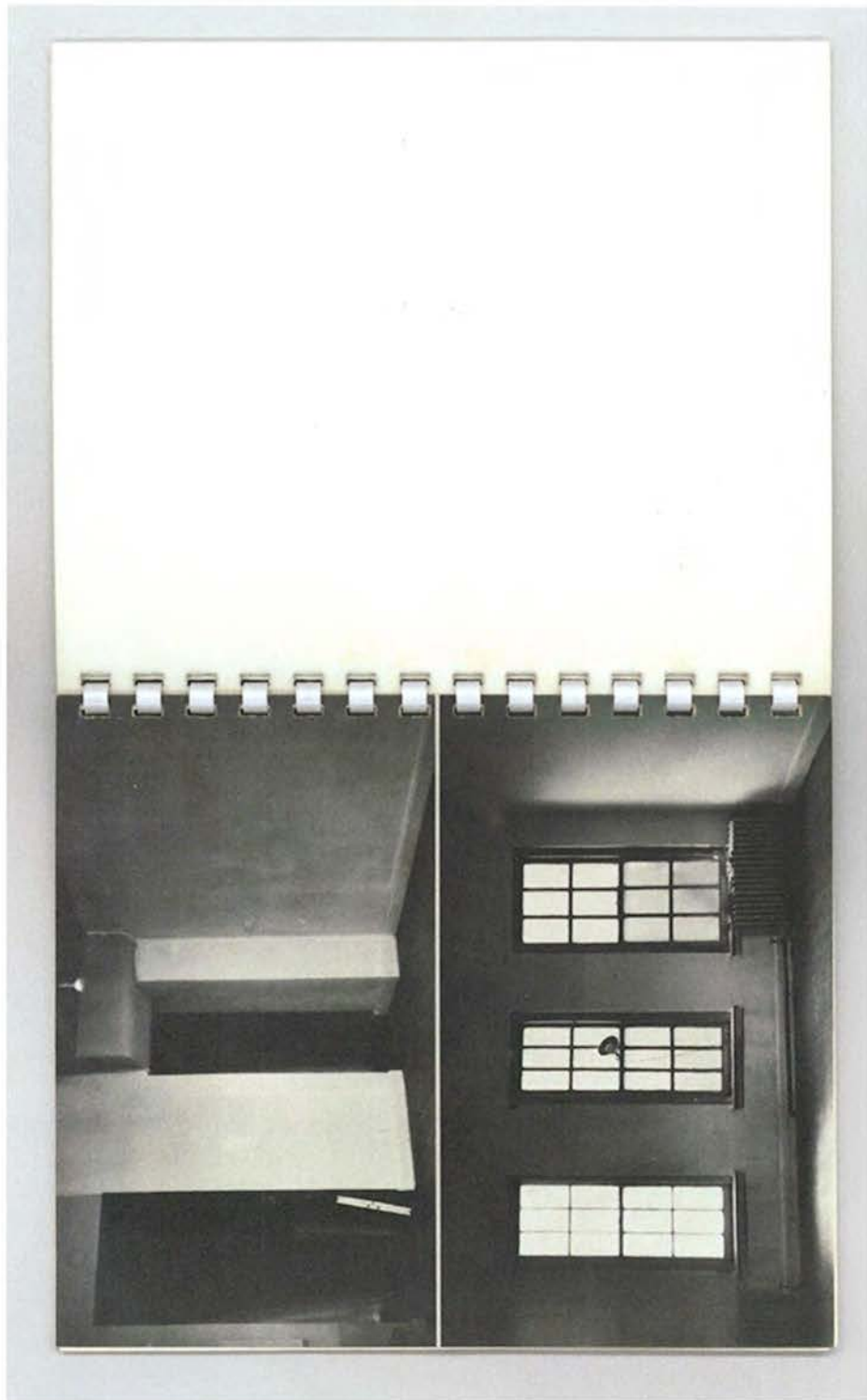


Plate 15: Robert Barry's *88 mc Carrier Wave (FM)*, 1968, (cat.4), and *1600 kc Carrier Wave (AM)*, 1968, (cat.5), installed simultaneously in the artist's studio (two views), as reproduced in *January 5-31, 1969*, New York: Seth Siegelau 1969, np; Collection of the author

Project, Amsterdam, on 17 December 1969, coincided with the publication of *Art & Project Bulletin 17*, which stated simply that, 'during the exhibition the gallery will be closed'.<sup>75</sup> There was no other evidence of Barry's exhibition being held. Similarly succinct explanations were given to announce his 'closed gallery' opening at Galleria Gian Enzo Sperone, Turin, (30 December 1969–January 1970), and Eugenia Butler Gallery, Los Angeles, (10–21 March 1970).

Barry's subsequent *Invitation Piece* 1972–73 was a similarly networked system of invitations from one gallery inviting attendance to an exhibition at another, such as, 'Art & Project invite you to an exhibition by Robert Barry at Jack Wendler Gallery, London, during the month of December 1972'.<sup>76</sup> The galleries involved were Art & Project (Amsterdam), Galleria Toselli (Milan), Gallerie MTL (Brussels), Gian Enzo Sperone (Turin), Jack Wendler Gallery (London), Leo Castelli Gallery (New York), Paul Maenz (Cologne) and Yvon Lambert (Paris).

Barry's *Invitation Piece* 1972–73 therefore conceptual bound a geographic network of galleries across North America and Europe, aligned in their support of Arte Povera, Minimalism and Conceptual art in the 1970s. If we take Gian Enzo Sperone, for example, his gallery exhibited the Arte Povera artists (Giovanni Amselmo, Mario Merz and Jannis Kounellis), American Minimal and Conceptual artists, including Dan Flavin, Carl Andre, Robert Morris, Bruce Nauman, Sol LeWitt, and Siegelau's stable (Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner), British artists (Richard Long, Hamish Fulton, Gilbert and George, Art & Language), and European artists, such as Hanne Darboven and Daniel Buren. Sperone also established close associations with the New York dealers Ileana Sonnabend and Leo Castelli, as well as Konrad Fischer, Düsseldorf.<sup>77</sup> Sperone and Fischer opened a joint operation in Rome in 1972, whilst Sperone also opened a New York City gallery in 1972.<sup>78</sup>

From the above account it is evident that what had principally been a North American debate in the late 1960s, had by the early 1970s, woven into a web of art world agents engaged with the production and circulation and consumption of artists' books as symbolic goods within the wider frames of Arte Povera, Minimalism or Conceptual art. In 1973, after Siegelau had moved to Europe, he claimed that Conceptual art was the first 'artistic movement' to have no geographic centre:<sup>79</sup>

Conceptual art was known in the United States at first through the small books and catalogs which were often made or generated by the artists themselves and distributed by mail to the art community. In this manner, many people came to know the work of artists outside the usual circuit of galleries and museums, and the finance that implies.<sup>80</sup>

Artists, such as Weiner and Barry, were not geographically restricted to producing artists' books in New York, rather the very nature of conceptual publications allowed the content, the so-called *primary* information, to be translated, re-packaged, published and printed, whenever and wherever the artist was exhibiting at the time, such that the conception of the global network is manifested in the multiple geographic locations of production and publication. Barry's earliest artists' books were, for instance, published by Sperone Editions, Turin, Gerd de Vries, Cologne, Yvon Lambert, Paris, and Art & Project, Amsterdam, which may also indicate that this aspect of Barry's practice was more highly regarded in Europe than the United States.<sup>81</sup>

*Untitled* 1970<sup>82</sup>, published by Sperone Editore in 1970, was Barry's first autonomous artist's book, following his previous contributions to Siegellaub's collaborative publications.<sup>83</sup> From 1969 language (single words and short statements) became central to his practice. *Untitled* is related to the word lists and slide projections that Barry developed concurrently from 1969, such as *Artwork with 20 Qualities* 1970<sup>84</sup> and *Art work* 1971, a series of short statements are used to describe 'it', in reference to 'art'.<sup>85</sup> As the artist explained:

In my work the language itself isn't the art. It doesn't even describe or detail the art much. I use language as a sign to indicate that there is art, the direction in which the art is, and to prepare someone for the art ... to communicate your ideas through language.<sup>86</sup>

*Untitled* is an artist's book the size of a passport or small handbook. It is a hybrid of the artist's word lists and projection pieces, in that the book contains short sentences, while the structure of the book allows for a temporal reading experience that can be compared to the projection works. In *Untitled* the text, printed in English and Italian (a metaphorical trans-national art), reads on the first double-page spread, 'It has no enduring features' (left page), translated 'Non ha attributi durevoli' (right page), followed by 'It is not tangible' and 'Non è tangibile', etc. In some cases later in the book the consecutive statements

**Robert Barry, fall, 1971: This work has been and continues to be refined since 1969:**

It is whole, determined, sufficient, individual, known, complete, revealed, accessible, manifest, effected, effectual, directed, dependent, distinct, planned, controlled, unified, delineated, isolated, confined, confirmed, systematic, established, predictable, explainable, apprehendable, noticeable, evident, understandable, allowable, natural, harmonious, particular, varied, interpretable, discovered, persistent, diverse, composed, orderly, flexible, divisible, extendible, influential, public, reasoned, repeatable, comprehensible, impractical, findable, actual, interrelated, active, describable, situated, recognizable, analysable, limited, avoidable, sustained, changeable, defined, provable, consistent, durable, realized, organized, unique, complex, specific, established, rational, regulated, revealed, conditioned, uniform, solitary, given, improvable, involved, maintained, particular, coherent, arranged, restricted, and presented.

Plate 16: Robert Barry, *It is...*, 1971; reproduced in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, New York and London: Praeger and Studio Vista 1973, p.250

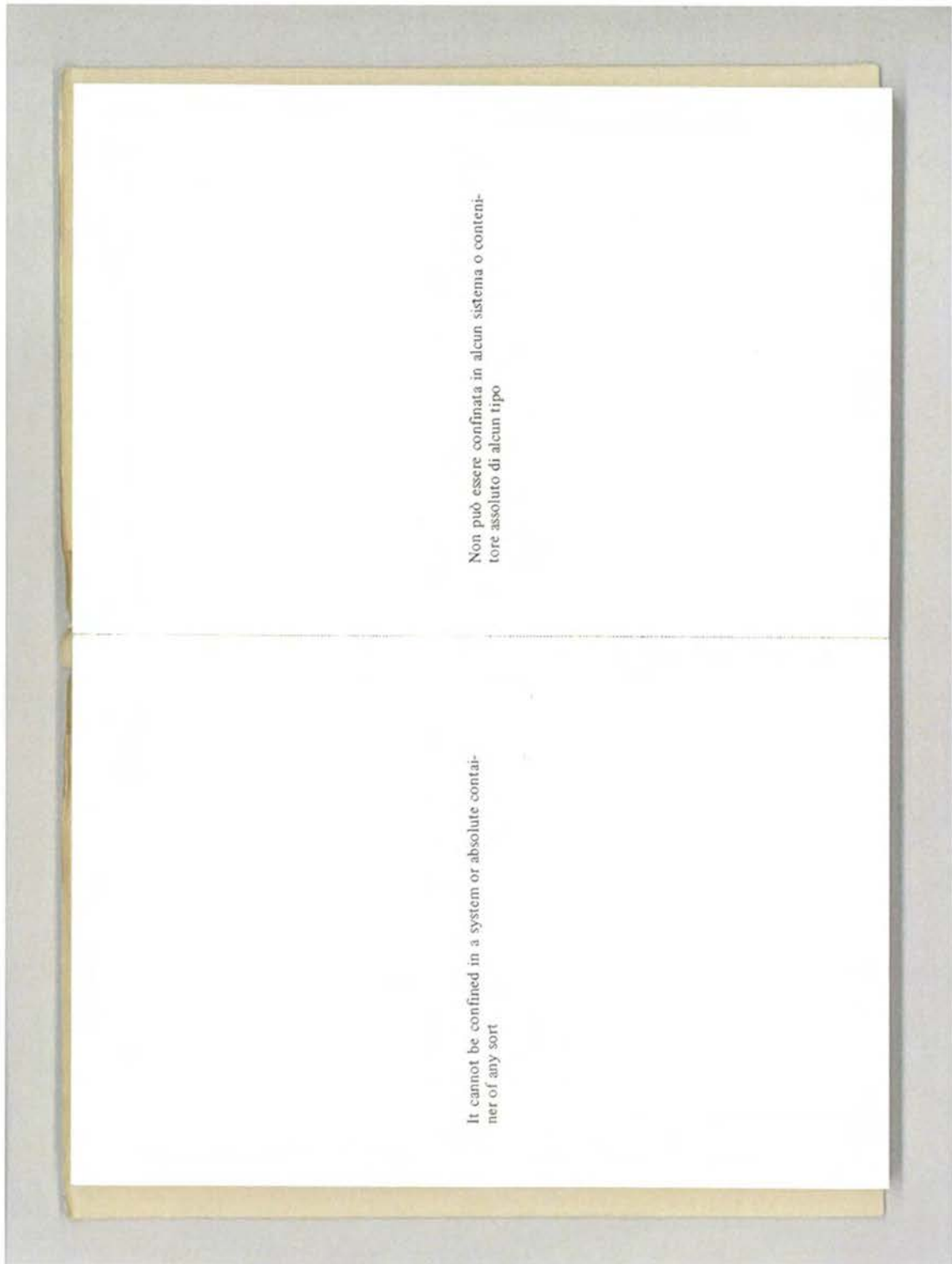


Plate 17: Robert Barry, *Untitled* (1969-70), Torino: Sperone Editore 1970, np; Collection of the author

are linked, as in the case; 'It can cause things to happen', 'It is effected by other things', 'It is effected by the circumstances around it', and 'The circumstances around it are always changing'. (See Plate 17)

Published the following year, *Two pieces* 1971<sup>87</sup> is a similarly self-sufficient 'statement' in book form. A flimsy cardboard slipcase, presents a convenient means of keeping the two volumes - the 'two pieces' - together. Each of the two volumes has a simple white dust jacket over a cardboard cover, with a single number '1' and '2' printed on the front cover and spine as the only means of differentiating the two books. As in *Untitled*, the simple sentences in *Two pieces*, refer to 'it', 'the direction in which the art is', with the two volumes bound not only physically in the slipcase, but conceptually in that the second volume contains the antonyms of the first. In volume one the text reads: It is uniform. - It is precise. - It is established. - It is specific. - It is ordinary.... It can be interesting. Then in the second volume: It is varied. - It is ambiguous. - It is changeable. - It is general. - It is different. ... It can be mundane.

A third permutation occurs in a small volume published by Yvon Lambert, Paris, *It is ... It isn't* 1972.<sup>88</sup> Once again the work is related to both word lists *It is* 1972,<sup>89</sup> and another variant *It is...* 1971, reprinted in Lippard's *Six Years*.<sup>90</sup> (See Plate 16) The book nevertheless functions as a self-sufficient work, in two sections, 'It is allowed,' 'questionable,' 'vulnerable,' 'changeable,' 'persistent,' 'subjective,' 'limited,' .... 'improbable and...', changing half-way through the book to, 'it isn't unaffected,' 'isolated,' 'empty,' 'arbitrary,' .... 'definite,' 'conclusive', 'or finished...'

Finally, *Belmont* 1967, published in 1977,<sup>91</sup> illustrates the development of the artist's work through the mid-1970s. It is a spiral bound landscape format artist's book interspersed with words and images. What unfolds through the images is a promising narrative; a trip to the country for a leisurely afternoon with friends, outdoor activities, swimming in the pool, dinner, and a relaxing evening. The cropped photographs, which are a metaphor for the 'tunnel vision' of the reader, allude to the lack of a complete picture, and the limits of knowledge of the reader trying to piece this story together. In addition, punctuating the pictures are single words, white text on a black background, reminiscent of a slide projection on a wall; 'promptings, realm, transform, keeping, hesitate,



celebrate...’ In sequence, text follows image, but after a few pages the words and images lose the sense of before and after, tending instead to elicit more spontaneous associations between the words, images and the ‘story’.

The relationship between *Belmont 1967* and Barry’s projection pieces is evident:

... when I was working with photos and words, telling a narrative through the photos and in contrast having the words be isolated events that punctuate the narrative, ... I liked the idea of illustrating a narrative... The words may not be meant to advance it. They are not meant to be captions for the photos. But sometimes, if it seemed right, I would. These things were so intuitive — there was no calculation — and if it seemed right that a word would somehow appear to be a kind of comment on the photo that came before it or afterward, then I would use it. Usually the words acted as a counterpoint to the photos like stoppages in a continuum.<sup>92</sup>

All four of Barry’s artist’s books, *Untitled 1970*, *Two Pieces 1971*, *It is ... It isn’t 1972*, and *Belmont 1967 1977* are translations, or more accurately transformations from his work in other media, as well as unique manifestations in his exploration of the book form and its conventions. In the broader context, there are obvious conceptual and material affinities between Barry’s artist’s books and those of his fellow Conceptual artists, such as Weiner and Peter Downsbrough,<sup>93</sup> and like those of his compatriots, Barry’s books illustrate the conceptual struggles taking place with regard to content and form in the endeavour to establish artists’ books as a distinct field of practice.

Barry’s output of artist’s books is concentrated in the 1970s, with only occasional publications from the early 1980s onwards, which is indicative of the shifting concerns within his broader practice. In surveying Barry’s early books, their presentation and format reflects the conceptual imperative to strip away all extraneous ‘secondary’ details so as to illuminate the *primary* information within the standard sequential structure of the book form. In addition, while there is a thread of ‘authorial’ constancy, the geographic spread of publishers through Europe, in particular, presents a metaphor for the expanding global field of artists’ books during this decade.

### **4.3. Ian Burn: An Australian Conceptual artist in transit**

A young Ian Burn left Melbourne at the end of 1964, arriving in London early the following year. With previous experience, and a recommendation from the renowned landscape painter Fred Williams, Burn secured a job at a picture framing shop on Old Brompton Road in South Kensington, where he met fellow employee and budding artist Mel Ramsden. Burn's two-year sojourn in London, in the company of Ramsden, was crucial to his development as an artist, as he had direct exposure to contemporary 'international' art, which in Melbourne he had only seen as reproductions in the pages of art magazines, such as *Studio International* and *Art International*.

It wasn't, however, until Burn relocated to New York in mid 1967 that he realized the validity of the 'conceptual' turn his work was taking, as he admitted in an interview with Hazel de Berg in 1970:

In 1967 I moved from London to New York ... The initial reaction to coming to New York was that I stopped painting. The actual categories of art which I'd accepted up till then, that is, painting as a category, sculpture as a category, now seemed to be completely dead issues. On coming to New York I realized that despite the impressions you get overseas by reading art magazines that the major concerns in art hadn't been dealing with painting and sculpture for several years.<sup>94</sup>  
(See Plate 18)

Burn's transition from a 'painter' 'into a world of categorically insecure objects', or Conceptual art, is marked by his 'mirror pieces', which by his own admission brought about the downfall of 'the object' within his work.<sup>95</sup> Burn's 'mirror pieces' achieved a degree of notoriety back in Australia, with the inclusion of *Mirror Piece 1967* in *The Field* exhibition at the National Gallery of Victoria in 1968. Burn was living in New York at the time, so sent back instructions of how to fabricate a mirror, which was intended to be displayed accompanied by the explanatory documentation. The mirror was fabricated to the artist's specifications; however, only the mirror was hung in *The Field* exhibition, without the pages of notes, so that it was both misrepresented and misinterpreted as an amusing instant self-portrait, rather than a 'Conceptual' work of art.<sup>96</sup>



Plate 18: Installation view of *Information*, The Museum of Modern Art, New York, 1970

When Burn (and Ramsden) contributed to the exhibition *The Situation Now: Object or Post-object* in 1971, he reflected on his 'mirror pieces':

Well, you have to consider what you are doing or have to do to make your work function as art. ...if a *Mirror Piece* is hung somewhere out of an art-context, it gets identified with a simple mirror-function. My problem was specifically to try and set up functioning as art. The device I used was to introduce pages of notes and diagrams, and these amounted to a concept of the mirror as art.<sup>97</sup>

In a five year period between 1965 and 1970, in transit from Melbourne, to London, to New York, Burn's practice underwent a momentous shift:

A simple way of tracing my own development would be to say that I was first involved with the object, then there was a theory or framework contingent on the object, then the object became contingent on the theory, and finally in the current work there is the theory or framework by itself.<sup>98</sup>

By 1970, it was the 'theory or framework by itself' that preoccupied Burn, as evident in the distinction he made between 'analytic or strict Conceptual Art (the category in which he placed himself) from the work which is of a Conceptual appearance'. The 'intention of the former is to devise a *functional* change in art, whereas the latter is concerned with changes within the appearance of the art'.<sup>99</sup> This distinction, and what amounted to a contentious division, underpinned the exhibition *Conceptual Art and Conceptual Aspects* held at the New York Cultural Center, 10 April – 25 August 1970, in which Burn was involved as an artist and 'curator'.<sup>100</sup> He articulated his ideas to an Australian audience through the article, 'Conceptual Art as Art', published in *Art and Australia* in September 1970,<sup>101</sup> which he also reiterated to de Berg:

There is a whole area of work being done now which is generally called conceptual art, which is a much abused term. ... the main group of artists working conceptually are simply replacing an object with some less material form, and still making the same kind of assertion about it as they would an object, whereas the work that I'm involved in with Mel Ramsden ... does not involved any kind of assertion. The actual text we work on is not being asserted as art at all, it is simply text. ... The use of text is simply to get over in the most direct way possible what we are thinking about, the problems that we're actually concerned with. There seems no need to build an intermediary object to convey what we are thinking...<sup>102</sup>

There is no doubt that Burn's arrival in New York in 1967, coincided with the ferment of a wide spectrum of Conceptual art practices, and that recent literature has duly acknowledged his individual contribution to Anglo-American Conceptual art as member of the collective Art & Language.<sup>103</sup> His arrival in New York also coincided with the emergence of books as art as one of the components of Conceptual art and conceptualism. Burn's engagement with the book is therefore not surprising in the context of his British and American contemporaries, or was the recognition of Burn's book works (although not necessarily bookworks) within the proto-discursive literature of the field, being included in Germano Celant's *Book as Artwork 1960/72* (1972), and with *Xerox Book no. 1* 1968 illustrated in Ursula Meyer's *Conceptual Art* (1972).<sup>104</sup>

Burn's exploration of the book, principally in the years 1967 to 1970, nevertheless, poses questions rather than provides answers, as, like Siegelau's publications, Burn's investigations are indicative of the struggles to define a field of practice at this time. During this short period Burn produced a number of book works; individually, most significantly his series of related *Xerox Books* (1968) and variations on *Abstracts of Perception* (1968-69); and, collectively, with Mel Ramsden, such as, *Six Negatives* (1968-69), *The Grammarian* (1970) and *Notes on Analyses* (1970) (see note for list of books).<sup>105</sup>

In a similar manner to the way Siegelau's distinction between *primary* and *secondary* information inflected into the publications he produced with his affiliated artists, Burn's assertion in a footnote to 'Conceptual Art as Art', that 'The use of words is in itself of no importance. What is important is the *art information* carried by the words',<sup>106</sup> proposes a similar stance, although the logical ramifications are different. In the case of Siegelau, it was the differentiation between the exhibition catalogue and the autonomous artists' book, as illustrated by *The Xerox Book*, which represented a debate at the frontier of the field. In Burn's case, it was the supposed 'neutrality' of artists' writings as conveyers of *art information* that was the fundamental issue, which in Burn's opinion should not be contaminated by 'aesthetic' presentation:

Presentation is a problem because it can easily become a form in itself, and this can be misleading. I would always opt for the most neutral format, one that doesn't interfere or distort the information. For example, this interview published in the context of an art magazine would be

natural as a format; one's intake capacity for the information is therefore at its highest. But if I photo-enlarge the pages and mounted them on a gallery wall (probably in reference to the contemporaneous work of Bernar Venet), then one's conceptual intake is considerably lowered.<sup>107</sup>

From Burn's apparent antithesis towards the 'object' (whatever that object may be), it can be deduced that his interest in the book was as a standard container for texts, without any claim to aesthetic significance as an art object. This can be seen as a contradictory viewpoint to the way artists' books have been framed since 1973.<sup>108</sup> The irony is that while Burn's intention may have been to divest the medium from any 'art object' or the 'art' 'object' inter-relationship, his book works are nevertheless key to any account of the evolution of international and Australian artists' books during this period, as there are clear intellectual and material parallels between Burn's individual and collaborative output with his fellow Conceptual artists.

#### **4.3.1. Ian Burn's Xerox Books and deskillling of the artist as publisher**

It is worth recalling that the Conceptual art world in New York in 1969 was actually rather small and personal, so Burn was able to visit a number of exhibitions organized by Siegelau, during which Siegelau showed him a selection of his previously published books and catalogues, Weiner's *Statements, The Xerox Book* and *January 1-31, 1969*, as well as other titles, including material by Art & Language duo Terry Atkinson and Michael Baldwin. Burn's subsequent correspondence with Atkinson and Baldwin indicates his interest in the book as a vehicle for art:

Siegelau was showing me two books published by you, this was in the context of some work of my own which Seth was discussing. It was the first time I had come across your books, they were extremely interesting to me....My own work is involved with books, not in a general sense of conventional dispensers of information about ideas, rather in the specific sense of using a book as an idea for form, the work is produced using a Xerox machine to make an 'art' process.<sup>109</sup>

Burn is referring to his early and most austere artists' books, produced using a Xerox copying machine as an 'art' process, including *Xerox Book no. 1* 1968. (See Plate 19) Described by the artist as a 'project' of twelve related works, rather than an 'edition', the books were 'fabricated' using a commercial Xerox

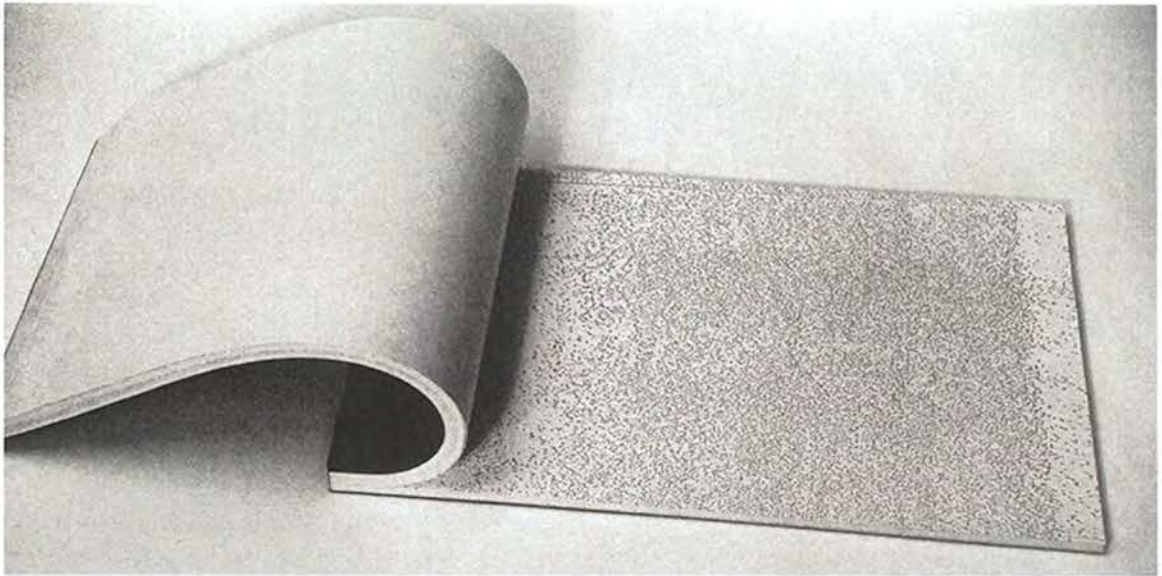


Plate 19: Ian Burn, *Xerox Book no. 1*, 1968, image first published in Ursula Meyer, ed., *Conceptual Art*, New York: E.P. Dutton & Co. 1972, p.95

720 copier at Speed Copy Center Inc., a street front print shop, on 32nd Street, New York.<sup>110</sup>

*Xerox Book no. 1* consists of blank black card cover, a title page, a page of instructions, and 100 pages, realized by the following the process:

1. A blank sheet of paper was copied on a Xerox machine.
  2. This copy was used to make a second copy.
  3. The second copy to make a third, and so on ...
- Each copy as it came out of the machine was re-used to make the next. This was continued for one hundred times, producing a book of one hundred pages.<sup>111</sup>

As Burn noted at the time, the process by which he realized his *Xerox Books* extricated any artistic subjectivity from these works:

With commercial processes, the artist's physical activity is becoming integral with the machine... There are no decisions the artist can make during the process which are relevant to the making or the product... Working with commercial processes implies the possibility of anyone doing it at any time, even 'originally' ... The only difference in my doing it to anyone else's is the way of thinking about it and this is all I can really lay claim to.<sup>112</sup>

In Selenitsch's recent discussion of Burn's work in *Australian Artists Books*, he provided a thorough *mediumistic descriptive narrative* of the work with images of selected pages that illustrate the effects of copy after copy. Suggesting the machine is the 'central point', Selenitsch's narrative recounts the nuances of each photocopied page as a poetic journey through the material production, of process as process.<sup>113</sup> Yet beyond the material outcome, and as an extension of Selenitsch's description, is the critical question posed by Burn's *Xerox Books* concerning the 'deskilling' of the artist, as was outlined by Burn in his reflections upon the crisis and aftermath of Conceptual art.<sup>114</sup> Succinctly stated as the devaluation of traditional artistic training and skills, the corollary of 'deskilling' is the elevation of the idea over form as stated by LeWitt in his 'paragraphs' on Conceptual art:

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.<sup>115</sup>



Yet while the loss of technical skills was one aspect of 'deskilling', a broader implication identified by Burn was the loss of accumulated knowledge, 'the dehistoricization of the practice of art'.<sup>116</sup> This presents another perspective on the use of the office and commercial printing techniques that characterise the artists' books and publications that are central to this thesis, such as those already discussed by Ruscha, Weiner and Barry, and Siegelau's various publications. The application of office technologies, most often photocopying, and the out-sourcing the production and printing to commercial printers, removed the need for the artist to acquire the technical skill-base to realise these types of publications. Commercially-printed books were also distanced from the traditional *craft* skills of book making, such as book-binding, paper making and fine printing techniques. The 'authorship', or the idea over the material form, nevertheless, still remained the exclusive domain of the artist. Lastly, 'the dehistoricization of practice' was evident perhaps most evident in the denial or ignorance of the tradition of the *livre d'artiste* in the rhetoric surrounding artists' books through the first half of the 1970s.

In its clarity of conception and execution, Burn's *Xerox Book no. 1* is one of the most articulate manifestations of an artist's book within Conceptual art, and through the 'deskilling' of the artist as publisher, a clear declaration of the early intellectual parameters of the field of practice. It is perhaps not surprising that Vanderlip employed a Duchampian criterion in *Artists Books* – it's an artist's book if the artist conceives it as so – as it is an affirmation of the intellectual foundations of the field established by proto-conceptual and Conceptual artists' books.

Nevertheless, while *Xerox Book no. 1* can be seen the purest manifestation of the Xerox process stripped of 'cultural' signifiers, Burn's subsequent projects acknowledge his inescapable position as an Australian artist abroad. In these later works the artist employed imagery sourced from *Australian Panorama* magazine and elsewhere that covertly acknowledged his expatriate status. *Xerox Book no. 3*, for example, comprises four postcards of Australian neo-classical buildings, including one of the National Gallery of Victoria, which housed the National Gallery School where Burn had studied as an art student in the early 1960s. Within *Xerox Book no. 3* the images are reproduced in all possible 'sets'<sup>117</sup> – a fairly standard systemic strategy employed through

Minimalism and Conceptual art – while the result is complicated in this case by the added cultural resonance derived from the source of the imagery.

While the artist may have been slightly dismissive about the 'content' of the imagery, suggesting that, 'what interested me was that the postcards themselves didn't constitute the work but the photocopies did. The photocopy becomes the original and displaces the sense of value into a cheap reproduction system,'<sup>118</sup> Michiel Dolk suggested to the contrary that:

Compared to Ed Ruscha's or Dan Graham's compilation of identikit habitats, these monuments to provincial desolation register like an index of cultural displacement. The degradation of the image in the Xerox process sediments an impoverished aura of time and place. Yet as postcard sentiment is depleted in endless repetition, memory lingers in the carbon copy ruins of reproduction and returns the peculiar homelessness of the image to a source of its displacement'.<sup>119</sup>

Burn's *Xerox Books* became known in Australia when four works were sent back to Melbourne for a group exhibition with Mel Ramsden and Roger Cutforth at Pinacotheca, in August 1969. Two books were purchased, one by Fred Williams and another by Williams on behalf of his Sydney art dealer, Rudy Komon, although initially without Komon's knowledge.<sup>120</sup> Following on from the discussion of Robert Barry's trans-Atlantic connections, Burn, Ramsden and Cutforth's Pinacotheca exhibition also illustrates how Conceptual material and artists' books circulated internationally, and in this case to Australia, through the 'art world' network of the period. Burn's personal and historical connections were no doubt instrumental in facilitating the Pinacotheca show; however, his recent 'editorial' excursion into independent publishing with *Untitled Magazine*, published by Art Press in July 1969,<sup>121</sup> was indicative of his ambitions of going 'global'. In a letter to Bruce Pollard concerning the magazine prior to the Melbourne show, Burn outlined that:

We are intending to distribute as widely as possible, as well as here in New York, it will be in London, Toronto, possibly on the West Coast, possibly Sydney... plus Melbourne. The fact that it is in a sense an exhibition but can simply be mailed to any place in the world seems to eliminate ... a time lag. Working and presenting work this way makes the ideas very mobile and the whole business of art much more flexible.<sup>122</sup>

Yet Pollard's reaction when the box of works arrived in Melbourne for the exhibition illustrates the obstacles faced by Burn, Ramsden and Cutforth in getting their work initially accepted in Australia, due to a large extent to the established frames of reference defining Australian art at that time:

When I first saw the (the *Xerox Books*) in the box I wondered why bother with an art gallery. When they were installed, the fact that they were in an art gallery intensified my reactions to them... I would say that none of you are actually free from objects, but I would agree the objects are merely clues to ideas. Ideas, however, may be the wrong word. An idea implies a concept with boundaries. Your work seems to sensitize me to non-physical factors like time, space, relationships.<sup>123</sup>

The 'time lag' that Burn sought to eliminate was in reference to the one-way European Modernism filtered to Australia through the old Anglo-Australian routes, and the 'provincialism problem' that he articulated in his writings, discussed in the preceding chapter. Yet as Smith argued in 'Conceptual art in transit'<sup>124</sup> the local engagement with global conceptualism was a complex with the trafficking of information flows between various points around the globe. Despite the 'negative' reception of the Pinacotheca show it was nevertheless an occurrence in the formation of the field of Australian artists' books within this fledgling global network.

#### **4.3.2. Conceptual Art and Conceptual Aspects**

*Conceptual Art and Conceptual Aspects*, organized by Donald Karshan, the Director of the New York Cultural Center, 10 April – 25 August 1970, was 'ghost'-curated by Ian Burn and Joseph Kosuth. This exhibition was one of a number of the vanguard exhibitions covering Conceptual art and conceptualism, establishing the credentials of the contributing artists,<sup>125</sup> including, as has already been discussed, re-contextualisation of Edward Ruscha as a conceptualist.<sup>126</sup> While the arbitrary division between those artists engaged in strict Conceptual art and those others deemed as presenting work with 'conceptual aspects' proved divisive depending upon which of the two camps their work was placed,<sup>127</sup> the exhibition was nevertheless a validation of Burn's involvement in the New York art world, not just as an individual artist, but as a collective member of The Society for Theoretical Art and Analyses; comprising Burn, Ramsden and Cutforth. (See Plate 20)



Plate 20: Installation view, *The Society for Theoretical Art and Analyses* (Ian Burn, Roger Cutforth, Mel Ramsden) in *Conceptual Art and Conceptual Aspects*, New York Cultural Center, New York, 1970

ABSTRACT OF PERCEPTION:

(1) NO RECOGNITION.

The surface is a square, about 9" x 6". It is broken up into fields of grey-black and light grey; there are very few middle tones. From the lower edge almost to the upper is a predominant generally oval-shaped grey-black area, within which are a number of close-toned modulations.

In the lower left corner is another smaller patch of the same color, produced in a similar way. Across the surface, about halfway from the lower edge, is a band of many small black patches and spots.



Plate 21: Ian Burn, *Abstracts of Perception #2*, 1968-69

One of the main features of Burn's Conceptual practice through this period was its collaborative nature, principally, and in the first instance with Mel Ramsden, then briefly with the Society, and finally as a central member of the New York chapter of *Art & Language*. The nature of Burn and Ramsden's collaborative practice has been explored in Charles Green's *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*.<sup>128</sup> In his analysis, Green suggested that Burn and Ramsden's aim to suppress the signs of personality and subjectivity attributed to the 'authorship' of the artistic identity, occurred in two ways; firstly, the pair eliminated the signs of their individual identities, with a 'corporate, impersonal, and bureaucratic' hybrid identity; and secondly, as co-authors in a dialogue, as occurred in *Six Negatives* (1968-69).<sup>129</sup>

Green's prescription of Burn and Ramsden as a 'corporate, impersonal, and bureaucratic' organization is similar to the claims concerning North American Conceptual art posited by other contemporary authors, such as Buchloh and Alberro. Green extended his assessment to the formation of The Society for Theoretical Art and Analyses as completing the collapse of the conventional 'artist-as-hero' into a single impersonal entity.<sup>130</sup> In 1970 The Society published three *Proceedings*, or group writings, in as many months,<sup>131</sup> with material re-published in *Art-Language*,<sup>132</sup> and in the catalogue accompanying *Conceptual Art and Conceptual Aspects*, supplemented by Burn's *Read Premiss* and Cutforth's extract from *Elements in Reference to*.<sup>133</sup>

In *Conceptual Art and Conceptual Aspects*, although grouped under the 'banner' of The Society for Theoretical Art and Analyses, each of the three artists, Burn, Ramsden and Cutforth, nevertheless had 'individual' works displayed. In Burn's case it was a 'variation' of *Abstracts of Perception no.2* 1968-69,<sup>134</sup> which explored the relationship between text and image, and how language mediates, or constitutes, particular modes of perception. In the exhibition, two of three 'chapters' of *Abstracts of Perception no.2*, were displayed on the wall, with a single framed photograph, then, left to right, the five sequential sheets of text leading the viewer through the process of recognition. In the artist's own words, the work made a simple but pertinent point about 'how unstable perception really is' – and, in the other direction, counter poses the 'instability', or opacity of language.<sup>135</sup>

*Abstracts of Perception no.2* was also self-published as a small edition book work that would now be considered an artist's book.<sup>136</sup> (See Plate 21) Using a commercially available display folder that gives *Abstracts of Perception no.2* the feel of a 'school project', the expanded content comprises three photographs of the artist, his wife, Avril, and colleague Mel Ramsden, relaxing on the beach during the summer of '69. The work is separated into three sections or 'chapters'; each based on a single photographic image about which five separate descriptions are made. Each double-page spread presents the reader with the photograph on the left-hand page and the description on the right. (See Plate 21)

In a similar manner to the way the text was presented in *Conceptual Art and Conceptual Aspects*, the book utilizes the conventional approach to reading to progress from a state of 'no recognition' in which the description of the photograph is as 'abstract' imagery, through the gradual recognition of the objects in space, to a full recognition of the 'event'.<sup>137</sup> Both formats, the wall display and the book form, provide the viewer, or reader, with alternative ways of engaging with the 'idea', dependent upon the particular material and spatial frames. This 'translation' in the presentation of the idea, recalls the inter-relationships between Weiner's statements and *Statements*, and reaffirms the fluidity between idea and form by which Conceptual artists were able to approach their practice.

#### **4.3.3. Conceptual Art as Post-Object Art**

Whether Burn's curatorial involvement or representation in *Conceptual Art and Conceptual Aspects* had any influence, the term 'Post-Object Art' was explicitly linked to the show, and subsequently gained currency with Australia. Karshan's loose-leaf introduction to the exhibition catalogue, entitled 'The Seventies: Post-Object Art' was reprinted in the September issue of *Studio International*. In his text Karshan argued that 'Post-Object Art' represents a 'complete break from formal and esthetic considerations', in that:

'Post-Object Art is based on the premise that the idea of art has expanded beyond the object or visual experience to an area of serious

art “investigations”. That is, to a philosophical-like inquiry into the nature of the concept “art”....’<sup>138</sup>

Karshan’s aim was to define and categorize certain ‘conceptual’ practices and approaches that had arisen in the ‘recent past’ and employed the term ‘Post-Object Art’ to refer to ‘radical’, ‘idea art’, ‘analytic art’, which exhibited a ‘complete break’ from the art of the past.<sup>139</sup> The same claims were reiterated by Burn in his 1970 *Art and Australia* article ‘Conceptual Art as Art’, in bringing the current New York scene to the attention of the ‘mainstream’ Australian art press. Burn did not use Karshan’s ‘Post-Object’ terminology, but instead differentiated between ‘strict Conceptual Art’ from work that ‘is of a Conceptual appearance’.<sup>140</sup>

Notwithstanding the brief incursion of Burn’s ‘Conceptual art as Art’ into the pages of *Art and Australia* in 1970,<sup>141</sup> in Australia’s principal art magazine, as outlined in the review of the literature, the emerging field of artists’ books did not enter print, with the exception of cursory references in Gary Catalano’s contributing articles, and other occasional articles, such as Robert Lindsay’s article on Robert Rooney in 1976.<sup>142</sup>

Whilst Burn and Jacks were participating within the emerging international field as it was taking shape in North America, Robert Rooney was one of the first Australian-based artists to engage with the phenomenon of artists’ books, principally through the work of Edward Ruscha. Rooney was an avid reader of American art magazines, art books and exhibition catalogues, and worked in various Melbourne bookshops following art school, including Hall’s Book Store in Prahran. At the time of Lindsay’s article, Rooney was at The Source bookshop, which specialised in importing American books.<sup>143</sup> Rooney recalls that he first came across Ruscha’s artist’s books when he saw *Twentysix Gasoline Stations* listed in a ‘new releases’ catalogue from Wittenborn & Co. in the late 1960s. Thereafter he collected an entire set, including a copy of *Babycakes* courtesy of Ruscha himself, with whom Rooney corresponded about his books.<sup>144</sup>

If we now return to Smith’s argument concerning Australian responses to Conceptual art and conceptualism, and the idea that local artists formulated strategies with an ‘internationalist’ orientation,<sup>145</sup> it can be argued that during



the years either side of 1970, Rooney initiated a strategic dialogue with the emerging field of international artists' books. His practice at this time can be seen as signifying a position that was both strategically orientated towards international practices, as well as marking a position for artists' books *within* Australian art.

In Lindsay's article, Rooney admitted his fascination with the 'content' of *Twentysix Gasoline Stations*, principally 'because they were like ordinary snapshots and rather dumb, and they appealed to me more than arty photographs, which I can't stand. I don't particularly like photographers' photographs. He (Ruscha) was using photographs merely as some sort of technical recorder'.<sup>146</sup> While there is a conceded link from Ruscha's books to Rooney's own photographic work (beginning with *War Savings Street* in 1970), there was also a self-conscious desire to avoid a 'provincial' replication of the former. As the artist stated; 'I wanted to avoid having something that would simply look like Ruscha down-under, so I put off doing the work for a long time until I hit on the most obvious format with the road-map, the alphabet and the numbers down each side. A road-map in which you see the street you're going up... I photographed both ends of the street.'<sup>147</sup>

In addition to his personal engagement with Ruscha's books, Rooney's affiliation with Pinacotheca brought him into contact with the Conceptual material sent from New York by Burn and Ramsden, as well as, Roger Cutforth's photographic work of 'Conceptual appearance', exhibited in their group show at Pinacotheca in 1969. (See Plate 22) As editor of the single issue *Pinacotheca magazine* (1971), Rooney placed his practice alongside that of Ian Burn, Mel Ramsden and Joseph Kosuth,<sup>148</sup> while his own self-published Xerox work, *Words and Phrases in Inverted Commas from the Collected Works of IBMR* (1972)<sup>149</sup> appropriates the 'collected works' of Burn and Ramsden to create a 'new' response by Rooney, that conceptually situates his activities in relation to international practice.

Rooney established his closest association, or strategic alliance, with Cutforth based on their common interest in photographic conceptualism. Rooney, Cutforth, Dale Hickey and Simon Klose exhibited together in an exchange exhibition with Inhibodress in 1971, entitled *4 Artists Using Photography*, while



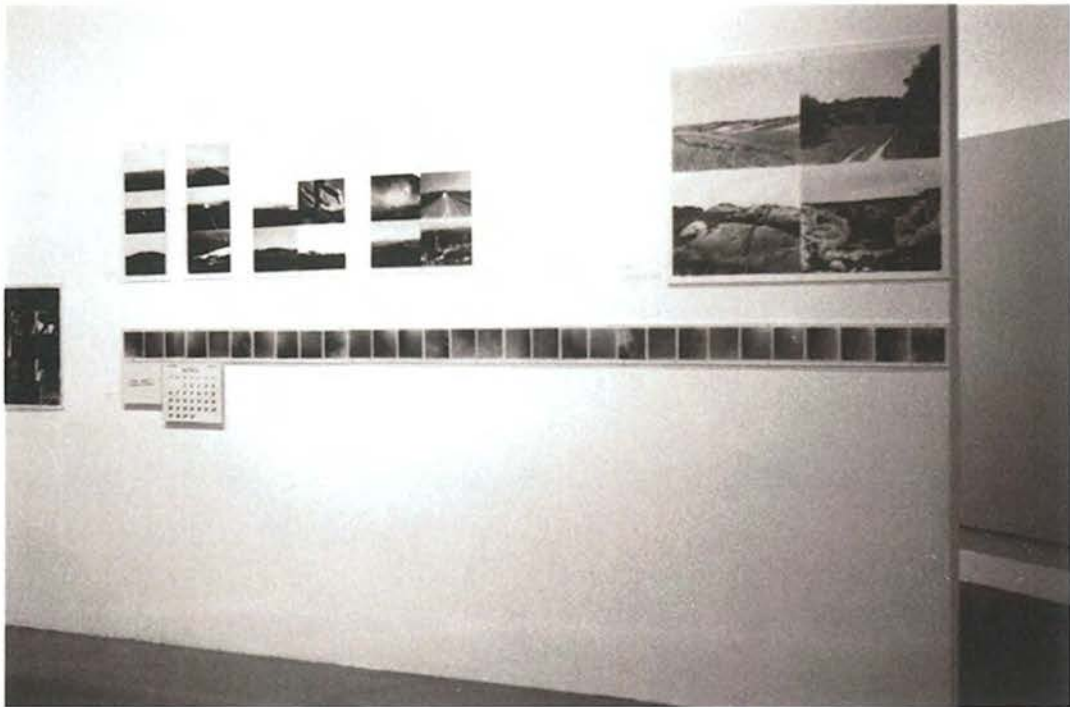


Plate 23: (above) Installation shot of Roger Cutforth, *Noon Time Piece*, (1970) in *Information*, The Museum of Modern Art, New York, 1970; image courtesy the artist

Plate 24: (below) Roger Cutforth, *The Empire State Building: A reference work*, New York: self-published 1969, artist's book and photographs; image courtesy the artist

Cutforth, who returned briefly to England in the early 1970s, arranged Rooney's 'information' exhibition at Brighton Polytechnic the following year. Rooney and Cutforth remained in correspondence from 1971 to 1978, while Rooney until very recently was the custodian of Cutforth's works that remained in Australia following the Pinacotheca shows.<sup>150</sup>

Cutforth thus occupied a symbolic role in Australia as an international Conceptual artist, not only through the exhibition of his photographic works, (See Plate 23) but also through the circulation of his artist's books; *The Empire State Building: A Reference Work* (1969) (see Plate 24) and *The Visual Book / Le Livre Visuel* (1970),<sup>151</sup> which Rooney recalls were on sale at Pinacotheca, Hall's Book Store and The Source.<sup>152</sup> When Catalano published *The Bandaged Image: A study of Australian artists' books* in 1983, despite Cutforth being a British-born non-resident, both his *The Empire State Building: A Reference Work* (1969) and *The Visual Book / Le Livre Visuel* were discussed in a chapter alongside Rooney, 'because (Cutforth's artist's books) had a wide currency in Australia and influenced the work of a number of local artists'.<sup>153</sup>

As was alluded to in the previous chapter, one of the difficulties in ascertaining the circulation of artists' books in the late 1960s and through the 1970s is the almost complete lack of verifiable data, although as has been argued in this thesis this predicament is itself representative of the symbolic rather than commercial imperatives that inspired artists to create books during this period. As outlined, the amorphous network was little more than a disorderly aggregation of participants within the field, with the at times patchy 'evidence' gleaned from documented exhibitions, and the personal and 'alternate' collections that date in their formation from this period.

Therefore the most telling 'evidence' of Rooney's strategic positioning of his local practice within an international frame can be ascertained from his personal collection of artists' books, artists' publications and catalogues, acquired principally over a five year period between period 1968 to 1972, and recently catalogued by the artist (see note for a list and details of Rooney's collection).<sup>154</sup> Rooney's collection is a material manifestation that narrates the way the field expanded to include Australia during the proto-discursive period recounted in this chapter.

Rooney's collection includes an almost complete set of Edward Ruscha's books, most often first editions, as well as the copy of *Babycakes* (1970) received as a gift from Ruscha himself. Rooney also acquired a selection of Siegelau's publications, including copies of *The Xerox Book* (1968) and catalogues *January 5-31, 1969* and *July, August, September 1969*, as well as, early volumes of the journal *Art-Language* and a selection *Art & Project* bulletins. Artists' whose books he was able to source included, among others, Mel Bochner, Douglas Huebler, Allan Kaprow and Allen Ruppersberg, plus a signed and numbered copy of Sol LeWitt's *49 three-part variations using three different kinds of cubes, 1967-68*, published by Bruno Bischofberger, Zurich, in 1969.

Indicative of Rooney's affiliation with Pinacotheca and the engagement with New York-based trio Burn, Ramsden and Cutforth, his personal collection included a Xeroxed copy of Burn's *Mirror Piece* (1967), Burn and Ramsden's *The Grammarian* (1970) and *Collected Works* (1971), Cutforth's three classic artist's books, and a copy of Art Press' *Untitled Magazine* (1969), which Burn had intended to distribute from New York to London, Toronto, the West Coast, Sydney and Melbourne. All these titles were placed alongside Rooney's own works, his geographically localized *War Savings Street* (1970) and his strategically relational *Words and Phrases in Inverted Commas from the Collected Works of IBMR* (1972).

Just as Robert Barry's artist's books illustrated the European expansion of the art world network through the multiple locations of sites of production and publication, Rooney's role as both artist and collector provides a metaphorical, as well as a material manifestation of global conceptualism as it entwined Australian practitioners into the web of conceptual intersections and strategic interactions.

It is perhaps worth concluding with Burn and Ramsden's *(Index (Model (...)))* 1970, which illustrates the exploration of the boundary of what may have constituted a 'book' as artwork. *(Index (Model (...)))* is a unique work in a Rolodex, metal rotary card file system, comprising 126 white index cards with collaged typescript statements, plus an additional 62 card bibliography.

Although not a traditional book in the physical sense, the two artists' still employed the literary conventions of the book to define the work, both in structuring the cards, and the process by which they are read. The work is in effect broken into eight 'chapters', with each chapter segmented into numbered sections, with the statements categorized accordingly, addressing ideas, 'art-world', 'facts', 'objects', and so on. The first three cards read:

(card 1) 1. Any description of 'the art-world' is a description of a possible art-world.

(card 2) 11. What we often mistake for the art-world is a particular description of it such that this description is a possible art-world.

(card 3) 111. A possible art-world appears to have some kind of relationship to the art-world. – But under no conditions is it the art world.

In just the first three cards (*Index (Model (...))*) is both self-critical and perceptive about the imposition 'art world' frames upon art practice, and perhaps in the context of this thesis, the 'particular' art world frame for artists' books as it began to form in the late 1960s and early 1970s.

This chapter has been historically centered on the decade spanning 1963 to 1973, from the publication of Ruscha's *Twentysix Gasoline Stations* to just prior to the exhibition *Artists Books*, which marks the transition from the proto-discursive period, to the identification of artists' books as a distinct field of practice. The next chapter will examine the artists' books of Sol LeWitt and Robert Jacks, both of whom began their engagement with the book in the late 1960s and established themselves as prolific practitioners during the 1970s. LeWitt is widely recognized within the discourse on American artists' books, and Jacks within the field of Australian artists' books, although their work has never been compared or analyzed in tandem. The following chapter will therefore examine their work both individually, but also draw parallels between their practices, so as to illustrate how the proto-discursive field crystallized once *artists' books* had been identified as a distinct field of cultural production.

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## Notes to Chapter

<sup>1</sup> *Artists Books*, Moore College of Art, Philadelphia, 23 March – 20 April 1973, travelled to Pratt Graphic Gallery, New York, October 1973, to University Art Museum, University of California, Berkeley, 16 January – 24 February 1974; the term *artists books* entered circulation with this exhibition, see Stephan Klima, *Artists Books: A Critical Survey of the Literature*, New York: Granary Books 1998, pp.12-18

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<sup>2</sup> Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, New York: Granary Books 2005, pp.108-123

<sup>3</sup> Terry Smith, 'Peripheries in Motion: Conceptualism and Conceptual art in Australia and New Zealand', in Luis Camnitzer, Jane Farver, and Rachel Weiss, et al., *Global Conceptualism: Points of Origin, 1950s-1980s*, New York: Queens Museum of Art 1999, pp.87-95; see also, Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, Sydney: Craftsman House Fine Art Publishing 2002, pp.122-143

<sup>4</sup> Ed Ruscha, quoted in David Bourdon, 'Ruscha as Publisher (or All Booked Up)', *Art News*, vol.71 no.2, April 1972, p.32, reprinted in Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit., p.108

<sup>5</sup> Edward Ruscha, *Twentysix Gasoline Stations*, Los Angeles: A National Excelsior Publication (self-published), First edition, dated 1962, published 1963, 400 copies, each numbered by the artist; see Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999: Catalogue Raisonné*, Volume 2, Minneapolis: Walker Art Center 1999, p.123

<sup>6</sup> the sequence of photographs in the book does not entirely reflect the geographic sequence of the gasoline stations, as there is a poetic resonance in the last image of a Fina Station, Texas; see Clive Phillpot, 'Sixteen Books and Then Some', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, Minneapolis: Walker Art Center 1999, pp.60, 63; the position of the images is most often on the right-hand page and captioned on the preceding left-hand page; there are a couple of paired photographs and three double-page spreads; the first edition is numbered by the artist, although subsequent reprinting were unsigned and unnumbered; First edition, dated 1962, published 1963, 400 copies, numbered by the artist; Second edition, published 1967, 500 copies, unsigned and unnumbered; Third edition, published 1969, 3000 copies, unsigned and unnumbered

<sup>7</sup> As outlined in the literature review, for over three decades Edward Ruscha has been a key protagonist within the literature on artists' books, with *Twentysix Gasoline Stations* the book most often cited in reference to the beginnings of the field. Clive Phillpot, without doubt one of the key writers, particularly during the 1970s-1980s, has had an ongoing engagement with Ruscha as exemplary of the 'multiple bookwork', culminating with his contribution to Ruscha's *Catalogue Raisonné* of editions in 1999; see, for example, Clive Phillpot, 'Book art digressions', in *Artists' Books*, London: The Arts Council of Great Britain 1976, pp.19-43, with reference to Ruscha, pp.21, 26, 33, 36; Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press 1985, pp.96-132; Clive Phillpot, 'Twentysix gasoline stations that shook the world: the rise and fall of cheap booklets as art', *Art Libraries Journal*, vol.18 no.1, 1993, pp.4-13; Clive Phillpot, 'Books by Artists and Books as Art (A Select History of Artists' Books)', in Cornelia Lauf and Clive Phillpot, *Artist / Author: Contemporary artists' books*, New York: Distributed Art Publishers Inc. 1998, pp.33-37; Clive Phillpot, 'Sixteen Books and Then Some', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, op. cit., pp.58-78

<sup>8</sup> see 'Books', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, op. cit., B1, p.123; for reproduction of the entire book, Volume 1, B1, pp.78-79; see various interviews with Ruscha in Edward Ruscha (edited by Alexandra Schwartz), *Leave any informational at the signal: writings, interviews, bits, pages*, Cambridge, Massachusetts and London: The MIT Press 2002, pp.23-27, 40-45, 64-72; for a detailed narrative description and analysis, see Clive Phillpot, 'Sixteen Books and Then Some', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, op. cit., pp.59-64

<sup>9</sup> Phillip Leider, 'Books: Twenty-Six Gasoline Stations by Edward Ruscha', *Artforum*, vol.2 no.3, September 1963, p.57; advertisement, 'Twenty-Six Gasoline Stations; rejected, Oct.2, 1963 by the Library of Congress', *Artforum*, vol.2 no.9, March 1964, p.55

<sup>10</sup> John Coplans, 'Edward Ruscha Discusses his Perplexing Publications', *Artforum*, vol.3 no.5, February 1965, pp.24-25; text reprinted in Edward Ruscha (edited by Alexandra

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Schwartz), *Leave any informational at the signal: writings, interviews, bits, pages*, op. cit., pp.23-27

<sup>11</sup> Ed Ruscha, quoted in John Coplans, 'Edward Ruscha Discusses His Perplexing Publications', op. cit., p.25

<sup>12</sup> *ibid.*, p.25; Ruscha did suggest that 'one mistake' he made with *Twentysix Gasoline Stations* was numbering each book in the first edition, p.25

<sup>13</sup> *ibid.*, p.25

<sup>14</sup> Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature* (edited and introduced by Randal Johnson), New York: Columbia University Press 1993, p.37

<sup>15</sup> Amy Newman, *Challenging Art: Artforum 1962-1974*, New York: Soho Press, Inc. 2000, p.2

<sup>16</sup> See both Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, New York and London: Praeger and Studio Vista 1973, pp.11-12; 'Edward Ruscha discusses his Perplexing Publications' (edited), reprinted in Ursula Meyer, ed., *Conceptual Art*, New York: Dutton 1972, pp.206-209

<sup>17</sup> Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature*, op. cit., p.67-68

<sup>18</sup> David Bourdon, 'Ruscha as Publisher (or All Booked Up)', op. cit., pp.32-36, 68-69; reprinted in part in Ed Ruscha (edited by Alexandra Schwartz), *Leave any informational at the signal: writings, interviews, bits, pages*, op. cit., pp.40-45

<sup>19</sup> David Bourdon, 'Ruscha as Publisher (or All Booked Up)', op. cit., p.32

<sup>20</sup> *ibid.*, p.32

<sup>21</sup> *ibid.*, p.68

<sup>22</sup> Sol LeWitt, 'Paragraphs on Conceptual Art', *Artforum*, vol.5 no.10, June 1967, p.82

<sup>23</sup> Joseph Kosuth, 'Art after philosophy: part II', *Studio International*, vol.178 no.916, November 1969, p.161; the term 'proto-Conceptual' was also used by Buchloh in reference to Kosuth's mention of Ruscha, see Benjamin H. D. Buchloh, 'Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions', *October*, no.55, Winter 1990, p.119

<sup>24</sup> See Kynaston McShine, ed., *Information*, New York: Museum of Modern Art 1970, p.119; illustrated with Ruscha's boxed unbound portfolio *Stains 1969*, edition 70, printed by the artist and published by Heavy Industry Publications, plus a listing of his other books

<sup>25</sup> See *Conceptual Art and Conceptual Aspects*, New York: The New York Cultural Center 1970, pp.35, 96-97; Ruscha was represented by; 1. *Every Building on the Sunset Strip* (1966); 2. A selected presentation of a grouping of complete series of books

<sup>26</sup> A point recognized by Melanie Marino, 'Almost not photography', in Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice*, Cambridge: Cambridge University Press 2003, pp.63-64

<sup>27</sup> See both Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.11-12; and 'Edward Ruscha discusses his Perplexing Publications' (edited), reprinted in Ursula Meyer, ed., *Conceptual Art*, op. cit., pp.206-209

<sup>28</sup> Ruscha's increased reputation over the last decade is evident by the major retrospective of works in editions, *Ed Ruscha: Editions 1959-1999*, Walker Art Center, Minneapolis, Minnesota, 12 June - 5 September 1999, travelled to Los Angeles County Museum of Art, Los Angeles, California, 4 June - 8 August 2000, to University of South Florida Contemporary Art Museum, Tampa, Florida, 6 October 2000 - 5 January 2001, and accompanying publication, Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné* (2 volumes); op. cit.; Ruscha's representation of the United States at the 51st Venice Biennale, 2005; the publication of an anthology of writings, articles, interviews, both unpublished and published from 1960 to 2000, Ed Ruscha (edited by Alexandra Schwartz), *Leave any informational at the signal: writings, interviews, bits, pages*, op. cit.; see also general monographs on the artist, Richard D. Marshall, *Ed Ruscha*, London: Phaidon 2003; Margit Rowell and Edward Ruscha, *Ed Ruscha: Photographer*, Steidl 2006; Mary Richards, *Ed Ruscha*, London: Tate Publishing 2008



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<sup>29</sup> See discussion in Siri Engberg, 'Out of Print: The Editions of Edward Ruscha', in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 2, op. cit., p.46, listed in Volume 1, see for example, *Parking Lots 1967/1999*, cat.279-308

<sup>30</sup> see discussion of Ruscha's books towards the conclusion of Jeff Wall, "'Marks of Indifference": Aspects of Photography in, or as, Conceptual Art', in Ann Goldstein, Anne Rorimer, Lucy R. Lippard, Stephen Melville, Jeff Wall, *Reconsidering the Object of Art, 1965-1975*, Los Angeles and Cambridge, Massachusetts: Museum of Contemporary Art, Los Angeles and The MIT Press 1995, pp.264-267; Wall concluded that photoconceptualism marked the end of 'pre-history of photography art', p.267; Melanie Marino, taking her cue from Wall recently suggested that Ruscha's books are 'properly photoconceptual' in placing the 'waste' mass culture back into circulation in a form of information entropy, see Melanie Marino, 'Almost not photography', in Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice*, op. cit., pp.63-79

<sup>31</sup> see 'Books by the Artist' in Alicia Legg, *Sol LeWitt*, New York: Museum of Modern Art 1978, p.175; the books are numbered chronologically, *Sol LeWitt, Serial Project No.1 1966*, published in *Aspen Magazine* nos.5&6, 1966, onwards, including both multiple artists' books and limited editions, concluding with *Sol LeWitt, Five Cubes / Twenty-Five Squares*, Bari: Galleria Marilena Bonomo 1977

<sup>32</sup> see Dieter Schwartz, *Lawrence Weiner: Books 1968-1989: Catalogue Raisonné*, Köln and Villeurbanne: Verlag der Buchhandlung Walther König and le Nouveau Musée 1989, pp.10-77; additional details from typescript *Catalogue Raisonné of Artists' Books by Lawrence Weiner, 1968-2003*, supplied by the artist to the author, 2003, 8pp; note the discrepancy between edition number of *Hard Light*, as totaling 5,360 copies in Edward Ruscha, Siri Engberg, Clive Phillpot, *Edward Ruscha: Editions 1959-1999 Catalogue Raisonné*, Volume 1, op. cit., B17, p.126, and 1,000 copies, in *Catalogue Raisonné of Artists' books by Lawrence Weiner, 1968-2003*, p.3

<sup>33</sup> Alexander Alberro, *Conceptual art and the politics of publicity*, Cambridge, Massachusetts and London: The MIT Press 2003; Alberro acknowledges the importance of Buchloh in his formulation of Siegelau's 'commercial packaging' of Conceptual art, but suggesting that his study was 'applying pressure' to some of Buchloh's claims about Conceptual art, p.172 f11; Alberro also cautioned that his study was necessarily limited in scope; geographically to New York, where Siegelau was based until his move to Paris in 1971; a gender bias, in that all the artists associated with Siegelau were male; an American bias, in that almost all Siegelau's stable were American artists; and lastly, historically delineated to the years Siegelau was based in New York, 1964 to 1971, p.3

<sup>34</sup> see Alberro's contextualization of Siegelau's arrival on the New York contemporary art scene in the mid-1960s, in Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., pp.6-10, 12-16

<sup>35</sup> *ibid.*, pp.152-154

<sup>36</sup> *ibid.*, p.149; Siegelau began International General in 1970 to publish and distribute artists' books and catalogues, principally through his own client list; Seth Siegelau, in correspondence with the author, February 2004

<sup>37</sup> see Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature*, op. cit. pp.40-43

<sup>38</sup> Lawrence Weiner, *Statements*, New York: Seth Siegelau / The Louis Kellner Foundation 1968; 64 pages, edition 1000, 17.8 x 10.1cm (closed), English text; includes catalogue raisonné nos 002, 008-010, 015, 018-020, 022, 025, 030-042, 057

<sup>39</sup> Johanna Drucker, 'The Book as Conceptual Space (Performance and Exhibition)', in *The Century of Artists' Books*, New York: Granary Books 1995, pp.309, 321-322

<sup>40</sup> Seth Siegelau, interviewed by Ursula Meyer, reprinted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., pp.124-125

<sup>41</sup> *The Xerox Book (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner)*, New York: Seth Siegelau and John W. Wendler 1968

<sup>42</sup> see a detailed account of the publication in Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., pp.133-148

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<sup>43</sup> Seth Siegelau, in an interview with Patricia Norvell, 17 April 1969, transcript in Alexander Alberro and Patricia Norvell, eds, *Recording conceptual art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, Berkeley and Los Angeles: University of California Press 2001, p.39

<sup>44</sup> It should be noted that during the late 1960s the page, whether that be in art magazines, books, or artists' books, was utilised as an exhibition space by a number of Conceptual artists including Joseph Kosuth, whose *Second Investigation* (1968-69), included works placed in the advertising spaces of magazines and newspapers, and Steven Kaltenbach's series of twelve works in the advertising pages of *Artforum* (November 1968-December 1969), among others; see discussion in Anne Rorimer, 'Siting the Page: Establishing Works in Publications — Some examples of Conceptual Art in the USA', in Michael Newman and Jon Bird, eds, *Rewriting Conceptual art*, London: Reaktion Books 1999, pp.11-26, 222-223

<sup>45</sup> First a single square dropped onto a Xerox machine for the first copy; then a second square dropped, another copy; then a third, another copy; and so on until the last, which comprises twenty-five squares. The poor quality of the paper, allows the reader to see a ghostly trace of the next square through the preceding sheet; see also Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., pp.136-140

<sup>46</sup> Textual descriptions over the twenty-five page sequence as follows:

1. Title of project
2. Photograph of Xerox machine used
3. Xerox machine's specifications
4. Photograph of offset machine used
5. Offset machine's specifications
6. Photograph of collation machine used
7. Collation machine's specifications
8. Photograph of binding machine used
9. Binding machine's specifications
10. Photograph of paper used
11. Specifications of paper used
12. Photograph of ink and toner used
13. Specifications of ink and toner used
14. Photograph of glue used in binding
15. Specifications of glue used in binding
16. Composite photograph of workers at Xerox
17. Composite photograph of artists and director of project
18. Composite photograph of Carl Andre's project
19. Composite photograph of Robert Barry's project
20. Composite photograph of Douglas Huebler's project
21. Composite photograph of Joseph Kosuth's project
22. Composite photograph of Sol LeWitt's project
23. Composite photograph of Robert Morris' project
24. Composite photograph of Lawrence Weiner's project
25. Photograph of whole book

<sup>47</sup> see discussion in Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., pp.142-147

<sup>48</sup> Lawrence Weiner, in an interview with Patricia Norvell, transcript in Alexander Alberro and Patricia Norvell, eds, *Recording conceptual art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, op. cit., reprinted in Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., p.147

<sup>49</sup> see Lawrence Weiner in *January 5-31, 1969*, New York: Seth Siegelau 1969, np; reprinted in, Lawrence Weiner, Daniel Buren, Mel Bochner, Sol LeWitt, 'Documentation in Conceptual Art', *Arts Magazine*, vol.44 no.6, April 1970, p.42

<sup>50</sup> Eric Cameron, 'Lawrence Weiner: the books', *Studio International*, vol.187 no.962, January 1974, p.3

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<sup>51</sup> *ibid.*, p.3

<sup>52</sup> Lawrence Weiner participated in the inaugural exhibition of Seth Siegelaub Contemporary Art, and held solo exhibitions with Siegelaub in 1965 and 1966

<sup>53</sup> Lawrence Weiner, *Statements*, New York: Seth Siegelaub / The Louis Kellner Foundation 1968; 64 pages, edition 1000, 17.8 x 10.1cm (closed), English text, typeset in Royal Typewriter face; includes catalogue raisonné nos 002, 008–010, 015, 018–020, 022, 025, 030–042, 057

<sup>54</sup> Lawrence Weiner, quoted in 'Interview: Benjamin H. D. Buchloh in conversation with Lawrence Weiner', in Alexander Alberro, et al., *Lawrence Weiner*, London: Phaidon 1998, p.20

<sup>55</sup> *ibid.*, pp.13–14

<sup>56</sup> *ibid.*, p.19

<sup>57</sup> Susan Heinemann, 'Lawrence Weiner: Given the Context', *Artforum*, vol.13 no.7, March 1975, p.37

<sup>58</sup> see Lawrence Weiner, 'Statements', *Art-Language*, vol.1 no.1, May 1969, pp.17–18

<sup>59</sup> Lawrence Weiner, *Tracce Traces*, Turin: Sperone Editore 1970, published following an exhibition by the artist at Galleria Sperone, Turin, 3–10 December 1969; 110 pages, edition 1000, 17.0 x 11.0cm (closed), Italian/English text; series edited by Germano Celant and Pier Luigi Pero; see Dieter Schwarz, *Lawrence Weiner: Books 1968–1989: catalogue raisonné*, op. cit., pp.12–13, includes catalogue raisonné nos 081–083, 088, 095, 098–142

<sup>60</sup> As Heinemann continued: 'This elimination of the personal is stressed in *Tracce* (1970) where words like "Smudged," "Poured," "Sprayed," "Stained," and "Folded," focus on known art processes as physical work procedure, as opposed to individualistic signatures... The words in the book are neutral.... Given the context (a book), they reflect on art.... What one looks at are words on a page and, while the words refer to specific actions taken in the world, their artness lies in one's mental, as opposed to sensory, comprehension of them as art. Their gestural interpretation as marks in the world remains only a possibility for perception. Their meaning stems not so much from a particular thereness as from a general delineation of possibilities for making whose significance is in their designation as art.' Susan Heinemann, 'Lawrence Weiner: Given the Context', op. cit., p.37

<sup>61</sup> Lawrence Weiner, *10 Works*, Paris: Yvon Lambert Editeur 1971, 88 pages, edition 1000, 17.0 x 10.9cm (closed), English/French text, translation by Laurent Sauerwein; includes catalogue raisonné nos 234–243; published concurrently with an exhibition by the artist at Yvon Lambert, Paris, February 1971; see Dieter Schwarz, *Lawrence Weiner: Books 1968–1989: catalogue raisonné*, op. cit., pp.16–17

<sup>62</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.112

<sup>63</sup> Lawrence Weiner, *Green as well as Blue as well as Red*, London: Jack Wendler Gallery 1972, 100 pages, edition 1000, 17.2 x 12.0cm (closed), English text; includes catalogue raisonné nos cat.289–298; published concurrently with an exhibition by the artist at the Jack Wendler Gallery, London, 1972; the book was used as a prop and the work as part of the dialogue in the video *Green as well as Blue as well as Red* 1976; see Dieter Schwarz, *Lawrence Weiner: Books 1968–1989: catalogue raisonné*, op. cit., pp.26–27

<sup>64</sup> Susan Heinemann, 'Lawrence Weiner: Given the Context', op. cit., p.37

<sup>65</sup> see for example, Dieter Schwarz, *Lawrence Weiner: Books 1968–1989: catalogue raisonné*, op. cit.; Dieter Schwarz, 'The Metaphor Problem, Again and Again: Books and Other Things by Lawrence Weiner', in Donna De Salvo and Ann Goldstein, et al., *Lawrence Weiner: as far as the eye can see*, New York and Los Angeles: Whitney Museum of American Art and The Museum of Contemporary Art 2007, pp.161–190

<sup>66</sup> *Artists Books*, Philadelphia: Moore College of Art 1973, p.74; lent from the collection of Liza Baer, New York

<sup>67</sup> Lawrence Weiner interviewed by David Bachelor, 'I am not content', *Artscribe*, no.74, March–April 1989, p.50

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<sup>68</sup> see Dieter Schwartz, *Lawrence Weiner: Books 1968-1989: Catalogue Raisonné*, op. cit., pp.10-77; details from typescript *Catalogue Raisonné of Artists' Books by Lawrence Weiner, 1968-2003*, supplied by the artist to the author, 2003, 8pp

<sup>69</sup> 'Books by the artist', in 'Bibliography', Ellen Seifermann, et al., *Some places to which we can come: Robert Barry, works 1963 to 1975*, Nürnberg and Aarau: Kunsthalle Nürnberg and Aargauer Kunsthaus Aarau 2003, p.129

Books by the artist:

Robert Barry, *Untitled*, Torino: Sperone Editore 1970; edition: 1000

Robert Barry, *One Billion Dots*, Torino: Sperone Editore 1971

Robert Barry, *30 Pieces as of 14 June 1971*, Cologne: Gerd de Vries 1971

Robert Barry, *Two Pieces* (two volumes), Torino: Sperone Editore 1972; edition: 1000

Robert Barry, *It is... It Isn't*, Paris: Yvon Lambert 1972

Robert Barry, *Words and Trees*, Amsterdam: Art & Project 1974

Robert Barry, *All the Things I Know but of Which I Am Not at the Moment Thinking - 1.36pm, June 15, 1969*, Amsterdam: Stedelijk Museum 1974

Robert Barry, *Belmont 1967*, Eindhoven and Essen: Van Abbemuseum Eindhoven and Museum Folkwang Essen 1977; edition: 750

Robert Barry, *It Is About Time, Il Est Temps - mot pour mot, word for word*, with Rene Denizot: Paris: Yvon Lambert Editions 1980

Robert Barry, *There It Is*, Aachen: Ottenhausen Verlag 1982

Robert Barry, *Come On*, Gent: Imschoot Publishers 1987

Robert Barry, *Musing From My Leisure*, with text by Jean-Claude Lebensztejn, Paris: Yvon Lambert 1992

Robert Barry, *Going Through*, Lille: Alain Buyse Publisher 1996

<sup>70</sup> see discussion in Alexander Alberro, *Conceptual art and the politics of publicity*, op. cit., p.115

<sup>71</sup> Robert Barry, quoted in Arthur R. Rose (Joseph Kosuth), 'Four Interviews with Barry, Huebler, Kosuth, Weiner', *Arts Magazine*, vol.43 no.4, February 1969, p.22

<sup>72</sup> Robert Barry, quoted in Alexander Alberro and Patricia Norvell, eds, *Recording Conceptual Art: early interviews with Barry, Huebler, Kattenbach, LeWitt, Morris Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, op. cit., p.87

<sup>73</sup> *ibid.*, p.90

<sup>74</sup> *July, August, September 1969*, New York: Seth Siegelau 1969, np; Carl Andre's work comprised his one-man exhibition at the Haags Gemeentemuseum in the Hague; Robert Barry's *Psychic series* piece in Baltimore; Daniel Buren's, billboard piece, Paris; Jan Dibbets's, scheduled trip in Holland; Douglas Huebler's, *Location piece no. 11* 1969, Los Angeles; Joseph Kosuth's, Portales, New Mexico; Sol LeWitt's, wall drawing at Konrad Fischer's house Düsseldorf; Richard Long's, River Avon, Clifton Down, Bristol; N.E. Thing Co. Ltd (Iain Baxter), Vancouver; Robert Smithson's, Oxmal, Yucatán Peninsula; Lawrence Weiner's, A rubber ball thrown into both the American Falls and Canadian Falls, Niagara Falls. As Siegelau said: 'The (*July, August, September, 1969*) catalogue is more like a traditional museum's exhibition catalogue in the sense that it documents the works as a standard guide to the exhibition, the only difference being that instead of walking into, say, the Whitney Annual, where the catalogue makes reference to all the displayed work, here you have the whole world and not just a building for housing an exhibition', Seth Siegelau, interviewed by Ursula Meyer, reprinted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.125

<sup>75</sup> Robert Barry, *Art & Project Bulletin 17*, Amsterdam: Art & Project 1969, np

<sup>76</sup> see Thomas Wulffen, 'A History of Disillusionment', in Ellen Seifermann, et al., *Some places to which we can come: Robert Barry, works 1963 to 1975*, op. cit., pp.97-101

<sup>77</sup> see Anna Minola, 'Torino 1968-1972', in Anna Minola, et al., *Gian Enzo Sperone. Torino Roma New York. 35 anni di mostre tra Europa e America*, Torino: hopefulmonster editore 2000, pp.41-44

<sup>78</sup> see discussion of the international gallery network including Sperone in Maria Teresa Roberto, 'Torino Roma New York 1972-1986', in Anna Minola, et al., *Gian Enzo Sperone. Torino Roma New York. 35 anni di mostre tra Europa e America*, op. cit., pp.47-53

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<sup>79</sup> Seth Siegelau, quoted in Michel Claura and Seth Siegelau, 'l'art conceptuel', in Alexander Alberro and Blake Stimson, eds, *Conceptual Art: A critical anthology*, Cambridge, Massachusetts and London: The MIT Press 1999, p.287; first published in Michel Claura and Seth Siegelau, 'l'art conceptuel', *XXe siècle*, no.41, December 1973, pp.156–159

<sup>80</sup> *ibid.*, p.288

<sup>81</sup> see Robert Barry (interviewed by Robert Nickas), *Journal of Contemporary Art*, vol.5 no.1, Spring 1992, pp.19–20

<sup>82</sup> Robert Barry, *Untitled*, Torino: Sperone Editore 1970, 120 pages, edition 1000; work dated 1969–1970

<sup>83</sup> *One Billion Dots* 1971, a twenty-five volume work also published by Sperone, can be seen as an expanded version of Barry's contribution to *The Xerox Book*. Robert Barry, *One Billion Dots*, Torino: Sperone Editore 1971, twenty five volumes, unique work; Collection unknown

<sup>84</sup> 'It is allusive, unique, persistent, harmonious, composed, consistent, limited, orderly, coherent, active, varied, changeable, flexible, durable, intense, divisible, extendible, involved, dependent, and influential.', text reprinted in *Robert Barry*, Luzern: Kunstmuseum Luzern 1974, np

<sup>85</sup> see 'statements' reproduced in *Robert Barry: Slidepieces 1971–72*, *Art & Project Bulletin* 51, Amsterdam: Art & Project 1972, np

<sup>86</sup> Robert Barry, quoted in Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, 'Art without space', symposium moderated by Seth Siegelau, broadcast on WBAI-FM, New York, 2 November 1969; excerpts from transcripts published in Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, *ibid.*, p.131

<sup>87</sup> Robert Barry, *Two Pieces*, (two volumes), Torino: Sperone Editore 1971; edition 1000, 17.0 x 11.5 x 1.6 cm (slipcase); 16.6 x 11.2 x 0.8 cm (each volume)

<sup>88</sup> Robert Barry, *It is ... it isn't...*, Paris: Yvon Lambert 1972, 80 pages

<sup>89</sup> 'It is acceptable, reasonable, obvious, pertinent, proper, refused, remote, persuasive, ... negative, absurd, or desirable?', (56 attributes), text reprinted in *Robert Barry*, Luzern: Kunstmuseum Luzern 1974, np

<sup>90</sup> Robert Barry, *It is...* 1971, word list, reprinted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, *ibid.*, p.250

<sup>91</sup> Robert Barry, *Belmont 1967*, Eindhoven and Essen: Van Abbemuseum Eindhoven and Museum Folkwang Essen 1977; edition 750, 21.0 x 27.4cm (closed), 21.0 x 54.8cm (open)

<sup>92</sup> Robert Barry, quoted in 'Robert Barry' (interviewed by Robert Nickas), *Journal of Contemporary Art*, vol.5 no.1, Spring 1992, pp.8–9

<sup>93</sup> see discussion of Peter Downsbrough's artist's books by Christian Besson, 'When the work(s) interpret(s) the work(s)', in Marie-Thérèse Champesme, et al., *Peter Downsbrough, Position*, Brussels: Palais des Beaux-Arts 2003, pp.138–144

<sup>94</sup> Ian Burn, quoted in an interview with Hazel de Berg, 30 April 1970, Canberra: National Library of Australia, DeB 501, 5802

<sup>95</sup> 'Mirrors interested me because they separate what is seen from what it is... When I first made a mirror piece (in London), I couldn't look at it and didn't like it...it took me about six months to develop a way of thinking about it - but only by considering it without looking at it (the looking interfered too much with my thinking about it)...', Ian Burn, from a letter, dated March 1969, published in *Ian Burn: Minimal - Conceptual Work 1965-1970*, Perth: Art Gallery of Western Australia 1992, p.73

<sup>96</sup> See discussion by Michiel Dolk, 'It's only art conceptually', in *Ian Burn: Minimal - Conceptual Work 1965-1970*, op. cit., p.33

<sup>97</sup> Ian Burn, from an interview with Joel Fisher, in *The Situation Now: Object or Post-Object Art?* Sydney: Contemporary Art Society 1971, p.39; also in reference, notes by the artist, dated 1968, '... This concept becomes a framework for the mirror as art and aims at getting the spectator's 'seeing' to cohere against a particular background of inferred knowledge. The context of the room or gallery no longer serves to identify the function of the mirror (as an ordinary mirror or the mirror as art); the intention is built into the work.', Ian Burn, 'Notes, 1968', published in *Ian Burn: Minimal - Conceptual Work 1965-1970*, op. cit., p.74; As Charles Green also observed, the diagrams and instructions

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frame the interpretation of mirror and articulate a distinction the artist made between 'seeing' and 'reading'; Charles Green, 'Conceptual Bureaucracy: Ian Burn, Mel Ramsden, and Art & Language', in *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, Sydney: University of New South Wales Press 2001, p.41

<sup>98</sup> Ian Burn, from an interview with Joel Fisher, in *The Situation Now: Object or Post-Object Art?*, op. cit., p.39

<sup>99</sup> Ian Burn (and Mel Ramsden), 'Conceptual Art as Art', *Art and Australia*, vol.8 no.2, September 1970, p.170

<sup>100</sup> see extended discussion in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, Melbourne: The Miegunyah Press 2006, pp.131-143

<sup>101</sup> Ian Burn (and Mel Ramsden), 'Conceptual Art as Art', op. cit., pp.166-170

<sup>102</sup> Ian Burn quoted in an interview with Hazel de Berg, 30 April 1970, op. cit.

<sup>103</sup> see for example the writings by Ian Burn reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit.; Ian Burn, 'Dialogue', (1969), pp.110-111; 'Conceptual Art as Art' (1970), pp.188-190; 'The Art Market: Affluence and Degradation' (1975), pp.320-333; and 'The Sixties: Crisis and Aftermath (or the Memoirs of an Ex-Conceptualist)' (1981), pp.392-408; see also Ann Stephen, 'Soft Talk/Soft-tape: The Early Collaborations of Ian Burn and Mel Ramsden', pp.80-97, and Adrian Piper, 'Ian Burn's Conceptualism', pp.342-358, in Michael Corris, ed., *Conceptual Art: Theory, Myth, and Practice*, op. cit.; in addition Australian writers have reinforced Burn's international practice to a national audience, for example, Charles Green, 'Conceptual Bureaucracy: Ian Burn, Mel Ramsden, and Art & Language', in *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, op. cit., pp.25-56, and most recently, Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit.

<sup>104</sup> Germano Celant, 'Book as Artwork', in *Book as Artwork 1960/72*, London: Nigel Greenwood Inc. Ltd 1972, pp.3-30, with a brief discussion of Ian Burn's 'Xerox Book I', p.19; see Germano Celant and Lynda Morris, 'List of Books' in *Book as Artwork 1960/72*, pp.31-47, listing books by Burn, Burn and Ramsden, and The Society for Theoretical Art & Analysis, pp.36, 38, 40, 43; see Ursula Meyer, ed., *Conceptual Art*, op. cit., pp.94-95

<sup>105</sup> Selection of artist's books (1967-1970):

Ian Burn, *Mirror Piece* 1967, framed mirror (behind glass), 52.7 x 37.6 cm; accompanied by 13 sheets of notes and diagrams (in a booklet or loose-leaf format), Xerox, 27.5 x 21.3 cm (sheet), signed & dated, edition: 35

Ian Burn, *Xerox Book no.1*, New York: self-published 1968, 103pp, Xerox, 21.2 x 27.6 cm (closed), signed & dated, edition: a series of 12 related works

Ian Burn, *Xerox Book no.3*, New York: self-published 1968, 64pp, Xerox, 35.5 x 21.5 cm (closed), signed & dated, edition: a series of seven related works

Ian Burn, *Abstracts of Perception no.1*, New York: self-published 1968, 15pp, silver gelatin photographs and Xeroxed text in plastic folder, 31.6 x 24.4 cm (closed), signed & dated, edition: 5

Ian Burn, *Abstracts of Perception no.2*, New York: self-published 1968-69, 18pp, silver gelatin photographs and Xeroxed text in plastic folder, 31.6 x 24.4 cm (closed), signed & dated, edition: 5

Ian Burn et al., *Untitled magazine (July 1969)*, New York: Art Press 1969, 33pp, Xerox, 28.0 x 21.5 cm (closed); contributing artists, Ian Burn, Roger Cufforth, Stephen J. Kaltenbach, Sol LeWitt, David Nelson, Adrian Piper and Mel Ramsden

Ian Burn and Mel Ramsden, *Six Negatives*, New York: self-published 1968-1969, 14pp, 28 x 21.5 cm (sheet), signed & dated, edition: 50; Mel Ramsden, 'Six Negatives', 8pp; Ian Burn, 'Holding System for the Six Negatives', 6pp; see discussion in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., pp.139-141

Ian Burn and Mel Ramsden, *The Grammarian*, New York self-published 1970, Xerox, unbound sheets; see also Ian Burn and Mel Ramsden, 'Excerpts from The Grammarian' reprinted in Ursula Meyer, *Conceptual Art*, op. cit., pp.96-103

Ian Burn and Mel Ramsden, *Notes on Analyses*, New York: self-published 1970; extract reprinted in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., pp.136-137

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Ian Burn and Mel Ramsden, *Stating and Nominating*, New York: self-published 1970  
Ian Burn and Mel Ramsden, (*Index (Model (...))*) 1970, Roladex rotary card file system containing 188 index cards with collaged typescript texts, 23.0 x 23.0 x 21.8 cm (Roladex closed), 7.6 x 12.8 cm (each card), signed and dated, unique; Collection: National Gallery of Australia (NGA 1978.850)

<sup>106</sup> Ian Burn (and Mel Ramsden), 'Conceptual Art as Art', op. cit., p.168

<sup>107</sup> Ian Burn, quoted in an interview with Joel Fischer, in *The Situation Now: Object or Post-Object Art?*, op. cit., p.40, reprinted, although original source uncited, in Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, op. cit., p.37

<sup>108</sup> see discussion by Charles Green, 'Ian Burn and artistic collaboration', *Art Monthly Australia*, no.116, December 1998 – February 1999, p.9

<sup>109</sup> Ian Burn in a letter to Terry Atkinson and Michael Baldwin, 4 May 1969, reprinted in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., p.130

<sup>110</sup> Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., p.71

<sup>111</sup> Ian Burn, *Xerox Book no. 1*, New York: self-published 1968, (p.2)

<sup>112</sup> Ian Burn, 'Notes 1968-69', published in *Ian Burn: Minimal – Conceptual Work 1965-1970*, op. cit., p.81

<sup>113</sup> Alex Selenitsch, 'Ian Burn: the noise of the machine' in *Australian Artists Books*, Canberra: National Gallery of Australia 2008, pp.15-18, 112, cat.2

<sup>114</sup> Ian Burn, 'The 'Sixties: Crisis and Aftermath (Or The Memoirs of an Ex-Conceptual Artist)', *Art & Text*, no.1, 1981, pp.49-65, see specifically 'the deskilling of the practice of art', pp.52-53; reprinted in Ian Burn, *Dialogue: Writings in Art History, 1968-1990*, North Sydney: Allen & Unwin 1991, pp.101-119, n222-224, reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit., pp.392-408

<sup>115</sup> Sol LeWitt, "Paragraphs on Conceptual Art", op. cit., pp.79-83

<sup>116</sup> Ian Burn, 'The 'Sixties: Crisis and Aftermath (Or The Memoirs of an Ex-Conceptual Artist)', op. cit., p.52

<sup>117</sup> see brief discussion in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., p.74

<sup>118</sup> Ian Burn, quoted from an (unpublished) interview, Sydney, 1989, published in *Ian Burn: Minimal – Conceptual Work 1965-1970*, op. cit., p.82

<sup>119</sup> Michiel Dolk, 'It's only art conceptually', in *Ian Burn: Minimal – Conceptual Work 1965-1970*, op. cit., p.37

<sup>120</sup> see discussion in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., pp.123-127; In a second exhibition at Pinacotheca in 1971, Burn and Ramsden sent back volumes of their *Collected Works: 1964-71*

<sup>121</sup> Ian Burn, et al., *Untitled Magazine*, New York: Art Press July 1969; a staple-bound magazine comprising typescript and hand-written notes and diagrams by Ian Burn, Adrian Piper, Mel Ramsden, Roger Cutforth, Stephen J. Kaltenbach, Sol LeWitt and David Nelson.

<sup>122</sup> Ian Burn, in a letter to Bruce Pollard, 21 July 1969, reprinted in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., p.131

<sup>123</sup> Bruce Pollard, in a letter to Ian Burn, Mel Ramsden and Roger Cutforth, 28 August 1969, published in Charles Green, 'Conceptual Bureaucracy: Ian Burn, Mel Ramsden, and Art & Language', in *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, op. cit., p.44, p.209 n48

<sup>124</sup> Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, op. cit., pp.122-143

<sup>125</sup> Artists: Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin and Harold Hurrell), Robert Barry, Frederick Barthelme, Iain Baxter, Mel Bochner, Daniel Buren, Donald Burgy, James Lee Bryars, Jan Dibbets, Hans Haacke, Douglas Huebler, Stephen J. Kaltenbach, On Kawara, Joseph Kosuth, Christine Kozlov, Bruce Nauman, Dennis Oppenheim, Saul Ostrow, Adrian Piper, Edward Ruscha, The Society for Theoretical Art and Analyses (Ian Burn, Roger Cutforth, Mel Ramsden), Berner Venet, Lawrence Weiner, and Ian Wilson

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<sup>126</sup> See *Conceptual Art and Conceptual Aspects*, New York: The New York Cultural Center 1970, pp.35, 96-97; Ruscha was represented by; 1. *Every Building on the Sunset Strip* (1966); 2. A selected presentation of a grouping of complete series of books

<sup>127</sup> see extended discussion in Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., pp.131-143

<sup>128</sup> Charles Green, *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*, op. cit., pp.ix-xvii, 24-56

<sup>129</sup> *ibid.*, p.34; Mel Ramsden (and Ian Burn), *Six Negatives*, New York: self-published 1968-1969, 14pp, 28 x 21.5 cm (sheet), signed & dated, edition: 50; Mel Ramsden, 'Six Negatives', 8pp, Ian Burn, 'Holding System for the Six Negatives', 6pp; Green argued that Burn and Ramsden were such great self-publishers because the 'perfect ordinariness of text' enabled both artists to 'talk about art and assertions about art', yet in the strategy of their 'bureaucratic' identity their words did not 'disappear into the void of real-life conversation', p.54

<sup>130</sup> *ibid.*, p.55

<sup>131</sup> Ian Burn, Mel Ramsden and Roger Cutforth, *Proceedings # 1*, February 1970; Ian Burn and Mel Ramsden, *Proceedings # 2*, March 1970; Ian Burn and Mel Ramsden, *Proceedings # 3*, (April) 1970

<sup>132</sup> *Art-Language*, vol.1 no.3, June 1970

<sup>133</sup> The Society for Theoretical Art and Analyses (Ian Burn, Roger Cutforth, Mel Ramsden), 'Proceedings'; Ian Burn, 'Read Premiss'; Roger Cutforth, 'From Elements in Reference to', in *Conceptual Art and Conceptual Aspects*, op. cit., pp.21-22, 22-25, 25; see also *Information*, Museum of Modern Art, New York, 2 July – 20 September 1970, with *Proceedings # 2*, March 1970, published as Ian Burn and Mel Ramsden, 'Proceedings', in Kynaston McShine, ed., *Information*, op. cit., pp.32-35

<sup>134</sup> see discussion in Michiel Dolk, 'It's only art conceptually' in *Ian Burn: Minimal – Conceptual Work 1965-1970*, op. cit., pp.37-38; see also, Ann Stephen, *On Looking at Looking: The art and politics of Ian Burn*, op. cit., p.74; see also the related work, Ian Burn, *Abstracts of Perception no. 1*, New York: self-published 1968, discussed in Michiel Dolk, 'It's only art conceptually' in *Ian Burn: Minimal – Conceptual Work 1965-1970*, op. cit., p.37

<sup>135</sup> Ian Burn, 'Abstracts of Perception', *Flash Art*, no.143, November-December 1988, p.109

<sup>136</sup> Ian Burn, *Abstracts of Perception no.2*, New York: self-published 1968-69; edition of 5; see discussion in Alex Selenitsch, 'Ian Burn: the noise of the machine', in *Australian Artists Books*, op. cit., pp.19-22, 112, cat.3

<sup>137</sup> The first text (p.3) accompanying the first photograph reads:

ABSTRACT OF PERCEPTION:  
(1) NO RECOGNITION

The surface is a square, about 6" x 6"

It is divided horizontally into three distinct bands.

The upper band, being light-grey in tone, occupies slightly more than half the surface; the middle band, being a mid-grey tone, is much narrower and has a grey-black line as its lower boarder; the lower band is almost white and occupies the lower one-third of the surface.

Slightly to the left of center on the surface is an irregularly-shaped grey-black patch within which is a smaller white patch.

The final text (p.11) accompanying the (identical) photograph concludes:

ABSTRACT OF PERCEPTION:  
(5) RECOGNITION OF AN EVENT



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Girl: Avril Burn.  
Knee and hand on left: Mel Ramsden.  
Knee on right: Ian Burn.  
Site: Manhattan Beach, Brooklyn, N.Y.  
Date: July 17th, 1969.  
Time of Day: 11:00 am.  
Photograph taken by: Ian Burn.

<sup>138</sup> Donald Karshan, 'The Seventies: Post-Object Art', loose-leaf insert in *Conceptual Art and Conceptual Aspects*, New York: The New York Cultural Center 1970, p.1; reprinted as Donald C. Karshan, 'The Seventies: post-object art', *Studio International*, vol.180 no.925, September 1970, p.69

<sup>139</sup> *ibid.*, p.1

<sup>140</sup> see Ian Burn, 'Conceptual Art as Art', *op. cit.*, pp.166-170

<sup>141</sup> *ibid.*, pp.166-170; see also Bob Hincksman (Mel Ramsden), 'Letters (Re conceptual art)', *Art and Australia*, vol.8 no.4, March 1971, pp.306-307

<sup>142</sup> Robert Lindsay, 'Robert Rooney', *Art and Australia*, vol.14 no.1, July-September 1976, pp.50-59

<sup>143</sup> Rooney recalls that Ed Ruscha's books were on sale at The Source; Robert Rooney, in correspondence with the author, July 2008

<sup>144</sup> Rooney collected a complete set of Ruscha's titles, with the exception of Ruscha's last book *Hard Light* published in collaboration with Lawrence Weiner in a single edition of 3,560 in 1978; Robert Rooney, in correspondence with the author, 16 June 2008

<sup>145</sup> Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century - Modernism and Aboriginality*, *op. cit.*, p.139

<sup>146</sup> Robert Rooney, quoted in Robert Lindsay, 'Robert Rooney', *op. cit.*, p.56; the article also mentions Rooney's early 'Spon' booklets and 'skipping rhymes', p.52

<sup>147</sup> Robert Rooney, quoted in Robert Lindsay, 'Robert Rooney', *op. cit.*, p.56, illus. p.52

<sup>148</sup> Robert Rooney, ed., *Pinacotheca magazine*, no.1, 1971; 4 Conceptual Artists: Mel Ramsden, Ian Burn, Joseph Kosuth, Robert Rooney

<sup>149</sup> Robert Rooney, *Words and Phrases in Inverted Commas from the Collected Works of IBMR*, revised version, Melbourne: self-published 1972, Xerox book

<sup>150</sup> Robert Rooney, in correspondence with the author, June-July 2008; Rooney has recently donated material by Roger Cutforth, Ian Burn and Mel Ramsden to the National Gallery of Victoria, including: Roger Cutforth, *Noon time-piece (April) 1969*, 1969, type C photographs, photocopies, graphite, transparent synthetic polymer resin, cardboard, typed text, cotton, adhesive tape and letter press; installation, dimensions variable; Presented through the NGV Foundation by Robert Rooney, Governor, 2002 (Acc. no. 2002.110.a-gg); Ian Burn and Mel Ramsden, *Collected Works, 1964-71*, 1971, artist's book consisting of 102 photocopied pages of text and images with rivet bound plastic cover, Gift of Robert Rooney, 2008; Robert Rooney, ed., *Pinacotheca magazine*, c.1971, publication consisting of 43 photocopied pages of text and images with staple bound yellow card cover, Gift of the artist, 2008; Robert Rooney, *Words and phrases in inverted commas from the collected works of IBMR, revised edition. January 1972*, 1972, artist's book consisting of 6 photocopied pages of text with white card cover, Gift of the artist, 2008

<sup>151</sup> Roger Cutforth, *The Empire State Building: A reference work*, New York: self-published 1969; Roger Cutforth, *The Visual Book / Le Livre Visuel*, New York: self-published 1970, text in English/French; Roger Cutforth, *Cleopatra's Needle / Eiffel Tower / Empire State Building*, London: self-published 1971

<sup>152</sup> Robert Rooney, in correspondence with the author, June-July 2008

<sup>153</sup> Gary Catalano, 'The books of Roger Cutforth and Robert Rooney', in *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983, pp.11, 25-33

<sup>154</sup> List of artists' books, artists' publications and catalogues in the possession of Robert Rooney, mostly related to conceptualism in Australia and North America, supplied by the artist to the author, 14 January 2009:

*Art Language*, vol.1 no.1, vol.1 no.2, vol.1 no.3, vol.1 no.4, vol.2 no.1  
*Art & Project*, selection of bulletins, 1969; Lawrence Weiner, no.10; Stanley Brouwn, no.11; Joseph Kosuth, no.14; Robert Barry, no.17; Sol LeWitt, no.18; Douglas Huebler, no.22  
*The Xerox Book* (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner), New York: Seth Siegelau and John W. Wendler 1968  
*January 5-31, 1969*, New York: Seth Siegelau 1969; Artists: Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner (catalogue)  
*July, August, September 1969*, New York: Seth Siegelau 1969; Artists: Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N.E. Thing Co. Ltd, Robert Smithson, Lawrence Weiner (catalogue)  
Mel Bochner, *Notes on Theory*, Kingston, Rhode Island: University of Rhode Island 1971; Exhibition: 26 April – 14 May 1971 (artist's book/catalogue)  
Mel Bochner, *(toward) Axiom of Indifference, 1971-1973*, New York, Paris: Sonnabend Gallery 1973 (artist's book/catalogue)  
Ian Burn, *Mirror Piece*, New York: self-published 1967  
Ian Burn and Mel Ramsden, *The Grammarian*, New York: self-published 1970  
Ian Burn and Mel Ramsden, *Collected Works*, New York: self-published 1971  
Ian Burn, Roger Cutforth, Stephen J. Kaltenbach, Sol LeWitt, David Nelson, Adrian Piper and Mel Ramsden, *Untitled Magazine*, New York: Art Press, July 1969  
*Conceptual Art and Conceptual Aspects*, New York: New York Cultural Center 1970  
Roger Cutforth, *The Empire State Building: A Reference Work*, Second Edition, New York: self-published 1971, text in English and French  
Roger Cutforth, *The Visual Book / Le Livre Visuel*, New York: self-published 1970, text in English and French  
Roger Cutforth, *CN / ET / ESB (Cleopatra's Needle / Eiffel Tower / Empire State Building): The Non-Art Project 1970/71*, London: self-published 1971  
Douglas Huebler, Andover, Massachusetts: Addison Gallery of American Art 1970; Exhibition: 8 May – 14 June 1970  
Allan Kaprow, *Days Off: A Calendar of Happenings*, New York: Museum of Modern Art 1970; artist's book/catalogue, offset on newsprint  
Sol LeWitt, *49 three-part variations using three different kinds of cubes, 1967-68* Zurich: Bruno Bischofberger 1969; Edition: 449/1000, signed by LeWitt  
Robert Rooney, *Australian Skipping Rhymes*, Melbourne: Moonflower Press 1956  
Robert Rooney, *War Savings Street*, Melbourne: self-published 1970; artist's book comprising photomontage offset sheet with booklet card cover  
Robert Rooney, *Words and Phrases in Inverted Commas from the Collected Works of IBMR*, revised version, Melbourne: self-published 1972, Xerox book  
Robert Rooney, ed., *Pinacotheca magazine*, no.1, 1971; 4 Conceptual Artists: Mel Ramsden, Ian Burn, Joseph Kosuth, Robert Rooney  
Allen Ruppertsberg, *23 Pieces*, Los Angeles: self-published 1970  
Allen Ruppertsberg, *24 Pieces*, Los Angeles: self-published 1969  
Edward Ruscha, *Twentysix Gasoline Stations* 1963; copy from second edition 1967  
Edward Ruscha, *Various Small Fires* 1964; copy from second edition 1970  
Edward Ruscha, *Some Los Angeles Apartments* 1965; copy from first edition  
Edward Ruscha, *Every Building on The Sunset Strip* 1966; copy from edition unknown  
Edward Ruscha, *Thirtyfour Parking Lots* 1967; copy from first edition  
Edward Ruscha, *Royal Road Test* 1967; copy from edition unknown  
Edward Ruscha, *Business Cards* 1968; copy from single edition  
Edward Ruscha, *Nine Swimming Pools* 1968; copy from first edition  
Edward Ruscha, *Crackers* 1969; copy from single edition  
Edward Ruscha, *Babycakes* 1970; copy from single edition  
Edward Ruscha, *Real Estate Opportunities* 1970; copy from single edition  
Edward Ruscha, *A Few Palm Trees* 1971; copy from single edition  
Edward Ruscha, *Dutch Details* 1971; copy from single edition  
Edward Ruscha, *Records* 1971; copy from single edition  
Edward Ruscha, *Colored People* 1972; copy from single edition

## **5. Conceptual art and global conceptualism**

This chapter explores the field of artists' books through the 1970s by considering the work of two artists, one American, Sol LeWitt, widely acknowledged within the field of international artists' books, and one New York-based Australian artist, Robert Jacks, who is well-known within the history Australian artists' books, but whose practice to date has generally fallen outside the international discourse on artists' books. Despite the historical, cultural and career divergences, this thesis will identify clear parallels in their work, which illustrate similar conceptual underpinning across global conceptual artists' books.

As was suggested earlier in this thesis, in the discourse on artists' books in the 1970s a number of names continually reoccur through the literature as representative of conceptually-driven practice during this period: John Baldessari, Joseph Kosuth, Sol LeWitt, Richard Long, Dieter Roth, Edward Ruscha, Lawrence Weiner, the so-called 'artworld champions of the offset multiple'.<sup>1</sup> In reviewing the literature, both in its evolution through the proto-discursive phase and subsequently related to fully fledged discourse following *Artists Books*, the elevation of these artists within the field is indicative of their affiliations and the self-fulfilling support of writers, such as Lucy R. Lippard and Clive Phillpot; not only as promoters of practice within the contemporary critical avenues, such as art magazines, but moreover as artists' books historians and collectors, in acknowledgement of Phillpot's role as Chief Librarian at the Museum of Modern Art. It is almost impossible to disengage the practice of artists from the literary advocacy, which combined presented a powerful 'collective' positioning within the field.

The previous chapter explored some of the issues surrounding the early formation of the field, particularly how Ruscha was effectively canonized through the alignment of his books with conceptual practice around 1970. This occurred alongside Weiner, Barry, and Ian Burn, whose engagements with the book as artwork recounted in Chapter 4 illustrated the conceptual debates and the effects upon the material form that occurred through the late 1960s and early 1970s.

In this Chapter the investigation of Sol LeWitt's practice presents a case study examining the transition from proto-practice to a restricted field of production by the mid 1970s, with the 'collective' positioning of practitioners, alongside sympathetic writers, dealers, galleries and alternative spaces. It is historically impossible to disengage practice from the powerful discursive frame binding artists' books, outlined in Chapter 3, and as such, LeWitt's reputation as a key proponent, allows the investigation his personal practice to be representative of the field as a whole. His artists' books realised through the 1970s illustrate both the interrelationships within his wider practice, as well as an internal dialogue across his bookworks that can be seen as a metaphor for the increasing self-contained and self-reflective nature of the field of artists' books.

While LeWitt may be an internationally recognised practitioner, New York-based Australian artist, Robert Jacks, although recognised within the history of Australian artists' books, has not been considered from an international perspective. As has already been argued in Chapter 3, the conception of 'global conceptualism' can be employed to re-interpret and re-integrate a discussion of Jacks' expatriate practice in New York into the wider international frame. Discussion of Jacks' practice will be divided into two phases; firstly, an account of his conceptual publications, undertaken between 1969-1973; and secondly, his hand-stamped books produced from 1973, which present the clearest nexus between international and Australian practice, especially as is argued in this thesis, when Jacks' artist's books are analysed as *strategic* works by an Australian artist in relation to the field of international artists' books.

### **5.1. Sol LeWitt's artist's books**

Sol LeWitt is an artist who is associated with two of the major mid-20th century art movements, Minimalism and Conceptual art. LeWitt moved to New York in the mid-1950s, and held his first solo exhibition at the Daniels Gallery in 1965. Early the following year, he exhibited his open lattice 'structures'<sup>2</sup> at Dwan Gallery, and was included in the landmark exhibition *Primary Structures* at The Jewish Museum.<sup>3</sup> In these works LeWitt utilised the cube as the basic component, repeated in simple geometric arrangements, to build each work, as evident in *Cubic modular piece no.3* 1968, now in the collection of the National Gallery of Australia.<sup>4</sup>

In the summer of 1967, LeWitt's 'Paragraphs on Conceptual Art', were published in a special issue of *Artforum* on American sculpture,<sup>5</sup> which placed him at the forefront of Conceptual art; a movement that his writings helped to define.<sup>6</sup> LeWitt's 'sentences' and 'paragraphs' and are not dissimilar to other polemical writings by his contemporaries, including Donald Judd and Robert Morris,<sup>7</sup> personal manifestos that can be entwined into the broader context of shifting practices in the 1960s.<sup>8</sup>

After his writings, it is perhaps LeWitt's wall drawings, which number over twelve hundred, that are seen his most significant achievement, as this part of his practice established strategies that are still employed by contemporary artists today.<sup>9</sup> LeWitt executed his first wall drawing, an excerpt from his *Drawing series // 1968*, in a group show at Paula Cooper Gallery, New York, in October 1968. By the 1970s, he had refined his methodology for realising his wall drawings, to which he adhered over the ensuing decades in the thematic explorations of lines, geometric and isometric figures, stars, continuous forms and other motifs. Aside from his structures and wall-drawings, LeWitt also produced a vast and diverse array of drawings, prints and photographic works, and last, of course, artist's books.

### **5.1.1. Sol LeWitt's exploration of the book as art**

LeWitt made his first tentative experiments using books during the late 1960s. His earliest published booklet was included in Brian O'Doherty's innovative multi-media *Aspen Magazine* in Fall-Winter 1966-67. LeWitt's contribution was a document of explanatory texts and diagrams outlining the conception of his three-dimensional structural piece, *Serial Project No. 1 (ABCD) 1966*.<sup>10</sup>

Another of the artist's early book projects was his twenty-five page contribution to Siegelau's *The Xerox Book* (1968); which comprised Xeroxed copies of his pen and ink *Drawing series 1A 1-24 1968*.<sup>11</sup> Although, as was outlined in the previous chapter, *The Xerox Book* is now considered a ground-breaking conceptual exploration of the book form, LeWitt was not completely satisfied with his personal contribution. As Lippard later recounted, the artist felt his contribution was a failure because he 'didn't feel either the page or the

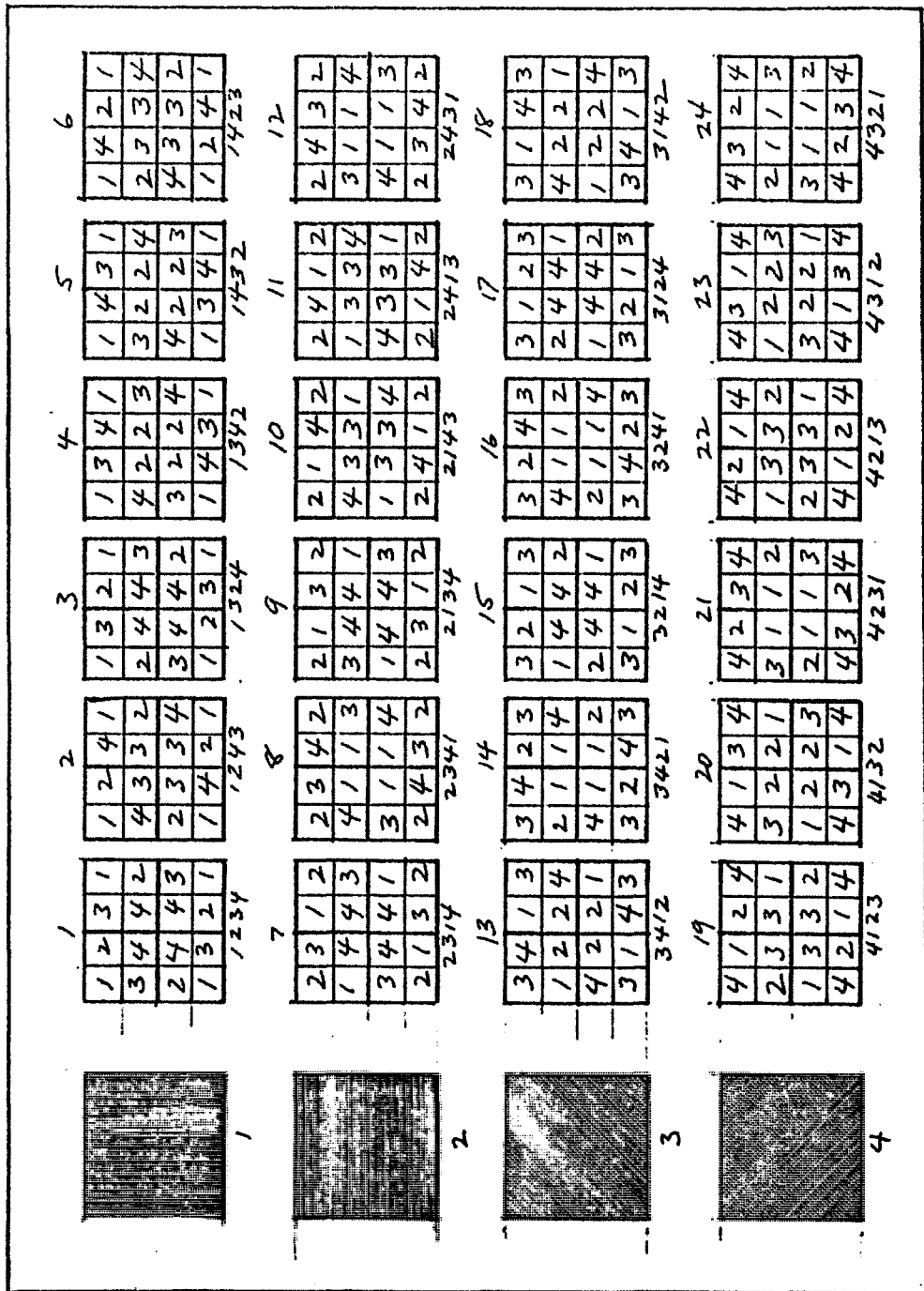


Plate 25: Sol LeWitt, *Drawing Series 1A 1-24 1968*, from *The Xerox Book*, New York: Seth Siegelaub and John W. Wender 1968, np; Collection: National Gallery of Australia

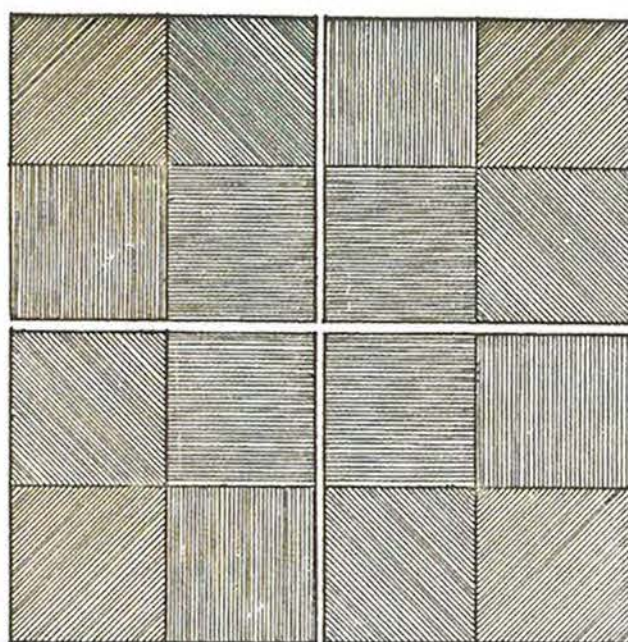


Plate 26: Sol LeWitt, *Drawing Series 1A no.24* 1968, from *The Xerox Book*, New York: Seth Siegelaub and John W. Wender 1968, np; Collection: National Gallery of Australia

reproductive technique', and that the presentation of his *Drawing Series* in *The Xerox Book* was merely 'translating from one medium to another'.<sup>12</sup> (See Plates 25 and 26)

LeWitt's own dissatisfaction with the results seem to parallel the comments of critic Barbara Reise who identified a figure-ground relationship in the centring of the drawings within the field of the page. Reise felt that the drawings dominated the physical context, so that the pages were 'materially separate' from the images.<sup>13</sup> What the comments of both artist and critic seem to imply is the division made between *primary* and *secondary* information, which can also be identified as a distinction between art and the *illustration* of art. If in LeWitt's own view his contribution to *The Xerox Book* was a 'failure', it would seem to suggest that he believed his *Drawing Series 1A 1-24* did not convey its status as *primary* information effectively.

In LeWitt's *Drawing Series 1A 1-24* in *The Xerox Book* each 'drawing' is framed with a border or margin that separates the image from the rest of the page. The separation of the 'figure' and the 'ground' inadvertently creates the impression of the drawing as an *illustration*, rather than as a work of art for the page. It is a problem that LeWitt either deliberately or intuitively rectified in his first *autonomous* artist's book, *Four basic kinds of straight lines*, published by Studio International in 1969,<sup>14</sup> where the 'drawings' encompass the entire of page. The image (the drawing) and plane (the page) are visually and conceptually fused as one, not unlike the effect achieved in his wall drawings. (See Plate 27)

In his early explorations of the book as art, LeWitt also encountered the same issue that Ruscha experienced with the first edition of *Twentysix Gasoline Stations* (1963); the identifiable copy within an edition, as opposed to the indistinguishable copy. As Ruscha admitted to Coplans; 'one mistake I made in *Twentysix Gasoline Stations* was in numbering the books (on the last page). I was testing – at that time – that each copy a person might buy would have an individual place in the edition. I don't want that now.'<sup>15</sup> LeWitt had a similar experience with *49 three-part variations using three different kinds of cubes, 1967–68 1969*, published on the occasion of an exhibition organised by Zurich-based art dealer Bruno Bischofberger in 1969.<sup>16</sup> The book was printed in an edition of 1000, with each copy individually numbered, plus the first 500 signed



by the artist. This small detail, numbering and signing the copies, follows obvious parallels in printmaking, as well as, the editioning tradition of the *livre d'artiste*. In the case of LeWitt's *49 three-part variations using three different kinds of cubes, 1967-68*, this artist's mark presumably ascribes a different market value upon the first 500 copies as opposed to the latter, which were otherwise identical.

Like Ruscha, LeWitt ceased to sign his multiple artists' books after the experience of *49 three-part variations using three different kinds of cubes, 1967-68*. It is another example of how issues regarding the conception artists' books were considered and resolved at this formative stage of the field. The most significant ramification, evident in both Ruscha and LeWitt's practice, as well as many of their contemporaries across the field of artists' books during the 1970s, was a denial of a commercial imperative offered by distinguishing of copies with 'artists' marks', so as to retain the indistinguishable integrity of 'democratic' multiple artists' books.

### **5.1.2. Sol LeWitt's serial systems**

LeWitt's position in the broader context of shifting practices between Minimalism and Conceptual art has been well documented, as has the relation of his practices with that of his contemporaries in the transition from Minimalism to Conceptual art, such as Dan Graham, Douglas Huebler, Robert Smithson and Lawrence Weiner, and the comparable 'approaches to seriality' in the work of Hanne Darboven, Mel Bochner and On Kawara.<sup>17</sup>

It was his *Serial Project No. 1 (ABCD) 1966* booklet in *Aspen Magazine*, in which LeWitt presented his serial systems, stating that 'serial compositions are multipart pieces with regulated changes'; continuing, 'the aim of the artist (is) not to instruct the viewer but to give him information', in so much as 'the serial artist does not attempt to produce a beautiful or mysterious object but functions merely as a clerk cataloguing the results of his premise.'<sup>18</sup> While LeWitt's text provided an 'introduction' to his specific *Serial Project No. 1 (ABCD) 1966*, the following year Mel Bochner in an article published in *Artforum* presented an outline of the 'serial attitude' that was evident in Minimalism, although the author needed to clarify that, 'Serial order is a method, not a style'.<sup>19</sup>

Bochner identified three operating assumptions:

1. The derivation of the terms or interior divisions of the work is by means of a numerical or otherwise systematically predetermined process (permutation, progression, rotation, reversal)
2. The order takes precedence over the execution.
3. The completed work is fundamentally parsimonious and systematically self-exhausting.<sup>20</sup>

He then provided definitions for a suite of terms which he suggested were 'not common in an art context, (but) are necessary for a discussion of serial art', including, definitions of a *Permutation*, *Progression* (a) *Arithmetic Progression* (b) *Geometric Progression*, *Set*, *Sequence*, and *Series*.<sup>21</sup>

Nevertheless, despite the use of mathematics in Minimalism and the flow through into Conceptual art, LeWitt, as a culprit himself, cautioned against placing too much emphasis on the 'rudimentary' mathematics used by artists.<sup>22</sup> What was important to LeWitt was *not* the complexity of the mathematics as an end in itself, but rather as Anne Rorimer observed, permutational systems were used by LeWitt and others to remove subjective artistic decision-making from their work, in that 'the preset plan central to LeWitt's *modus operandi*... has allowed all manner of visual complexity to reveal itself as the logical consequence of systematized schemes'.<sup>23</sup>

LeWitt's employment of serial systems across his practice inevitably impacted upon his exploration of the book form in relation to his structures, wall drawings and print series. In addition, the outsourcing of the 'fabrication' of his structures from 1966, finds a corollary in the commercial printing processes employed to produce his artists' books. The intrinsic structure of the standard book form, coupled, with the conventional practice of reading from cover to cover made the book the ideal medium for LeWitt's serial systems.

The binding of LeWitt's serial systems with the book form was not lost on commentators active within the field of artists' books, and authors, including Clive Phillpot, Robert C. Morgan and Betty Bright, have all located LeWitt's practice within the specialised discourse on artists' books.<sup>24</sup> In the essay he contributed to *Artists' Books: A Critical Anthology and Sourcebook* (1985),

Phillipot observed that, 'the principal attribute of LeWitt's books is one common to all books: a dependence upon sequence, whether of families of marks or objects, or of single or permuted series which have clear beginnings and endings... books are a convenient form in which to present such sequences...' <sup>25</sup> 'Furthermore, (LeWitt's) commitment to the book form has been a factor in keeping other artists aware of the option of working in this way...' <sup>26</sup>

In his contribution entitled 'Systemic Books by Artists', Robert C. Morgan contextualised bookmaking activities as part of Conceptual art in North America and Europe during the 1960s and 1970s. Morgan observed that in general, 'The play on systems in artists' books is a mediumistic as well as a conceptual concern. Attention is focused upon the book as object – a direct manifestation derived from a given set of parameters. Systems set forth in artists' books develop from artists' concepts which, in... some books are more visual, concerned with defining the book as a structure; others are more conceptual, concerned primarily with the content of ideas'.<sup>27</sup> With specific reference to LeWitt, Morgan concluded that 'LeWitt's use of systems is explicit ... the focus of his books is upon how the language paradigm works in relation to the visual system... LeWitt's books are predicated on the syntax of his language paradigms (which often read as titles, captions, or instructions), his visual configurations operate as translations which, in turn, become modular structures systemically evolving through the temporal occasion of experiencing the book.'<sup>28</sup>

What is evident from the above outline is the coalescence of artistic and personal factors in combination explain how and why the book form presented such an ideal medium for LeWitt. The implicit sequential structure of the book form could be used to present the serial systems that were fundamental to Minimalism and Conceptual art, while the perception of a book as a container of knowledge implied that the book was a vehicle for 'conceptual' ideas.

LeWitt's central position within Minimalism and Conceptual made the artist one of the recognised 'art world champions of the offset multiple', which seems to suggest, with reference to Bourdieu, that LeWitt's reputation, or his symbolic capital within the broader art world allowed him the freedom to explore the book as artwork without any expectation of further economic or symbolic gain.

Moreover, despite the negative sentiment that some authors (Carrión and Drucker) may frame this relationship with the broader art world, it was this very fact, that allowed artists, such as Ruscha, Weiner, Baldessari, Nauman and LeWitt, to explore this 'new' area of practice.<sup>29</sup> If we except this observation across the entire field, it also implies that to fully understand the work of practitioners who moved into artists' books during the period covered by this thesis, that a cross-media interpretative approach presents a means of comprehending the impetus behind artists' books, both broadly across the field, but also in respect to a specific artist's engagement with the art form, as is the case with LeWitt. LeWitt also presents an excellent case study because, firstly, he became a leading exponent of the art form throughout the 1970s so there is a substantial archive of material available, but also, secondly, because the interrelationships between his books and his wider practice is so clearly evident.

### **5.1.3. Sol LeWitt's artist's books in context**

By 1970, LeWitt had published just four artist's books. Three years later he was represented in *Artists Books* at the Moore College of Art, with three titles, *Four Basic Kinds of Straight Lines* (1969), *Four basic colours and their combinations* (1971) (See Plate 27) and *Arcs, circles & grids* (1972).<sup>30</sup> Yet by the time of his mid-career retrospective at the Museum of Modern Art in 1978, LeWitt had published a total of 31 artist's books over the previous decade.<sup>31</sup> LeWitt's personal output is therefore analogous to the expansion of the entire field during the 1970s, while his own reputation as a proponent of the art form was similarly recognised, as was the book's role as integral to his oeuvre.

Both Alicia Legg, curator of his 1978 retrospective, and Lucy R. Lippard, who contributed an essay to the catalogue, expounded the importance of LeWitt's books by illustrating their interconnectedness with his work in other media.<sup>32</sup> As Legg observed, 'LeWitt's books correspond chronologically with his work in structures and then in drawing',<sup>33</sup> while Lippard in her essay, entitled 'The structures, the structures and the wall drawings, the structures and the wall drawings and the books', explored the relationships between LeWitt's structures, wall drawings, prints and books.

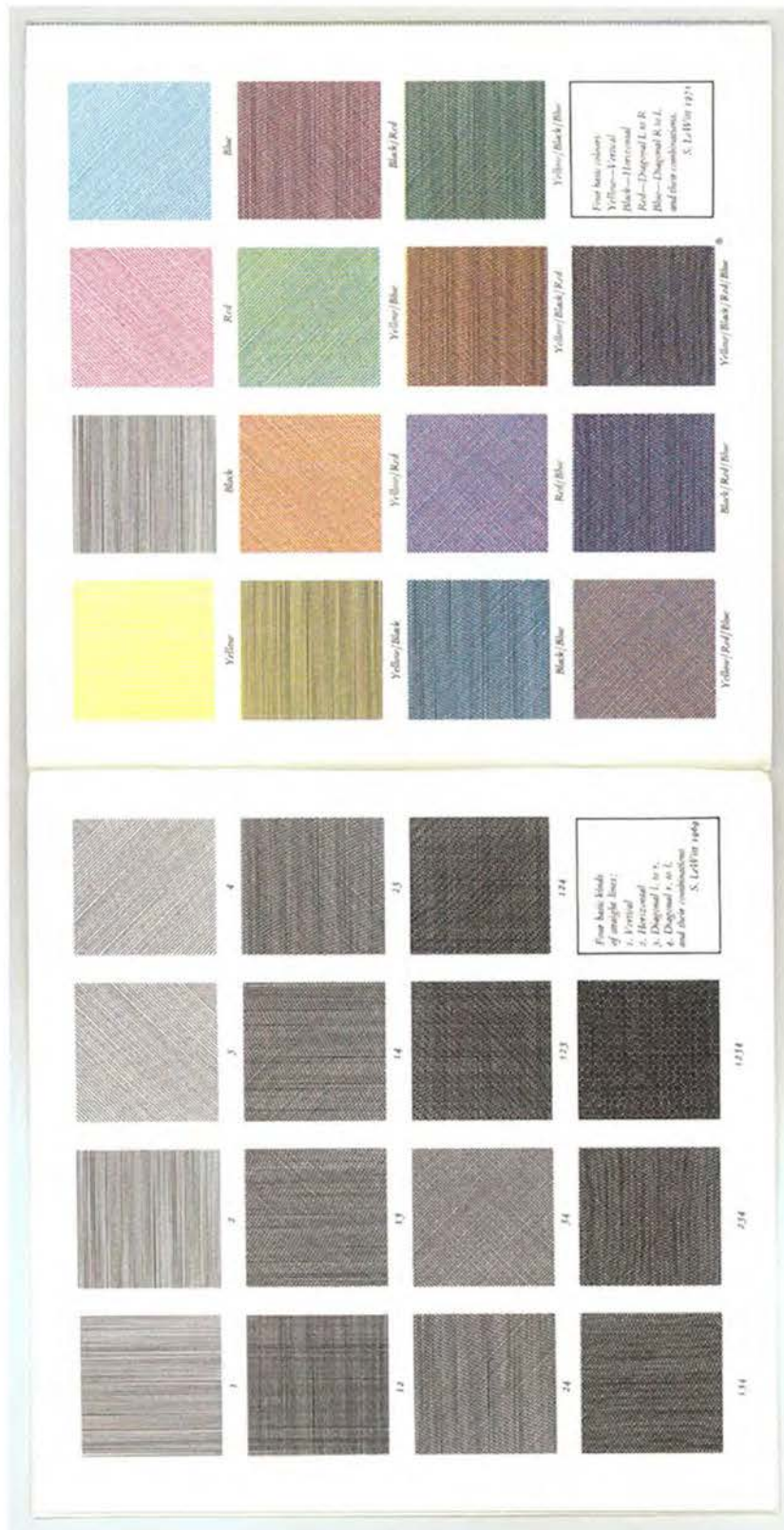


Plate 27: Sol LeWitt, *Four Basic Kinds of Lines and Colour*, London and New York: Lisson Gallery, Studio International and Paul David Press 1977, np; Collection of the author

Lippard endeavoured to show how LeWitt's ideas were realised in different media by contextualising his artist's books, although when reading her analysis (quoted in some length below) it appears infused with the 'democratic' rhetoric framing the art form, although with a concession to an 'educationally privileged audience', that had not been admitted previously in 'The Artist's Book Goes Public':

(LeWitt) has never ascribed hierarchical value to any aspect of his own process (although the art market, of course, imposes its own monetary standards — by scale, medium, scarcity, etc. — on his work as on everyone else's; no one has found a way out of that yet). ... by considering the object the culminating product of the thinking, sketching, building process, one denies a major element of LeWitt's conception, just as one does by considering the prints and books as "minor works" in comparison with the structures. In fact, they (the books in particular) are his most developed work so far — their "objectness", their implicit portability, inexpensiveness and seriality being among their strongest points.

Although in their present form of distribution the books and prints are available only to an educationally, if not always financially, privileged audience, their modest scale and compactness make them accessible ... the books are also containers; they too combine the intimacy of communication of an idea with the detachment of a manufactured item. They are not just spinoffs of LeWitt's "real" art, but offer more art for less. Each book completes a full system, in color or black-and-white photography or drawings, and potentially reproduces more closely the process of creative generation.<sup>34</sup>

Lippard's objective was to dispel the idea of greater or lesser value, or the superiority or inferiority of one medium over another as being determined by the art market. LeWitt's artists' books were, and those remaining in circulation still are, the cheapest works within an artist's oeuvre. To counter the commercial or market value as *the* sole criteria for the value of a work of art, Lippard reinforced the pre-eminence of the *idea* over its material form in an attempt to disengage the monetary value from the artistic value. It was a collegiate stance as evidenced by a succinct artist's statement, published special issue of *Studio International* in 1980 on 'Alternatives to the Gallery', in which LeWitt reiterated his commitment to artist's books as an 'alternative space' and 'democratic' art form, stating:

I am more interested in artists' books which contain art ideas that can be had by anyone at a cost of a couple of movies. Art cannot really be bought and sold but only understood. Books do this best.<sup>35</sup>

#### 5.2.4. Four 'classics'

This section discusses four of LeWitt's 'classic' artist's books, *Incomplete Open Cubes* and *The Location of Lines*, both published in 1974, *Color Grids* of 1977, and LeWitt's *Autobiography*, published in 1980.<sup>36</sup> The books are approached from two perspectives, firstly, in context, in that each of the four books relates to one aspect of LeWitt's expanded practice, such that each example illustrates how his work in other media – structures, wall drawings, prints, and photography – was transformed into his artist's books. Secondly, as a representative group of books they clearly illustrate LeWitt's exploration of the art form as he refined his approach in the mid 1970s, and resolved the issues raised by his earlier tentative attempts. These titles also show how he was able to create a distinctive body of work with an evolutionary internal dialogue, making them 'classics'.

As has already been discussed LeWitt's open lattice structures in the mid-1960s represent perhaps his most recognisable contribution to Minimalism. With the cube as a basic representation of three-dimensional form, it also became a basic 'grammatical device' for his conceptual explorations of serial systems,<sup>37</sup> such as *Incomplete Open Cubes* 1974,<sup>38</sup> where three-dimensional open cubic structures were one physical manifestation of the artist's idea. *Incomplete Open Cubes* is widely acknowledged as one of LeWitt's most important works in all its permutations, and the subject of an extensive body of literature.<sup>39</sup> (See Plates 28, 29, 30)

On reflection, in his 1978 retrospective, LeWitt admitted that: 'Although at first I thought it was not a complex project, this piece provided more problems than anticipated. ... The series started with three-part pieces because a cube implies three dimensions and, of course, ends with one eleven-part piece (one bar removed)... The book that is a part of the piece works in conjunction with the three-dimensional forms, showing photographs and isometric drawings of each part.'<sup>40</sup> In her essay, in the same catalogue, Lippard argued that LeWitt's *Incomplete Open Cubes* provided the clearest example to date (to 1978) of the weaving of mediums within the artist's work, concluding that 'by breaking down the matrix from another approach, (his artist's book) offers yet another angle from which to see the idea.'<sup>41</sup>

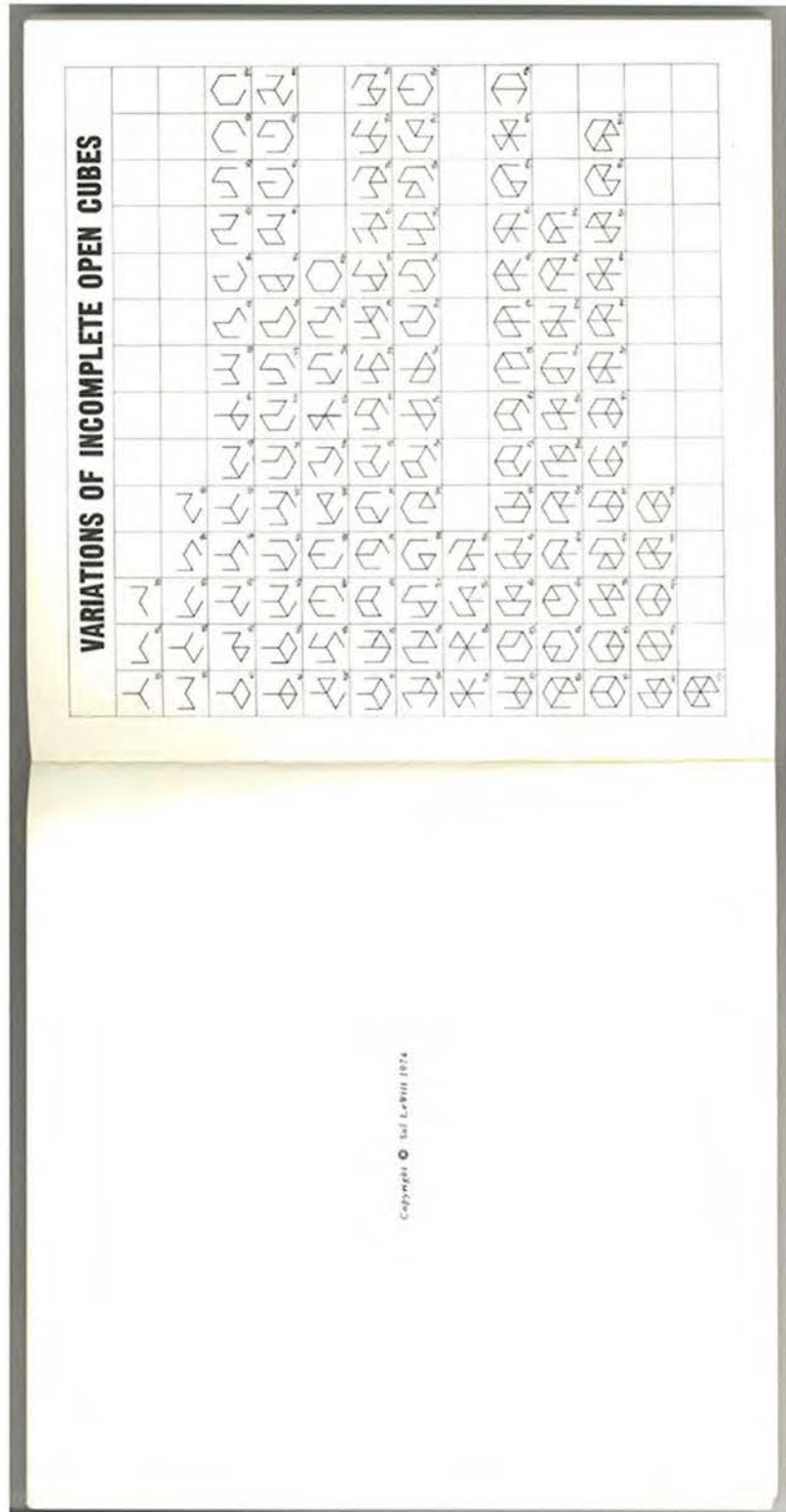


Plate 28: Sol LeWitt, 'Variations of Incomplete Open Cubes', in *Incomplete Open Cubes*, New York: John Weber Gallery 1974, np; Collection of the author



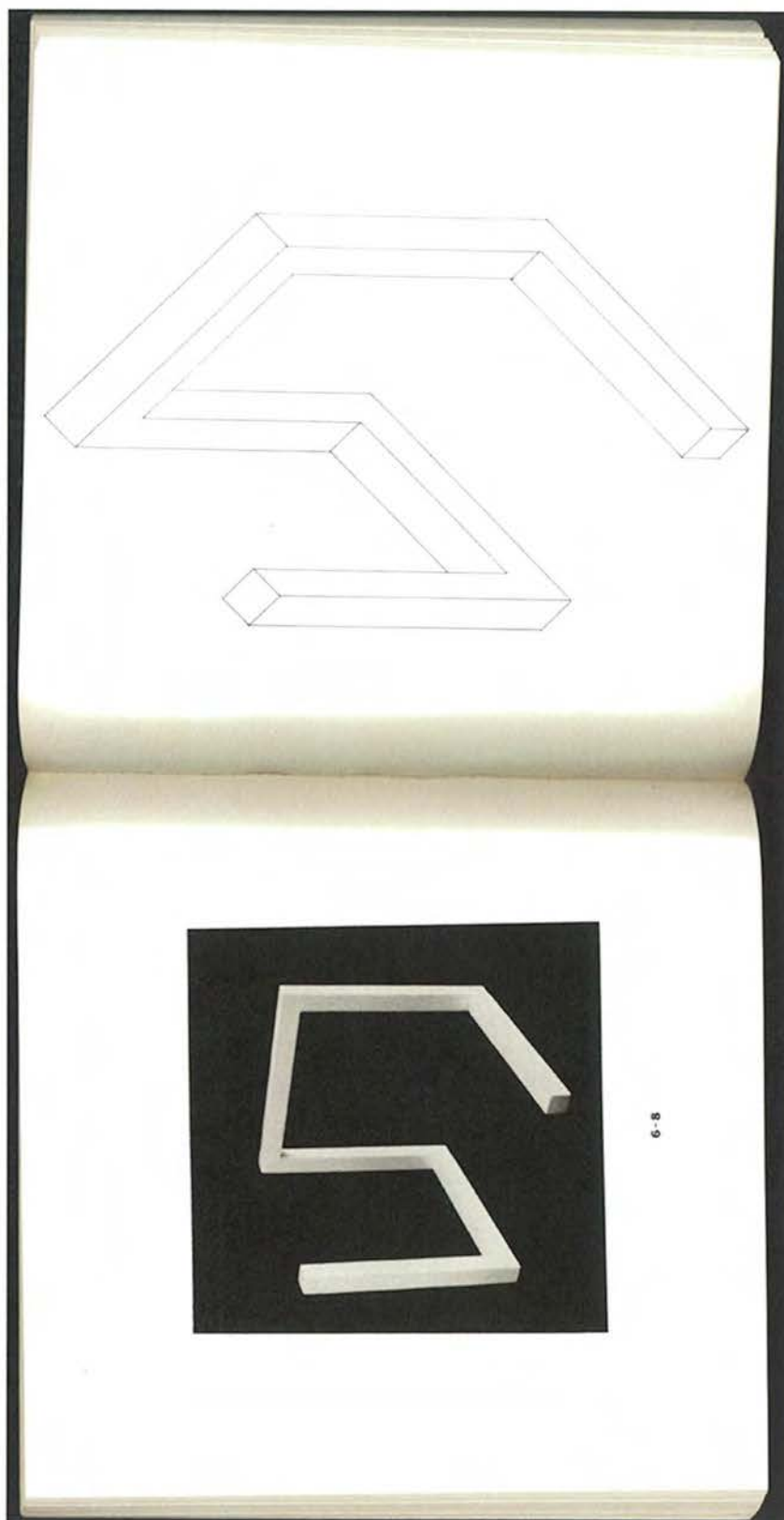


Plate 29: Sol LeWitt, '6-8', in *Incomplete Open Cubes*, New York: John Weber Gallery 1974, np; Collection of the author

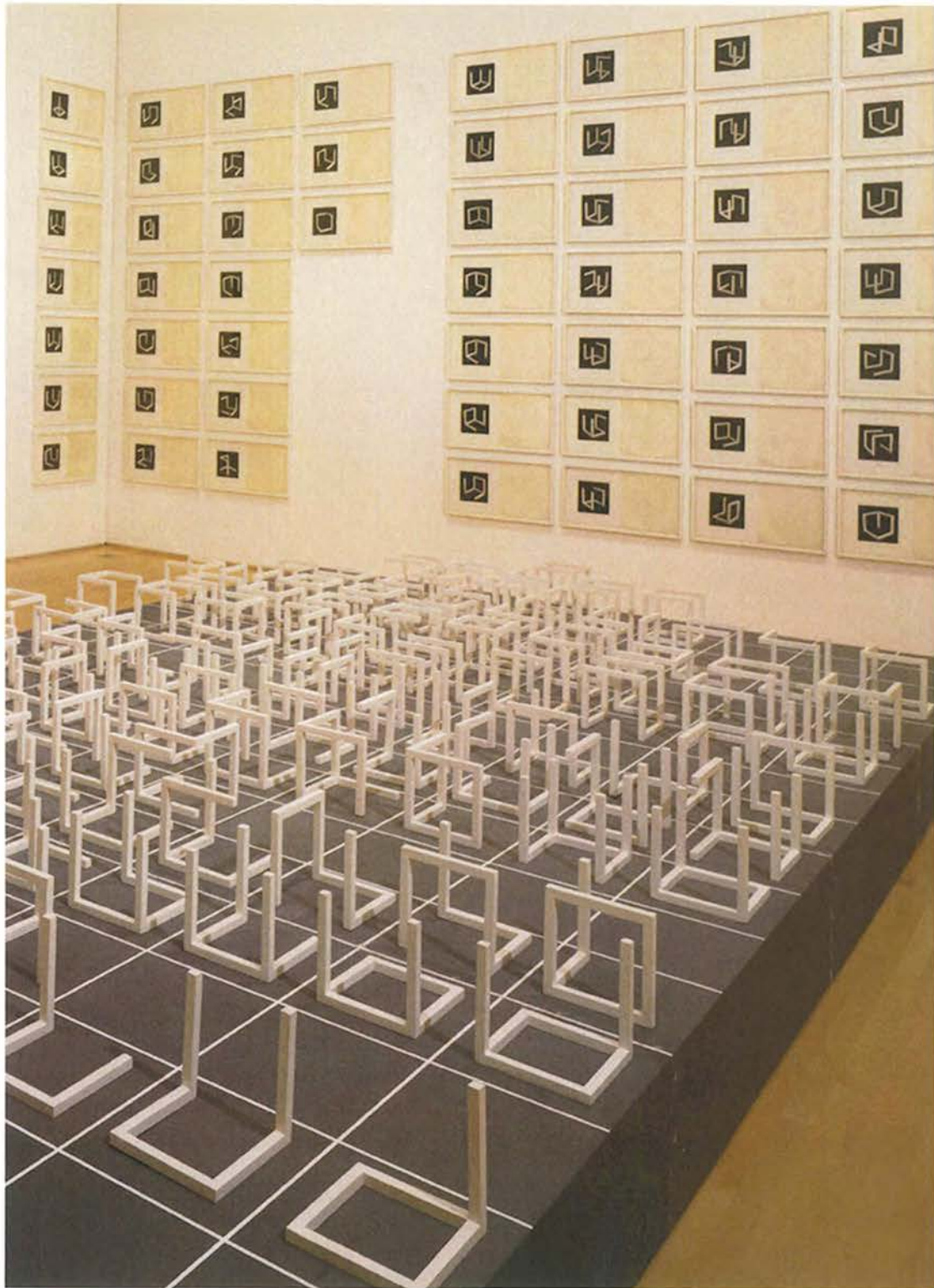


Plate 30: Installation shot of Sol LeWitt, *Incomplete Open Cubes* 1974; Collection: San Francisco Museum of Modern Art

LeWitt had begun working on *Incomplete Open Cubes* in 1973, and after identifying the number of combinations, constructed 122 small 8-inch structures, which were subsequently photographed. After constructing and photographing these models, LeWitt drafted an isometric drawing of each of the 'variations' in mid-January 1974, completing the series with a composite diagram of all 'Variations of Incomplete Open Cubes'. The 'completed' work was exhibited at the John Weber Gallery, New York, in 1974, accompanied by one further 'permutation', the artist's book.

The evolution of *Incomplete Open Cubes* is recounted exhaustively by Nicholas Baume in a publication accompanying an exhibition at the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, in 2001.<sup>42</sup> However, he failed to address the artist's book in any detail, suggesting only that 'the artist's book reads like a cross between a construction manual and the Rosetta Stone, translating the variations into ideographic characters of near-cuneiform abstraction.'<sup>43</sup> A key point made Baume about *Incomplete Open Cubes* was that it is conceptually 'subtractive', although presented as an accumulative process.<sup>44</sup> This observation is also pertinent to the artist's book, in which the chapters ascend from 'three part variations' to 'ten & eleven part variations'.

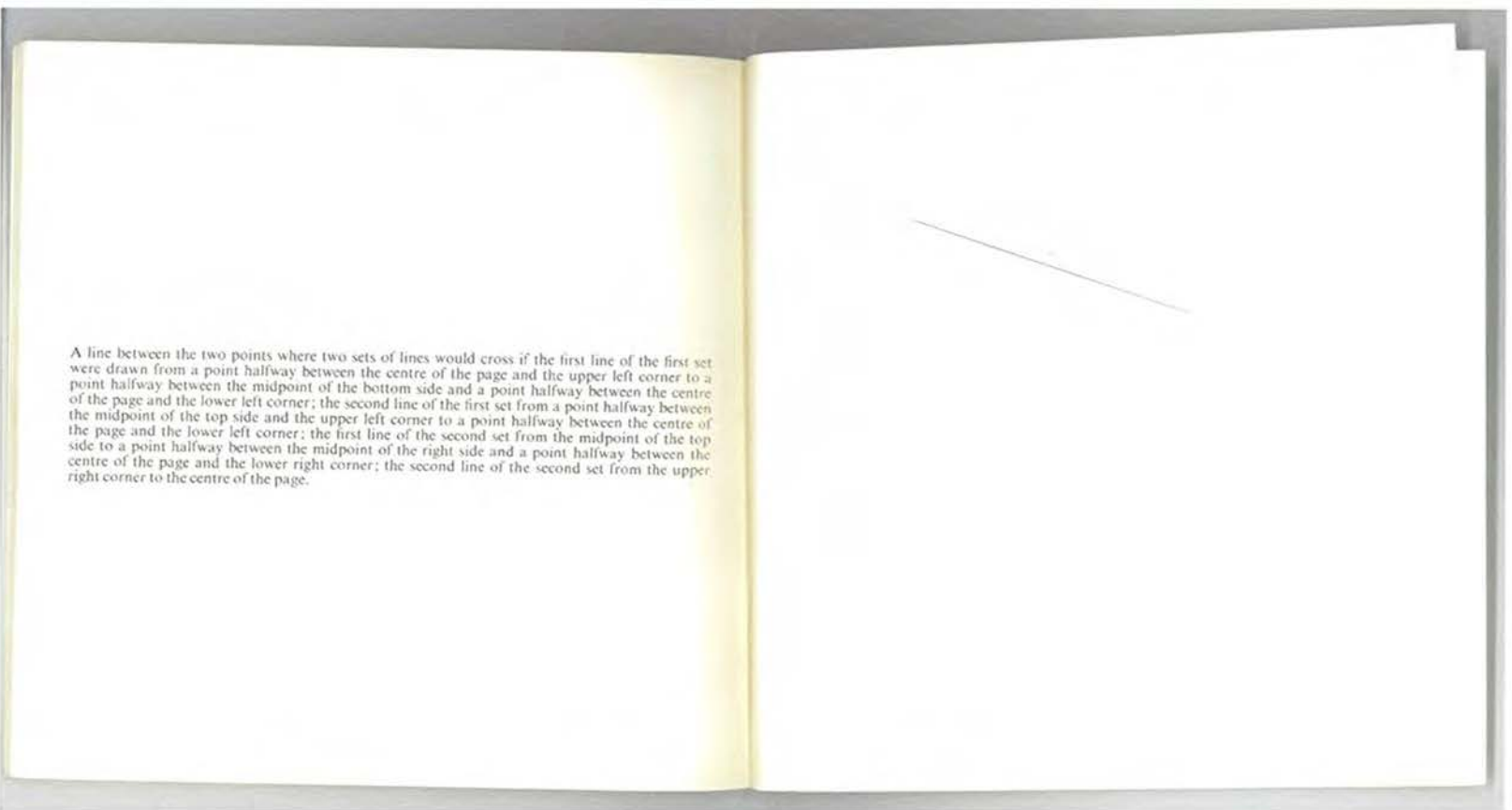
*Incomplete Open Cubes*, the artist's book, rather than the project in its entirety, is square in format with a white cover and centrally placed title; a 'classic' design employed repeatedly by LeWitt to bind his artist's books into a series of titles. The title page is followed by the composite diagram of all 'Variations of Incomplete Open Cubes' as a 'table of contents', with the book divided into eight 'chapters', each descriptive of 'three part variations', 'four part variations', 'five part variations', and so forth. The first double page spread of each chapter, contains a composite line drawing for that sub-group of variations. Each variation is assigned a unique reference number, with the fourteen 'five part variations', identified, 5/1, 5/2, 5/3... 5/14.<sup>45</sup> Each subsequent double-page spread presents on the left-hand page, a black and white photograph of an 'incomplete open cube',<sup>46</sup> paired on the right-hand page with one of the artist's isometric drawings, with the obvious technical and industrial references.

The artist's book *Incomplete Open Cubes* thus presents the full system of *Incomplete Open Cubes* (the work), establishing the links by which the premise is permuted into other media. Whilst the book was published in an edition of 2,000 copies on the occasion of LeWitt's exhibition at John Webber Gallery in 1974, the major achievement of the book is that it transcends the temporal bind, by cataloguing an *idea* not the exhibition. It is *not* a catalogue recording the exhibition of *Incomplete Open Cubes*, it is work of art in book form that forms part of the system that is *Incomplete Open Cubes*.

In turn the artist's book acts as a nexus for the entire system, effectively binding the physical elements, the 'structures' representing the material instances of *Incomplete Open Cubes* in their various physical locations. As an exploration of the entire conception of the project, it is a work that combines the structure of the book form with LeWitt's 'accumulative' presentation of the serial system that underpins *Incomplete Open Cubes*; while the final result is a self-contained and self-referential autonomous artist's book that also circulates independently within the field of artists' books.

Whilst it has been suggested in this chapter that LeWitt's early wall drawings informed the realisation of his first artist's book *Four Basic Kinds of Straight Lines* in 1969, in *The Location of Lines* (1974) LeWitt's uses the page as the spatial architecture of the book, which is used in an instructional manner conceptually related to his wall drawings. In establishing these comparisons, LeWitt commented: 'The wall is understood as an absolute space, like the page of a book. One is public, the other private. Lines, points, figures, etc., are located in these spaces by words. The words are the paths to the understanding of the location of the point. The points are verified by the words.'<sup>47</sup>

*The Location of Lines* 1974 was published by Lisson Publications to coincide with an exhibition of LeWitt's wall drawings held at the Lisson Gallery, London, during 1974. (See Plate 31) As with LeWitt's wall drawing, which are drawn directly onto a wall in accordance with written instructions provided by the artist, in *The Location of Lines* there is a correlation between the textual and the visual on each double-page spread. The left page presents the reader with a statement that describes the *location* of a line on the facing page or metaphorical white wall. The first double-page depicts, 'A line from the midpoint of the left side to



A line between the two points where two sets of lines would cross if the first line of the first set were drawn from a point halfway between the centre of the page and the upper left corner to a point halfway between the midpoint of the bottom side and a point halfway between the centre of the page and the lower left corner; the second line of the first set from a point halfway between the midpoint of the top side and the upper left corner to a point halfway between the centre of the page and the lower left corner; the first line of the second set from the midpoint of the top side to a point halfway between the midpoint of the right side and a point halfway between the centre of the page and the lower right corner; the second line of the second set from the upper right corner to the centre of the page.

Plate 31: Sol LeWitt, *The Location of Lines*, London: Lisson Publications 1974, np (last double page spread); Collection of the author

the midpoint to the right side', the second, 'A line from the lower left corner to the upper right corner'. These first statements are non-specific or measurable (not dissimilar to the Weiner's 'general' statements in *Statements*) and could be just as easily applied to a gallery wall.

*The Location of Lines* is directly related to a number of wall drawings that LeWitt realised around this date. For example, *Wall drawings no. 154-164*, which were installed at The Museum of Modern Art, Oxford, in April 1973 (drawn by LeWitt and Nicholas Logsdail). These wall drawings were framed with a 240 centimetre square outline in black crayon (a metaphorical page), in which a 180 centimetre line was drawn in red crayon. In *Wall drawing no. 154* the instructions read, 'A horizontal line from the midpoint of the left side toward the middle of the right side'. *Wall drawings no. 166-175*, which are of 'Lines through, toward and to points', were exhibited shortly afterwards at the Lisson Gallery, London, in May 1973, (again drawn by LeWitt and Nicholas Logsdail). Whilst some are architecturally defined such as *Wall Drawing no. 169*, 'A line from the midpoint of the left side to the centre of the wall', others are less specific, such as *Wall drawing no. 175*, 'A line from the lower left corner to the upper right corner'.<sup>48</sup>

Returning to the pages of *The Location of Lines*, it is as the reader progresses through the pages that the instructions become more specific to the book form, for example, the third double-page depicts 'A line from the midpoint of the left side to the centre of the page'. In the early pages there is a visual balance between the text and the line — a single line of text and a single line. As the reader proceeds through the book, however, the 'explanatory' instructions become increasingly complex. The last double-page in the book presents the reader with a solid block of text on the left-hand page, although on the right-hand page there is still only a single line.<sup>49</sup>

In *The Location of Lines* the cross-fertilisation of LeWitt's practice is evident between his wall drawings and the book; however, the book is nevertheless autonomous, as the instructional process is translated to be specific to the pages in *The Location of Lines*. The difference between the instructions for wall drawings and how the instructions manifest in this book is that whereas the instruction precede the wall drawings, in *The Location of Lines* the instructions and the lines are paired up to achieve an ulterior end.

Once again LeWitt exploits the sequential structure of the book and the process of reading, and from simplicity to complexity. Most readers do not complete the entire book, which is perhaps the artist's intention. In conception *The Location of Lines* is not finished when the reader reaches the end, rather at a point within the book when they realise the futility of the process in the gradual disjuncture between the textual and the visual. It exploits the informed reader's familiarity and initial expectations with LeWitt's instructional process for wall drawings, but completely inverts the results, whereby the single line becomes the diagrammatic instruction for the complexity of the text. The book is perhaps an ironic comment by the artist on his own methods as a 'conceptual' artist.

Printmaking presented LeWitt with an ideal means for realising the artist's simple mathematical permutations and serial systems. One of his most productive printmaking partnerships was established with the master printer Kathan Brown at Crown Point Press, Oakland, California, who introduced the artist to etching in 1971. Like his early wall drawings, LeWitt's first prints were executed by the artist himself, while later, assistants were more involved in the process. Throughout his career, LeWitt continued to produce etchings himself, as he considered etching closely aligned to drawing, while with screenprinting he exploited the 'mechanical' nature of the process and the skills of assistants, particularly his long time printer, Jo Watanabe.<sup>50</sup>

*Color Grids*, subtitled, *all vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines*, was published in 1977.<sup>51</sup> (See Plate 32) It is a commercially-printed artist's book that illustrates how LeWitt's printmaking infiltrated his bookworks, principally through its relationship to a limited edition portfolio and book of etchings *Color grids, using straight, not-straight and broken lines in yellow, red & blue and all their combinations*, which was printed at Crown Point Press and published by Parasol Press in New York, two years earlier in 1975.<sup>52</sup> Both works are defined by very similar conceptual and descriptive parameters, although the realised outcomes diverge significantly. In the commercially-printed artist's book *Color Grids 1977*, the use of black, blue (cyan), red (magenta), yellow, is an explicit use of the four colour printing process of commercial offset lithography. The book of etchings, on the other hand, reflects its own printing process, with each sheet

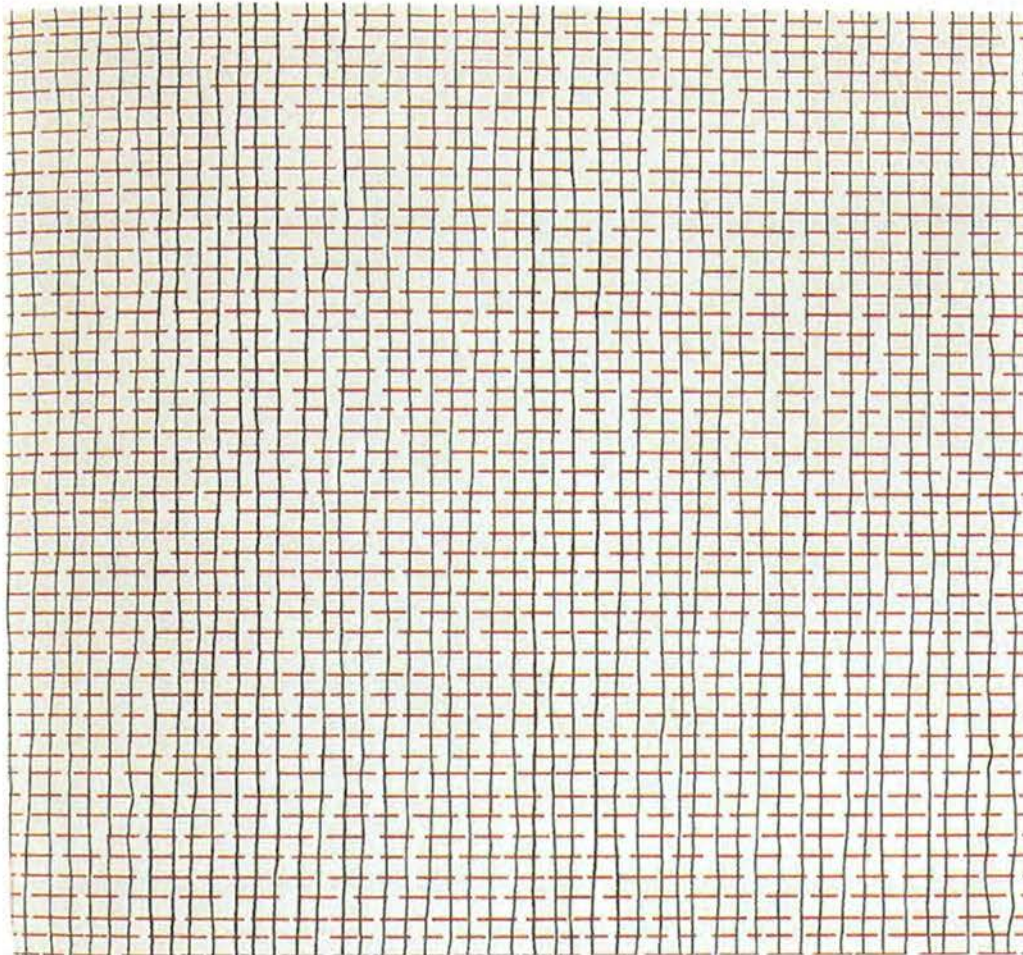


Plate 32: Sol LeWitt, *Black not-straight / red broken* (detail) from *Color grids: all vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines*, New York and Colombes, France: Multiples Inc. and Générations 1977; Collection: National Gallery of Australia



printed on one side, the verso initialled 'SL' in pencil, with only ten sets hand-bound into a dark grey cloth cover, as a deluxe limited edition book.<sup>53</sup>

The comparison between the two versions of *Color Grids*, the intersections between LeWitt's printmaking activities and his artist's books is also evident in the relationships between other titles, including *Grids* 1973 and *Grids* 1975, *Stone walls* 1975 and *Brick Wall* 1977, and *Crown Point* 1980 and *Autobiography* 1980.<sup>54</sup> While there are conceptual and thematic relationships between these 'publications', LeWitt nevertheless makes a clear distinction between the two 'types' of books, which reveals his own conception of the *artist's book*. As LeWitt stated in *Art-Rite* in 1977:

Artists' books are, like any other medium, a means of conveying art ideas from the artist to the viewer/reader. Unlike most other media they are available to all at a low cost. They do not need a special place to be seen. They are not valuable except for the ideas they contain... Books are the best medium for many artists working today... It is the desire of artists that their ideas be understood by as many people as possible. Books make it easier to accomplish this.<sup>55</sup>

In addition to LeWitt's stated intent of his artist's books, another indication of the awkward relationship between the limited editions and his artist's books within his oeuvre is that the limited editions were excluded from his 2000 retrospective listings of both 'artist books' and 'other artworks published by the artist', effectively placing his limited editions beyond the pale.<sup>56</sup>

This personal perception can then be located within the wider discourse, as indicative of the distinction between artists' books and the *livre d'artiste*, as occupying conflicting positions within the field of contemporary art. LeWitt's deluxe limited editions present an antithesis to the democratic ideal of artists' books, which was fundamental to the discursive frame surrounding the art form in the 1970s. The small number of LeWitt's limited editions meant that they were most likely destined for museums, public art galleries, or wealthy private collectors. Thus the wider discourse created a fracture within LeWitt's own practice, not dissimilar to Ruscha's distancing of his proto-conceptual publications from his Pop paintings, in that as a recognised proponent of multiple artists' books, LeWitt's limited editions were distanced from his multiple

titles as these luxury works would have compromised his symbolic standing within the field of artists' books.

The final example illustrates the artist's exploration of photography and its presentation in book form; *Autobiography* 1980, an album of black-and-white photographs taken by the artist of his New York City loft, at 117 Hester Street, where he had lived for almost two decades. There are snapshots of the floor, windows, ceiling, doors, light fittings, plants, the artist's library, personal items, as well as visual chronology of his work. *Autobiography* is perhaps LeWitt's most widely mentioned and discussed artist's book,<sup>57</sup> presenting authors with a number of visual and perceptual challenges.

Adam D. Weinberg observed: 'Typically, one thinks of an autobiography as providing a privileged view of a life... "the inside story," offering a chronicle, glorification, or apologia of one's experiences and endeavours. For LeWitt, however, his *Autobiography* is part and parcel of his oeuvre... For the artist, despite the title, this book is just another work, no more and no less important than any other.'<sup>58</sup> Although at first glance the work may appear a somewhat random compilation, *Autobiography* does have a 'veiled developmental structure reminiscent of a musical score', with five 'movements' or 'chapters', depending on whether a musical or literary metaphor is employed. Weinberg identified these as; the first, dealing with the architecture of LeWitt's studio, the structural elements, then the materials of the studio and tools of LeWitt's trade — 'the artist as worker, the humble craftsman'; the second, more intimate and personal items; the third, 'a short interlude' with a double-page spread of potted plants.<sup>59</sup> The last two chapters 'are largely devoted to the life of the mind, the core of LeWitt's endeavour: what he reads, listens to, sees, and thinks about. The images build in intensity, creating a crescendo.'<sup>60</sup>

George Stolz, curator of a more recent exhibition of LeWitt's photo-works, saw *Autobiography* as the 'culmination' of his photographic work, but invariably linked to his working process across media: 'Each photo, and by extension each detail photographed, is a modular unit, as much a modular element as the multiplying modular units of LeWitt's open cube structures... Each unit — each object, each detail, each photo — is necessary, but no unit can be said to be more necessary than any other... They do not come together to form a

mosaic, nor, in essence, are they sequential. They are and adamantly remain parts, working parts, almost interchangeable parts, functioning as a whole.<sup>61</sup>

Lastly, to cite a commentary from within the field of artists' books, Johanna Drucker discussed *Autobiography* in *The Century of Artists' Books*, suggesting, not all that profoundly, that: 'Sol LeWitt's *Autobiography* ... is in some ways the paradigmatic instance of the artist's book as a personal statement. It is specific, focuses entirely on the artist, and uses the book form to reveal and document personal identity. In other ways this work is completely impersonal – or at least, refuses to reveal any intimate information whatsoever in spite of its exhaustive cataloguing of the artist's belongings... The images ask us to take them as a record but don't reveal their connections to each other or the lived space from which they are extracted. Neither do they reveal much about LeWitt. On the one hand, this is a detailed and specific autobiography, and on the other hand, it shows how generic the existence of the middle-class American is in material terms... Rich in visual information, the autobiography in this photographic catalogue is without textual exposition – and without any contextualization of the information it provides.<sup>62</sup>

LeWitt supplies the imagery in *Autobiography*, but the onus is placed on the reader to provide the 'meaning'. The last two chapters of *Autobiography* 'devoted to the life of the mind, the core of LeWitt's endeavour', only becomes a so-called 'crescendo'<sup>63</sup> when the reader is familiar with LeWitt's *biography*. As Stolz flippantly commented, there is 'the occasional visual pun, art-world trade-talk, tidbit of family history, etc., all of which go to make *Autobiography* an entertaining "read"'.<sup>64</sup> The more you know about LeWitt, the more you get out of the work. *Autobiography* does not present a narrative; it is the reader who creates the narrative as a self-reflective text.

If we recall Bourdieu's description of the field of restricted production as characterised by producers creating for producers or a privileged audience, then LeWitt's *Autobiography* is a masterful self-fulfilling story. The ephemeral fragments and subtle references to the artist's life and career are effectively meaningless unless the reader has the pre-existing knowledge. This is particularly true in the latter half of the book when the reader is presented with the richest tapestry of images to those initiated to LeWitt's practice as an artist. There are



Plate 33: Sol LeWitt, *Autobiography*, New York and Boston, MA: Multiples Inc. / Lois and Michael K. Torf 1980, np; Collection: National Gallery of Australia

postcards, exhibition posters and flyers, early sketches, working drawings, references to friends and fellow artists, photographic studies by Muybridge, cubic modular pieces, diagrams for wall drawings, models for *Incomplete Open Cubes*, and ephemera galore. It is the very alignment of the artist with his audience that *Autobiography* celebrates, and by presenting clues that only the familiar may decipher, the work reinforces the collusion between the artist and his informed reader.

Within the book there is one page depicting LeWitt's bookshelves, with numerous copies of his own artist's books; *Arcs, circles & grids*, the artist's proofs of his limited editions *Grids* and *Color Grids*, the commercially published *Geometric figures and color*, *Five cubes on twenty-five squares*, and more, all seemingly shelved together without categorical distinction, a comprehensive archive of his artist's output to that point of time. While it is one page within the whole, it nevertheless presents a narrative within a narrative, the celebration of his exploration of the artist's book over the preceding decade and a half, and for this specific audience the self-fulfilling recognition of LeWitt's contribution to the emerging field of artists' books. (See Plate 33)

In conclusion, LeWitt's practice clearly illustrates the wider debates and issues occurring in the transition from the proto-discursive stage in the late 1960s to the proliferation and expansion of the field of artists' books through the 1970s. LeWitt's earlier explorations of the art form and personal strategies to define his artist's books as works of art are another instance of the wider conceptual struggle to delineate the field.

LeWitt's central position within Minimalism and Conceptual art reiterates the impact that these art movements had on artists' books in the providing the theoretical justification for the *standard* book form. The page as a modular unit and the book as a serial system of modular units allowed strategies circulating around Minimalism to be applied to the book form, while Conceptual art provided the legitimacy of the content as *primary* information as art. The final hurdle was how to distinguish *autonomous* artists' books as distinct from other printed matter containing *secondary* information about art.

A great proportion of artists who participated in the formation of the field through the late 1960s and 1970s produced only a single title or handful of artists' books, as was the case with Robert Barry and Ian Burn, while a few artists, like LeWitt, Ruscha and Weiner, produced a significant number of artists' books, which became a self-fulfilling role as 'artworld champions of the offset multiple'.<sup>65</sup> It is the longevity of LeWitt's participation, from 1966, during the 1970s and afterwards, that allows his output through time to act as a metaphor for the field, from his *proto*-explorations, to the adaption of his standard techniques and a 'classic' format in the 1970s.

Having discussed LeWitt's artist's books, the next section presents the opportunity to outline Robert Jacks' expatriate practice in New York, so as to illuminate the parallels in the impact of Minimalism and Conceptual art or conceptualism on Jacks' artist's books. In a similar manner to the preceding discussion concerning LeWitt, Jacks' practice can be divided into two phases; the first, an exploration of his conceptual publications, undertaken during the proto-discursive phase, between 1969-1973, and secondly Jacks' hand-stamped *artist's books* from 1973, which act as a conceptual bridge between the international and Australian fields. Jacks' artists' books are nevertheless not subsumed into the international context, as, despite their affiliations, his books also represent a *strategic* engagement by an Australian artist with the international field.

## **5.2. Robert Jacks' conceptualism**

Robert Jacks has a reputation as one of Australia's pre-eminent non-figurative painters from the late 1960s onwards, since a sell-out solo show at Melbourne's Gallery A in 1966, and his inclusion in *The Field* exhibition at the National Gallery of Victoria in 1968. Like a number of contemporaries, including painters Syd Ball and Michael Johnson, sculptor Clement Meadmore, Conceptualist Ian Burn, and art dealer Max Hutchinson, Jacks left Australia in the late 1960s. He spent 18 months in Toronto, before crossing into the United States, arriving in New York City in late 1969. Jacks spent a decade abroad, and did not return to Australia until 1978. This North American sojourn brought him into direct contact with the New York art world, near the end of Minimalism and with the ascendancy of post-Minimalism and Conceptual art, as well as the plethora of alternative

practices and mini-movements that characterised the 1970s. At the same time as Jacks arrived in New York, books as art were emerging as one of the art forms associated with Conceptual art and variants of conceptualism, and like Ian Burn, artists' books became an integral part of Jacks practice from the late 1960s, particularly during this decade spent abroad.

In locating artists' books within the broader expanse of 'global conceptualism', and following on from the previous discussion of LeWitt's engagement with the book through the late 1960s and 1970s, this section will explore Jacks' production of artists' books in some depth. There are clear parallels between LeWitt's and Jacks' engagement with the art form, beginning with a process of diverse exploration, then more prolific and focused output during the 1970s. In Jacks' case, it is his hand-stamped books for which he is most widely known and recognized within the field of Australian artists' books. This chapter will also illustrate how Jacks' output negotiates the issues that characterized the proto-discursive field, as well as the impact of the dominant discursive frame that delineated the field of artists' books through the 1970s.

Being an Australian artist in New York also raises questions concerning artists' travel, expatriate practice, and Jacks' contemporaneous engagement with both the international and Australian art worlds. Recalling Smith's discussion of 'Conceptual art in transit',<sup>66</sup> and his suggestion that conceptualism created a 'more lateral, adventitious, contingent' kind of travel, often out of kilter with their art world of origin and those through which they pass;<sup>67</sup> a similar observation could be made about Jacks' movements through the same period. Although Burn and Jacks found themselves in New York at the same point of time, their engagements with the art world(s), both overlap, but also diverge towards different outcomes.

This is perhaps most evident with regard to Jacks' artist's books. Without denying Burn's contribution to the proto-discursive formation of the field of Australian artists' books, his engagement with the art form was more of a temporary incursion than a continued and deliberate engagement with artists' books as a distinct field of practice. For Jacks', while his early explorations of the art form exhibit a similar tentative and contextual engagement as a component of his wider practice, Jacks' commitment to the specific book as

art and participation in both international and Australian fields of artists' books through the 1970s, distinguishes his contribution as exemplary amongst his contemporaries.

In this thesis it is argued that Jacks' practice and production of artist's books represent a personal solution to the situation in which he found himself as an expatriate Australian artist in New York during the 1970s. Artists' books presented an art form that was relevant to events occurring within the international frame, but also reflected his relational position between the international and Australian art worlds. His artist's books can be seen as a confirming his geographic and intellectual separation from the Australian art world in which he had previously established reputation as a non-figurative painter. This led to a disjuncture between the direction Jacks' work took in New York and the local avant-garde trajectory through hard edge abstraction and colour field painting. In retrospect, Jacks' engagement with artists' books repositioned his affiliations with Australian post-object practice, providing a strategic interconnection between Australian post-object art and global conceptualism.

That is not to say that Jacks' abandoned painting on his arrival in North America; in fact he continued the rigorously geometric work that he had begun in Melbourne. As he has stated: 'I really didn't know what I wanted to paint, but I knew that painting was something I wanted to continue, so I used the grid as a device for making a painting.'<sup>68</sup> Opportunities did arise where he was able to exhibit his paintings, such as in the exhibition *Four Painters* at the Art Gallery of Ontario, Toronto, 1975, where Jacks exhibited alongside Ric Evans Jaan Poldas and Milton Jewell. However, only a small number of paintings from Jacks' New York period remain, as many were destroyed, including most from the *Four Painters* show, as the artist was unable to store them in New York or transport the work back to Australia.<sup>69</sup>

Another consequence of the itinerant lifestyle in which the artist found himself was that during this period Jacks produced more ephemeral works out of necessity, using a range of materials, including, canvas, felt and paper, and documenting the process. As Jacks later recalled, 'It was a convenient way of making an exhibition on site and then disposing of the works after the exhibition, to be remade at another time and place.'<sup>70</sup>



It is in Jacks' output of artist's books that we witness the most comprehensive and accessible record of his development as an artist in North America from 1967 to 1978. In his books there are references and relationships to his paintings, whether the few remaining or those unfortunately destroyed. His artist's books also provided the means to document the conceptual underpinnings of his ephemeral pieces, which in a similar manner to LeWitt's instructions for wall drawings, have allowed these works to be remade over time.<sup>71</sup> Lastly, Jacks' artist's books present a distinct and self-defining body of work, which reflects the artist's exploration, resolution and commitment to the art form, which makes his work both exemplary and representative of the broader field of Australian artists' books.

### **5.2.1. Robert Jacks' conceptual publications**

Jacks' earliest books as art, which can be best described as 'conceptual' publications, were realised in the first years after his arrival in New York in late 1969, and include the self-published works; *1-12* (1969), *Twelve Drawings* (1970), *An Unfinished Work, 1966-1971* (1971) and *Installations 1971-1973* (1974) (see note for details of Jacks' conceptual publications).<sup>72</sup> These early books can be clearly located, as Lippard did, within the frame of 'the dematerialization of the art object', and as a group of works record Jacks' art practice through these years.<sup>73</sup> The first publication, *1-12* (1969), is striking in its conceptual autonomy, while the later titles serve a dual purpose; firstly, as documentary records of the temporary installations undertaken during this period, such as at Whitney Museum Artists Resource Center in 1971 and A Space, Toronto, in 1972; and secondly, as instruction manuals to be used by the artist to reconstruct the works over and over again.<sup>74</sup>

Whether intentionally or circumstantially Jacks' first publication *1-12* (1969) can now be considered a classic exemplar of a sequential minimal-conceptual artist's book. It is a small twelve page staple-bound book, measuring only 9.3 x 5.0 cm (when closed), containing a simple arithmetic sequence of lines; on the first page, a single line (I), the second, two (II), the third, three (III), and so on, to the last page with twelve lines side-by-side (IIIIIIIIII) (See Plate 34). *1-12* was first made by Jacks shortly after he arrived in New York, and while the book is

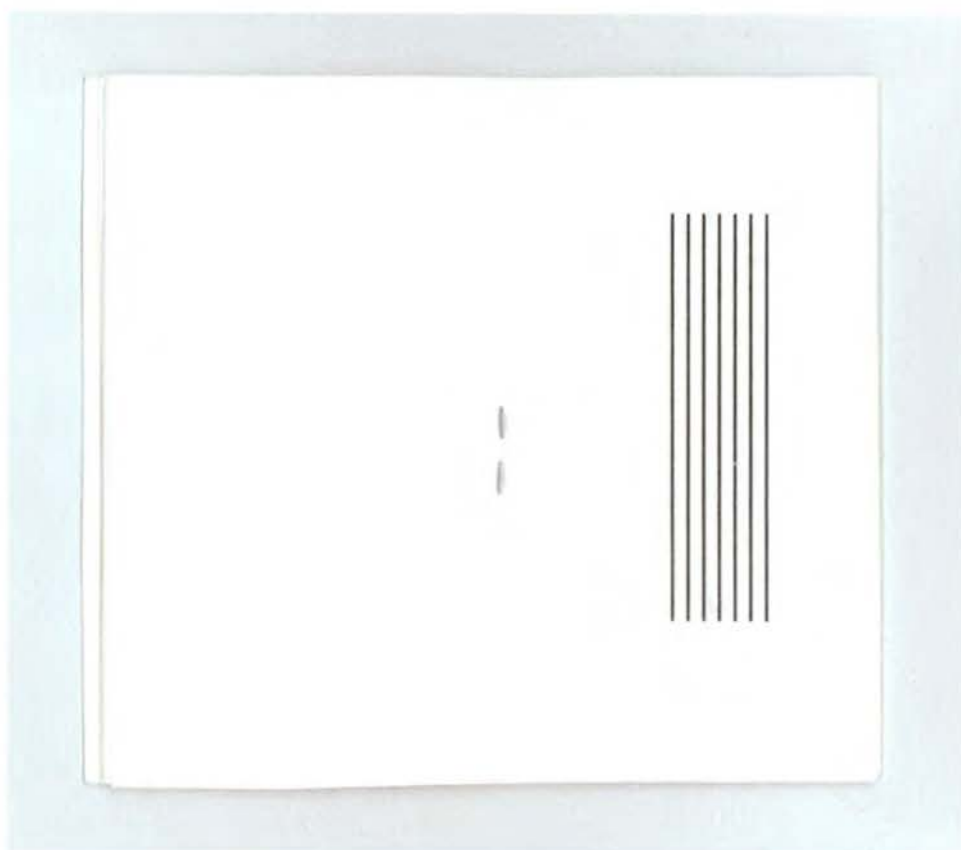


Plate 34: Robert Jacks, *1-12*, New York: self-published 1969, Xerox, 9.3 x 10.4 cm (open), staple-bound, 14pp, edition unspecified, (image: actual size); Collection of the author; the book predates and relates to Jacks' exhibition *1-12*, at 112 Greene Street Gallery, New York, 1971 (See Plate 35)

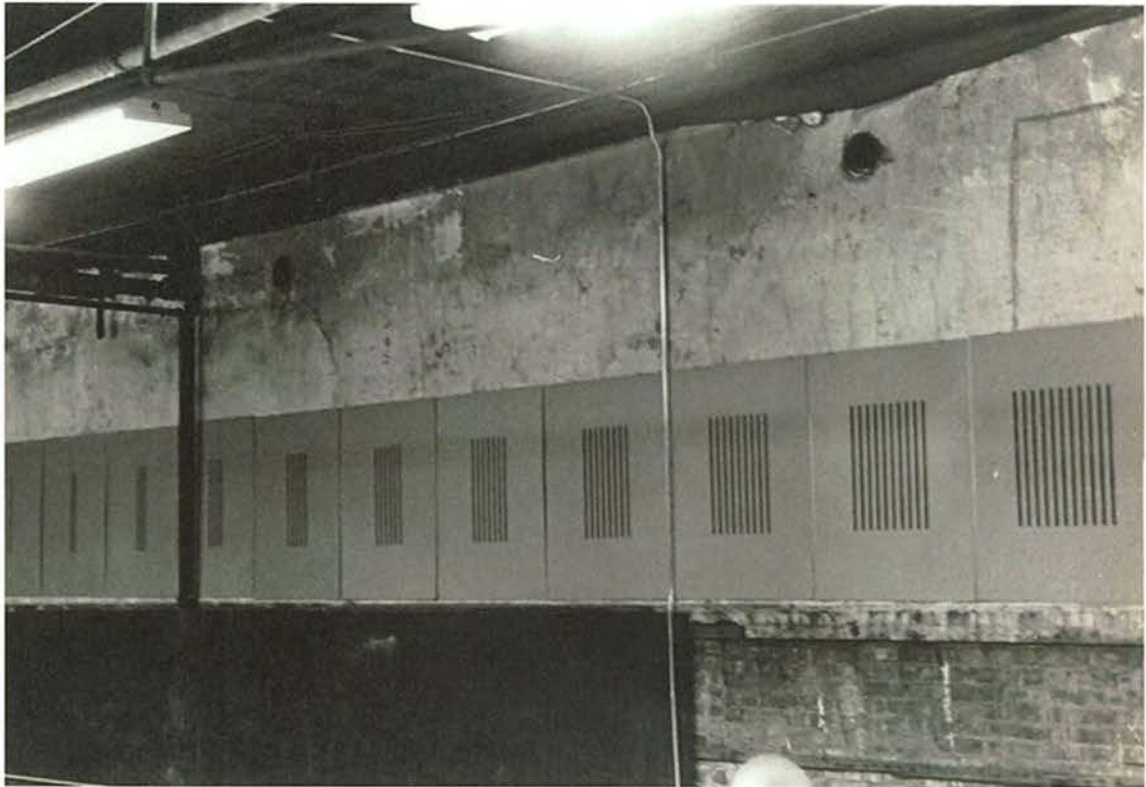


Plate 35: Installation shot of Robert Jacks' exhibition 1-12, at 112 Greene Street Gallery, New York, 1971; photograph courtesy the artist, also reproduced in Robert Jacks, *Installations 1971-1973*, New York: self-published 1974, p.(8)

related to Jacks' contemporaneous experiments on paper, such as his 'counting' drawings,<sup>75</sup> it is nevertheless an independent work in its own right.

In addition, to the first version, Jacks also produced two other permutations of *1-12*; both identical in size and with the same cover as the first, but with the variations inside; the second, with an alternate pictorial sequence of two rows of lines; the third, the numerical sequence, with each page numbered 1 through to 12. The sequential nature of the progression of lines and numerals obviously function in tandem with the turning of the pages, which draws comparisons with the sequential strategies employed across a range of publications and artists' books informed by Minimalism and Conceptual art.

While *1-12*, the books, date from 1969, in 1971 the artist had the opportunity to exhibit a large series of related drawings as part of a group show at 112 Greene Street, New York, an alternative space used by post-minimal and process-driven sculptors, including Alan Saret, Richard Serra, Barry Le Va, Richard Van Buren and Gordon Matta-Clark.<sup>76</sup> It is only through a handful of black and white photographs in the artist's archive, which were reproduced in *Installations 1971-1973* that one can see a visual record of the installation; twelve large unframed drawings in a *1-12* sequence of vertical lines that relate to the first variant of the book.<sup>77</sup> (See Plate 35) Although it is not discernable in the photographs, each line of each drawing was a graphic rendering of its making; a visual outcome, conceptually bound to the sequence, but also in reference to Jasper Johns' 'numbers' paintings, an artist who Jacks' found very influential.

In the 'democratic' spirit of artists' books, copies of *1-12* were given away by Jacks to visitors to the group show; a token of the drawings that have not survived. As Jacks recounted in an artist's statement submitted to Franklin Furnace Archive in 1977: 'For me the book started as an adjunct to work shown in galleries - a type of diagram or introduction to the work. They were giveaways made inexpensively (offset, Xerox), so that an art work or part of it could be available to anyone who was interested'.<sup>78</sup>

Whilst Jacks' *1-12* has been identified in this thesis as an artist's book, it is an object that nevertheless presents an opportunity to investigate another issue circulating around the boundary of the field of artists' books as it formed in the

1970s. This was the relation, or more accurately the distinction, between artists' books and the broadly encompassing spectrum of artists' ephemera; including exhibition invitations, flyers, posters, cards, postcards, folded bulletins, advertisements, business cards, typescript sheets, printed performance material and a range of other miscellany. Whilst the simple book form of *1-12* may be a statement of its bookishness, its small size, flimsy nature and distribution as an exhibition 'freebie', suggests that *1-12* skirts very close to the complementary function of artists' ephemera, particularly as manifested in conceptualism, performance art, land and environmental art, where traditional material boundaries were challenged, bridged and then discarded.

In an international survey of artists' ephemera in 2001, one of the stated objectives was to try and define artists' ephemera, which in some respects harked back to the 'definition debate' that plagued artists' books through the 1970s.<sup>79</sup> One of the contributing authors was Anne Moeglin-Delcroix, who has already been identified in the literature review as one of the key contemporary European writers on artists' books.<sup>80</sup> Moeglin-Delcroix's key attribute of ephemera, was that, 'whether it is an accessory or a necessary complement, whether it is a secondary or primary document, whether it comes before or after or is part of something that occurs on a given date, the ephemera work takes up a challenge: to archive the ephemeral, and in so doing to inscribe the moment in duration'.<sup>81</sup> She later concluded that 'in their essence (artists' ephemera) are the most 'contemporary' of art we call contemporary, for they are absolutely *in time* and *of their time*.'<sup>82</sup>

While Moeglin-Delcroix identified the temporal binding of artists' ephemera, another contributor, Steven Leiber, an artists' book and ephemera specialist dealer, listed three criteria to define ephemera:

1. All materials are conceived and/or created by artists specifically for the purpose of being reproduced.
2. All materials are distributed for free or very inexpensively.
3. All material have a *supplemental* relationship to art and perform a double function: a) they are secondary expressions *of or about* art, finding distribution in contexts in which these expressions are useful or instrumental for a short, limited time, and b) although these secondary expressions sometimes function in an external relationship to art, they also function, to varying degrees, as integral components of art or as art itself.<sup>83</sup>

In their aim to define artists' ephemera, both authors conversely constructed conceptual barriers that exclude artists' books. This digression into artists' ephemera also reinforces the argument made in the previous chapter concerning Siegelau's publications and the distinction between the temporally-bound exhibition catalogue and the autonomous artist's book. According to Moeglin-Delcroix, artists' ephemera is implicitly bound in time to an event, an exhibition, or a performance, whereas artists' books took an alternate route to disengage from this temporal specificity. Secondly, the conceptual presentation of *primary* information was fundamental to artists' books, whereas ephemera functions as *supplementary* or *secondary* expressions *of* or *about* art. Returning to Jacks' *1-12*, it is now clear that despite its slight material form and initial 'free distribution', it defies the above criteria that would have placed it within the schema of artists' ephemera. Jacks' artists' book, *1-12*, therefore illustrates the conceptual and material exploration that occurred at the edge of the field in the attempt to elevate artists' books from other 'printed stuff'.

Jacks' other early conceptual publications, *Twelve Drawings* (1970), *An Unfinished Work, 1966-1971* (1971) and *Installations 1971-1973* (1973) are closely linked to his contemporaneous installations. His use of the book as both document and instruction manual through this period has obvious parallels across Conceptual art and conceptualism, where documentation - notes, texts and photographs - were a principle means of archiving temporary works. As has already outlined in the previous chapter with the examples of Lawrence Weiner and Robert Barry, artists were also instigating strategies by which to legitimise this documentary material as *primary* information, as works of art, as opposed to *secondary* information *about* works of art. In the duality of their function, as documentary record and instruction manual, Jacks' *Twelve Drawings* (1970) and *Installations 1971-1973* (1973), engage with the very same issues played out in the early 1970s to define the artists' books.

The alignment of Jacks' practice with the broader issues circulating in the New York art world at the turn of the 1970s was confirmed with his selection by Sol LeWitt and Robert Rauschenberg as the first international artist to exhibit in a rotating series of displays in the foyer of the New York Cultural Center in 1971.

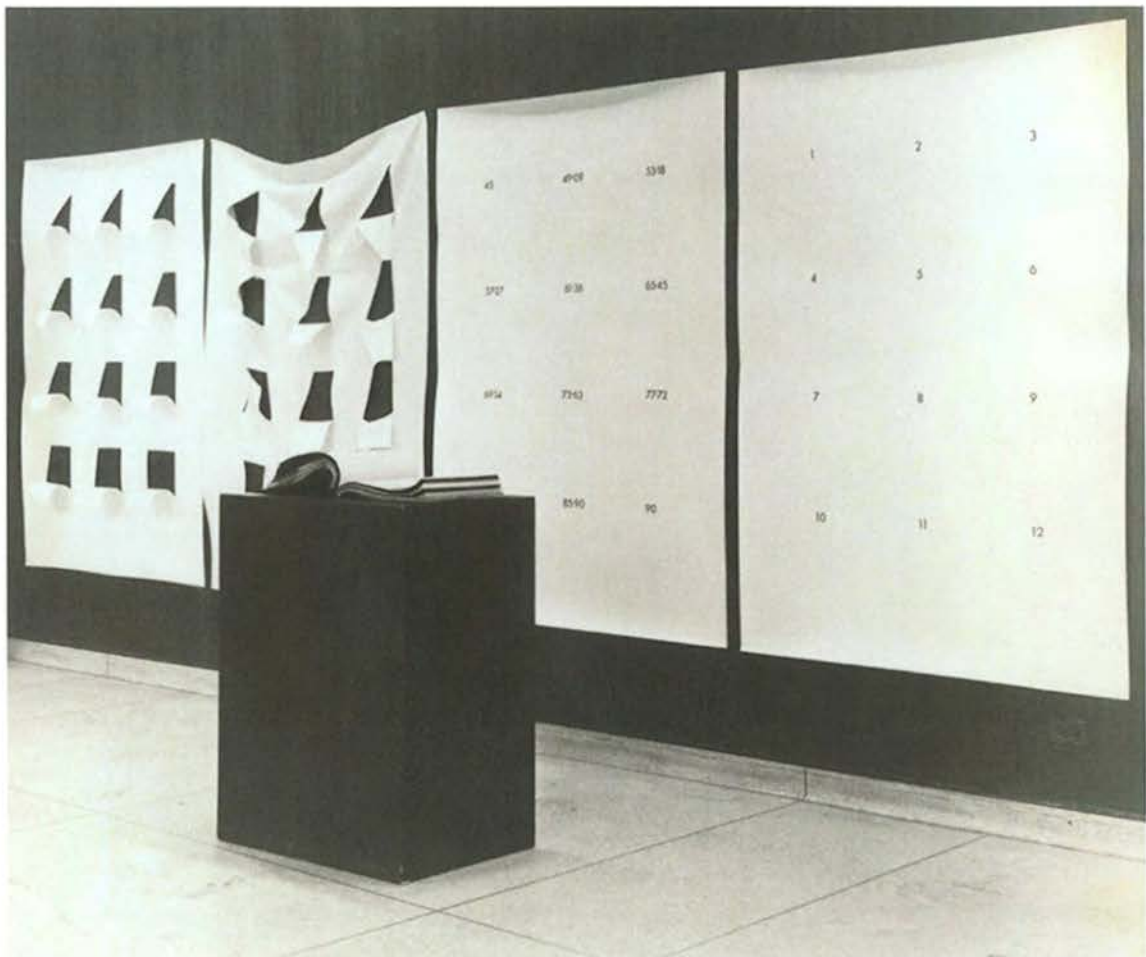


Plate 36: Installation shot of Robert Jacks' *Modular II* (1966-71) in the foyer of the New York Cultural Center, New York, 1971; photograph courtesy the artist, also reproduced in Robert Jacks, *Installations 1971-1973*, New York: self-published 1974, p.(6)

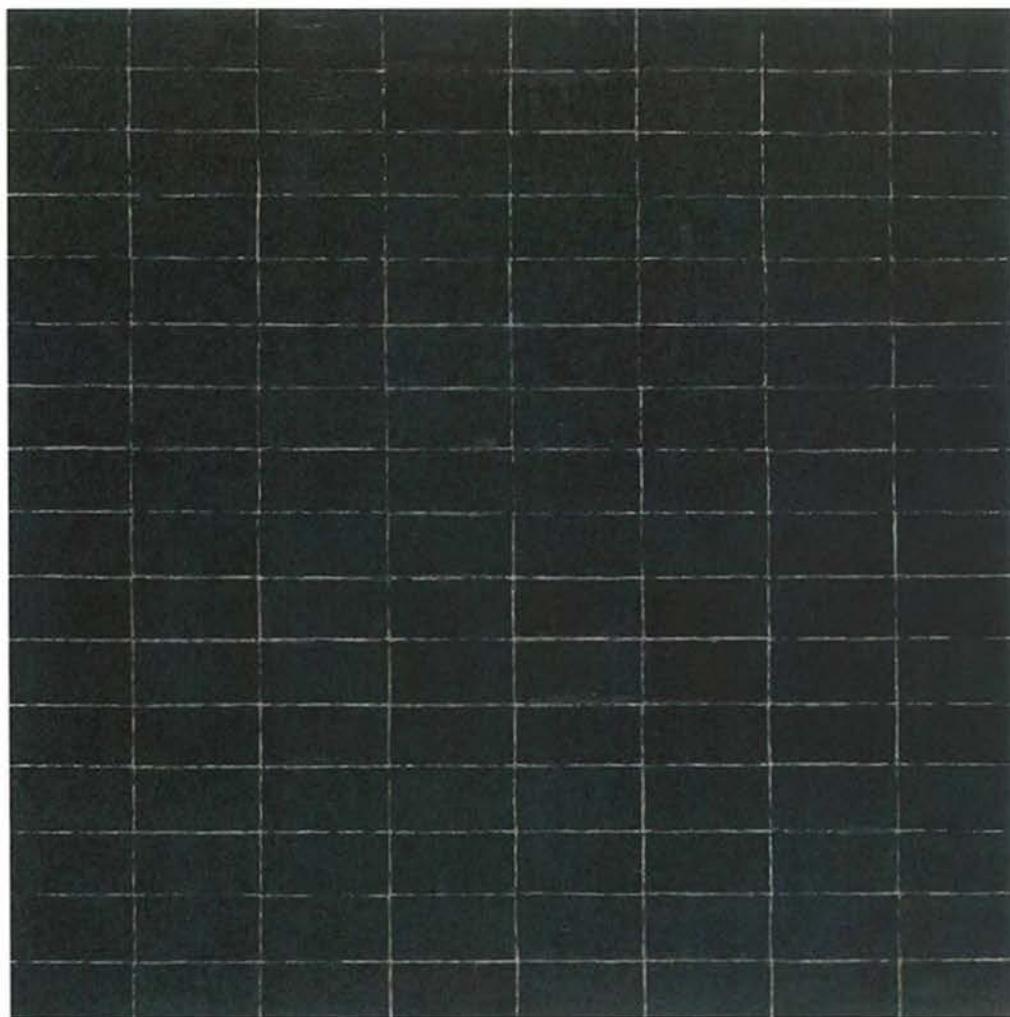


Plate 37: Robert Jacks, *Untitled (The Black Window)*, 1972, oil on canvas, 91.3 (h) x 91.3 (w) cm; Collection of the National Gallery of Victoria, presented through The Art Foundation of Victoria from the Bequest of Violet Dulieu, founder Benefactor, 1997



This series 'International Artist's Invitational: One-man One Work' or 'Artists' Selected Artists', allowed Jacks to present his *Modular II* 1966-71, a work comprising five wall pieces in felt, paper and canvas, accompanied by an instruction manual of related documentation, photographs, explanatory diagrams and texts.<sup>84</sup> (See Plate 36)

Jacks' selection by LeWitt and Rauschenberg may have been somewhat of a coup by a relatively 'unknown' Australian artist in New York,<sup>85</sup> but in retrospect can be seen as a validation of Jacks' practice within the context of the New York art world. What can be ascertained from the records of the installation and accompanying documentation, reproduced in part in *Twelve Drawings* 1970, is that by 1971, and after less than two years in New York, Jacks had assimilated into his own practice many of the key elements from Minimalism, Conceptual art and post-Minimalism.<sup>86</sup>

Perhaps the most clearly evident is the affinity with the 'minimalist' painters, such as Jo Baer, Agnes Martin and Brice Marden, for whom the grid and modular systems provided the underlying compositional structure to their paintings. Jacks' had begun using the grid format prior to arriving in New York and his ongoing exploration of the grid is evident in his working drawings, studies and few remaining paintings, such as the long thin sixteen-part *New York Greys* 1970, the grid structured *Untitled (The Black Window)* 1972 (Plate 37), and muted bars in *Transitions* 1975.<sup>87</sup> In the New York Cultural Center installation the work is a modular wall display of five identically-sized sheets of paper, canvas, and felt, arranged side-by-side, with the 'composition' of each sheet made up of a minimal grid of four rows and three columns, or twelve intersection points.

Secondly, the display of *instructional* Xeroxed documentation as an integral component of the installation was confirmation of Jacks' 'conceptual' approach, which would not have been lost on LeWitt. Jacks' use of the 'cube' as a basic 'grammatical device' in his own 'unfinished work' of open boxes and edges (from 1966), straddles minimal-conceptual concerns, with connections that can be drawn with LeWitt's own early inter-media project and accompanying proto-discursive booklet *Serial Project No. 1 (ABCD)* 1966.

Lastly, in Jacks' installation there is an inflection from post-Minimalism, which temporally places Jacks' work in the 1970s, but also confirms his development as an artist since arriving in New York. If we recall Robert Morris' writings published in the pages of *Artforum* from his 'notes on sculpture' to his latter theorizing on 'anti-form' (1968); the use by Jacks of 'materials other than rigid industrial materials' and the 'direct investigation of the properties of these materials... in the process', illustrates Jacks' application of Morris' principles to his own work.<sup>88</sup>

The rigorous minimal-conceptual parameters of the installation were therefore augmented by the *process* of cutting and perforating the modular sheets, and in so doing Jacks' allowed the properties of the paper, canvas and felt, and gravity to delimit the final outcome of the work. The strict modular system was therefore mitigated by the composition of differing materials. This alignment with post-Minimalism was also recognised by his fellow expatriate Ian Burn, who in reporting back to Australia in 'Conceptual Art as Art' noted that 'much of Robert Jacks' recent work in New York has moved beyond painting into conceptualised presentations of numerical systems and serial techniques ... such as is closer to a kind of *process art* than it is to a stricter definition of conceptual art.'<sup>89</sup>

Within a single installation, Jacks' was able to locate his practice in a dialogue with the ideas circulating around three of the key 'movements' at the turn of the 1970s. In addition, his other conceptual publications, *Twelve Drawings* (1970) and *An Unfinished Work, 1966-1971* (1971), were implicated with similar concerns, while at the same time participating within the proto-discursive field of artists' books. Jacks' early conceptual publications, nevertheless, represent only the first chapter in his engagement with artists' books, yet they laid the intellectual foundations for his output of hand-stamped artists' books which followed through the 1970s.

### **5.2.2. Stamping his mark on the field of Australian artists' books**

In the field of Australian artists' books, it is the rubber stamp, or hand-stamped books, undertaken between 1973 and 1982, for which Jacks is most widely known and acknowledged today.<sup>90</sup> (See Plate 38) The first book Jacks' realised



Plate 38: A selection of nine from the series of twelve hand-stamped artist's books by Robert Jacks; Collection: National Gallery of Australia

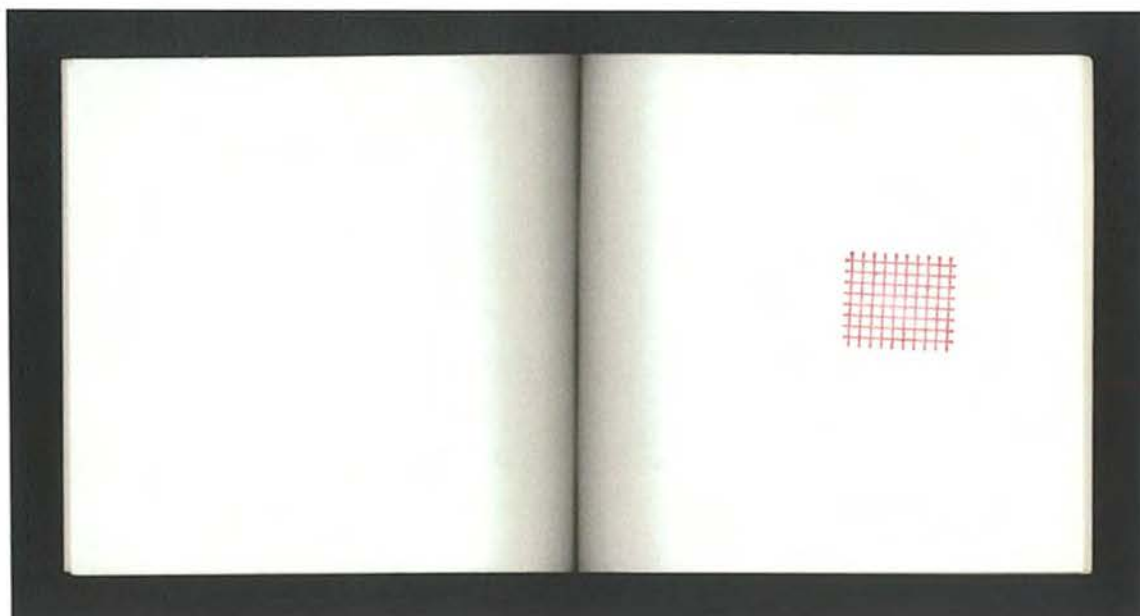


Plate 39: Robert Jacks, *Twelve Red Grids*, New York: self-published 1973, hand stamped in red ink, staple bound with red tape spine, np; Collection of the author

and that marks the beginning of this phase in his practice was a title *Twelve Red Grids*, conceived, hand stamped, bound, and 'published' by the artist in 1973. *Twelve Red Grids* is a small book soft cover (11.5 x 12.8 cm, closed) with a red taped spine. The cover title/description, 'ROBERT JACKS / TWELVE RED GRIDS / HAND STAMPED / NEW YORK 1973', is self-explanatory in that the book contains twelve grids (a mere 2.1 x 2.6 cm, each), hand stamped by the artist in red ink. (See Plate 39) The grids, are formed using a variety of graphic representations; the first, a grid formed by vertical and horizontal dashes, the second, a grid composed of repeated addition signs, the third, a grid reminiscent of a parquet floor, the fourth, graph paper, and so on.

In *Twelve Red Grids* Jacks established the conceptual and material parameters to which he was to adhere to over the ensuing decade in a series of twelve related titles; *Twelve Red Grids* (1973), *Twelve Drawings* (1974), *Color Book* (1975), *1975-1976* (1976), *Lines Dots* (1976), *Lines Dots Number Two* (1977), *Dots* (1978), the preceding undertaken in North America, then on his return to Australia, *Vertical & Horizontal* (1978), *Red Dots* (1979), *Black Lines* (1980), *Green Lines* (1981), with the final book in the series, *Right - Left*, printed in Sydney in 1982 (see note for details of hand-stamped books).<sup>91</sup> Jacks' hand-stamped titles are bound through their consistent size, format, presentation and content, so that each individual book is clearly located within the broader schema of production.

This series of hand-stamped books may be the most widely known of Jacks artists' books, however, this thesis argues that Australian commentators have to date largely misconstrued their conception, by expounding the unique virtues of the individual book and by implying the painterliness and aesthetic nuances of the hand-stamping process. Gary Catalano, for example, the first Australian art critic to review Jacks' books in an issue of *Art and Australia* in 1978 concluded that 'the simplicity of each page and the slight variations between it and the ... one, each book becomes an object lesson in the pleasures of observation...'<sup>92</sup> It was a claim he later reiterated in *The Bandaged Image* suggesting that Jacks' work never lost a 'certain hand-made quality', or 'air of casual sensitivity'.<sup>93</sup> More recently, in his study of *Australian Artists Books* Selenitsch, under the suggestive title, 'the artist's touch', noted that not one inking, pressure, or orientation of a stamp produces the same mark, such that

the works, 'denote repetition but are actually unique due to the action of the hand', producing optical effects through overlay 'misalignments'' and kinetic effects when the books are flicked through, because of slight dislocations of the stamped image on each page'.<sup>94</sup>

It is important to contrast these above analyses with view of Ulysses Carrión, who as one of the foremost commentators on the field of artists' books, also published theoretical writings on the artistic use of 'rubber stamps'.<sup>95</sup> Carrión's analysis presents an antithetical viewpoint to that of Catalano and Selenitsch, arguing instead that as an 'anonymous' means of reproduction, rubber stamps undermined the authority of the unique work of art in that there is 'no way to see 'the hand of the artist' in a rubber-stamp.'<sup>96</sup> The result being that the viewer, or reader in the case of an artist's book, is no longer able to pay attention to 'technical skills', such as painterly virtuosity, so therefore concentrates on the praxis of the work, the translation of ideas into reality, the conceptual over the material.<sup>97</sup> Carrión's perspective suggests a more conceptual line of enquiry regarding Jacks' hand-stamped books, particularly when they are located within the parameters that had informed Jacks' early conceptual publications.

At this point it is worth returning to some of the observations made about Jacks' installation at the New York Cultural Center, and the way Minimalism, Conceptual art and post-Minimalism infused his work, as these ideas also underpin his hand-stamped artist's books. The stamped grid in its many guises and permutations as lines, cross-hatching, dashes, dots, etc., acts as a reference to the use of the grid in his work in other media, as well as more broadly within Minimalism. The stamps themselves, were not hand-crafted items, but were rather derived, in many cases, from Letraset 'drawings' made by the artist, which were commercially transferred into the metal blocks from which the stamps were made. Thus while Jacks' work in other media is conceptually related, there is also a degree of separation caused by the mechanical process for creating the stamps.

So despite the subtle nuances from one stamped image to the next, Jacks' hand-stamped books are fundamentally conceptually driven. Despite being 'made' by the artist, there is nevertheless a clear distinction established

between conception and execution. In respect to his paintings, Jacks stated in 1978: 'Once you've made a decision about the work, the work itself is always easy to make...' <sup>98</sup> This claim indicates Jacks' digestion of LeWitt's 'sentences' on Conceptual art, in that: 'Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly...'; or, 'The process is mechanical and should not be tampered with. It should run its course.' <sup>99</sup> The same conceptual approach is applicable to Jacks' hand-stamped books, in that once the self-explanatory title and selection of stamps and coloured inks was made, it was no more than a mechanical process to complete the book.

Drawing another analogy with Burn's 'deskilling' of the artist, <sup>100</sup> and the devaluation of traditional artistic training and skills, there are clear associations between the mechanical Xerox process used by Burn to realise his *Xerox Books* and the similarly repetitive hand-stamping process employed by Jacks. This comparison is not just limited to Jacks' application of hand-stamping, but also the simple 'office' processes, including stapling, binding, taping, and hole-punching if we consider a trio of titles from 1977, *Circular Drawing*, *Spiral Drawing* and *Top - Bottom*, plus folding, if we expand the discussion to include Jacks' folded paper paintings. <sup>101</sup> What Jacks achieved by employing these office skills, if they can be called 'skills' at all, was, like Burn to eliminate the assertion of the *art* or *craft* of bookmaking in a traditional sense. Jacks' hand-stamping *process* is therefore deliberately paradoxical; in that 'the artist's touch' used in the 'mechanical' stamping process, undermines the expectation of artistic skill, as does the grid and the commercially-manufactured rubber stamp in its deliberate rejection of artistic composition.

By focussing on the conceptual mechanics, we can move closer to an interpretative frame that encompasses Jacks' complete *series* of hand-stamped books; the page as the modular component of the book; individual books as modular units within an edition; and the twelve titles, *Twelve Red Grids* (1973) to *Right - Left* (1982) as modular units within the system. The consistent size, format, and presentation of Jacks' hand-stamped books, clearly locate, or more accurately subsume each individual book within the series. This creates a quantitative synergy whereby the whole is greater than the sum of the parts.

What distinguishes each work is therefore not the content but the covers; the simple descriptive titles with a specified location and date; in effect, the geographic mapping of Jacks' travels, or Australian conceptualism 'in transit'. As a series, Jacks' hand-stamped books record his itinerant movements; five books self-published in New York (1973-1976, 1978), one each in Austin (1976) and Houston (1977), Texas, another on his return to Melbourne (1978), with the final four titles published over four consecutive years in Sydney (1979-1982).

This mapping is in the first instance geographic, but more importantly conceptual. A comparison can now be drawn with Robert Barry's *Invitation Piece* 1972-73, which conceptually connected a geographic network of art galleries across North America and Europe. In Jacks' series of hand-stamped books, New York, Austin, Houston, Melbourne and Sydney, are similarly, the geographic locations in which the books were made, but there are no quantitative 'artistic' distinction made between the books realised in these locations. As representative of the series, each individual title, whether produced in the United States or Australia, can function inter-changeably, while in the same instance each title is inextricably relationally or strategically bound with each other title in the series.

Jacks' series of hand-stamped books therefore represents perhaps the clearest example of the conceptual binding of international and Australian artists' books, and in so doing his series of hand-stamped books can be employed as a metaphor for the international expansion of the discursive frame binding artists' books through the 1970s.

#### **4.2.3. Robert Jacks' strategic systems**

The realisation of Jacks' first hand-stamped book *Twelve Red Grids* coincided with *Artists Books* and the formation of the discursive frame, encompassing the rhetoric of the artist's book as an 'alternative' space and 'democratic' art form, to which Jacks' also subscribed:

There was an attitude in New York that all art was becoming too expensive – that artist of all stages of success (or failure) involved themselves in the making of some objects including magazines that could be collected at a very low cost. It was as much a democratic



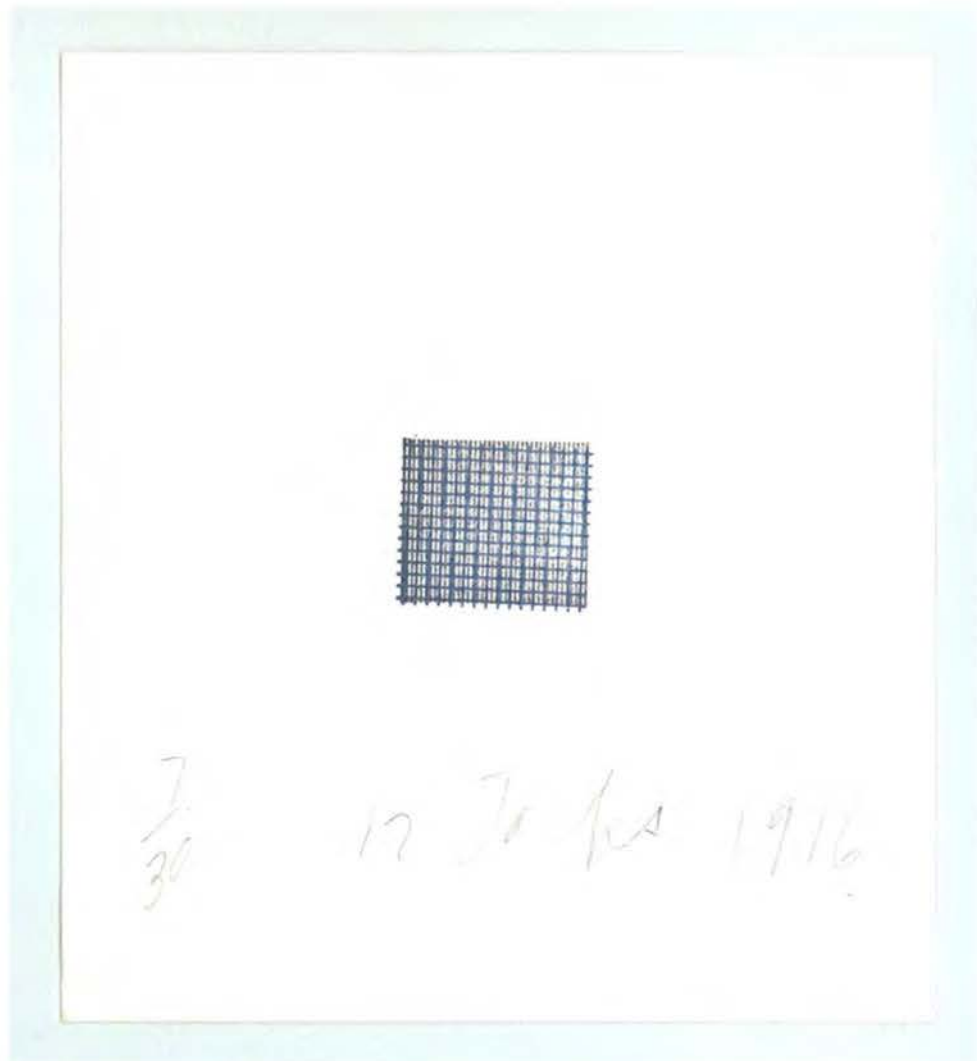


Plate 40: Robert Jacks, 'Untitled', 1976, hand stamped in black and blue ink on paper, 11.4 x 12.7 cm, signed, dated and numbered by the artist, (image actual size); Collection of the author

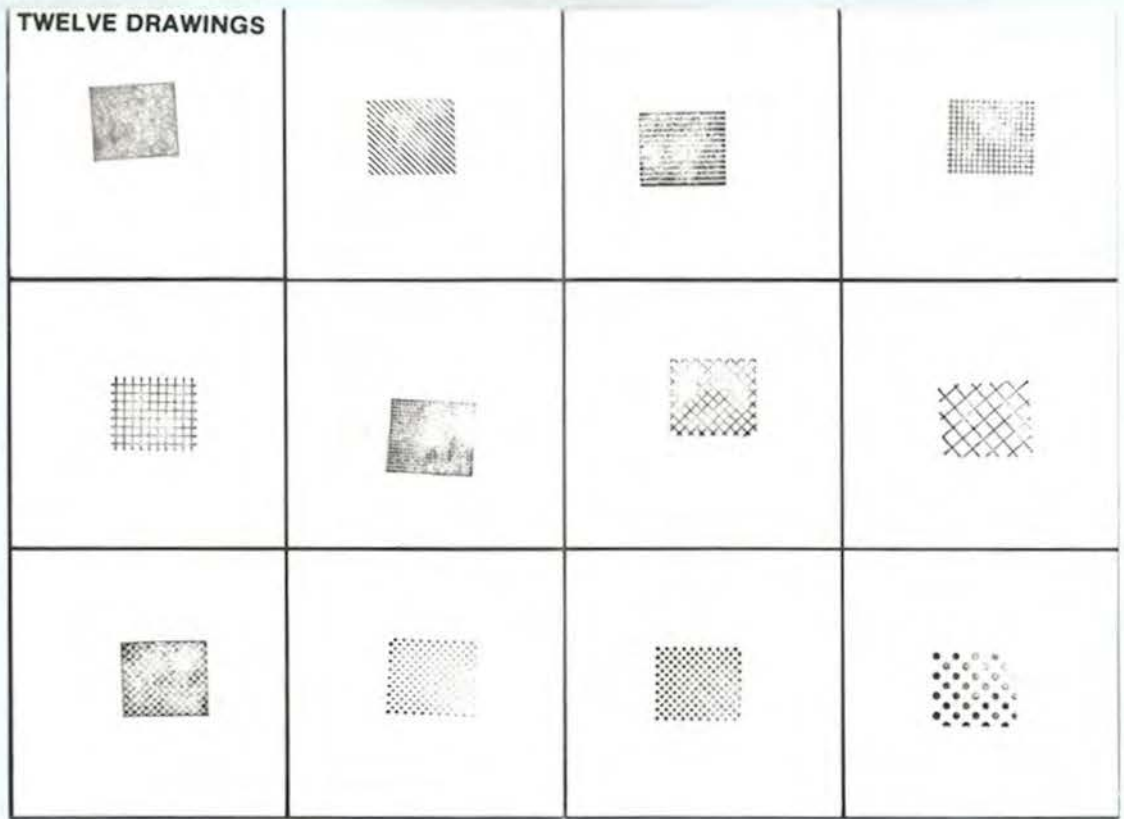


Plate 41: Robert Jacks, sheet of 'Twelve Drawings' in sequence after Jacks' rubber stamp artist's book *Twelve Drawings* 1974, reprinted in Aart van Barneveld and Annette Förster, eds, *Rubber*, no.2, February 1978, (special issue on Robert Jacks), np; Collection of the author

process as well as experimenting-with easily procurable materials. ... The predominance in attitude at the time was a minimal, conceptual stance against the visual excesses of both America and the art of the previous years. The process of one's work was fundamental to its content.<sup>102</sup>

Whilst Jacks' series of hand-stamped books represents a mapping of his personal movements, another features of his practice through the mid-1970s was the expansive network of contacts that he established, not only in New York and Toronto, but through the 'stamp art network', which by the artist's own admission was 'very different' to the art world.<sup>103</sup> Through the mid-1970s Jacks participated in a numerous stamp art exhibitions across the United States and in Europe.<sup>104</sup> He was also featured in the second issue of *Rubber*, a stamp art 'bulletin' published in Amsterdam in 1978, which coincided with an exhibition, *Robert Jacks: Stamped Images*, at Stempelplaats, Amsterdam, in February and March 1978.<sup>105</sup> Jacks' hand-stamped books were able to traverse across both the stamp art network and the emerging field of artists' books. (See Plates 40 and 41)

There were also rhetorical parallels between the discursive formulation of both fields, as perhaps evidenced in a letter to the editors of *Rubber*, in which Jacks outlined, 'some rubber stamp functions':

1. As the most convenient way to draw and reproduce.
2. The convenience of transportation and exhibition of small works.
3. As the process avoids the elitism of the professional print activity.
4. Extending the boundaries of art.
5. Making works available to everyone.<sup>106</sup>

Nevertheless, Jacks' distribution of his hand-stamped books was to a dedicated audience, often by word of mouth, and to fellow artists who would write to exchange books. Jacks also kept a list of people who were interested in his work and to whom he would send copies.<sup>107</sup> Jacks faced the same self-imposed barriers as other self-publishers of artists' books in that wider distribution beyond his personal network of contacts was an inevitable problem. So Jacks, like many other artists in New York, and worldwide, benefited from the establishment of Printed Matter in 1976.

By using Printed Matter as a distributor for his artist's books, Jacks was able to reach a much wider audience through Printed Matter mail order catalogues.

Printed Matter's October 1977 artists' books catalogue, for instance, listed all six hand-stamped titles printed to date, priced between \$5.00 to \$7.00, his offset lithographic book *Red Diagonals* (1976), priced at \$2.50, plus five different sets of hand stamped cards, each set available for \$1.00.<sup>108</sup> As he recalled:

I sold hundreds of the rubber stamp books for \$5 each and received letters from artists all over the world wanting to exchange books. They subsequently went into international museum collections. ... These books initially conceived as throwaway objects, now remain as a record of much of my work during those years.<sup>109</sup>

Yet just as Jacks' artist's books are a record of the artist's practice during his expatriate years in North America, similarly, the material that the artist was able to take with him and bring back to Australia was necessarily portable; a collection of ephemera, postcards, invitations, letters, copies, magazines, flyers, postcards, posters, publications and artists' books. This personal archive is both the material and symbolic evidence of his connections within New York and the exchanges with artists' around the globe.

Just as Robert Rooney's collection of artists' books and conceptual publications presented a way of positioning his work in relation to 'international' practice, a similar analysis can be made of Jacks' accumulation of artists' books, publications and catalogues, which he amassed while living in Toronto and New York, during the decade, 1968 to 1978, and which he brought back on his return to Australia. Although in the artist's possession and part of his personal library for over thirty years, Jacks' collection of artists' books and publications had never been catalogued until last year in research for this thesis (see note for a select list and details of Jacks' collection).<sup>110</sup>

Unlike Rooney, who read about Ruscha's books through a Wittenborn & Co. 'new releases' catalogue, Jacks first experience with artists' books was after he arrived in North America, when visited the painter James Doolin in Los Angeles in the summer of 1968. Doolin had travelled to Australia in 1965-1967, taught at Prahran Technical College, and was the representative American artist when his *Artificial Landscapes* were included alongside Australian practitioners in *The Field* (1968). Funnily, it was Ruscha's *Every Building on The Sunset Strip* 1966, which was the first artist's book Jacks ever read, or more correctly misread as an unusual 'tourist guide' of Los Angeles.<sup>111</sup> Following this initial encounter, Jacks

acquired an almost complete set of Ruscha's books, most often first editions, as well as, examples by another West Coast exponent of the art form, John Baldessari, including *Brutus Killed Caesar* (1976) and *Fable: A sentence of thirteen parts (with twelve alternative verbs) ending in Fable* (1977).

Jacks' collection is also representative of his personal friendships and associations, including early conceptual publications by fellow Australian expatriate Ian Burn, Art Press' *Untitled Magazine*, July 1969, various copies of the journal *Art Language*, plus a complete set of Roger Cutforth's artists' books: *The Empire State Building: A Reference Work* (1st and 2nd editions, 1969/1971), *The Visual Book / Le Livre Visuel* (1970), plus a copy of his final *CN / ET/ ESB (Cleopatra's Needle / Eiffel Tower / Empire State Building): The Non-Art Project 1970/71* (1971).

In addition, the collection includes the work of artists with whom Jacks exhibited, with a set of Canadian painter Jaan Poldas' series of monochrome painted artists' books, *MSC (Machine System Colorants) Series # 1- 4*, (1974-1976), as well as, copies of the books Jacks' exchanged with Conceptualist Peter Downsbrough, including *Notes on Location* (1972), *Notes on Location II* (1973), *In Front* (1975) and *Beside* (1976).

Jacks' collection also includes a good coverage of LeWitt's titles, including all four 'classics' discussed earlier in this chapter, with the addition of *Four basic kinds of straight lines* (1969), *Arcs, circles & grids* (1972), *Squares with sides and corners torn off* (1974), *Lines & Color* (1975) and the Harry N. Abrams published *Geometric figures and color* (1979), which Phillipot had lauded as being 'much more accessible to the general public than most book art.'<sup>112</sup>

The range of the singular titles in Jacks' library also illustrates the breadth of his engagement with the artists' books; Carl Andre, *Quincy Book* (1973), Mel Bochner, *11 Excerpts (1967-1970)* (1971), Carole Condé and Karl Beveridge, *...It's Still Privileged Art* (1976), Mario Merz *Fibonacci 1202* (1970), Bruce Nauman, *LAAIR* (1970), Claes Oldenburg, *Notes in Hand* (1971), Marcia Resnick, *Tahitian Eve* (1975), Alan Sondheim, *Lists* (1971), Michael Snow, *Cover to Cover* (1975), Pat Steir, *Short Stories + Loves Songs* (1977), Richard Tuttle, *Book* (1974) and Jeff Wall, *Landscape Manual* (1970).

An incomplete series of artists' booklets published by Lapp Princess Press in association with Printed Matter, including booklets by Fred Sandback, Jackie Ferrara, Alice Aycock, Ralph Humphrey, Sylvia Plimack Mangold, James Rosenquist, Robert Mangold and Chuck Close, shows that Jacks frequented Printed Matter not only as a supplier, but as a patron as well.<sup>113</sup>

For those familiar with the artists' books and titles accounted for above, Jacks' collection represents a microcosm of the field of international artists' books in the mid-1970s, and many of these above-mentioned titles surfaced regularly in the exhibitions of the art form during this period.<sup>114</sup> If we then place or conceptually integrate Jacks' own artist's books into this personal collection of international material, the affiliations are clearly apparent. In a similar manner to the way his series of hand-stamped books function trans-nationally, Jacks' collection of artists' books, including his own work, illustrates the intersections of international and Australian practice in the 1970s.

Whilst Jacks' hand-stamped books have received an extended discussion so far, there is one title, produced in the midst of this series, which represents his acceptance of the commercially-printed multiple artists' book, *Red Diagonals* 1976.<sup>115</sup> It is a book that shifts the material emphasis from the repetitive manual to the repetitive mechanical, although as a variation it still conforms to Jacks' hand-stamped 'house-style'. *Red Diagonals* comprises sixteen pages in which a long thin horizontal band is gradually segmented from two to six parts, using hatched lines of varying spacing, orientation and thickness. The measured segmentation of the horizontal band from the first page to the last, which is narrated through the turning of the pages, has an obvious minimal-conceptual heritage, even though it does not conform to a rigorous and exhaustive permutation in the strict manner of LeWitt's serial systems.

As a 'commercially' printed work in an edition of 250 copies, the publication of *Red Diagonals* can easily be incorporated into the mid-1970s discursive frame surrounding artists' books, and it was one of the works that Jacks was represented by in the exhibition *Artwords and Bookworks* at Los Angeles Institute of Contemporary Art in 1978.<sup>116</sup> In the same year a copy of his hand-stamped *Color Book* 1975 was included in another touring exhibition *Artists' Books USA*,

1978-1980,<sup>117</sup> while around this time a collection of Jacks' artists' books and other stamped material was archived with Franklin Furnace in New York.<sup>118</sup>

His inclusion in these North American exhibitions also coincided with his recognition in Australia, when his hand-stamped books were reviewed by Gary Catalano in *Art and Australia* in 1977.<sup>119</sup> Although Catalano conceded they 'are sure to perplex many people, even those with a more than passing interest in contemporary art.'<sup>120</sup> The following year, in the first survey of Australian artists' books arranged as part of the touring exhibition *Artists Books / Bookworks*, (1978-79),<sup>121</sup> Jacks was represented by a selection of hand-stamped, hole-punched and painted books,<sup>122</sup> which quantifiably made him one of the most prominent and representative artists. His series of hand-stamped books, which at the time was still ongoing, achieved what it was conceptually bound to do; to materially and symbolically entwine the discursive frame of international artists' books with Australian artists' books.

Jacks returned to Australia in 1978, to take up an artist-in-residence at the University of Melbourne, which was followed by a teaching post at the Sydney College of the Arts (1980-1983), before his return to Melbourne in the mid-1980s. During this five year period, Jacks completed his series of hand-stamped books with one title produced annually; *Vertical & Horizontal* (1978), *Red Dots* (1979), *Black Lines* (1980), *Green Lines* (1981) and *Right - Left* (1982), the twelfth and final volume to complete the series. There is a duality in these last titles; the books realised on his return to Australia were necessary to allow the project 'run its course' through to conceptual completion, on the other hand, they also represent a tapering off of Jacks' engagement with artists' books. The transient expatriate lifestyle that had initiated his creation of ephemeral conceptual pieces and hand-stamped books in New York at the turn of the 1970s was no longer as critical to his practice in the 1980s, when, by his own admission, his work was becoming more 'eccentric'.<sup>123</sup>

In this chapter, the idea of 'global conceptualism' has provided a backdrop to discuss the work of two artists, one American, Sol LeWitt, the other Australian, Robert Jacks, who are both recognised practitioners within the respective fields of international and Australian artists' books, but whose work has not been analysed alongside each other previously. The approach in this chapter has

been undertaken because pairing up an analysis of their work in parallel can illuminate the temporal transition from the proto-discursive to the field of international artists' books in the mid 1970s, while at the same time enmeshing the histories of international and Australian artists' books.

What is evident in the case studies of both LeWitt and Jacks is that their early engagements with books as art, recognising that by the end 1973 LeWitt had published only eight titles and Jacks a total of four, are illustrative of the wider conceptual and material struggles taking place in the endeavour to delineate a distinct field of artists' books. Their work also clearly illustrates the way strategies from Minimalism, Conceptual art and post-Minimalism were transfigured into artists' books as the ideal inter-media art form.

Once the international field coalesced with *Artists Books* in 1973, both artists subscribed to the central ideas circulating with the discursive field, which no doubt encouraged their more prolific output through the 1970s. Moreover during this decade, an internal dialogue develops within each artist's output of books, resulting in the 'classic' format of LeWitt's books, and Jacks own unified series of hand-stamped books, spanning 1973 to 1982. In both cases the self-defining nature of their individual output in book form is symbolic of the solidifying of the broader field of practice.

Lastly, it has been proposed in this chapter that Jacks' collection of artists' books represents a material archive, as well as an intellectual articulation of Australian conceptualism located within the international field. Nevertheless, whilst this chapter has explored Jacks' principally expatriate participation within the international field of artists' books, the next chapter will investigate how the international discursive frame became locally incorporated into Australian post-object art.

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## Notes to Chapter

<sup>1</sup> see Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, New York: Granary Books 2005, pp.108-123; for a more critical assessment, see Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, New York: Granary Books 1998, pp.175-183

<sup>2</sup> LeWitt first used the term 'structures' with respect to the three-dimensional paintings and painted wooden reliefs he began making in the early 1960s because he



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considered them 'neither paintings nor sculptures'; Sol LeWitt, quoted in Alicia Legg, *Sol LeWitt*, New York: The Museum of Modern Art 1978, p.50

<sup>3</sup> *Sol LeWitt*, Dwan Gallery, New York, 1-29 April 1966; *Primary Structures: Younger*

*American and British Sculptors*, The Jewish Museum, New York, 27 April – 12 June 1966

<sup>4</sup> Some of LeWitt's wooden structures dating from 1964–65 were painted black; however the artist felt black was too 'expressionistic' and thereafter only exhibited white structures; see discussion in James Meyer, *Minimalism: Art and Polemics in the Sixties*, New Haven and London: Yale University Press 2001, p.200, citing LeWitt interviewed by Paul Cummings, 15 July 1974. The earliest pieces were constructed in wood, later ones often fabricated in steel or aluminium coated with baked enamel.

<sup>5</sup> Sol LeWitt, 'Paragraphs on Conceptual Art', *Artforum*, vol.5 no.10, Summer 1967, pp.79–84; this issue also included Robert Morris' 'Notes on Sculpture, part 3: Notes and Nonsequiturs', pp.24–29, and Michael Fried's essay 'Art and Objecthood', pp.12–23

<sup>6</sup> Sol LeWitt, 'Paragraphs on Conceptual Art', op. cit., pp.79–84; Sol LeWitt, 'Sentences on Conceptual Art', 0–9, January 1969, pp.3–5, reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual Art: A Critical Anthology*, Cambridge, Massachusetts, and London: The MIT Press 1999, pp.12–16, pp.106–108

<sup>7</sup> Donald Judd, 'Specific Objects', *Arts Yearbook 8*, 1965, pp.74–82; Robert Morris, 'Notes on sculpture', *Artforum*, vol.4 no.6, February 1966, pp.42–44; Robert Morris, 'Notes on Sculpture, part 2', *Artforum*, vol.5 no.2, October 1966, pp.20–23; Robert Morris, 'Notes on Sculpture, Part 3: Notes and Nonsequiturs', op. cit.; Robert Morris, 'Anti form', *Artforum*, vol.6 no.8, April 1968, pp.33–35; Robert Morris, 'Notes on sculpture, part 4: Beyond objects', *Artforum*, vol.7 no.8, April 1969, pp.50–54

<sup>8</sup> For a discussion of LeWitt in relation to the relations between Minimalism and Conceptual art, see Anne Rorimer, 'From Minimal Origins to Conceptual Originality', in Ann Goldstein, Diedrich Diederichsen, Jonathan Flatley, et al., *A Minimal Future? Art as Object 1958-1968*, Los Angeles and Cambridge, Massachusetts: The Museum of Contemporary Art and The MIT Press 2004, pp.78-81

<sup>9</sup> see Susanna Singer, ed., *Sol LeWitt Wall Drawings 1968-1984*, Amsterdam: Stedelijk Museum 1984, and Susanna Singer, ed., *Sol LeWitt Wall Drawings 1984-1988*, Bern: Kunsthalle Bern 1989; *Sol LeWitt Wall Drawings: A Catalogue Raisonné*, (3 volumes), New Haven: Yale University Press in association with Yale University Art Gallery (forthcoming 2010)

<sup>10</sup> *Aspen Magazine*, nos 5-6, Fall-Winter 1966-67; a white box containing pamphlets, booklets, films, other material and ephemera, by writers and artists, including, LeWitt, Mel Bochner, Dan Graham and Robert Morris; see LeWitt's text and diagrams reprinted as 'Serial Project No.1', in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, San Francisco: San Francisco Museum of Modern Art 2000, pp.373–374; see 12 pages, reproduced in *Sol LeWitt Books 1966-1990*, Köln: Walther König 1990, np

<sup>11</sup> Describing the series, LeWitt recounted in a interview: 'I took the number twenty-four and there's twenty-four ways of expressing the numbers one, two, three, four. And I assigned one kind of line to one, one to two, one to three, and one to four. One was a vertical line, two was a horizontal line, three was diagonal left to right, and four was diagonal right to left. These are the basic kind of directions that lines can take ... the absolute ways that lines can be drawn. And I drew these things as parallel lines very close to one another in boxes. And then there was a system of changing them so that within twenty-four pages there were different arrangements of actually sixteen squares, four sets of four. Everything was based on four. So this was kind of a ... more of a ... less of a rational ... I mean, it gets into the whole idea of methodology'; Sol LeWitt, in an interview with Patricia Norvell, June 12, 1969, transcript in Alexander Alberro and Patricia Norvell, eds, *Recording conceptual art: early interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell*, Berkeley and Los Angeles: University of California Press 2001, pp.112–113

<sup>12</sup> LeWitt in conversation with Lippard, 1971–72, quoted in Lucy R. Lippard, 'The structures, the structures and the wall drawings, the structures and the wall drawings and the books', in Alicia Legg, *Sol LeWitt*, op. cit., p.28

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<sup>13</sup> Barbara Reise, 'Sol LeWitt drawings 1968-1969', *Studio International*, vol.178 no.917, December 1969, pp.222-225

<sup>14</sup> *Four basic kinds of straight lines* is a small, square-format, soft-cover, staple-bound, thirty-two page, book of LeWitt's pen and ink drawing *Lines in four directions, each in a quarter of a square* 1969. Upon opening the book the reader is presented with a gridded image comprising of fifteen four-centimetre square line drawings, with the sixteen square framing the text which gives the book its title and presents an explanatory key to drawings. This composite image identifies the 'four basic kinds of straight lines' as:

1. Vertical
2. Horizontal
3. Diagonal l. to r. (lower left to upper right)
4. Diagonal r. to l. (lower right to upper left)

All possible *superimposed* combinations are then presented in the composite image, which acts as a 'table of contents' outlining the concept or idea, which is then realised in the subsequent pages of the book. LeWitt also provides a numerical caption to each of the images which outlines the combination of lines in that image (i.e. the combination of vertical and horizontal lines is captioned '12', the combination of vertical and diagonal l. to r., is captioned '13', and so forth to the combination of all four lines superimposed being captioned '1234' accordingly). Each double page spread becomes a composite manifestation of the combination, conceptually and visually, with the sequence defined by the set of combinations, the total number of pages of the book dependent on the number of combinations. *Four basic kinds of straight lines* 1969, was followed by Sol LeWitt, *Four basic colours and their combinations*, London: Lisson Publications 1971, with a compilation of both systems later published, Sol LeWitt, *Four basic kinds of lines and colours*, London and New York: Lisson Gallery, Studio International, and Paul David Press 1977 (See Plate 27)

<sup>15</sup> Edward Ruscha, quoted in John Coplans, 'Edward Ruscha Discusses his Perplexing Publications', *Artforum*, vol.3 no.5, February 1965, p.25

<sup>16</sup> Sol LeWitt, *49 three-part variations using three different kinds of cubes, 1967-68* Zurich: Bruno Bischofberger 1969; Edition 1000; each copy individually numbered, the first 500 copies also signed by the artist

<sup>17</sup> see discussion of LeWitt's work alongside these artists in Anne Rorimer, 'From Minimal Origins to Conceptual Originality', in Ann Goldstein, Diedrich Diederichsen, Jonathan Flatley, et al., *A Minimal Future? Art as Object 1958-1968*, op. cit., pp.77-100, and previously in Anne Rorimer, 'Approaches to Seriality: Sol LeWitt and his Contemporaries', in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, op. cit., pp.60-71

<sup>18</sup> Sol LeWitt 'Serial Project No.1 (ABCD) 1966', *Aspen Magazine*, nos 5-6, Fall-Winter 1966-67, reprinted in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, op. cit., pp.373-374

<sup>19</sup> Mel Bochner, 'The Serial Attitude', *Artforum*, vol.VI no.4, December 1967, p.28

<sup>20</sup> *ibid.*, pp.28-33

<sup>21</sup> *ibid.*, p.31

<sup>22</sup> Sol LeWitt, 'Paragraphs on Conceptual Art', op.cit., p.80

<sup>23</sup> Anne Rorimer, 'From Minimal Origins to Conceptual Originality', in Ann Goldstein, Diedrich Diederichsen, Jonathan Flatley, et al., *A Minimal Future? Art as Object 1958-1968*, op. cit., p.80

<sup>24</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press 1985, pp.97-132; Robert C. Morgan, 'Systemic Books by Artists', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., pp.207-222; see also Robert C. Morgan, 'Fables, Grids & Swimming Pools: Phototexts in Perspective', in *Commentaries on the New Media Arts: Fluxus & Conceptual Art, Artists' Books, Correspondence Art, Audio & Video Art*, Pasadena: Umbrella Associates 1992, pp.19-26; Betty Bright, *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt*, Minneapolis: Minnesota Center for Book Arts 1988, np

<sup>25</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.110

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<sup>26</sup> *ibid.*, p.111

<sup>27</sup> Robert C. Morgan, 'Systemic Books by Artists', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.207

<sup>28</sup> *ibid.*, pp.208–209; In a subsequent essay, Morgan suggested that while LeWitt may have rigorously adhered to the systems in 1970s, later books appear to have become more relaxed while concomitantly adhering to a type of presentation that appears to maintain a rational systemic base, quoting one of LeWitt 'sentences' on Conceptual art that 'Irrational thoughts should be followed absolutely and logically', see Robert C. Morgan, 'A Methodology for American Conceptualism', in *Art into Ideas: Essays on Conceptual Art*, Cambridge: Cambridge University Press 1996, pp.13-32; based on an essay originally published in Christian Schlatter, ed., *Art conceptuel formes conceptuelles*, Paris: Galerie 1900-2000 and Galerie de Poche 1990, pp.556-83; this observation could be perhaps applied to LeWitt's photographic artist's books, for example, Sol LeWitt, *Photogrids*, New York: Paul David Press and Rizzoli 1977, and Sol LeWitt, *Cock Fight Dance*, New York: Rizzoli and Multiples, Inc. 1980

<sup>29</sup> Pierre Bourdieu, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature* (edited and introduced by Randal Johnson), New York: Columbia University Press 1993, pp.67-69

<sup>30</sup> *Artists Books*, Philadelphia: Moore College of Art 1973, p.56; Sol LeWitt, *Four basic kinds of straight lines*, London: Studio International 1969; Sol LeWitt, *Four basic colours and their combinations*, London: Lisson Publications 1971; Sol LeWitt, *Arcs, circles & grids*, Bern: Kunsthalle Bern and Paul Bianchini 1972

<sup>31</sup> see 'Books by the Artist' in Alicia Legg, *Sol LeWitt*, op. cit., p.175; the books are number chronologically, Sol LeWitt, *Serial Project No. 1* 1966, published in *Aspen Magazine* nos.5&6, 1966, onwards, including both multiple artists' books and limited editions, concluding with Sol LeWitt, *Five Cubes / Twenty-Five Squares*, Bari: Galleria Marilena Bonomo 1977, although edition quantities are not listed; for selected edition quantities, see Betty Bright, *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt*, op. cit., np; Sol LeWitt, *Four Basic Kinds of Straight Lines and All Their Combinations*, London: Studio International 1969, edition: 500; Sol LeWitt, *Incomplete Open Cubes*, New York: John Weber 1974, edition: 2000; Sol LeWitt, *Lines & Color*, Zurich: Annemarie Verna; Basle: Rolf Preisig; Bari: Marilena Bonomo 1975, edition: 1000; Sol LeWitt, *Grids using all Combinations of straight, not straight and broken lines*, Brussels: Pour Ecrire la Liberte 1975, edition: 1500

<sup>32</sup> Alicia Legg, 'Introduction', and Lucy R. Lippard, 'The structures, the structures and the wall drawings, the structures and the wall drawings and the books', in Alicia Legg, *Sol LeWitt*, op. cit., pp.9–11, 23–30

<sup>33</sup> Legg's discussion of LeWitt's books, *Serial project no.1* 1966, *Arcs, circles & grids* 1972 and *Incomplete open cubes* 1974, and others, provided the author with a convenient entry into what in effect was a discussion of LeWitt's entire output to 1978; see Alicia Legg, 'Introduction', in *Sol LeWitt*, op. cit., pp.10–11

<sup>34</sup> Lucy R. Lippard, 'The structures, the structures and the wall drawings, the structures and the wall drawings and the books', in Alicia Legg, *Sol LeWitt*, op. cit., pp.27–28

<sup>35</sup> Sol LeWitt, quoted in 'Artists' Contributions', *Studio International*, vol.195 no.990, 1980, p.41; he concluded '(The gallery is best as a publisher)'

<sup>36</sup> Sol LeWitt, *Incomplete Open Cubes*, New York: John Weber Gallery 1974; Sol LeWitt, *The location of lines*, London: Lisson Publications 1974; Sol LeWitt, *Color grids: all vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines*, New York and Colombes, France: Multiples Inc. and Générations 1977; Sol LeWitt, *Autobiography*, New York and Boston, MA: Multiples Inc. / Lois and Michael K. Torf 1980

<sup>37</sup> In one of his earliest published statements, LeWitt explained: 'The best that can be said for either the square or the cube is that they are relatively uninteresting in themselves. Being basic representations of two- and three-dimensional form, they lack the expressive force of other more interesting forms and shapes. They are standard and universally recognized, no initiation being required by the viewer; it is immediately evident that a square is a square and a cube, a cube. Released from the necessity of

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being significant in themselves, they can be better used as grammatical devices from which the work may proceed. The use of a square or a cube obviates the necessity of inventing other forms and reserves their use for invention'; Sol LeWitt, quoted in Lucy R. Lippard, 'Homage to the square', *Art in America* vol.55 no.4, July–August 1967, p.54, often quoted as 'The Cube' after being reprinted in part, as 'The Cube', in Alicia Legg, *Sol LeWitt*, op. cit., p.172

<sup>38</sup> Collection: San Francisco Museum of Modern Art

<sup>39</sup> see Donald B. Kuspit, 'Sol LeWitt: The Look of Thought', *Art in America*, vol.63 no.5, September–October 1975, pp.42–49; Joseph Masheck, 'Critique: Kuspit's LeWitt: Has He Got Style?', *Art in America*, vol.64 no.6, November–December 1976, pp.107–111; see also Rosalind E. Krauss, 'LeWitt in Progress', *October*, no.6, Fall 1978, reprinted in Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Massachusetts, and London: The MIT Press 1985, pp.244–258; see recently, Nicholas Baume, ed., *Sol LeWitt: Incomplete Open Cubes*, Hartford: The Wadsworth Atheneum Museum of Art 2001, see Baume's comments on the preceding authors in 'The Music of Forgetting', in Nicholas Baume, ed., *Sol LeWitt: Incomplete Open Cubes*, op. cit., pp.21–22

<sup>40</sup> Sol LeWitt, quoted in Alicia Legg, *Sol LeWitt*, op. cit., p.81

<sup>41</sup> Lucy Lippard, 'The structures, the structures and the wall drawings, the structures and the wall drawings and the books', in Alicia Legg, *Sol LeWitt*, op. cit., p.24; '(T)he 122 permutations ... in eight-inch modules exhibited on a gridded table, with blanks on the grid for those progressions that by nature die out faster ... The walls were covered with framed pairs, consisting of a photograph (white on black) and an isometric drawing (black on white) of each module, which, far from repeating what one saw on the table, distinguished between the object itself and the object as seen through two different methods of representation — neither of which was a copy of the other because of the distinct perceptual variations in their depiction. The square book comprised the overall graphic scheme on a grid, along with the schemes for each section — from three-part to ten- and eleven-part variations (the one- and two-part variations were omitted because they did not imply a cube) — and photos and isometrics on facing pages. The book, by breaking down the matrix from another approach, offers yet another angle from which to see the idea. All these reflections are parts of the same piece.'

<sup>42</sup> Nicholas Baume, 'The Music of Forgetting', in Nicholas Baume, ed., *Sol LeWitt: Incomplete Open Cubes*, op. cit., pp.23–27

<sup>43</sup> *ibid.*, p.28

<sup>44</sup> *ibid.*, p.22; 'In terms of the internal development of LeWitt's work, the genesis of *Incomplete Open Cubes* depends on three central themes: the cube, seriality and incompleteness. The first two had preoccupied LeWitt since the 1960s but were taken in this work to a new level of complexity and elaboration. The third theme represents a contrary move in relation to open cubic forms, which had also been central to LeWitt's work since the 1960s. At the same time, 'incompleteness' was a new means for LeWitt to explore another of his recurrent themes: the structural implication of objects that cannot be seen by the arrangement of those that can. ... Although its form is never explicitly stated, the concept of a complete cube is the prime mover for *Incomplete Open Cubes*'

<sup>45</sup> It is important to note that the referencing system in *Incomplete Open Cubes* is applied to all variations regardless of media, so for example, one of the large painted aluminium structures, is titled *Incomplete Open Cube 5/5 1974*, with related the pencil and ink drawing identified as *5/5 from Schematic Drawings for Incomplete Open Cubes 1974*. Whilst this may not be surprising, the referencing system, nevertheless, conceptually binds all the different physical manifestations together reiterating the 'exchangeability' of media.

<sup>46</sup> Although each photograph is of a particular 8-inch model, the physical scale is almost impossible to determine. As such each photograph is not merely a record of an object, but rather an identifier for every possible physical manifestation regardless of scale.

<sup>47</sup> Sol LeWitt, quoted in Alicia Legg, *Sol LeWitt*, op. cit., p.139

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<sup>48</sup> see Susanna Singer, ed, *Sol LeWitt Wall drawings 1968–1984*, op. cit., pp.72–75, 75–78, 171

<sup>49</sup> Sol LeWitt, *The location of lines*, London: Lisson Publications 1974, np; The final text reads: 'A line between the two points where two sets of lines would cross if the first line of the first set were drawn from a point halfway between the centre of the page and the upper left corner to a point halfway between the midpoint of the bottom side and a point halfway between the centre of the page and the lower left corner; the second line of the first set from a point halfway between the midpoint of the top side and the upper left corner to a point halfway between the centre of the page and the lower left corner; the first line of the second set from the midpoint of the top side to a point halfway between the midpoint of the right side and a point halfway between the centre of the page and the lower right corner; the second line of the second set from the upper right corner to the centre of the page.' (See Plate 31)

<sup>50</sup> see Jeremy Lewison, 'Sol LeWitt – Systems and Prints', in *Sol LeWitt, Prints 1970–86*, London: The Tate Gallery 1986, pp.11–12

<sup>51</sup> As in most of LeWitt's books, the 'title page' provides a simple description of the system, followed by a list all the possible combination within this system, numbering, in this case, seventy-eight combinations:

1. Black Straight / Black Straight
2. Black Straight / Black Not-Straight
3. Black Straight / Black Broken ...

<sup>52</sup> The portfolio comprised forty-five etchings for forty-five possible combinations, in the three primary colours, in an edition of 10, plus an additional bound book of etchings in an edition of 10, with seven artist's proofs. As in most of LeWitt's books, the 'title page' provides a simple description of the system, while the following double-page lists all the possible combination within this system:

1. Straight Yellow / Straight Yellow
2. Straight Yellow / Straight Red
3. Straight Yellow / Straight Blue
4. Straight Yellow / Not-straight Yellow
5. Straight Yellow / Not-straight Red
- ...
45. Broken Blue / Broken Blue

<sup>53</sup> See also *Grids, using straight, not-straight & broken lines in all vertical & horizontal combinations (set of 28)* 1973, published by Parasol Press and printed at Crown Point Press, portfolio of 28 etchings, with a 'limited' edition book of twenty-five copies and priced at US\$4,200 in 1975; see 'Sol LeWitt, Grids, using straight, not-straight & broken lines in all their possible combinations (1973)', *The Print Collector's Newsletter*, vol.6 no.4, September–October 1975, p.109; Of this related limited edition, Betty Bright observed: 'The cut of the etched lines into the soft paper (the lines which at first glance appear straight, and then on closer inspection reveal their freely drawn character), produce a vital page design and pleasurable viewing experience. A hand printed and bound LeWitt exerts a stronger sense of weight and permanence that creates a bridge between the intuitive idea guiding his books, and a stronger, more engaging contact sustained by the viewer while paging through LeWitt's system', Betty Bright, *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt*, op. cit., np

<sup>54</sup> Sol LeWitt, *Color grids: Grids, using straight, not-straight and broken lines in yellow, red & blue and all their combinations*, New York: Parasol Press 1975, edition: 10, with 7 artist's proofs; Sol LeWitt, *Stone walls*, Oakland: Crown Point Press 1975, edition: 8, including 4 printers' and 3 artist's proofs; Sol LeWitt, *Crown Point*, Oakland: Crown Point Press 1980, edition: 25; see also Sol LeWitt, *Statues: A melodrama*, Houston: Texas Gallery 1982, edition: 15, with 8 artist's proofs; see 'Books by the artist', in 'Bibliography' (compiled by Beth Houghton), in *Sol LeWitt: Prints 1970–86*, op. cit., pp.74–75

<sup>55</sup> Sol LeWitt, 'statement', in *Art-Rite: artists' books special issue*, no.14, Winter 1976–77, p.10

<sup>56</sup> See 'Bibliography, compiled by Susanna Singer', in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, op. cit., p.379

- <sup>57</sup> see particularly, Adam D. Weinberg, 'LeWitt's Autobiography: Inventory to the present', in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, op. cit., pp.100–108
- <sup>58</sup> *ibid.*, p.101
- <sup>59</sup> *ibid.*, p.104; 'This section, in effect clears our visual palette, shifting our attention ever so briefly from the manmade to the natural. It serves to distance the viewer before into the heart (and mind) of the book.'
- <sup>60</sup> *ibid.*, p.105
- <sup>61</sup> George Stolz, 'Clues from the known: Sol LeWitt and photography', in *Sol LeWitt: Fotografía*, Madrid: La Fábrica, Fundación ICO 2003, p.(136), n5 p.(138); Krauss, quoted from Rosalind E. Krauss, 'The LeWitt Matrix', in *Sol LeWitt – Structures 1962–1993*, Oxford: Museum of Modern Art 1993, p.25
- <sup>62</sup> Johanna Drucker, *The Century of Artists' Books*, New York: Granary Books 1995, pp.335–336; although Drucker's analysis concentrates on the minute details at the expense of any contextual material, her conclusion about *Autobiography* is surprisingly perceptive; 'The individual to which the materials of this life belong is conspicuously absent. ... LeWitt seems to pose the difficult question of how to locate a "self" in *Autobiography*, or how to project one from it. LeWitt's point seems to be that the autobiography can conceal as much as it reveals about a person. The most replete inventory may provide a demographic profile but not index a voice, manner, or character'.
- <sup>63</sup> Adam D. Weinberg, 'LeWitt's Autobiography: Inventory to the present', in Gary Garrels, ed., *Sol LeWitt: A Retrospective*, op. cit., p.105
- <sup>64</sup> George Stolz, 'Clues from the known: Sol LeWitt and photography', in *Sol LeWitt: Fotografía*, op. cit., p.(136)
- <sup>65</sup> see Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit., pp.108-123; for a more critical assessment, see Johanna Drucker, 'The Myth of the Democratic Multiple', in *Figuring the Word: Essays on Books, Writing, and Visual Poetics*, op. cit., pp.175-183
- <sup>66</sup> Terry Smith, 'Conceptual Art in Transit', in *Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality*, op. cit., pp.122-143
- <sup>67</sup> *ibid.*, p.141
- <sup>68</sup> Robert Jacks, quoted in Ken McGregor, *Robert Jacks: Past Unfolded*, Sydney: Craftsman House Fine Art Publishing 2001, p.26
- <sup>69</sup> Ken McGregor, *Robert Jacks: Past Unfolded*, op. cit., p.28
- <sup>70</sup> Robert Jacks, in correspondence with the author, 12.11.2003, letter, p.(1)
- <sup>71</sup> for example, recently, the exhibition, *Robert Jacks: Paintings/Sculptures Melbourne/New York 1967-*, TarraWarra Museum of Art, Healesville, Victoria, 22 August – 7 November 2004
- <sup>72</sup> Robert Jacks early 'conceptual' books:
- 1969 1-12, also known as *1969*, or *Untitled*, New York: self-published 1969, Xerox, 9.3 x 5.2 cm (closed), staple-bound, 14pp, edition unspecified; there are three variations to this work, two involving the progression of 1 through to 12 lines, the third, a numerical 1-12; the first linear progressive system related to an exhibition 1-12, at 122 Greene Street Gallery, New York; see installation shots in *Installations 1971-1973* (1974), p.(8), simple progression of lines, one line on the first page, two on the second, three on the third, and so forth, to twelve on the final page.
- 1970 *Twelve Drawings*, New York: self-published 1970, offset lithography, clear plastic folder, cover, blue spine, 28.5 x 22.2 cm (closed), 14pp, edition of 100; extracts from a large book of details from four years works, including photographs, explanatory drawings and diagrams and typescript text.
- 1971 *An Unfinished Work, 1966-1971*, New York: self-published 1971, offset lithography, 28.1 x 22.8 cm (closed), clear plastic cover with typescript pages, white plastic spine, 14 pp, edition of 100; extracts from a large book, numeral analysis of sculptural movement. Works: 'Box. No.1, Open Box No.1', Box No.2, Open Box No.2, ... Four Edges No.1, ..., Edge No.1, ... Edge No.3; Specifications for works exhibited at the Whitney Museum Artists Resource Center, New York, 1971, and A Space, Toronto, 1972

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1974 *Installations 1971-1973*, New York: self-published 1974, offset lithography, 5 ½ x 8 ½ in. 21.5 x 14.1 cm (closed), 12pp, edition of 250; photographs of installations of exhibitions in New York and Toronto

The above list of Robert Jacks' early conceptual publications from 1969-1974 was compiled by the author from various sources during research for this thesis, including the artist's own *Inventory* list c.1978, with additional information added from the checklist of 'books & editions' in the recent touring exhibition and catalogue, Peter Anderson, *The Artist's Books of Robert Jacks*, Bendigo: Bendigo Art Gallery 2009, pp.22-43

<sup>73</sup> Jacks' conceptual publications were listed in, Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, New York and London: Praeger and Studio Vista 1973, republished by University of California Press, Berkeley and Los Angeles 1997, Robert Jacks (tiny untitled book of increasing lines), New York, 1969, p.69; Robert Jacks, *Twelve Drawings*, New York, 1970, p.141; Robert Jacks, *An Unfinished Work 1966-1971*, New York, 1971; related work shown at the New York Cultural Center, winter, 1970-71, p.211

<sup>74</sup> *An Unfinished Work 1966 – 1971* has provided Jacks with the means to record for posterity the installations of his New York period, allowing the artist to revisit and reinterpret them over time; for example, the re-fabrication of a number of *Modular* works for the exhibition, *Robert Jacks: Paintings/Sculptures Melbourne/New York 1967-*, op. cit., no cat no.

<sup>75</sup> There are a number of related drawings; see for example, *Counting – 1 – 12 1969* (cat.34) and *Counting – 1 – 12 1969* (cat.35) in Frances Lindsay and Simeon Kronenberg, *Robert Jacks: On Paper 1958-1990*, Melbourne: The University of Melbourne Museum of Art, The University of Melbourne 1990, np

<sup>76</sup> See '112 Greene Street: An Interview with Alan Saret and Jeffrey Lew', *Avalanche*, Winter 1971, pp.12-15; see reference to 112 Greene Street in Phil Patton, 'Other Voices, Other Rooms: The Rise of the Alternative Space', *Art in America*, vol.65 no.4, July-August 1977, pp.80-89; for a retrospective acknowledgement of 112 Greene Street within the entire spectrum of alternative spaces in New York, see Julie Ault, 'A Chronology of Selected Alternative Structures, Spaces, Artists' Groups, and Organizations in New York City, 1965-85, in Julie Ault, ed., *Alternative Art New York, 1965-1985*, Minneapolis: University of Minnesota Press, New York: The Drawing Center 2002, pp.29-30

<sup>77</sup> Installation shots, supplied to the author, 2008

<sup>78</sup> Robert Jacks, unpublished manuscript, 1977, deposited at Franklin Furnace Archive, (6/1/1977), cited in Peter Anderson, 'Thinking Through / Turning Pages', in *The Artist's Books of Robert Jacks*, op. cit., p.6

<sup>79</sup> Steven Leiber, et al., *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, San Francisco and Santa Monica, California: California College of the Arts and Crafts and Smart Art Press 2001

<sup>80</sup> Anne Moeglin-Delcroix 'Art For the Occasion' in *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, op. cit., pp.3-19

<sup>81</sup> *ibid.*, p.13

<sup>82</sup> *ibid.*, p.19

<sup>83</sup> Steven Leiber and Todd Alden, 'Extra Art: Surveying Artists Ephemera, 1960-1999', op. cit., pp.21-22

<sup>84</sup> see description in Ken McGregor, *Robert Jacks: Past Unfolded*, op. cit., p.27; Jacks chose Adrian Piper as the next exhibiting artist.

<sup>85</sup> *ibid.*, p.26; Jacks, by his own admission, has said he went from a 'successful artist' in Melbourne to a relative 'nobody' in New York

<sup>86</sup> For an overview of Jacks' work of the period, see Rachel Kent, 'Robert Jacks: axioms of choice', *Art and Australia*, vol.33 no.2, Summer 1995, pp.192-199

<sup>87</sup> See these paintings illustrated in Ken McGregor, *Robert Jacks: Past Unfolded*, op. cit., pp. 69, 71, 73, 74, 77

<sup>88</sup> Robert Morris, 'Notes on sculpture', op. cit., pp.42-44; Robert Morris, 'Notes on Sculpture, part 2', op. cit., pp.20-23; Robert Morris, 'Notes on Sculpture, Part 3: Notes and Nonsequiturs', op. cit., pp.24-29; Robert Morris, 'Anti form', op. cit., pp.33-35; Robert Morris, 'Notes on sculpture, part 4: Beyond objects', op. cit., pp.50-54

- <sup>89</sup> Ian Burn, 'Conceptual Art as Art', *Art and Australia*, vol.8 no.2, September 1970, p.170, cited in Peter Anderson, 'Thinking Through / Turning Pages', in *The Artist's Books of Robert Jacks*, op. cit., p.9
- <sup>90</sup> See Gary Catalano, 'The books of Robert Jacks', in *The Bandaged Image: A Study of Australian artists' books*, Sydney: Hale & Iremonger 1983, p.35-37; Diane Macleod, 'Printed Matter: An interview with Robert Jacks', *Imprint*, vol.33 no.1, Autumn 1998, pp.2-4; Alex Selenitsch, 'Robert Jacks: the artist's touch', in *Australian Artists Books*, Canberra: National Gallery of Australia 2008 pp.25-35, 113-116, cat.11-45
- <sup>91</sup> Artist's books published in editions greater than ten from 1973-1982:
- 1973 *Twelve Red Grids*, New York: self-published 1973, hand stamped in red ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 14pp, staple bound with red tape spine, edition of 100 (projected)
- 1974 *Twelve Drawings*, New York: self-published 1974, hand stamped in black ink, 4 ½ x 5 in. (11.5 x 12.7 cm), image (2.1 x 2.6 cm), 14pp, staple bound with black tape spine, edition of 100 (projected)
- 1975 *Color Book*, New York: self-published 1975, hand stamped in red, black, green and blue ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 14pp, staple bound with white tape spine, edition of 100 (projected)
- 1976 *1975-1976*, New York: self-published 1976, hand stamped in red and black ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 14pp, staple bound with blue tape spine, edition of 100 (projected); juxtaposing small (2.0 x 2.5 cm) stamps with large (5.0 x 5.0 cm) stamps in sequence
- Red Diagonals*, New York: self-published 1976, offset lithography, 5 ½ x 8 ½ in. (14.0 x 21.6 cm), 14pp, staple bound with red tape spine, edition of 250; printed by Soho Factoti, New York
- Lines Dots*, Austin, Texas: self-published 1976, hand stamped in red, black, green and blue ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 14pp, staple bound with yellow tape spine, edition of 100 (projected)
- 1977 *Lines Dots Number Two*, Houston, Texas: self-published 1977, hand stamped in red, black, green and blue ink, 4 ½ x 5 in. (11.5 x 12.7 cm), image size 4.0 x 4.0 cm approx., 14pp, staple bound with green tape spine, edition of 100 (projected); horizontal and diagonal lines and varying sized dots over printed
- Circular Drawing*, New York: self-published 1977, handmade, red paper with punched holes forming a circle, 11 x 8 ½ in. (28.0 x 21.5 cm), 10pp, edition of 50 (projected), 10 (actual)
- Spiral Drawing*, New York: self-published 1977, handmade, blue paper with punched holes forming a spiral, 11 x 8 ½ in. (28.0 x 21.5 cm), 12pp, edition of 50 (projected), 10 (actual)
- Top - Bottom*, New York : self-published 1977, handmade, yellow paper with punched holes progressing top to bottom, 11 x 8 ½ in. (28.0 x 21.5 cm), 7pp, edition of 50 (projected), 10 (actual)
- Two Four-part Drawings*, New York: self-published 1977, hand stamped in green ink, staple bound, 6 in. x 4 ½ in. (15.4 x 11.5 cm), 6pp, edition of 30
- Five Drawings*, New York: self-published 1977, offset lithography and hand stamped in black ink, 8 ½ x 11 in. (28.0 x 21.5 cm), 5pp, edition of 30
- 1978 *Dots*, New York: self-published 1978, hand stamped in red, black, green and blue ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 12pp, staple bound with blue tape spine, edition of 100 (projected)
- Vertical & Horizontal*, Melbourne: self-published 1978, hand stamped in red, black, green and blue ink, 4 ½ x 5 in. (11.5 x 12.7 cm), 12pp, staple bound with light brown tape spine, edition of 100 (projected); vertical and horizontal lines on different colours and thicknesses overprinted
- 1979 *Red Dots*, Sydney: self-published 1979, hand stamped in red ink, 11.5 x 12.7 cm, 12pp, staple bound with red tape spine, edition of 100 (projected)
- 1980 *Black Lines*, Sydney: self-published 1980, hand stamped in black ink, 11.5 x 12.7, 12pp, staple bound with black tape spine, edition of 100 (projected)



- 1981 *Green Lines*, Sydney: self-published 1981, hand stamped in green ink, 11.5 x 12.7, 12pp, staple bound with green tape spine, edition of 100 (projected)
- 1982 *Right ... Left*, Sydney: self-published 1982, hand stamped in black, blue, red, green and yellow ink, 11.5 x 12.7, 12pp, staple bound with dark brown tape spine, edition of 100 (projected)

The above list of Robert Jacks' artist's books published in editions greater than ten from 1973-1982 was compiled by the author from various sources during research for this thesis, including the artist's own *Inventory* list c.1978, with additional information added from the checklist of 'books & editions' in the recent touring exhibition and catalogue, Peter Anderson, *The Artist's Books of Robert Jacks*, op. cit., pp.22-43

<sup>92</sup> Gary Catalano, 'Book review: *Twelve Red Grids*, (1973, \$7) *Twelve Drawings*, (1974, \$7) *Color Book*, (1975, \$11) *1975-1976*, (1975-76, \$7) *Red Diagonals*, (1976, \$7) *Lines Dots*, (1976, \$7) and *Lines Dots Number Two*, (1977, \$7)', *Art and Australia*, vol.15 no.2, 1978, p.152

<sup>93</sup> Gary Catalano, 'The books of Robert Jacks', in *The Bandaged Image: A study of Australian artists' books*, op. cit., p.36

<sup>94</sup> Alex Selenitsch, 'Robert Jacks: the artist's touch', in *Australian Artists Books*, op. cit., p.30

<sup>95</sup> Ulysses Carrión, 'Rubber Stamp Theory and Praxis', in *Second Thoughts*, Amsterdam: VOID Distributors 1980, p.33

<sup>96</sup> *ibid.*, p.34

<sup>97</sup> *ibid.*, pp.34-35

<sup>98</sup> Robert Jacks, quoted in *Fundamental Minimalism: 4 New York Artists*, Brisbane: Institute of Modern Art 1978, np

<sup>99</sup> Quoting sentences 28 and 29 from Sol LeWitt, 'Sentences on Conceptual Art', op. cit., pp.3-5, reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit., p.107

<sup>100</sup> Ian Burn, 'The 'Sixties: Crisis and Aftermath (Or The Memoirs of an Ex-Conceptual Artist)', *Art & Text*, no.1, 1981, pp.49-65, see specifically 'the deskilling of the practice of art', pp.52-53; reprinted in Ian Burn, *Dialogue: Writings in Art History, 1968-1990*, North Sydney: Allen & Unwin 1991, pp.101-119, n222-224, reprinted in Alexander Alberro and Blake Stimson, eds, *Conceptual art: a critical anthology*, op. cit., pp.392-408

<sup>101</sup> See *Folded Piece - Brown* 1976, oil on paper, 100.0 x 50.0 cm (cat.69) and *Folded Piece - Green* 1976, oil on paper, 100.0 x 50.0 cm (cat.70), in Frances Lindsay and Simeon Kronenberg, *Robert Jacks: On Paper 1958-1990*, op. cit., np; see also *Fundamental Minimalism: 4 New York Artists* (Ric Evans, Robert Jacks, Peter Fleishman, Paul Stratigos); the exhibition was conceived to overcome the practicalities of sending an exhibition from North America to Australia, in that the four contributing artists, were each represented by six works on paper, of the same dimensions (50.0 x 100.0 cm), composed using 'industrial' or office materials, with the works simply tacked to the walls; Jacks was represented by six *Untitled* works, oil paint on paper, folded in various grid patterns

<sup>102</sup> Robert Jacks, quoted in Diane Macleod, 'Printed Matter: An interview with Robert Jacks', *ibid.*, p.3

<sup>103</sup> Robert Jacks, in conversation with the author, June 2008; see for example, *Stamps* (1976-77), including, *Stamps*, Number 3, August 1977; published by Robert Jacks; with contributions by Carol Bruns, Ray Di Palma, Ric Evans, Peter Fleishman, Vincent Hum, Robert Jacks, Robert McNealy, Robert McPherson, Gordon Meyer, Paul Stratigos; see also, the compilations; Carol Bruns and Robert Jacks, eds, *Seventy Six Pages*, New York: self-published 1977; Carol Bruns and Robert Jacks, eds, *Fifty Four Pages*, New York: self-published 1978; comprising stamped, photocopied and collaged pages supplied by the contributing artists, poets, writers, musicians, submitted to Jacks and Bruns for binding and publication; Robert Jacks, in correspondence with the author, June 2008

<sup>104</sup> *International Stamp Print Exhibition*, La Mamelle Arts Center, San Francisco, 1976; *Second International Stamp Art Exhibition*, University of Colorado, Colorado Springs, 1977; see also a range of European venues, listed in Ken McGregor, *Robert Jacks: Past Unfolded*, op. cit., pp.159-160

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- <sup>105</sup> Aart van Barneveld and Annette Förster, eds, 'Robert Jacks', *Rubber*, no.2, February 1978, published to coincide with an exhibition, *Robert Jacks: Stamped Images*, Stempelplaats, Amsterdam, 25 February – 24 March 1978
- <sup>106</sup> Robert Jacks, 'Some Rubber Stamp Functions' (from a letter from Robert Jacks, 3 February 1978), reprinted in Aart van Barneveld and Annette Förster, eds, 'Robert Jacks', op. cit., np
- <sup>107</sup> Robert Jacks, in correspondence with the author, 12.11.2003, letter p.(2)
- <sup>108</sup> *Printed Matter, Inc. Artists' Books Catalogue*, October 1977; 1975/1976 (B0013: \$5.00); *Color Book* (B0012: \$7.00); *Hand Stamped (cards)* (B0074: \$1.00); *Lines Dots Hand Stamped* (B0010: \$5.00); *Lines Dots Number Two* (B0008: \$5.00); *New York 1975 (hand stamped cards)* (B0071: \$1.00); *Red Diagonals* (A0338: \$2.50); *Robert Jacks 1976 (hand stamped cards)* (B0073: \$1.00); *Three Hand Stamped Cards (in an envelope)* (B0072: \$1.00); *Twelve Drawings* (B0011: \$5.00); *Twelve Red Grids* (B0009: \$5.00); *(untitled)* (hand stamped cards (B0100: \$1.00)
- <sup>109</sup> Robert Jacks, quoted in Diane Macleod, 'Printed Matter: An interview with Robert Jacks', op. cit., p.3
- <sup>110</sup> The following select list of Robert Jacks' collection of artists' books and publications was compiled by the author after visiting the artist's studio in January 2009:
- Carl Andre, *Quincy Book*, Andover: Addison Gallery of American Art 1973
- Art Language*, vol.1 no.2, vol.1 no.3, vol.2 no.1, vol.2 no.2
- John Baldessari, *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*, Irvine: The Art Gallery of the University of California, Irvine 1973
- John Baldessari, *Brutus Killed Caesar*, Akron: The Emily H. Davis Art Gallery at The University of Akron 1976
- John Baldessari, *Four Events and Reactions*, Amsterdam: Stedelijk Museum 1975
- John Baldessari, *Fable: A sentence of thirteen parts (with twelve alternative verbs) ending in Fable*, Hamburg: Anatol AV und Filmproduktion 1977
- Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, *January 5-31, 1969*, (catalogue) New York: Seth Siegelaub 1969
- Mel Bochner, *11 Excerpts (1967-1970)*, Paris: Editions Sonnabend 1971, text in English and French
- Ian Burn, Roger Cutforth, Stephen J. Kaltenbach, Sol LeWitt, David Nelson, Adrian Piper and Mel Ramsden, *Untitled Magazine*, New York: Art Press, July 1969, 2 copies
- Carole Condé and Karl Beveridge, *...It's Still Privileged Art*, Toronto: Art Gallery of Ontario 1976 (ISBN: 0-919876-11-0)
- Roger Cutforth, *The Empire State Building: A Reference Work*, (First Edition), New York: Art Press 1969, text in English
- Roger Cutforth, *The Empire State Building: A Reference Work*, (Second Edition), New York: self-published 1971, text in English and French
- Roger Cutforth, *The Visual Book / Le Livre Visuel*, New York: self-published 1970, text in English and French
- Roger Cutforth, *CN / ET/ ESB (Cleopatra's Needle / Eiffel Tower / Empire State Building): The Non-Art Project 1970/71*, London: self-published 1971
- Peter Downsbrough, *Notes on Location*, New York: TVRT (The Vanishing Rotating Triangle) 1972
- Peter Downsbrough, *Notes on Location II*, New York: TVRT 1973
- Peter Downsbrough, *Two Lines, Six Sections*, Paris: Gallery 9 1973
- Peter Downsbrough, *Two Lines, Five Sections*, London / New York: Jack Wendler 1974
- Peter Downsbrough, *Two Pipes Fourteen Locations*, New York: Norman Fisher 1974 (ISBN 0-8150-0732-9) (2 copies)
- Peter Downsbrough, *In Front*, Ghent, Belgium: Jan Vercruyssen 1975
- Peter Downsbrough, *Beside*, Sydney: Michael Hobbs 1976 (2 copies)
- Sol LeWitt, *Arcs, circles & grids*, Bern: Kunsthalle Bern and Paul Bianchini 1972
- Sol LeWitt, *Incomplete Open Cubes*, New York: John Weber Gallery 1974
- Sol LeWitt, *The location of lines*, London: Lisson Publications 1974
- Sol LeWitt, *Four basic kinds of straight lines*, London: Studio International 1969
- Sol LeWitt, *Squares with sides and corners torn off*, Brussels: MTL 1974

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Sol LeWitt, *Lines & Color*, Zurich: Anne Marie Verna; Basel: Rolf Preisig; Bari: Marilena Bonomo 1975

Sol LeWitt, *Color grids: all vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines*, New York and Colombes, France: Multiples Inc. and Générations 1977

Sol LeWitt, *Geometric figures and color*, New York: Harry N. Abrams 1979

Sol LeWitt, *Autobiography*, New York and Boston, MA: Multiples Inc. / Lois and Michael K. Torf 1980

Mario Merz, *Fibonacci 1202*, Turin: Sperone Editore 1970

Bruce Nauman, *LAAIR*, New York: Multiples 1970

Claes Oldenburg, *Notes in Hand*, New York: E. P. Dutton 1971

Jaan Poldas, *MSC (Machine System Colorants) Series # 1*, Toronto: self-published 1974; comprising 10 monochrome painted pages using commercial synthetic polymer paints, with handwritten instructions, p.1, bound with white card cover and white tape spine; edition unknown

Jaan Poldas, *MSC Series # 2*, Toronto: self-published 1974; comprising 10 monochrome painted pages using pairs commercial synthetic polymer paints mixed in equal parts, with photocopied handwritten instructions, p.1, bound with white card cover and black tape spine

Jaan Poldas, *MSC Series # 3*, Toronto: self-published 1975; comprising 10 monochrome painted pages using pairs commercial synthetic polymer paints mixed in equal parts, with typescript instructions, p.1, bound with white card cover and red tape spine

Jaan Poldas, *MSC Series # 4*, Toronto: self-published 1976, comprising 10 monochrome painted pages using pairs commercial synthetic polymer paints mixed in equal parts, with typescript instructions, p.1, bound with white card cover and blue tape spine

Incomplete series of artists' booklets published by Lapp Princess Press in association with Printed Matter

Fred Sandback, *Ten isometric drawings for ten vertical constructions*, 1977 (no.1)

Jackie Ferrara, *Drawings, June and July*, 1977 (no.4)

Alice Aycock, *Project entitled 'The beginnings of a complex...' (1976-77): notes, drawings, photographs*, 1977 (no.6)

Ralph Humphrey, *Studies*, 1977 (no.7)

Sylvia Plimack Mangold, *Inches and field*, 1978 (no.8)

James Rosenquist, *Drawings while waiting for an idea*, 1979 (no.10)

Robert Mangold, *Six arcs*, 1978 (no.11)

Chuck Close, *Keith: six drawings*, 1979 (no.12)

Marcia Resnick, *Tahitian Eve*, New York: self-published 1975 (ISBN: 0-915896-01-X)

Edward Ruscha, *Twentysix Gasoline Stations*, 1963; copy from third printing in 1969

Edward Ruscha, *Every Building on The Sunset Strip*, 1966; one copy from first edition in silver slipcase, plus a second silver hardback covered copy from the 1971 edition

Edward Ruscha, *Nine Swimming Pools*, 1968; copy from first edition

Edward Ruscha, *Crackers*, 1969; copy from single edition

Edward Ruscha, *Royal Road Test*, 1967; copy possibly from first edition

Edward Ruscha, *Records*, 1971; copy from single edition

Edward Ruscha, *Various, Small Fires*, 1964; copy probably from second printing in 1970

Edward Ruscha, *Real Estate Opportunities*, 1970; 2 copies from single edition

Edward Ruscha, *A Few Palm Trees*, 1971; copy from single edition

Edward Ruscha, *Colored People*, 1972; copy from single edition

Edward Ruscha, *Thirtyfour Parking Lots*, 1967; copy possibly from first edition

Michael Snow, *Cover to Cover*, Halifax and New York: The Press of the Nova Scotia College of Art and New York University Press 1975

Alan Sondheim, *Lists*, New York: self-published 1971

Pat Steir, *Short Stories + Loves Songs*, Geneva: Ecart Workshop 1977

Richard Tuttle, *Book*, Lausanne and Paris: Paul Bianchini Books and Editions des Massons in association with Yvon Lambert 1974

Jeff Wall, *Landscape Manual*, Vancouver: Fine Arts Gallery at The University of British Columbia 1970

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- <sup>111</sup> Robert Jacks, in conversation with the author, June 2008
- <sup>112</sup> Clive Phillpot, 'Some Contemporary Artists and Their Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, op. cit., p.109
- <sup>113</sup> Fred Sandback, *Ten isometric drawings for ten vertical constructions*, 1977 (no.1), Jackie Ferrara, *Drawings, June and July*, 1977 (no.4), Alice Aycock, *Project entitled 'The beginnings of a complex...'* (1976-77): notes, drawings, photographs, 1977 (no.6), Ralph Humphrey, *Studies*, 1977 (no.7), Sylvia Plimack Mangold, *Inches and field*, 1978 (no.8), James Rosenquist, *Drawings while waiting for an idea*, 1979 (no.10), Robert Mangold, *Six arcs*, 1978 (no.11) and Chuck Close, *Keith: six drawings*, 1979 (no.12)
- <sup>114</sup> See for example, *Bookworks*, Museum of Modern Art, New York, 17 March – 17 May 1977 (curated by Barbara J. London)
- <sup>115</sup> Robert Jacks, *Red Diagonals*, New York: self-published 1976, offset lithography, 5 ½ x 8 ½ in. (14.0 x 21.6 cm), red spine, 14pp, edition of 250; printed by Soho Factoti
- <sup>116</sup> *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art, 28 February – 30 March 1978; toured to Artists' Space, New York (summer); Herron School of Art, Indianapolis; New Orleans Contemporary Art Center, New Orleans (late Fall); to Australia (as *Artists Books / Bookworks*); Robert Jacks, *Red Diagonals*, New York: self-published 1976; plus correspondence art, *Postcard* 1971 (with Ric Evans) and *Envelope* 1976
- <sup>117</sup> Peter Frank and Martha Wilson, *Artists' Books USA*, Washington, D.C. and New York: Independent Curators Incorporated 1978; travelling exhibition, 1978-1980; Robert Jacks, *Color Book*, New York: self-published 1975, Rv937 J201
- <sup>118</sup> The Museum of Modern Art Library (courtesy of its acquisition of the Franklin Furnace Archive) holds individual and in some case multiple copies of Jacks' hand stamped books, as well as sets of hand stamped postcards, plus his early 'conceptual' publications, and additional artist's archive material, totalling 32 catalogued items; online catalogue accessed, 18 January 2007
- <sup>119</sup> Gary Catalano, 'Book review: *Twelve Red Grids*, (1973, \$7) *Twelve Drawings*, (1974, \$7) *Color Book*, (1975, \$11) *1975-1976*, (1975-76, \$7) *Red Diagonals*, (1976, \$7) *Lines Dots*, (1976, \$7) and *Lines Dots Number Two*, (1977, \$7)', op. cit., pp.152-153
- <sup>120</sup> *ibid.*, p.152
- <sup>121</sup> John Buckley, et al., *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978
- <sup>122</sup> In addition to a 'complete' selection of hand-stamped books to 1978, the follow works were also included, Robert Jacks, *Top to Bottom*, 1977, New York: self-published 1977, handmade, blue paper, punched holes, 7 pages 28.0 x 21.5 cm; *Circular Drawing*, New York: self-published 1977, handmade, red paper, punched holes, 12 pages 28.0 x 21.5 cm; *Painted Books 1, 2, 3, 4*, Melbourne: self-published 1978, watercolour on paper, 50.4 x 74.0 cm, listed in Noel Sheridan, 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., pp.105-106, no cat. no.
- <sup>123</sup> For an in depth study of Jacks' career as a painter, see Ken McGregor, *Robert Jacks: Past Unfolded*, op. cit.; there was no mention of Jacks' artist's books in this monograph

## 6. Global conceptualism and Australian post-object art

The previous two chapters have presented an international perspective on artists' books as a backdrop to the history of Australia artists' books over the period 1963 to 1983. As has been explored in the international context, through the first decade, from the publication of Edward Ruscha's *Twentysix Gasoline Stations* in 1963, to 1972, books as art were submerged within Conceptual art or conceptualism, while post-1973, the term *artists' books* appeared to delineate a specific field of artistic practice. It was during the late 1960s that artists, such as Ruscha, Robert Barry, Lawrence Weiner and Sol LeWitt, who as 'artworld champions' have received extended discussions in this thesis, began to explore the 'book as artwork', while specific publications, in particular *The Xerox Book* 1968, published by the New York art dealer Seth Siegelaub, established the conceptual parameters for artists' books.

The experiences of two expatriate Australian artists, Ian Burn and Robert Jacks, who were both based in New York during the late 1960s and 1970s, have been located within the context of the international field of artists' books. The investigation of their work alongside their international contemporaries has illustrated how their engagements with art form parallels the broader ideas and debates through the period. Their works in book form also acted as early conduits for ideas about artists' books to filter back to Australia.

This chapter will investigate Australian post-object art and artists' books in Australia within the expanded frame of global conceptualism. As was previously outlined, Robert Rooney was one of the first Australian-based artists to respond to the global circulation of artists' books, through material that arrived in the post from New York, specifically Ian Burn, Mel Ramsden and Roger Cutforth, as well as, through his personal interest in Ruscha's books. Rooney can be seen to have consciously positioned his local practice within global conceptualism through his collection of artists' books, publications and catalogues, which he acquired during the years, 1968 to 1972.

In the literature review and previous chapters, the discursive frame surrounding artists' books has been identified as binding the art form and delineating the

scope of this thesis, as well as, theoretically providing a means of modelling a field of artists' books, loosely based on Pierre Bourdieu's conception of a field of cultural production. By considering the scope of this discursive frame of artists' books as overlapping with global conceptualism, we are able to explore how the field of artists' books extended internationally, which in turn illuminates how the discursive frame functioned as a self-perpetuating apparatus to facilitate the circulation of artists' books *to* and *from* Australia within this global network.

In the literature review, it was shown how the discursive frame surfaced and circulated through international art magazines, with specific reference to *Artforum* and *Studio International* as two of the most widely read magazines within Australian post-object circles. The role of international art magazines within the Australian context is also important due to the scarcity literature on artists' books contained within Australian art magazines and journals; as evidenced by *Art and Australia*, in print since 1963, and the other short-lived alternative publications, *Other Voices* (1970), *Art Dialogue* (1973-1974), *Art Network* (1979-1986) and *Art & Text* (from 1981-1999). Despite the limited literature contained within Australian-published material, what can be ascertained, as will be argued in this chapter, is that the discursive frame of artists' books which bound international practice, also precipitated and informed Australian engagements with the art form through the 1970s.

The role of exhibitions of artists' books in the establishment and circulation of the discursive frame has been addressed in the previous chapters: the impact of *Artists Books* (1973) in establishing a distinct field of practice, and the exhibition *Artists' Books* organized under the auspices of The Arts Council of Great Britain in 1976 as illustrating how the rhetoric was applied in an Anglo-European context. In her study of book art in America, Betty Bright identified three exhibitions as crucial to, and representative of, the history of multiple artists' books; *Artists Books* (1973), *Artwords and Bookworks* (1978) and *VIGILANCE: Artists' Books Exploring Strategies for Social Concern* (1978).<sup>1</sup> *Artwords and Bookworks* is particularly relevant in relation to Australian exposure to international artists' books, as a selection of material from *Artwords and Bookworks* was sent to Australia in 1978, to be displayed alongside Australian artists' books in the locally-curated exhibition *Artists Books / Bookworks*, which toured Australian alternative spaces during 1978-1979.

*Artists Books / Bookworks*, which is discussed in detail later in this chapter, as this thesis will argue, was crucial to the recognition of Australian post-object artists' books and establishing the foundations for the field of Australian artists' books. The exhibition, which was arranged by, and toured to, the Ewing & George Paton Gallery, Melbourne, Institute of Modern Art, Brisbane, and the Experimental Art Foundation, Adelaide, is also indicative of the alignment of artists' books with the 'decentralised' network of 'alternative' art spaces, in this case within Australia, that were proactive in the support and circulation of the artists' books in the 1970s.

This chapter will present two case studies that explore Australian artists' books in the 1970s. The first case study will examine the alternative artist-run space, Inhibodress, as the local outpost of global conceptualism and site for Australian post-object art in the early 1970s. The case study will concentrate on two aspects in particular; Tim Johnson's self-published artist's books, produced from the early to the mid 1970s, and Mike Parr's quasi-institutional *Inhibodress Archive: Department Mike Parr*, which he established as an archive of *primary* and *secondary* information gathered through correspondence with artists in North America and Europe, and during a European trip undertaken in 1973.

The second case study will consider the role of the Experimental Art Foundation in Adelaide. Founded in 1974, the Experimental Art Foundation (EAF) became the most proactive local 'alternative' space engaged with the production and promotion of Australian post-object artists' books through the 1970s and into the early 1980s. The EAF either published or facilitated the publication of a number of Australian artists' books that are conceptually validated by the international discursive frame for artists' books. As representative of the EAF's integration into the global network, it also published a number of books by visiting international conceptual and performance artists, as well as established a lending library and artists' books collection during the 1970s, which the organisation has retained to the present.

The role that the EAF's inaugural Irish-born director Noel Sheridan played in supporting artists' books within the organisation is best illustrated through his 'curatorial' contribution to the 'Australian Artists' Books' section incorporated

into the exhibition *Artists Books / Bookworks*. As is argued in this thesis, this exhibition, in the first instance illustrates the connectivity of Australian post-object practice with the international discursive frame, but secondly, and more specifically, the recognition of *Australian artists' books* marks a milestone in the history of the field in Australia.

### **6.1. Australian post-object art**

The term 'post-object art'<sup>2</sup> is used within this thesis to identify Australian variants within global conceptualism and to encompass the broad range of artistic activities that characterized Inhibodress and EAF. The use of the term 'post-object' in this chapter is twofold; firstly, as a convenient term that distinguishes the Australian context from the international perspective presented in this thesis so far, and secondly, because the term 'post-object' was employed historically within the Australian art world as the label applied to the range of practices, including performance, film and video, land and environmental art, and alternative publishing, which inform this study of Australian artists' books.

The use of the term 'post-object' within the Australian art world can be credited to Donald Brook, who as Senior Lecturer at the Power Institute of Fine Arts, University of Sydney, and art critic for the *Sydney Morning Herald* (1967-72), was a vocal advocate of post-object practice in Sydney. He also delivered the Second Power Lecture in Contemporary Art in 1969, entitled 'Flight from the Object', which was the most articulate theorisation of Conceptual art and the many variants of conceptualism in Australia at this time.<sup>3</sup>

In a recent paper by Heather Baker and Charles Green, 'Flight from the Object: Donald Brook, Inhibodress and the Emergence of Post-Studio Art in Early 1970s Sydney',<sup>4</sup> the authors argued that Brook's contribution as an art theorist was fundamental to the post-object practice in Sydney in the early 1970s. His formulation of theoretical framework that could engage with both Australia and international contemporary art transcended the debate about 'nationalism' that had characterised the division between the Antipodeans and 'international' abstraction in the preceding decade. According to Brook, that while an artist was not free from local factors, the degree that it was manifested within their work was not a measure of the work's quality.<sup>5</sup> Brook's



founding of the Tin Shed's at the University of Sydney and his critical support of Inhibodress as an experimental alternative space was significant to the small post-object community in Sydney, especially prior to his departure in 1974 to take up the post of Professor of Fine Arts at Flinders University in Adelaide.<sup>6</sup>

The term 'post object' was also used to define two exemplary exhibitions that coincide with the case studies in this chapter. The first, was the Contemporary Art Society sponsored exhibition at Central Street Gallery, *The Situation Now: Object or Post-object Art?* which was organized by Terry Smith and Tony McGillick in August 1971.<sup>7</sup> This exhibition presented a microcosm of the competing tendencies in Australian art in the early 1970s, and set the post-Field hard-edge and colourfield painting associated with Central Street Gallery against the post-object practices of Inhibodress. The second exhibition, held at the EAF in mid-1976, was *Australian and New Zealand: Post Object Art: A Survey*, and was the first broad survey of Australasian post-object practice. It was also the exhibition that cemented the EAF's position as a leading 'alternative space' in Australia throughout the 1970s.

### 6.1.1. Inhibodress

Inhibodress, established 'in' the premises of the former Hibodress Blouse Company in the inner-city Sydney suburb of Woolloomooloo, was arguably the first contemporary artist-run 'alternative' space in Australia. During its short-existence from late-1970 to August 1972, Inhibodress became the local outpost of global conceptualism and centre for Australian post-object practice.<sup>8</sup> Conceived initially as an artists' 'collective', with eleven founding members,<sup>9</sup> the intellectual and financial burden of running Inhibodress was principally borne by three members, Mike Parr, Peter Kennedy and Tim Johnson.

At the time of opening, Parr expressed his hopes to Donald Brook:

The co-operative provides a context for experimental work. I am inclined to regard it as a matrix in which ideas will be formed. This is a decided advantage... it offers an imaginative alternative to the studio/gallery set-up...in fact it could be regarded as a combination of both situations....I regard the gallery as an environment... this implies a familiar special attitude to the place that is not possible with a commercial gallery. In line with the gallery as a created environment, I find that I now have little

interest in forcing self-reliant objects into the gallery, rather I opt for the gallery as a context in which objects or rather situations and ideas are formed.<sup>10</sup>

Likewise Johnson noted:

In the Australian context, the type of work we are doing is new and this itself is worthwhile. It is important that new work should be developed as soon as possible... Australia hasn't much tradition, or standards to draw on. The only solution is to draw on a tradition that is non-regional. Certain types of ideas have no regional ties. Information from these sources is sufficient to cause a new movement in Australian art. It must be self governing and self sufficient to survive... Australia is at last in a position of being able to contribute to world culture.<sup>11</sup>

To contribute to this 'world culture' or global conceptualism, Inhibodress established an ambitious program of exhibitions, installations and performances; important solo shows by members, including Mike Parr's *Word Situations I and II* (1971), Peter Kennedy and Mike Parr's *Video Works* (1971), and Johnson's *Out of the Gallery; Installation as Conceptual Scheme* (1971); group exhibitions, such as *Activities: Performance Participation and Art by Instruction* (1971), organized by Johnson, *4 Artists Using Photography* (1971), arranged by Kennedy in association with Pinacotheca, Melbourne, and the *Trans Art* series (1972).<sup>12</sup>

Of all the exhibitions held at Inhibodress, it was probably *Activities: Performance Participation and Art by Instruction* (10-29 May 1971), which was the most strategically 'international' in outlook. It was a deliberate attempt to locate Inhibodress, and the activities of its founders, within a global context. In April 1971, Parr and Kennedy wrote to Lucy R. Lippard, outlining that: 'Implicit in our intentions is a need to show overseas artists. Inhibodress intends to reconcile the local avant-garde with the most progressive international art'.<sup>13</sup> Parr and Kennedy's overtures to Lippard were in turn reciprocated by reference to the founding of Inhibodress, and extracts of the work of Parr, Kennedy and Johnson, being published in *Six Years: The dematerialization of the art object from 1966 to 1972* (1973).<sup>14</sup>

*Activities: Performance Participation and Art by Instruction*,<sup>15</sup> was conceived by Johnson, following a trip to England and Europe in December 1970 to January 1971, and brought together Inhibodress artists with the work of international

practitioners. The international contingent were mainly British and American artists whom Johnson had met during his trip, or whose work he was familiar with through contemporary art magazines, such as *Artforum*, *Art International*, *Studio International* and independent magazines *File* and *Avalanche*.<sup>16</sup> Johnson's recollections of his trip provide an anecdotal account of the international 'art world' in which he aimed to position Inhibodress and his own practice; a coalescing network of contemporary galleries and 'alternative' venues that has already been identified in the previous chapters:

I went to Lisson Gallery in London. It wasn't a cooperative but they were showing interesting work. .... Artists were doing the same things in London as we did at Inhibodress ... There was interesting work in Cologne and Düsseldorf – the Konrad Fischer Gallery, for example. The Nova Scotia College of Art and Design asked for exchange exhibitions and I sent a show over there. In Melbourne there was Pinacotheca Gallery, where artists had a say in the running of the gallery...<sup>17</sup>

With specific reference to *Activities*, Johnson later recalled:

The exhibition was a collaboration between local artists and international artists... Mainly it was work I had collected when I was in England from people such as John Hilliard, Ian Breakwell, and there were others whose work took non-permanent or instructional form. ... The emphasis was on the catalogue and on the fact that these conceptual works were relevant in Sydney and that local artists did similar works. Each artist had a page in the catalogue. In this sense it was a model for a lot of exhibitions that came along later where local artists combined with overseas artists. ... We were ... only in a position to ask a small number of artists to work directly in the gallery. At the same time, we were in a position to write and ask for catalogues and books and to use published works that were in instructional form.<sup>18</sup>

Lawrence Weiner's contribution to *Activities* was his 'public freehold' 'statement', 'One standard Air Force die marker thrown into the sea', sourced by Johnson without any direct contact with the artist; in all likelihood from Siegelau's *January 5 – 31, 1969* catalogue.<sup>19</sup> The inclusion of international work by artists, such as Weiner, Breakwell, Mel Bochner, Victor Burgin, Barry Flanagan and John Hilliard, was nevertheless the 'evidence' that showed to a local audience the international affiliations of Inhibodress within global conceptualism. In the process of sourcing of work through printed material, catalogues, ephemera and artists books, it is not surprising that Johnson, Parr and Kennedy developed an interest in producing their own artist's publications,

as a means of documenting, recording and circulating their own experimental activities, performances and installations.

Thus the process of locating Australian post-object practice within global conceptualism necessitated, on one hand, the sourcing of material from Europe and North America, and on the other, the complementary production of Australian printed matter and artists' books for exchange and circulation within the global network. In addition to the typescript sheets and photocopied documents that accompanied exhibitions such as *Activities*, Parr, Kennedy and Johnson instigated their own broadsheet *Inhibodress Information*, containing both *primary* and *secondary* material, to be distributed to 'subscribers'. *Inhibodress Information* was 'conceived as a means of extending dialogue and participation in the activities and ideas of the gallery outside the physical confines of the gallery space. It was also a means of the artists themselves taking some control over the publication of material relating to their own and other artists' work'.<sup>20</sup> (See Plate 42)

The format and content of *Inhibodress Information* is comparable to the array of amateurish artists' publications that circulated out of artist-run spaces and alternative venues through the 1970s. The first two issues, published in early 1971, were internationally-networked 'collective' publications with the content sourced from overseas contacts and reprinted articles, edited by Parr, Kennedy and Johnson.<sup>21</sup> The third and final issue published in 1972, edited by Parr and Kennedy, was a more ambitious and self-promotional publication, containing working instructions for video works by both artists.

In 1971, Parr and Kennedy, on behalf of *Inhibodress Information*, issued a typescript flyer advising subscribers that they were planning to import a sample selection of artists' books and catalogues for viewing, with the intention of ordering a bulk consignment to Australia. This typescript booklist confirms the interconnectivity of *Inhibodress* with international practice, but moreover on a material level, their participation within the proto-discursive field of books as art. Amongst the titles Parr and Kennedy planned to import were Siegelau's published titles, *Douglas Huebler* (1968), Lawrence Weiner's *Statements* (1968), *January 5-31, 1969* and *July, August, September 1969*, Lippard's index card 'catalogue' for the exhibitions *557,087/955,000*,<sup>22</sup> plus a total of eight books by

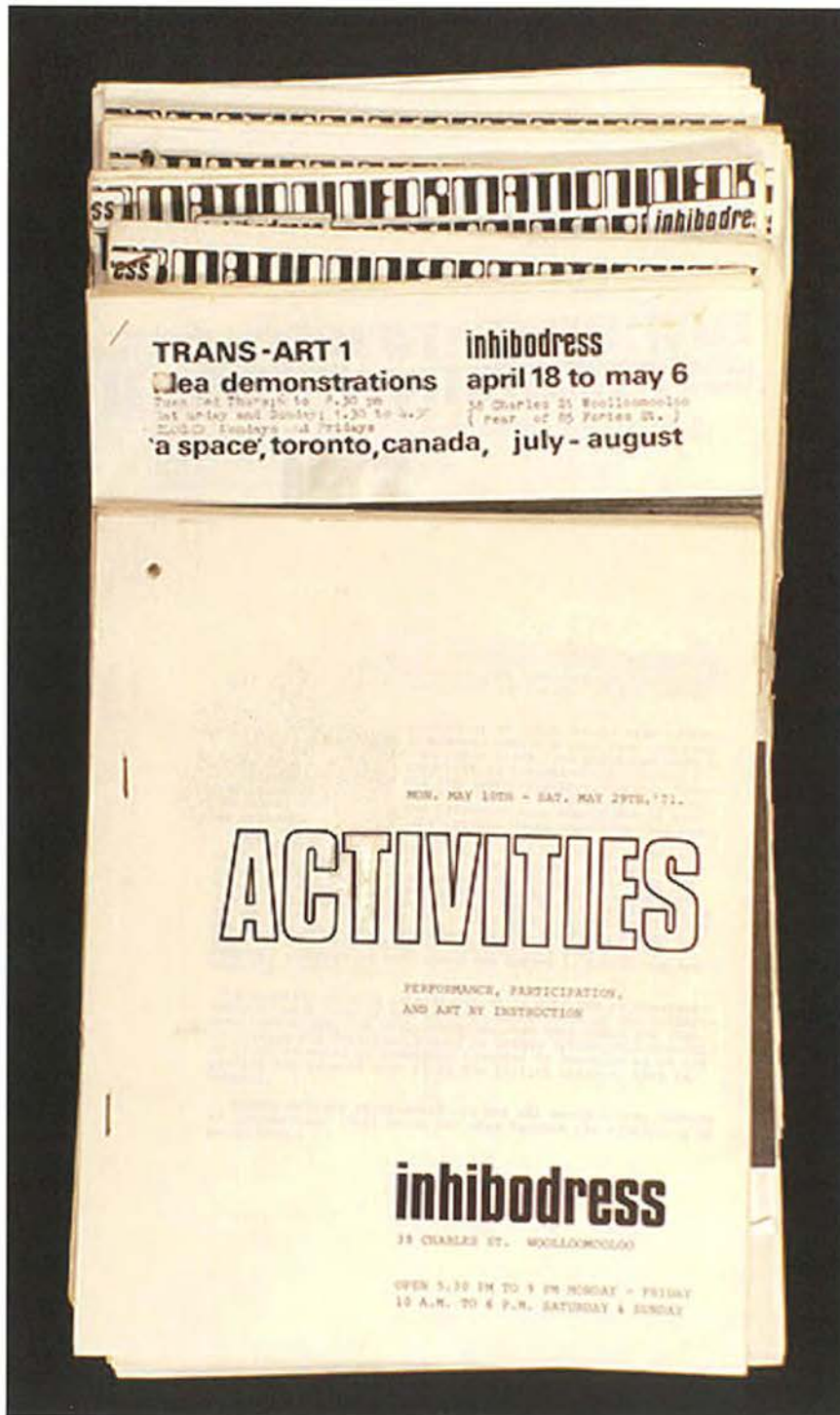


Plate 42: A collection of printed matter from Inhibodress, 1970-72, acquired from Mike Parr in 1973; Collection: National Gallery of Australia

Edward Ruscha, three titles published by Sperone Editore, Weiner's *Tracce* (1970), Mario Merz' *Fibonacci 1202* (1970) and Robert Barry's *Untitled* (1970), and lastly, Allen Ruppersberg's *23 Pieces* and *24 Pieces*, from 1970 and 1969 respectively.<sup>23</sup>

As David Bromfield observed in his study on the work of Mike Parr, one of the key themes running through Inhibodress was 'a critical and informative international exchange',<sup>24</sup> as evidenced by *Activities: Performance Participation and Art by Instruction*, and which inevitably informed the practices of the Inhibodress artists' themselves. In Parr's case, it was the work of Dennis Oppenheim, Vito Acconci and Weiner, with whom he felt the strongest affinities.<sup>25</sup> Illustrative of the role that artists' books played in the exchange of ideas and *primary* information, it was through a copy of Weiner's *Statements* that Parr had direct access to Weiner's 'performance' works. What attracted Parr was that Weiner's *Statements* existed in a rigorous minimal format 'without a literary history', thus presenting a strategy to language and performance that could work in Australia without the second-hand cultural references from abroad which implied 'provincial' subjugation.<sup>26</sup>

Thus books as art, as *primary* information, plus catalogues, artists' publications, printed matter and ephemera, as *secondary* information, played a constitutive role in both the flow of Conceptual art and conceptualism *to* and *from* Inhibodress. Moreover, the very nature of the material and the means of exchange, in correspondence through the post, allowed the artists associated with Inhibodress to engage with events internationally without the 'time-lag' that may have characterized previous information flows. It is therefore not surprising that at the same time they were sourcing artists' books from overseas, both Parr and Johnson embarked upon producing their own local variants of the art form.

During 1970-71, Parr, for example, employed the book format in two ways, the first, was to document his text and performance works by using the boxed 'book' format, as evident in *Word Situations* (1970-71), and to archive his 'wall of words', *Wall Definition* (1971).<sup>27</sup> The second approach was the 'book as artwork',<sup>28</sup> in which Parr placed his self-published, *One Hundred Page Book* (1971), as 'the best and absolutely watertight example of book as artwork'.<sup>29</sup>

The realisation of this work in 1971 illustrates how quickly the legitimacy of books as art circulated through the formulating proto-discursive frame encompassed within global conceptualism. Moreover, its conceptual austerity, comprising 100 pages, each printed with the number of the page, 'ONE' to 'ONE HUNDRED', indicates Parr's responsiveness to the 'standard' minimal-conceptual ideas, such as employing a self-referential system bound to the number of pages, recalling Robert Jacks' *1-12*, 1969, and the stripping away of secondary referents, as occurred in Weiner's *Statements* to legitimise artists' books as *primary works of art*.

Nevertheless, despite being Australia's first artist-run alternative space committed to Australia post-object art, the financial practicalities of having to garner the rent from the other members, and the overheads of keeping the physical space operational, placed increasing pressure on the viability of Inhibodress, which inevitably led to its demise.<sup>30</sup> As Inhibodress faltered, Tim Johnson departed to pursue his own practice; Kennedy travelled to New York in November 1972 and met with George Maciunas, who acquired Parr's *Idea Demonstrations* for the Fluxus New York Archive; while Parr and his family left on an extended overseas trip to Europe in February 1973, not returning until late September.<sup>31</sup>

The engagement of Parr with artists' books did not cease with the closure of Inhibodress as an alternate physical space, as on his return to Australia, he formed his *Inhibodress Archive: Department Mike Parr*, which will be examined in greater depth later in this chapter. It was also Johnson's departure from Inhibodress that provided the impetus for his own output of artist's books through the early to mid-1970s, which clearly illustrate the intersections between Australian post-object practice and international field of artists' books.

### **6.1.2. Tim Johnson's post-object artist's books**

Tim Johnson's departure from the Inhibodress collective was precipitated by the direction in which his work was evolving, as the need for a physical exhibition space, even an artist-run 'alternative' venue, became superfluous to requirements. Johnson's installations and 'observations' could be undertaken in any public place, so that he began to take his performances to non-gallery

venues, and in particular, university campuses, where he found a willing participatory audience.

As the artist outlined in an anticipatory statement accompanying his multi-disciplinary *Out of the Gallery, Installation as Conceptual Scheme* (1971):<sup>32</sup> 'I have found the entire notion of working with gallery space limiting. The variety of types and the complex make-up of locations outside the gallery, together with the absence of certain restrictions and limitations, make a move away from the gallery (even when it is regarded as an extension of the studio space) desirable.'<sup>33</sup>

As a consequence, catalogues and artist's books became the preferred means of documenting and recording his activities, so that during the early 1970s Johnson published an array of post-object publications, which established his status within the field of Australian artists' books, including the titles: *Fittings* (1971), *Public Fitting* (1972), *Disclosure* (1973), *Coincidence* (1974), *Alienation* (1976) and *ESP* (1976). (See note for list of books)<sup>34</sup>

In a recent retrospective, curator Julie Ewington identified three interconnected threads that characterize Johnson's post-object practice of the early 1970s: firstly, an interest in light, both actual and depicted, as evident in his various 'light' installations and performances, which highlight the 'immateriality' or 'post-object' nature of light; secondly, the artist's movement 'out of the gallery' to create work in everyday private and public spaces, which were 'radical, free, democratic, more inclusive and often collaborative art practices'; lastly, Johnson's facilitation of 'erotic' group or *collaborative* performances to test the established artistic, social and cultural boundaries of Australian society.<sup>35</sup> (See Plates 43 and 44)

As has been explored in the previous chapters, travel and the expatriate condition was a crucial element in the conceptual and material responses of both Ian Burn and Robert Jacks to international Conceptual art and conceptualism. In a similar manner, Johnson's own trip to England and Europe in December 1970 to January 1971 was an important catalyst, not only for his internationally-networked *Activities* show, but also for how he conceptualized his personal performance pieces. His overseas itinerary provided the 'venues'



INSTALLATION No. 175



**Title** Interior Light Installation.

**Location** 41 Alpha Tce. Trumpington, Cambridge England.

**Description** Three coloured light bulbs were wired together and placed on a wall.

**Materials** Three light bulbs, flex, plug etc.

**Date** 18 JAN 1971

Plate 43: Tim Johnson, Installation no.175, documentation sheet of an installation undertaken during the artist's overseas trip, December 1970-January 1971

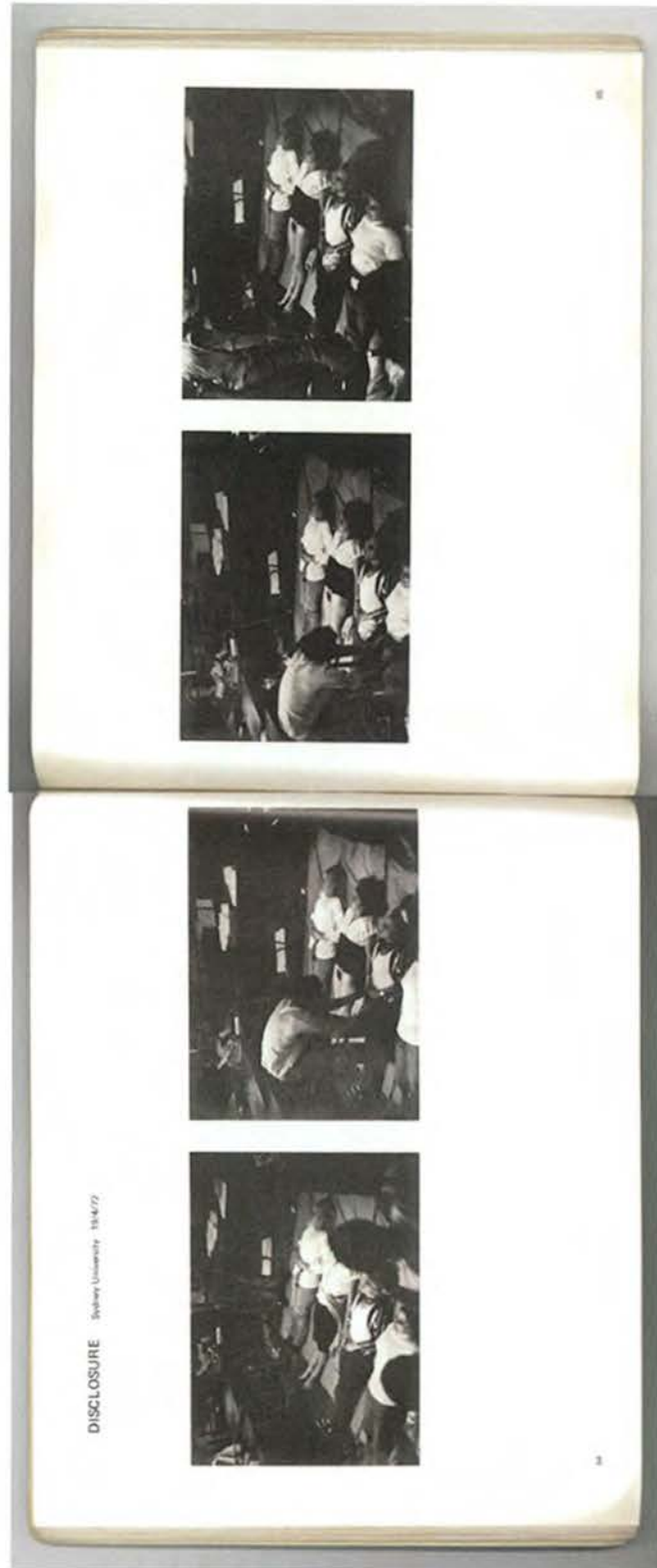


Plate 44: Tim Johnson, *Disclosure* (public performance), Sydney University, 19/4/1972, 4 images from a sequence of 16 photographs, in Tim Johnson (and Vivien Johnson), *Disclosure*, Newtown NSW: self-published 1973, pp.64-71; Collection of Bob Ramsay

for a number of early 'installations' that were presented on his return in *Out of the Gallery; Installation as Conceptual Scheme*.<sup>36</sup> As Johnson recalled:

When I went overseas my studio became the world or wherever I happened to be. ... If I was in London and I did an art work, say in my hotel room, and took a photograph of it, it was important to me that it was in London and it embodied the response of an Australian artist to the local situation. The places where I made the artworks were part of their meaning. I was producing artwork to be documented and that documentation went into the gallery... I was trying to emphasize the context of the art instead of the artwork as object. ... To a certain extent I could control the exhibition context by telling people that these were all just a record, the documentation of the artworks and that they could use the documentation to experience the artwork.<sup>37</sup>

Indicative of Johnson's transitory situation, the 'installations' were documented in the most simple format; a single sheet of paper, with a black-and-white photograph, numbered accordingly, 'Installation no. \_\_', and accompanied by the title, location, brief description, the materials employed and the date. His documentation was insistently 'anti-object', 'anti-art' and 'anti-aesthetic' in that the photographs and notes were meant to be just that, records of past events or installations.<sup>38</sup> Ewington recently labeled these works as a 'travelling strategy' or 'a kind of artist's journal', and recalled that Johnson sold copies of these 'installations' for a dollar a sheet, 'a provocatively inexpensive price, registering the democratic aspirations of post object art'.<sup>39</sup>

Filtering into Johnson's practice at this time were the same issues that were being explored elsewhere with regard to the distinction between *primary* and *secondary* information, and Johnson's stance on photography is very closely, and perhaps causally, aligned to that of American conceptualist Douglas Huebler, whose work Johnson had access to through catalogues and books available at Inhibodress. In the catalogue accompanying Siegelau's *January 5-31, 1969* show was Huebler's artist's statement:

The world is full of objects, more or less interesting; I do not wish to add anymore. I prefer, simply, to state the existence of things in terms of time and/or place. More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experience. Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation. This documentation takes the form of photographs, maps, drawings and descriptive language.<sup>40</sup>

Whilst a single sheet of paper may have proved adequate, or a necessary constraint, to record his installations undertaken abroad, by the end of 1971, Johnson had moved towards a less ephemeral and more archival format for his performance works, publishing his first book as art, *Fittings* in 1971,<sup>41</sup> with a second and related title, *Public Fitting*, published the following year.<sup>42</sup> Both books document the artist's 'erotic observations', which preoccupied him in the early 1970s.<sup>43</sup> The book format provided a more permanent means of recording these temporal 'performances', while the use of the book also drew attention to the duality of the 'public' sphere in which his performances and installations took place and the 'private' nature of the reader's personal interaction with the content of the book.

*Public Fitting* is a soft-cover photo-lithographic book that contains fifty-one full page photographs on each right-hand page, depicting women in public whose dresses, and most often mini-skirts, had been lifted by the wind. (See Plate 45) Whilst Johnson's 'erotic observations' may have addressed, or undressed, the social and cultural norms of the time,<sup>44</sup> the voyeuristic and in retrospect rather banal 'instructions' are presented as a quasi-'scientific' experiment. The photographs are sequentially ordered and grouped - front on, side on, and from the rear - the last category of 'participants' obviously unaware of the stalking artist-photographer. In addition to the bound content, some, but not all, distributed copies included a two-page typescript 'Introduction', stapled to the inside front cover. This introduction provided the reader with two alternative ways of interpreting of the book; as either, 'an acontextual reading of information contained in the photographs or a response influenced by additional information presented (in the Introduction)'.<sup>45</sup>

While the photographs present a simple 'acontextual' narrative with a concluding visual punch-line, the 'introduction' gives the reader the data that specifically locates the photographs by date (September 1971-January 1972), time, place (in and around central Sydney), and additional information to allow the reader to make 'a more critical and systematic appraisal of the phenomenon'.<sup>46</sup> In *Public Fitting*, as well as, subsequent publications of the early 1970s, *Disclosure* 1973 and *Coincidence* 1974, the photographic subject is paired with the artist's theoretical musings.

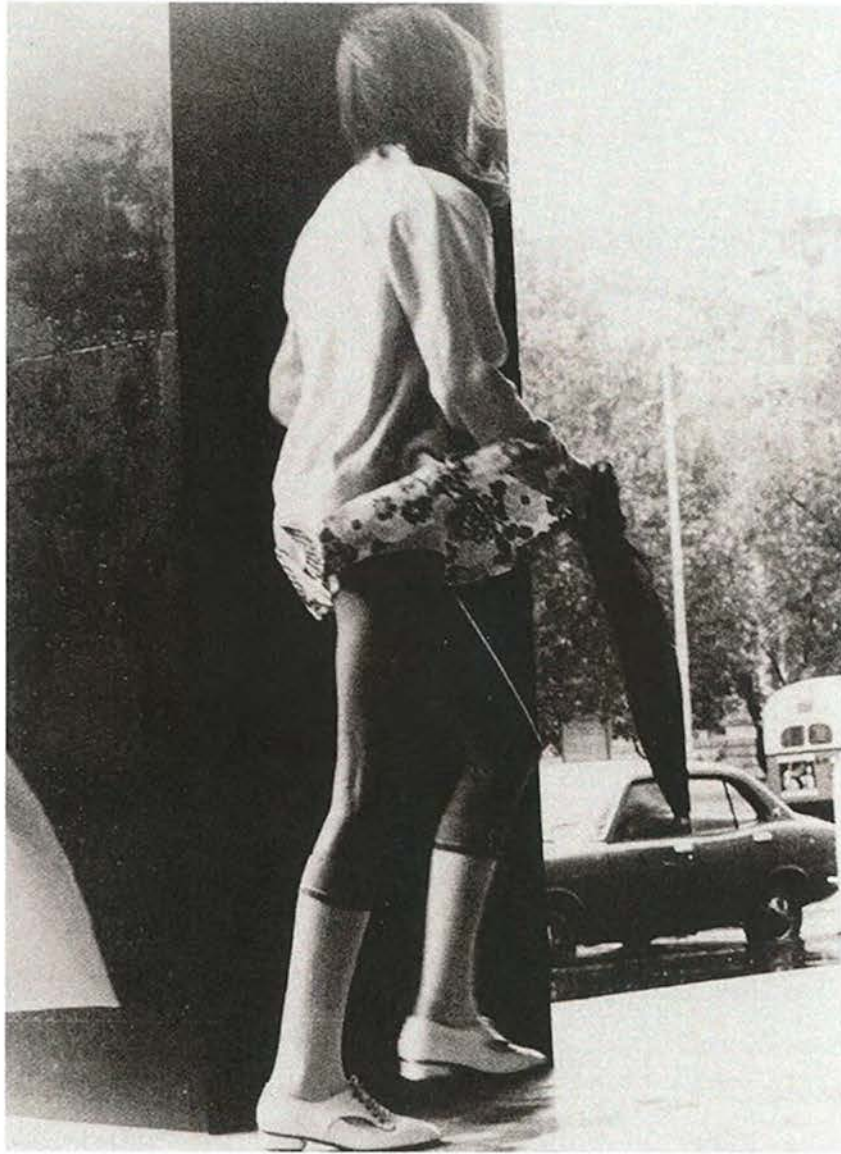


Plate 45: Photograph from Tim Johnson, *Public Fitting*, Newtown: self-published 1972, np

In the broader context *Public Fitting* highlights the predicament of Australian post-object artist grappling with his geographic location and conceptual position within the global network. The presentation of the photographs adheres to a fairly standard minimal-conceptual systemic strategy, while the stapled supplementary 'introduction', which binds the photographs to a specific geographic and cultural space, can read as a postscript manoeuvre to ascribe an 'Australian' context upon an 'international' genre. *Public Fitting* therefore illustrates the duality that characterizes not only Johnson's publications, but more broadly many Australian post-object artists' books in the 1970s, which is a reoccurring observation through this chapter and the next. Throughout the 1970s Australian post-object artists' books can be incorporated within the international discursive frame, while at the same time there appears a subversive trajectory within Australian artists' books to realize strategies that either explicitly or implicitly affirm a localized geographic and cultural context within and/or in relation to global practice.

It is also worth acknowledging, as mentioned in the literature review, that *Public Fitting* was one of only two Australian artists' books that were included in the Moore College of Art *Artists Books* exhibition in 1973. *Public Fitting* was lent by Willoughby Sharpe, the film and video artist and at the time publisher of *Avalanche* magazine (1970-1976), while a copy of Mike Parr's *One Hundred Page Book*, was lent by Lucy R. Lippard.<sup>47</sup> Therefore at the historical juncture when artists' books coagulated as a distinct field of practice, so to, by inclusion did Australian artists' books. Johnson's *Public Fitting* and Parr's *One Hundred Page Book* also signify the local participation of Australian artists' books within the international field of practice.

The duality of an 'international' genre with 'local' content reoccurs in Johnson's photographic artist's book *Coincidence* 1974. The cover depicts a non-descript image taken from a moving suburban train, then inside, a collection of presumably 'unrelated' snapshots of people, places, and moments in time. The photographs are in many cases of deliberately poor quality - out-of-focus, awkward angles, including images of the film strips themselves - so to deny any aesthetic reading of the photographs. Any relationship between the images appears on first glance to be purely coincidence as the title suggests, although in the 'introduction' the artist questions the very nature of 'coincidence' by

appropriating Jung's conception 'collective unconscious' to suggest that there may be an 'unconsciously structured reality' binding these random occurrences.<sup>48</sup>

*Coincidence* can nevertheless be read as a sub-textual autobiographical document,<sup>49</sup> such that the reader's engagement with the work is enhanced by the possession of pre-existing knowledge. Parallels can be drawn with the observations made in a previous chapter regarding Sol LeWitt's *Autobiography* and the self-fulfilling content, determined by the reader's familiarity with the art world. *Coincidence* functions in a similar manner with respect to those initiated with the 'unconsciously structured reality' of the Australian post-object art world. There is, for instance, an image of the artist 'performing' one of his *Flying Light Installations* in *Out of the Gallery* in 1971, another of the artist delivering a lecture at University of Sydney, and a snapshot from an opening at the Art Gallery of New South Wales.<sup>50</sup> *Coincidence* thus presents two parallel readings depending upon the context in which the book is placed. It can be read in a similar manner to *Public Fitting*, as an 'acontextual' work within the international discursive frame as representative of a genre of artists' books, whilst at the same time it presents a somewhat subversive Australian content, so that the work is defiant in its resistance to being completely subsumed within this international frame.

*ESP: Examples of 5 spaces in 1 place* (1976) is one of Johnson's last artist's books.<sup>51</sup> Whereas *Public Fitting* and *Coincidence* were primarily concerned with performance and photography, in *ESP* simple 'visual' texts, line drawings, and photographs are combined so that the reader has to employ their Extra Sensory Perception to decipher the five 'alternative' spaces (Awake, Electrical, Asleep, Euclidean, Everything), within one 'place', being the artist's book.<sup>52</sup> (See Plate 46) In *ESP* the reader is asked to extrapolate visual and textual content to elicit lateral responses to the work, rather than recount previous performances or installations. *ESP* is not temporally bound to specific historical events - a reoccurring feature of the artists' books identified in the previous chapters - instead it declares its status as an *autonomous* artist's book. While *ESP* is physically less substantial than either *Public Fitting* or *Coincidence*, it nevertheless more clearly evidences the multi-faceted nature of artists' books

Symbol: a light

Light  
Sound  
Heat  
Smell  
Touch  
Mind

Colour: yellow

EEIA  
ICTFCL  
(literal)

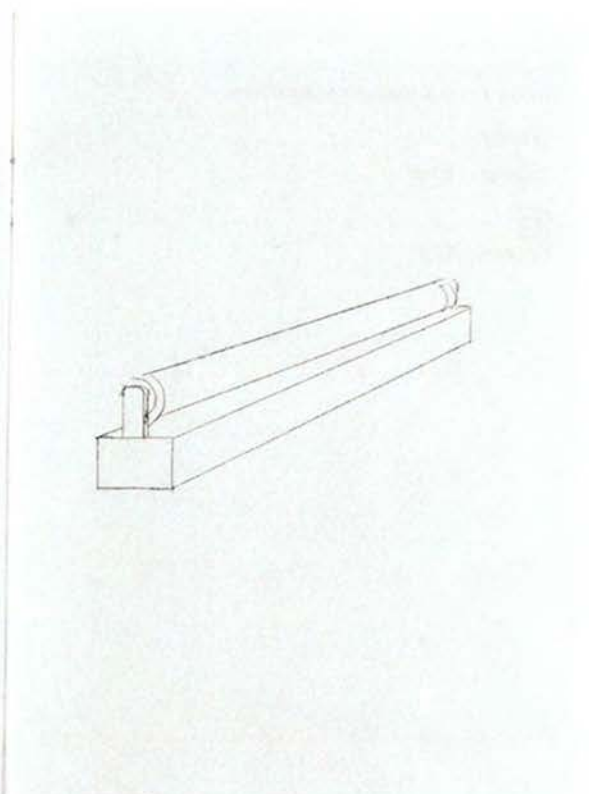


Plate 46: Tim Johnson, *ESP: Examples of five spaces in one place*, Sydney: self-published 1976; Collection: Art Gallery of New South Wales



at the intersection of the conceptual, the visual (drawings and photographs) and the literary (concrete poetry).

Despite the succinct articulation of ideas in *ESP*, this work represents the waning of Johnson's engagement with post-object art and artists' books, as he published his final artist's book, *Notes on Painting*, the following year. By the late 1970s, Johnson had returned to the 'object', to painting, with a confluence of sources from Asian and Indigenous art, which has characterized his artistic practice to the present.<sup>53</sup>

While Inhibodress had initially provided an alternative environment for Johnson's post-object activities, this was superseded by 'non-art' venues, which led to his use of artists' books as an alternative conceptual space and portable container for *primary* information. Johnson's post-object artist's books, with *Public Fitting* (1972), *Coincidence* (1974) and *ESP* (1976) as exemplars, illustrate how the international discursive frame of artists' books impacted upon Australian post-object practice in the early 1970s, and how Johnson attempted to negotiate the issues defining artists' books as a distinct art form, but also the relational positioning of Australian practice with this international frame.

The lasting consequence of Johnson's post-object artist's books to the field of Australian artists' books was that he was one of the most prolific self-publishers, with his titles printed in various editions of 100, 200 or 300 copies; such that the multiple copies of his books were able to circulate through Australian post-object network. In addition to the first self-published edition of *ESP*, it was also reprinted by the EAF on the occasion of the exhibition *Australian and New Zealand: Post Object Art: A Survey* in May 1976.

As will be recurrently illustrated in this chapter and the next, copies of Johnson's post-object books entered both 'institutional' and personal collections, such that Johnson's post-object books, like Jacks' hand-stamped books, became some of the most widely-distributed and well-known Australian artists' books of the 1970s. The irony is that while Johnson was actively involved in establishing the conceptual and material foundations of the field of Australian artists' books, by the time his contribution was beginning to be 'historically' and discursively recognised in *Artists Books / Bookworks* (1978-79) and then with the publication

of Catalano's *The Bandaged Image* (1983), Johnson's engagement with artists' books had already ceased.<sup>54</sup>

### 6.1.3. *Inhibodress Archive: Department Mike Parr*

Inhibodress had established and positioned itself as a point of origin of post-object practice in Australia, and as an active participant within global conceptualism. While Johnson's trip abroad in December 1970-January 1971 directly contributed to the staging of his *Out of the Gallery* show in March-April 1971 and conception of the international group exhibition *Activities: Performance Participation and Art by Instruction* in May 1971, it wasn't until after Inhibodress closed its doors in late 1972, that Mike Parr and his family left on a trip to Europe in early 1973.<sup>55</sup> The two main aims of Parr's overseas trip were, firstly, to exchange information and ideas with European artists with whom he had been in correspondence through Inhibodress, and secondly, to collect further material for an Inhibodress Archive of contemporary art documentation which Parr and Peter Kennedy planned to establish on their return to Australia.<sup>56</sup> As Parr noted at the time:

Through our international mailing list we can contact about 500 artists and groups/ co-operatives working around the world... Progressively, these groups are linking up with one another through the mail using cheap printed mediums/ photographs/ 8mm etc. Most of them have reached the stage where the capitalist, art gallery/ market/ superstar system is of no interest and some are radical, socially and politically. (While I am overseas I will investigate the relative positions of as many as possible and compile a report.)...<sup>57</sup>

On a subsequent trip in 1978, Parr re-framed this intention in reference to the 'provincialism' problem:

The Provincialism Problem: Think of a piece. Spend the necessary time and effort to determine whether this piece has been done (by writing all over the world to a wide range of artists & by collecting catalogues, books, subscribe to magazines etc). At the end of a year, PRESENT THE EVIDENCE OF THIS RESEARCH IN THE FORM OF THE PIECE. Evidence of this research constitutes the form of the piece.<sup>58</sup>

Parr's 'provincialism' piece can be historically located within the debates of the 1970s, as outlined in Chapter 2, although his intent of 'collecting' the evidence clearly resonates with the scope and 'evidence' also presented in this thesis. As

has been argued in this thesis, over the last decade global conceptualism has presented the conceptual mechanism to readdress the perception of the singular flow of information *to* Australia, replacing this with the circulation of information *to, from, and between* various localities, including Australia, within the international network, however disparate and fragmentary that network may have been in reality. What is evident in surveying the conceptual approaches of Australian artists' abroad and local post-object practitioners, including Parr himself, are the contemporaneous intersections and enmeshing of ideas and practices, which occurred broadly across the many variants of conceptualism and more specific to this thesis within the field of artists' books.

What Parr's 1973 trip confirmed, and contrary to the artist's expectations prior to his departure, was that Sydney's small yet active post-object community was as committed and sophisticated as any that he encountered during his travels.<sup>59</sup> In addition, the major conceptual 'piece' he created upon his return, *Inhibodress Archive: Department Mike Parr*, can in retrospect and in the context of this thesis be seen as a potent metaphor for the positioning of the archival remnants of *Inhibodress* as representative of Australian post-object practice in the early 1970s within, and in relation to, global conceptualism. In addition, the 'piece' materially documents through its component of artists' books and publications, an Australian response and engagement (in a similar manner to Robert Rooney's personal collection of artists' books, publications and catalogues) with the historical transformation of the proto-discursive manifestation of the 'book as artwork' to the discursive field of artists' books.

On his return to Sydney in late September 1973, the artist initiated his *Inhibodress Archive: Department Mike Parr*, which displaced *Inhibodress* as a physical space, with a conceptual space. In this manifestation, Parr re-presented his engagement with the 'art world' and 'public at large', though the accumulation of printed material collected during the *Inhibodress* years (1970-72), augmented by items he acquired while travelling through Europe (1973). In a letter to Donald Brook, dated 8 January 1974, the artist noted:

Inhibodress archive is my alternative structure. Alternative info. & alternative contact centre. I am very interested for future in presenting my work in context with re-enforcing material, thereby stressing content or research objectives and not style tag. Also I hope to develop an



Plate 47: Mike Parr, *Information Centres No.1 & 2* (Inhibodress Archive: Dept Mike Parr) 1974, as 'installed' at Central Street Gallery, Sydney, 1974



Plate 48: Mike Parr, *Information Centres No.1 & 2* (Inhibodress Archive: Dept Mike Parr) 1974, as 'installed' at Central Street Gallery, Sydney, 1974 (alternate view)

alternative audience (I am presently developing techniques for involving non-art sniffing public)...<sup>60</sup>

Parr mobilised his collection of conceptual and post-object art in support of Donald Brook's appointment as Professor of Fine Arts at Flinders University in 1973. *Information Centres No. 1 & 2 (Inhibodress Archive: Dept Mike Parr)* 1974, opened at Contemporary Art Society Gallery, Adelaide, in March 1974, before returning to be made accessible to the public at 1 Central Street, Sydney, in July/August that year, (See Plates 47 and 48) with an accompanying catalogue list detailing the *Archive's* contents.<sup>61</sup> Following the circulation *Inhibodress Archive: Dept Mike Parr*, the artist wrote to one of his European contacts about what he hoped the project had achieved:

The fact is I am not so much interested in a theoretical text, as practical activities. My basic objective has been to radicalise support structures for new art here (and elsewhere by implication/exemplification), by establishing a number of alternative/experimental structures in which to view art, on the assumption that context affects content and political, social, economic forces affect context (to put it a bit neatly) ... I find that discussion is enormously benefited when artwork is presented according to areas of research, rather than as decoration.<sup>62</sup>

In his study of Parr's work Bromfield suggested that, 'it is difficult to measure the short-term impact of the show, but it left long-term memories and was a major contribution to the development of the framework through which Australian art was to grow during the rest of the decade. It provided the key material and experiential referents from which Donald Brook and others constructed the notion of post-object art. In a sense Parr did create a context for his own work through this activity...'<sup>63</sup>

As a material record of the period Parr's *Inhibodress Archive* is characterised by conflation of *primary* and *secondary* information with an eclectic coverage of media, including postcards, poems, magazines, folders of material, posters, photographs, printed ephemera, prints, letters, books and catalogues. The *Archive* illustrates the contextualisation of artists' books within the conceptual and post-object practice in the early 1970s, in which artists' books functioned as one of the many networked art forms; however, as 'books' they were also ascribed with greater sense of permanency through the inflection of the library as a 'collection' of books.

Parr's *Archive* of artists' books, although not identified as such at the time, included a broad cross-section of titles by European and North American practitioners, including John Baldessari, Robert Barry, Mel Bochner, Stanley Brouwn, John Cage, Roger Cutforth, Hanne Darboven, Gerard De Rook, Jan Dibbets, Gerald Ferguson, Richard Hamilton, Douglas Huebler, Allan Kaprow, John Latham, Mario Merz, Bruno Munari, Bruce Nauman, Dieter Roth, Allan Ruppersberg, Edward Ruscha, Bernar Venet, Lawrence Weiner, and Emmett Williams, among others.<sup>64</sup>

The representation of the North American material appears to have been 'acquired' during Parr and Kennedy's sourcing of publications for *Inhibodress Information* in 1970-72, while it was during his 1973 trip that Parr was able to gather works from the European artists whom he met, such as Austrian Arnulf Rainer, Polish artist Marek Konieczny and Hungarian Geza Pernecky.<sup>65</sup>

In addition to the works of art or *primary* information the *Archive* included a range of catalogues and books on contemporary art, including the two key exhibition catalogues of artists' books to date, Celant's *Book as Artwork 1960/72* and the Moore College of Art *Artists Books* catalogue. While it does not appear that either catalogue influenced the categorisation within his *Inhibodress Archive*, Parr's predilection for Celant's terminology affirms his early understanding of the role of the 'book as artwork'.<sup>66</sup>

The *Archive* is both an inherently personal record of Parr's connections to 1974, as well as metaphorically representative of Lippard's dematerialized international network, or at least a fragmentary, less causal, sub-network within global conceptualism. Into this symbolic international network Parr inserted his own practice, as represented through his key works to date, *Word Situations 1 & 2*, 1971, *Wall Definition*, 1971,<sup>67</sup> *Notebooks Vols 1 & 2*, 1971-73<sup>68</sup> and *Blacked-Out Book: The Rise and Fall of Civilisation*, 1971-72.<sup>69</sup> Also represented in the *Archive* was a selection of *Inhibodress* group material, as well as additional pieces by his previous colleagues Kennedy and Johnson, notably copies of Johnson's artist's books, *Disclosure* 1973, *Be An Artist* 1973 and *Coincidence* 1974.<sup>70</sup>

In many respects *Information Centres No. 1 & 2 (Inhibodress Archive: Dept Mike Parr)* marks the summation of the role of Inhibodress and Australian post-object practice within global conceptualism in the early 1970s. By the mid 1970s, a new alternative space, the Experimental Art Foundation in Adelaide, had been established, which took on the role as the most proactive organisation for the production, promotion, distribution and collection of Australian artists' books through the second half of the 1970s and into the early 1980s. As the next section will outline the EAF's role was, like Inhibodress, conceptually connected to international frame, but as an organisation it was more successful than its predecessor in fusing localised artistic and cultural factors, giving the artists' books published by the EAF a more distinctive resonance within an Australian context, and solidifying the foundations for a field of Australian artists' books.

## **6.2. The Experimental Art Foundation**

### **6.2.1. Alternative spaces, alternative publishing and artists' books**

Within the broader field of cultural production, the role of the artist's book as an alternative space was achieved through the alignment of artists' books with the 'decentralised' network of alternative art spaces that emerged, both internationally and in Australia, through the 1970s. As has already been discussed, in addition to the multitude of artists masquerading as self-publishers, an international artists' books network formed, firstly through the opportune aggregation of commercial galleries, including Seth Siegelau (New York), Gian Enzo Sperone, publishing as Sperone Editore (Turin), Yvon Lambert (Paris), and Jack Wendler and Nigel Greenwood galleries in London, then with alternative artists' organisations, such as Art & Project (Amsterdam) and Art Metropole (Toronto), with the support of liberal art colleges, such as the Visual Studies Workshop (Rochester, NY) and Nova Scotia College of Art & Design (Halifax, Nova Scotia), and finally in the mid 1970s, the establishment of Printed Matter and Franklin Furnace as dedicated alternative spaces for artists' books.

This kind of international 'alternative' network of was replicated on a more localised scale within Australia, initially with Inhibodress in Sydney and Pinacotheca in Melbourne, which as has been shown were both involved in the

initial exchanges of artists' books as they arrived accompanied by the discursive frame in the early 1970s. By the mid-1970s, a number of what were either institutionally-affiliated venues or publically-funded alternative arts spaces had emerged. Recent research has identified the Ewing & George Paton Galleries at the University of Melbourne as the first 'alternative' art space of its kind in Australia to promote contemporary practice and experimental art forms,<sup>71</sup> while not long afterwards in Adelaide the Experimental Art Foundation (EAF) was established in 1974,<sup>72</sup> while in Brisbane, the Institute of Modern Art (IMA) came into existence in 1975.<sup>73</sup>

All three organisations played an significant role in the support and promotion avant-garde practices in their respective cities, while they also established a mutual support network for the staging of events and circulation of exhibitions, which also predictably encompassed artists' books. The Ewing & George Paton Galleries, EAF and IMA were instrumental in arranging the first survey of *artists' books* to be shown in Australia, *Artists Books / Bookworks*, which toured the three venues during, 1978-79. With the support of the Los Angeles Institute of Contemporary Art and Franklin Furnace, which have both been mentioned in previous chapters in regard to the international field, *Artists Books / Bookworks* presented to an Australian audience the breadth of international practice, while this exhibition also incorporated the first collective survey of Australian artists' books. It is argued in this thesis that this exhibition marks a defining moment in the recognition of the artists' books in Australia, which will be shown in this chapter.

As has already been outlined in the literature review, contemporary art magazines, such as *Artforum*, *Art International*, *Arts Magazine* and *Studio International*, which had an international, or at least a decentralised 'art world', readership, played an important role in the circulation of ideas about artists' books, particularly with the limited local coverage of the art form in locally-published Australian art magazines and journals. A couple of articles and reviews published in *Other Voices* and *Art Network* respectively are nevertheless worth specific mention.

At the time of Burn's 'Conceptual art as Art', *Art and Australia's* short-lived and quickly silenced rival *Other Voices*,<sup>74</sup> edited by Paul McGillick and Terry Smith,



published Donald Brook's analysis of 'multiples and unlimiteds'.<sup>75</sup> In this article, Brook presented a theoretical justification for replicable types of media, such as photography, prints and three-dimensional multiples, which were used by post-object artists. This must be qualified, however, in that while Brook, as the self-appointed critical advocate for Australian post-object art, was prepared to elucidate theoretical arguments, he was generally less willing in being drawn into identifying specific examples, either works or artists, to illustrate his propositions.<sup>76</sup> This was also the case in this article, so even though Brook never wrote specifically about artists' books, his 'qualified' support can be gleaned from his reasoning on multiples.

In his essay, Brook argued that the test of 'uniqueness' in art had already been weakened by printmaking techniques, cast sculptures, and works in editions, such that the mere increase in the size of an edition towards the unlimited (where deterioration in quality was not a factor of the edition) did not constitute a logically significant matter. Brook's conclusion was that there was no significant semantic objection to extending the term 'work of art' to embrace at least some multiples and unlimiteds,<sup>77</sup> which by inference could include commercially-printed multiple artists' books. According to Brook, there was no *a priori aesthetic* argument that invalidated the eligibility of multiples or unlimiteds as works of art,<sup>78</sup> such that in his conclusion, Brook posited that it was the *ideological* differences between conservatives and the radical extremes that would provide the final arbiter as to whether multiples and unlimiteds would be adopted into 'the already sprawling family of art'. Given the 'radical' leanings of the magazine's readership, Brook was preaching to the converted.

Of the alternatives to *Art and Australia*, *Art Network* (1979-86)<sup>79</sup> was, at least until 1983, the Australian art magazine which was most closely aligned with the network of 'alternative' spaces throughout the country. In its first issue the founding editor, Ross Wolfe, stated that his objective for *Art Network* was to fill the communication gap led by 'traditional' media and build *Art Network* as viable 'alternative space'; a claim that clearly affiliates *Art Network* with other artists' magazines, 'collective' publications and artists' books.<sup>80</sup> *Art Network* aligned itself with 'alternative' post-object practices, supporting photography, performance, film and video, 'alternative' publishing, with articles on ZX and Lip, plus announcements, advertisements, and listings of publications and

artists' books received by the editors.<sup>81</sup> There were also regular articles on 'alternative' spaces around Australia, including the IMA, Tin Sheds, Ewing & George Paton Galleries, the EAF and Praxis.<sup>82</sup>

In an interview with David Kerr, who took over as Director of the EAF from Noel Sheridan at the end of 1980, Kerr confirmed his belief in the bond between alternative spaces and alternative publishing, which remained an ongoing concern under his tenure at the EAF. In the interview he reiterated the importance the 'Information Centre', begun by Sheridan, as a key resource provided for artists, students and arts workers. Kerr stated he was also keen to continue the EAF's publishing agenda of producing 'small editions of good quality artists books and books on art theory', citing recently published titles; Bonita Ely's *Murray/Murundi, Marr Grounds' Oxide Street*, plus an anticipated revised edition of Donald Brook's collected essays *The Social Role of Art*.<sup>83</sup>

The support of *Art Network* for the 'alternative' network is also evident in Bernice Murphy's two part historical survey of 'alternative spaces', published in the winter and spring issues in 1982.<sup>84</sup> At the time Murphy was the inaugural Curator of Contemporary Art at the Art Gallery of New South Wales, and it is worth noting that she credited her attendance at *The New Art Space* conference at the Los Angeles Institute of Contemporary Art in April 1978, as providing her with the background information for both articles.

While Murphy noted a historical lineage of alternative exhibitions back to the celebrated *9x5 Impressions* exhibition of 1889, she quickly returned to the 1970s as providing the most fertile ground for alternative artist-run spaces which challenged the art museum, citing Inhibodress as the exemplar of the radical social and political characteristics of the earliest alternative spaces.<sup>85</sup> Her coverage of alternative art spaces was international in scope, although primarily North American, referring to well-known New York venues, such as Institute for Art and Urban Resources Inc. founded in 1971, and the 'parallel galleries' in Canada, such as A Space and Art Metropole in their support of video, documentation, performance, inter-media projects and community arts. In addition the role of alternative spaces in the women's movement was also significant, both internationally and nationally, through the Women's Art Register, Lip Collective and Women's Art Movement in Adelaide.<sup>86</sup>

Special mention was made of a collective trio of individuals, Noel Sheridan, Kiffy Rubbo and John Buckley, who as the respective Directors of the EAF, Ewing & George Paton Galleries, and IMA, were instrumental in the development of alternative spaces in Australia in the 1970s.<sup>87</sup> Of these three individuals and organisations it was Sheridan who positioned the EAF as the key site for the production and distribution of Australian artists' books in the 1970s.

### **6.2.2. The Experimental Art Foundation and post-object artists' books**

The establishment of the Experimental Art Foundation (EAF) has been well documented by the organisation's protagonists and supporters.<sup>88</sup> Resident post-object theoretician Donald Brook, who arrived from the Power Institute in late 1973 to take up the position of Professor of Fine Art at Flinders University, provided the intellectual and ideological foundations for the EAF,<sup>89</sup> while Irish-born artist Noel Sheridan, following sojourns in New York and Sydney, was appointed secretary in January 1975, and then inaugurated as Director in 1976 (a post he held until September 1980). In addition, there was a cohort of Adelaide-based artists, including Bert Flugelman, Ian de Gruchy, Ian Hamilton, David Kerr and Bob Ramsay, for whom the EAF provided a congenial environment for their post-object practices. The EAF positioned itself as the main alternative space in Adelaide dedicated to supporting experimental practice, as a venue for exhibitions, performances, lectures, discussions and other activities, by local, national, and visiting international artists.<sup>90</sup> The EAF was also the venue for a number of significant survey shows that record the vitality of post-object practice in Australia in the 1970s, including *Australian and New Zealand - Post-Object Art: A survey* in 1976,<sup>91</sup> *The Women's Show* in 1977, and *Artists Books / Bookworks*, during 1978-79.

One of the founding principles of the EAF was that it would provide an environment where artists could access information and exchange ideas about conceptual and post-object practices, which provided the impetus for the establishment of an Information Centre and library, and a printing press. In an article on the founding of the EAF published in *Art and Australia* in 1975, Donald Brook stated that the provision of a printing press for artists, who could not afford such infrastructure individually, would provide the opportunity 'to

generate work in that promising region between the 'original print' and the commercial reproduction'.<sup>92</sup> In pursuing these aims the EAF was not unique, but adopted similar strategies to alternative organisations internationally, while in the local context there are obvious parallels between the formulation of EAF's Information Centre and Mike Parr's own quasi-institutional *Inhibodress Archive*.

What was crucially important, however, is that by adopting these strategies and establishing an active publishing agenda covering a range of material from regular newsletters to artists' books, as well as founding a 'collection' of conceptual and post-object publications, the EAF effectively positioned itself as the key Australian alternative space providing 'institutional' support for Australian post-object artists' books throughout the 1970s. In addition, as a participant organisation within global conceptualism, the artists' books published by or in other cases either printed or facilitated through the EAF can be located both within the international discursive frame for artists' books, as well as, recognised as responding to localised artistic and cultural factors so that they resonate specifically within the Australian context.

Amongst the first publications to be realised by the EAF were two chronicles of the organisation's activities during its first two years of existence, *E.A.F. Adelaide 75* and *E.A.F. 76*.<sup>93</sup> Compiled by Sheridan and Ian de Gruchy these publications provide a detailed account of the exhibitions, installations, performances, films, lectures, talks and workshops held during both years, as well as the more mundane statutory financial statements. In *E.A.F. Adelaide 75* Sheridan outlined his interest in the circulation of post-object printed matter and the intention to establish the EAF as an active publisher of such material in Australia:

Over a period I had collected documents relating to experimental art and these were displayed and became the basis of the information centre which was added to by additional purchases by the E.A.F. and by donations of work by artists. We began an informal lending library ... capable of getting information to members throughout Australia. By continuing and extending my correspondence with artists here and abroad the hope is that artists with similar interests can be put in touch to exchange information. ... when a printing press is operational from the E.A.F., this type of correspondence will be published on a regular basis for wider distribution.<sup>94</sup>



Plate 49: Noel Sheridan, ed., 'Some of the books at the Foundation', in *E.A.F. Adelaide 75*, Adelaide: Experimental Art Foundation 1976, np



Plate 50: Photograph of the Experimental Art Foundation's Information Centre and Library illustrated in Noel Sheridan and Ian de Gruchy, eds, 'Information Centre and Library', in *E.A.F.* 76, Adelaide: Experimental Art Foundation 1976, np

Plate 51: 'EAF Publications' in Noel Sheridan, ed., *The Experimental Art Foundation, Adelaide, South Australia, (1977-79)*, Adelaide: Experimental Art Foundation 1980, np


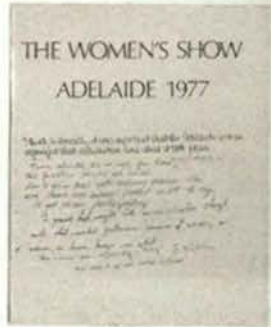

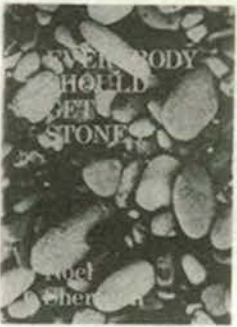


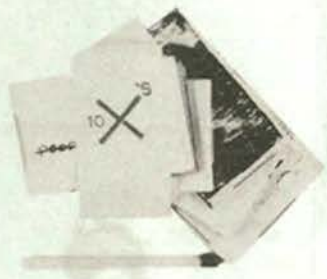



<p><b>Imants Tillers</b></p>  <p>A trip with Marcel Duchamp, Flann O'Brien, J.G. Frazer, Carl Jung, Bishop Berkeley, Hans Heyesen and Imants Tillers to the outer reaches of the fortuitously discovered.</p>	<p><b>Women's Show, Adelaide</b></p>  <p>The Women's Show 1977; music, theatre, video, visual art, seminars and much more.</p>	<p><b>EAF '76</b></p>  <p>A review of events at the Experimental Art Foundation for the year 1976.</p>	<p><b>Noel Sheridan</b></p>  <p>Maximalism and the role of perception.</p>
<p><b>Donald Brook</b></p>  <p>Essays on Experimental Art, Art and Education, Children's Art, Art Museums and Society, Art and Education, Art and Public Policy by one of Australia's most thoughtful art critics.</p>	<p><b>Julian Wigley</b></p>  <p>This book is dedicated to the free spirit of all fringe dwellers in their struggle against a society that prefers to forget and deny their existence; the Aboriginals of Central Australia.</p>	<p><b>Ken Searle</b></p>  <p>Ten little books about the suburb of Newtown, Sydney.</p>	<p><b>Bob Ramsay</b></p>  <p>Photographic documentation of six recent works including the artist's criticism of current art practice.</p>

Plate 52: 'EAF Publications' in Noel Sheridan, ed., *The Experimental Art Foundation, Adelaide, South Australia, (1977-79)*, Adelaide: Experimental Art Foundation 1980, np

<p>Les Levine</p> <p>USING THE CAMERA AS A CLUB by Les Levine</p>  <p>NOT NECESSARILY A GREAT ONE by Les Levine</p> <p>An analysis with illustrations of the role of photography in art and politics.</p>	<p>Eva Yuen Man-Wah</p> <p>An account of the work of a Chinese cook in exile.</p> <p>ALL IN THE SILENCE</p>	<p>Dale Franks</p>  <p>Documentation of work done while artist in residence at the EAF, in 1979.</p>	<p>EAF Publications</p> <p>The Experimental Art Foundation 569 Payneham Road, St. Peters, South Australia</p> <ol style="list-style-type: none"> <li>1. "Rendezvous with Configuration II" Imants Tiliens 14.00</li> <li>2. "The Social Role of Art" Donald Brook 14.00</li> <li>3. "Using the Camera as a Club" Les Levine 10.00</li> <li>4. "Everybody Should Get Stones" Noel Sheridan 14.00</li> <li>5. "Boarder" Dale Franks 15.00</li> <li>6. "At Home" Bobi Renshaw 15.00</li> <li>7. "All in the Silence" Eva Yuen 14.00</li> <li>8. "Sculpture at the Top Ends" Marr Grounds &amp; Paul Pholeros 15.00</li> <li>9. Little Books by Ken Searle 11.00</li> <li>10. "Who are the Journalists of your mind?" Dorothy Thomson 13.00</li> <li>11. "Two Performances" &amp; "Detour" Ulay/Marina Abramovic 15.00</li> <li>12. E.A.F. 76 11.00</li> <li>13. Women's Show, Adelaide 1977 15.00</li> <li>14. "Red Heart" No. 1 Julian Wigley 12.00</li> </ol> <p>* prices in Australian dollars</p> <p>Also, if you would like to subscribe for the Experimental Art Foundation and receive newsletters, notice of shows, seminars and access to library and hardware etc. please write enclosing a cheque or money-order made payable to the E.A.F. The rates are as follows:</p> <p>Institutions \$25 Individual \$15 Students, Unemployed \$5</p>
<p>Dot Thompson</p>  <p>A comic about popular media; drugs / sex / death.</p>	<p>Marr Grounds</p> <p>Environmental works at the northern tip of the Australian continent.</p> 	<p>Ulay / Marina Abramovic</p>  <p>Documentation of performances in Sydney and Melbourne, including a detour to the 'Red Centre' of Australia.</p>	<p>The Experimental Art Foundation</p>  <p>Adelaide, South Australia</p> <p>A review of events at the Experimental Art Foundation for the years 77 / 78 / 79.</p>



A double-page spread in *E.A.F. Adelaide 75* illustrated and provided a list of 'some of the books at the Foundation', which included artists' books by Edward Ruscha, Sol LeWitt, Joseph Kosuth, Douglas Huebler, Bruce Nauman, Dick Higgins, Emmett Williams, Dieter Roth, Tom Phillips, Richard Long and Helen Douglas, among others. Books listed by Ruscha were *Crackers*, *Baby Cakes*, *A Few Palm Trees*, *Real Estate Opportunities*, *Various Small Fires*, *Some Los Angeles Apartments*, *Nine Swimming Pools*, *Colored People* and *Thirtyfour Parking Lots*.<sup>95</sup> (See Plate 49) In addition the financial statements reveal that in its first year of operation the EAF spent 10% of its limited operating budget on the purchase of magazines and books for the library.<sup>96</sup> The companion publication *E.A.F. 76* listed the Information Centre or multi-purpose Library room as providing access to over one thousand titles, comprising purchases, Sheridan's personal collection and gifts from visiting artists, as well audio and video tapes, and a slide collection documenting past events organised by Bob Ramsay and Ian de Gruchy.<sup>97</sup> (See Plate 50)

It was in 1976 that the EAF also embarked upon publishing artists' books with a reprint of Tim Johnson's previously self-published *ESP – Examples of 5 Spaces in 1 Place* to accompany the *Post-Object Show*, plus Irish-born New York-based conceptualist Les Levine's *Using the Camera as a Club 1976*, published following the artist's visit to Australia in August 1976.<sup>98</sup>

The following year, 1977, the EAF published a collective catalogue accompanying *The Women's Show*, Imants Tillers' *Rendezvous with Configuration P*, the first edition of Donald Brook's theoretical essays in *The Social Role of Art*, Ken Searle's bundle of ten *Little Books* and Dorothy Thompson's comic *Who are the journalists of your mind?*

The two significant artists' books of 1978 were Sheridan's own *Everybody Should Get Stones*, plus Marr Grounds' *Sculpture at the Top Ends*, while 1979 witnessed a plethora of publications, including Ulay and Marina Abramović's *Two Performances / DETOUR*, documenting their visit to Australia to participate in *European Dialogue*, 3<sup>rd</sup> Biennale of Sydney, and a 'detour' to the EAF,<sup>99</sup> Bob Ramsay's *At Home*,<sup>100</sup> and an anthology of the *Women's Art Movement 1978-79*. Sheridan's final editorial contributions were to record the *Experimental Art Foundation Performance Week, March 1980* and to compile the organisation's

ongoing history over the previous three years in *EAF Review 1977-79*, published in 1980, which included a list of past publications, including artists' books, available for purchase from the EAF. (See Plates 51 and 52)

With the resignation and departure of Sheridan in 1980, subsequent director David Kerr continued the ongoing publishing program, which among other titles included two poignant environmental artists' books Marr Grounds' *Oxide Street* and Bonita Ely's *Murray/Murundi*,<sup>101</sup> published in 1981, while in the next year, 1982, another six artists' titles were published. The departure of Kerr in 1983 precipitated a decline in the number of artists' books published, with only a single title printed and published at the EAF, Ian Hamilton's *The Ceremony of the Golden Bowerbird*, 1983, which in the wider context also coincided with the end of a productive publishing period of post-object artists' books in Australia.

In addition to the EAF's publishing agenda recounted above, the Information Centre of what was initially 'international' in outlook gradually became more inclusive of locally-produced publications, artists' books and ephemera, as visiting artists' deposited or left material. In addition Sheridan's involvement in the exhibition *Artists Books / Bookworks* through his curatorial selection of 'Australian Artists Books' resulted in a number of works entering the EAF's Information Centre or 'collection' at the end of this exhibition.<sup>102</sup>

When Joan Lyon's anthology of critical writings on artists' books was published in 1985, the sole Australian collection of artists' books listed in this international survey was at the Experimental Art Foundation in Adelaide. The details were brief, but the entry stated that as an artists' organisation, the EAF had been collecting since 1972, and by 1985, had amassed a total of 600 books, of which 80% were multiples, and 20% one-of-a-kind, plus additional material, including posters, recordings, mail art, video, photographs and documentation.<sup>103</sup> It was a 'collection' formed principally under Sheridan's and later Kerr's direction as a material record of the EAF's leading role in post-object practice in Australia.

There is no doubt that Sheridan's personal interest in alternative publications and artists' books precipitated the 'institutional' support provided by the EAF during the 1970s, in the establishment of the Information Centre and Library, with his personal donations, as well as printed matter that he gifted or

distributed to other organisations.<sup>104</sup> While these facts may present a broad vindication of his involvement, it is the publication of his own artist's book *Everybody Should Get Stones* by the EAF in 1978 that most clearly illustrates his commitment to the art form, not only as a material object, but also in the conceptual strategies employed by Sheridan to affirm the book's status as art.

The publication of *Everybody Should Get Stones* in 1978 was the culmination of a seven year project initially begun on a beach in Ireland in 1971. Following his own pilgrimage to New York, where he had resided from 1962 to 1970, Sheridan returned to Ireland to 'just get back into life' and not bother about art, go to the beach and look at nature...<sup>105</sup> Yet, in his own words, 'when I did get to the beach I found I still had those art filters on reality. Out of that came the piece *Everybody Should Get Stones*, which is essentially my own working through those problems of perception and how we relate to the object'.<sup>106</sup>

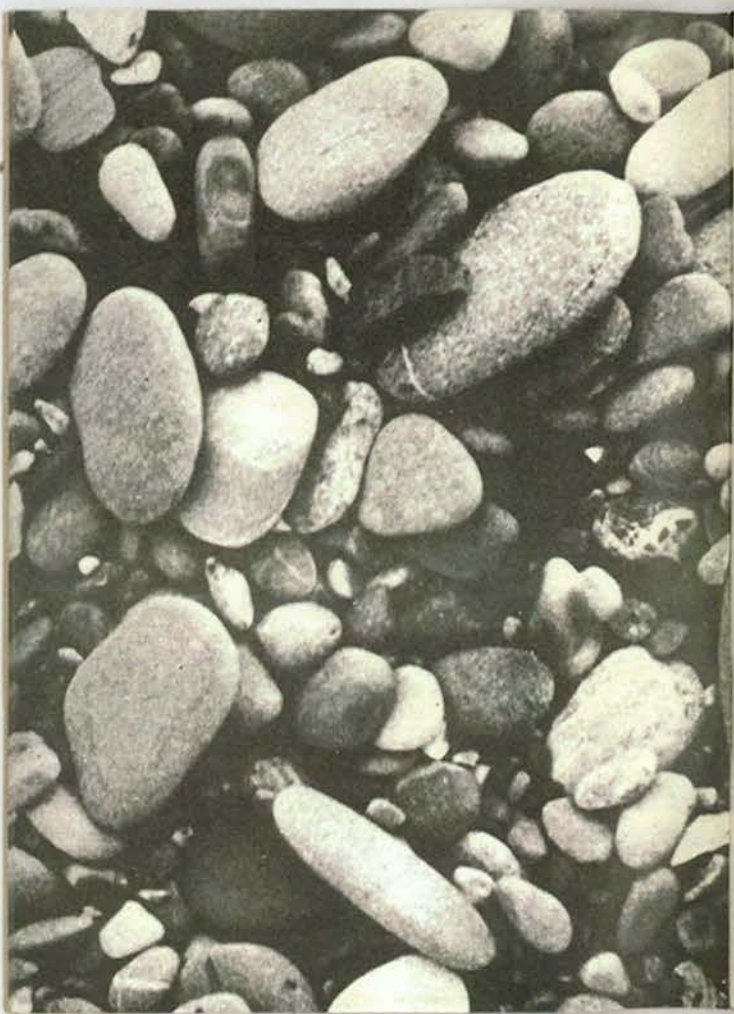
Although conceived in Ireland, *Everybody Should Get Stones* remained a conceptual idea until it was realised as an installation as part of the Art Gallery of South Australia's contemporary *Link Exhibition* program in April-May 1975. (See Plate 53) For the *Link Exhibition*, Sheridan sourced tons of 'stones' from a local quarry, which were dumped onto the gallery floor by the wheelbarrow load by Sheridan and his accomplices.<sup>107</sup> Pinned to the walls around this sea of stones were placed large format sheets of the artist's scientific selection criteria. In addition to the texts presented on the walls, the selection criteria were also reproduced in a staple-bound booklet accompanying the exhibition.<sup>108</sup> The work subsequently 'toured' to the IMA, in June-July 1976.<sup>109</sup>

In an interview with Ken Bolton published in *Magic Sam* at the time of his *Link Exhibition*, Sheridan explained the evolution of the work:

Well the first parts were completed then (-the formal, minimal part in Ireland); and the work was complete as I first intended it. It began as a fairly 'tight' minimalist/formalist thing - trying to say everything you could say and know/prove about stones and about every way you could examine them, and tie it all up. But then, later (in '72) the last sections were added opening it out. This was a decision to maximalize the work. To change its minimal emphasis. To think on, to develop and explode it; these were added to exhaust the mind and demonstrate that you can't really 'know' but to also give the experience of a number of contradictory ways of seeing the 'reality' of stones and the experience



Plate 53: Installation shot of *Everybody Should Get Stones*, Link Exhibition, Art Gallery of South Australia, Adelaide, 1975



A stone may be selected because it is:

1. A the smallest
2. B the flattest
3. C the most circular
4. D the most striped
5. E the smoothest
6. F the sourest
7. G the brightest
8. H the dryest
9. I the sharpest
10. J the most transparent
11. K the most saline
12. L the most metallic
13. M the most iridescent
14. N the cleanest
15. O the lightest
16. P the most volatile
17. Q the most odorous
18. R the softest
19. S the coldest
20. T the most fossilised
21. U the chalkiest
22. V the most crystalline
23. W the most resonant
24. X the most porous
25. Y the most dense
26. Z the most radio active

Plate 54: Noel Sheridan, 'Part 1', in *Everybody Should Get Stones*, Adelaide: Experimental Art Foundation 1978, np; Collection of the author

of these all together. So it refers a lot more to knowing experience, than to the idea of knowledge and to the neat conceptual artwork, than the piece in its first form did.' <sup>110</sup>

Although the events and activities at the EAF were usually ignored by the conservative Adelaide press,<sup>111</sup> the installation of *Everybody Should Get Stones* at the Art Gallery of South Australia prompted an exchange of criticism and retorts between Sheridan and his supporters, and those who opposed the infiltration of post-object practice into the local bastion of 'real' art.<sup>112</sup> The figurative painter and art critic for *The Advertiser* Ivor Francis, for example, disparagingly suggested that the 'promise of a long life for post-object art seems endangered by its scarcity of creative ideas, its reliance on the mumbo-jumbo of pseudo-scientific documentation, its rejection of painterly and sculptural skills ... Post-object art is a particularly difficult movement to understand because it presents no visible affinity with any art form that has gone before it.'<sup>113</sup>

By the time *Everybody Should Get Stones*, was published as an artist's book in 1978, the furore surrounding the *Link Exhibition* had long passed. The book can therefore be seen as temporally disengaged from the installation at Art Gallery of South Australia so that in this final manifestation *Everybody Should Get Stones* functions as an autonomous artist's book. In its material form it appears a fairly standard photolithographic multiple artist's book; a light brown soft-cover 36 page publication, with an innocuous front cover stating the title, the artist/author's name, with, in this case a close-up photograph of stones, which is repeated throughout the book, juxtaposed with the multiple texts.

The book is formatted into four parts, the first referring to the 'initial tests' undertaken by the artist in Ireland in 1971, in which 'A stone may be selected because it is: 1.A the smallest, 2.B the flattest, 3.C the most circular, 4.D the most striped, 5.E. the smoothest ...', on so on, listing 78 reasons for selecting a stone, then formulating all possible combinations.<sup>114</sup> (See Plate 54) The artist applies a simple minimal-conceptual mathematical model to the performative action, although the results are in many cases ridiculously implausible and/or impossible. Parts 2 to 4 'open out' with Part 2 an extension of Part 1, but 'less empirical' and more poetic allowing the reader to 'select a stone because it is the most: odd, nice, ugly, neat, cute... or most apt 'for killing two birds with' or

'for gathering moss'.<sup>115</sup> 'Part 3 is neither here nor there'<sup>116</sup>, but encourages selecting a stone because it is most aptly indicative of the subsequent quotes by philosophers, Irish literary figures, including Joyce and Beckett, and Sheridan's colleagues Donald Brook and Ian North.<sup>117</sup> While Part 4 just poses that 'Since you are on the beach, why waste time', with seven exercises to conclude.

Both Gary Catalano in his study of Australian artists' books, and more recently fellow Irish provocateur Brian O'Doherty have extolled the virtues of the *Everybody Should Get Stones*.<sup>118</sup> In his commentary Catalano, a poet himself, whilst acknowledging the influence of conceptual art, suggested the words, not stones, were the real subject of the bookwork, with Sheridan's nationality allowing him to draw impetus from 'the richly comic tradition of modern Irish literature'.<sup>119</sup> O'Doherty in turn felt that the work with its conceptual rubrics in place – the lists, the instructions, the mathematical exhaustion of possibilities, 'documentary' photographs, etc. – stood 'very highly' in 'the international canon of conceptual endeavours', but like Catalano suggested the 'wit, irony, and vernacular humour' were the unheralded virtues in the work.<sup>120</sup> It was Sheridan's ability to follow the 'rules' and then undermine them at one and the same time that gives *Everybody Should Get Stones* its creative pertinence.

Whilst this thesis has so far focussed on the experiences of expatriate Australian artists Ian Burn and Robert Jacks in their engagements with artists' books while in North America, Sheridan's *Everybody Should Get Stones* may be seen to represent the corollary of an international artist in transit through global conceptualism, whose work was adopted and adapted into the Australian context. *Everybody Should Get Stones* is implicitly 'international' in conception and can be placed within the international discursive frame. In the content, Sheridan draws impetus from his country of origin in the subject, his passage through New York in the minimal-conceptual strategies employed in the first half of the book, and finally, his arrival and extended stay in Australia allowed the realisation and final publication of the book.<sup>121</sup> *Everybody Should Get Stones* is the material evidence of this journey, whilst also reflecting the varying influences that impacted upon Sheridan's practice as he passed through these art worlds. It is a work that illustrates both historically and metaphorically the

interconnectivity of the EAF and post-object practice in Australia with global conceptualism and the international field of artists' books.

### **6.2.3. *Artists Books / Bookworks***

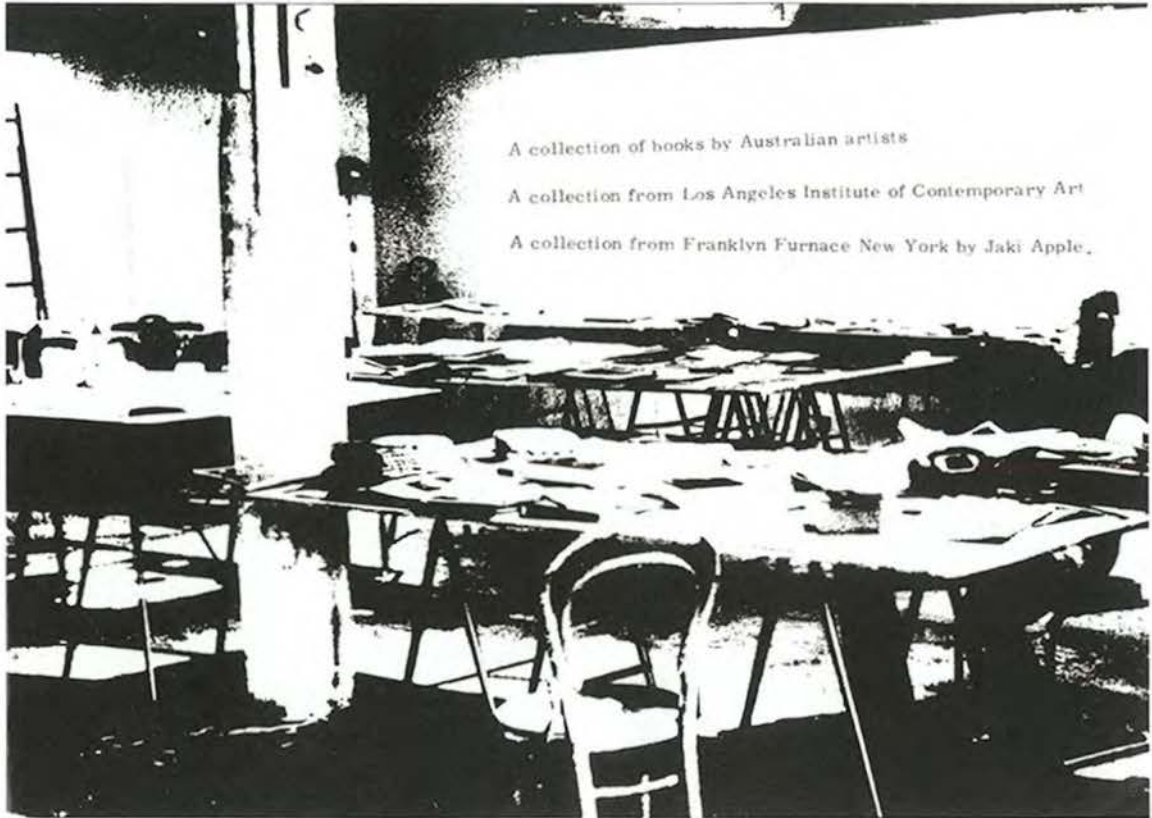
The exhibition *Artists Books / Bookworks* (1978-79) marks a milestone in the history of Australian post-object artists' books in the 1970s. As the first major survey exhibition of international and Australian 'artists books' and 'bookworks' (although hereafter referred to only as artists' books to avoid confusion) to be held in Australia, it can be seen to represent the coalescence of international influences and local artistic production, facilitated, both in origin and in circulation by the network of alternative spaces aligned with artists' books.

*Artists Books / Bookworks* was collaboratively organised by Australia's three leading alternative spaces; by Kiffy Rubbo and Meredith Rogers at the Ewing & George Paton Galleries, University of Melbourne, John Buckley at the Institute of Modern Art, Brisbane, and Noel Sheridan at the Experimental Art Foundation. *Artists Books / Bookworks* was both international and Australian in scope, with the exhibition divided into three sections; two sourced from overseas, with a third incorporating Australian material. The first section of *Artists Books / Bookworks*, comprised a broad selection of printed material which was derived from the exhibition *Artwords and Bookworks*, which had been held at the Los Angeles Institute of Contemporary Art in early 1978.<sup>122</sup> The second section included a small representation of predominantly one-off hand-made books from the Franklin Furnace Archive, New York. The third section, with a focus on Australian artists' books, was curated by Sheridan as his main contribution to the exhibition.<sup>123</sup> (See Plates 55, 56, 57)

Recent research has shown that Rubbo and Rogers deserve the main credit for securing the international loan sections from Los Angeles Institute of Contemporary Art and Franklin Furnace Archive, as well as collating the accompanying loose-leaf catalogue, including hand-printing the folder cover. The catalogue, which now remains the primary record of the exhibition, was produced between August and September, with Sheridan's essay, checklist of Australian artists' books, and accompanying artists' pages added as the exhibition opened at the Ewing & George Paton Galleries in September 1978,



THE BOOK SHOW



A collection of books by Australian artists

A collection from Los Angeles Institute of Contemporary Art

A collection from Franklyn Furnace New York by Jaki Apple.

Plate 55: 'The Book Show' in Noel Sheridan, ed., *The Experimental Art Foundation, Adelaide, South Australia, (1977-79)*, Adelaide: Experimental Art Foundation 1980, np



Plate 56: Installation shot of *Artists Books / Bookworks* at the Experimental Art Foundation, Adelaide, 1978-79

Plate 57: Installation shot of *Artists Books / Bookworks* at the Experimental Art Foundation, Adelaide, 1978-79 (alternative view)

before travelling to the IMA in October-November, and then onto EAF in December, where it remained on display into 1979.<sup>124</sup>

If we recall Bright's history of book art in America, the author identified Los Angeles Institute of Contemporary Art's *Artwords and Bookworks* as the most significant exhibition of the artists' books after the Moore College of Art's *Artists Books* show to be held in America the 1970s. *Artwords and Bookworks* presented the most extensive international coverage of the art form in any exhibition up to that point of time, with over 1,500 works by 600 artists, which encouraged Bright to conclude that its eclecticism reflected exuberant adolescence of artists' books in America.<sup>125</sup> It was a variant of *Artwords and Bookworks* that reached Australia later that year, after touring to three other venues in the United States; Artists' Space, New York, Herron School of Art, Indianapolis, and New Orleans Contemporary Art Center.<sup>126</sup> In this first section of *Artists Books / Bookworks*, Australian audiences were able to see an expansive array of international material that validated Australian practice.<sup>127</sup>

In addition to the mass coverage of multiple artists' books, publications and ephemera that replicated the *Artwords and Bookworks*, a second smaller section of unique or one-of-a-kind American artists' books (33 in total), plus audio works, was added to *Artists Books / Bookworks* from a second Australasian touring exhibition, *Artists' Books*, which was concurrently on tour to New Zealand in early 1978. *Artists' Books: New Zealand Tour 1978* had been curated by Jacki Apple, Curator of Exhibitions and Performances at Franklin Furnace Archive, and in the first half of 1978 travelled to National Art Gallery, Wellington, Govett-Brewster Art Gallery, New Plymouth, and Auckland City Art Gallery, before arriving in Australia. *Artists' Books: New Zealand Tour 1978* also included a section printed-edition or multiple artists' books which were 'advertised' as being available through Printed Matter. This last component of the *Artists' Books: New Zealand Tour 1978* does not appear to have been incorporated into *Artists Books / Bookworks*, most probably as multiple artists' books were comprehensively covered in material sourced from the Los Angeles Institute of Contemporary Art.<sup>128</sup>

These two international sections in *Artists Books / Bookworks* provided material examples across the entire spectrum of artists' books and publications, as well

as ephemera, mail art, postcards and magazines, however, it was the powerful discursive frame of artists' books as an 'alternative space' along with their role as a 'democratic' art form which was not surprisingly employed to bind and legitimise the imported works. In the contributing essays by Joan Hugo (co-curator of *Artwords and Bookworks*), entitled 'Museum without Walls', Martha Wilson (founder and Executive Director of the Franklin Furnace Archive) in her essay 'Artists Books as Alternative Space' and Judith A. Hoffberg (at the time with the Los Angeles Institute of Contemporary Art and co-curator of *Artwords and Bookworks*) on 'Recent artists' books and ephemera',<sup>129</sup> all three authors lauded the role of artists' books as the medium for the dissemination of art and information internationally through the postal network. In Wilson's opening paragraph, for example, she launched into the well-versed rhetoric stating:

Artists all over the world are producing books and periodicals which, when scrutinized, are not 'books' or 'periodicals' in the conventional sense. Ed Ruscha's *Thirtyfour Parking Lots*, for example, is not 'about' parking lots.... (it) is distinct from conventional books, and conventional artworks, which are produced in expensive, limited editions or as one-of-a-kind works. What function does an artwork which is cheap, portable and potentially unlimited serve? It functions, as so many artists are aware, as alternative space - a channel which circumvents the exclusivity of galleries and the critical community.<sup>130</sup>

This framing of the international components of *Artists Books / Bookworks* can be seen as a symbolic confirmation of the reach of the international discursive frame for artists' books into Australian post-object art in the 1970s. The intention and logistics of bringing the international sections of *Artists Books / Bookworks* to Australia, nevertheless, indicates an awareness by those involved in the arrangements for the show of the role of artists' books and the relevance of the art form to their respective venues and audiences prior to its realisation and national tour. As Bob Ramsay recently recalled, the notion of making artists' books as an alternative space had strong currency among Australian post-object artists, and particularly those associated with the EAF, well before *Artists Books / Bookworks*. In Ramsay's view, rather than providing a catalyst to Australian artists to embark upon using the book as artwork, what the exhibition achieved was to validate practice that had occurred up to that point of time, and possibly popularise the art form in the wider Australian art community.<sup>131</sup>

#### 6.2.4 Australian Artists Books

In the context of *Artists Books / Bookworks*, the relationships between the international discursive frame and the conception of Australian post-object artists' books is most clearly evident in the first short history written by Noel Sheridan as an introduction to the third section dedicated 'Australian Artists' Books'.<sup>132</sup> Like his American counterparts, it was the international discursive frame that underpinned Sheridan's own survey of Australian artists' books:

The Gestetner, quick-copy look of much Australian printed art from the early 70s – the 'Inhibodress Newsletter' and the 'Situation Now' catalogue for example – conveys an urgency and informality which, while partly a matter of economics, is also – and more importantly – a statement about 'the precious object', 'the integrity of the medium', Formalism and Conceptualism.

At a time when the question of whether anything besides 'unique', 'inimitable', 'expensive', 'handsigned', 'timeless' and 'guaranteed-aesthetic' media could be used to carry art information; these multiple, ordinary, disposable, typewritten, coarse grained pages presented themselves – formally – as part of the answer...<sup>133</sup>

Sheridan provided a chequered narrative of artists' books in Australia, proposing that the history of the art form in Australia was less than a decade old, therefore covering a similar timeframe to the post-1963 'international' history. Sheridan drew attention to the role of post-object art, particularly Inhibodress (Parr, Kennedy and Johnson), The Tin Sheds (Danko, Tim Burns, Marr Grounds) and Pinacotheca. Sheridan, not unexpectedly, cited the EAF as a publisher, having recently produced books by Donald Brook, Les Levine, Imants Tillers and the Women's Art Movement, with a number of other works waiting to go to press. He suggested that this backlog of pending titles was evidence that there is 'no slackening of interest in the area of artists books'.<sup>134</sup>

Sheridan concluded his historical outline by stating that:

While recent trends might indicate that the art of the book is pressing forward to the illuminated manuscript stage (many more signed one-offs about) (a reference to the selection of 'One-of-a-kind' books from the Franklin Furnace Archive) I still believe the best use of the book for artists lies in its power to give economical, fast, portable art information'.<sup>135</sup>

Sheridan's essay provided the discursive framing for the third section of 'Australian Artists' Books', which included an array of material by 51 artists, totalling 146 individual works and 11 group projects. Of the artists included, about half were represented by a single title, as indicative of their wider post-object practice or as their first venture into the art form, while there was a handful of artists who were represented by more than half a dozen books, including Ian Hamilton, Robert Jacks, Tim Johnson, Pat and Richard Larter, and Paul Worstead.<sup>136</sup> (See note for complete list)

*Artists Books / Bookworks* was the first time such a large number of book works had been gathered together under the single genus of Australian artists' books. If the entire selection is analysed as a material record of Australian artists' books, there are obvious examples that diverge, and in some cases dramatically, from Sheridan's prescriptive statement of intent, however, on the other hand, the authority of the discursive frame is also clearly evident as the impetus behind the realisation of a significant number of the artists' books.

There is perhaps a fairly practical explanation for the variety of material; the result of the logistics of presenting a substantial survey of Australian artists' books within a very limited timeframe and budget. As Ramsay recently recounted, the concept of 'curatorial' selection implies a process of inclusion and exclusion based on established criteria; whereas, Sheridan's imperative for the Australian section in *Artists Books / Bookworks* was simply to amass as many artists' books as he could get his hands on in a very short period of time. Everything that arrived in the post was included in the exhibition.<sup>137</sup> Sheridan's curatorial 'selection' was, in effect, not unlike Vanderlip's approach five years earlier, based on the default clause; it's an artist's book if the artist says it is.

Thus the artists and works included in *Artists Books / Bookworks* came from various sections of contemporary Australian art (printmaking, photography, sculpture), although there was invariably a large contingent from the post-object community. The legacy of Inhibodress was present with the inclusion of Mike Parr and Tim Johnson, while there was a solid representation of artists affiliated with the EAF, including, Ian de Grucy, Leigh Hobba, Ian Hamilton, David Kerr, Bob Ramsay and Dorothy Thompson.

There were also a number of books included that Catalano would later recall in *The Bandaged Image*, such as Robert Rooney's *War Savings Street*, Tim Burns' *A Pedestrian Series of Postcards* (See Plate 58) and Aleks Danko's *Ian Bell will arrive in London - January 3<sup>rd</sup>, 1974*. Among the most well represented artists were, Robert Jacks with an almost complete set of his hand-stamped and hole-punched books, Paul Worstead with nineteen issues of his self-published and variously titled Xeroxed magazines, and a number of Pat and Richard Larter's collaged 'pop' journals.

The 'democratic' aim lauded by Sheridan was evidenced in the multiple works by Jacks, and Johnson, who in Sheridan's opinion was the artists who had 'shown the deepest commitment to the book over the longest period'.<sup>138</sup> In addition, there were the single, but key, titles, such as Imants Tillers' *Rendezvous with Configuration P* and Sheridan's own *Everybody Should Get Stones*, both published by the EAF.

There was a range of material that was indicative of the fusion of the book as artwork with post-object 'documentation', as was the case with many of the examples submitted by the Adelaide contingent, including Ian de Gruchy's *Blocks - related sets, systems*,<sup>139</sup> Ian Hamilton's documents of past exhibitions and installations,<sup>140</sup> David Kerr's autobiographical *Pocket Piece*,<sup>141</sup> and Bob Ramsay's oversized *Lilliput Papers*.<sup>142</sup> While these works may not be 'multiple' artists' books, it is nevertheless worth discussing a few examples as they illustrate and role of the book as a medium within the broader scope of post-object art.

David Kerr's *Pocket Piece*, for example, was realised in a number of variations in the book form, one of which was included in *Artists Books / Bookworks*, along with an artist's page submitted specifically for inclusion in the catalogue.<sup>143</sup> (See Plate 59) Kerr's first preceding *Pocket Piece*,<sup>144</sup> was a record of his 'portable tools for survival', more accurately described as 'the contents his pockets during a two period in June-July 1978'. Kerr 'simply' recorded the source (trouser pockets, shirt, coat, cardigan, wallet, etc.) and contents (money, keys, matches, identity cards, watch, bank deposit book, etc.) on each given day with a single photocopied image, collated accordingly as an artist's book.<sup>145</sup>



Plate 58: Tim Burns, *A Pedestrian Series of Postcards - What about Crosswalks in Mildura? New York - Mildura 1976*, New York: The Burns Family Press 1976, edition: 500; exhibited in 'Australian Artists' Books' in *Artists Books / Bookworks*, 1978-79; Collection of Bob Ramsay





Plate 59: David Kerr, 'Pocket Piece', artist's page, published accompanying the section on 'Australian Artists' Books', in *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978, p.119

Like many performance-based post-object works undertaken at the time, the documentation is presented in a pseudo-scientific manner within the defined parameters of the experiment, so as to remove the intentionality and subjectivity of traditional aesthetic judgement. The work is repetitive in structure, utilising the sequential nature of the book form, as well as in content, as each day, familiar and more often than not mundane objects reappear and reoccur, which has the effect of stripping away the allusions of the 'artist' as being different from the rest of us. The work is personal in source, but universal, perhaps 'transinstitutional', by implication, in that the essential 'tools' of the 'artist' are not dissimilar to those of any other person, while the prominence of notes and coins seems to imply an inability of the individual, whether artist or not, to escape the pervasive economic structures of late capitalism.

Another post-object bookwork was Ramsay's *Lilliput Papers*, a residual artefact from an installation and performance piece of the same title, presented at the EAF and Central Street Gallery in 1975. The installation was conceived to show how the size of objects effect perceptions of reality.<sup>146</sup> The title was a reference to Jonathan Swift's *Gulliver's Travels*, but the work was conceptually indebted to the sculptural issues of scale raised by Robert Morris in his 'Notes on Sculpture' published in *Artforum*.<sup>147</sup> In the context of *Artists Books / Bookworks* Ramsay's oversized *Lilliput Papers* presented the antithesis to Ken Searle's multiple *Little Books*, published by the EAF, which, being a mere 2.4 x 4.0 cm each, pushed the size of the 'readable' book to the limits of functionality.<sup>148</sup> Also indicative of Sheridan's eclectic 'selection' of Australian examples, were works that would now be considered primarily sculptural or metaphorical 'books', such as the constructed paper blocks by Clive Murray-White,<sup>149</sup> Jenny Christmann's knitted books<sup>150</sup> and the heavy literary content of Peter Rosman's welded steel volumes.<sup>151</sup>

In addition to the generally known artists' books by Jacks, Johnson and Sheridan, *Artists Books / Bookworks* also included many now little-known works, which in the context of this thesis can be re-evaluated as indicative of impact of the international discursive frame upon Australian post-object artists' books. Michael Pursche's *Of one tree one hundred leaves* c.1978 and Arthur Wicks' *Views for Binocular Vision* c.1978, for example, illustrate the adaption of standard minimal-conceptual ideas into Australian artists' books.

Michael Pursche's self-published *Of one tree one hundred leaves*, c.1978,<sup>152</sup> as the title suggests, documents one hundred leaves from a single tree. As an administrative-like performance piece, the artist placed a small numerical identifier on leaf after leaf, with each, one to a hundred, documented by a photograph. The photographic images were then Xeroxed, ordered, numbered, and bound into book format, so that the entire work is naturally delimited by the number of pages, not dissimilar to Mike Parr's *One Hundred Page Book*. The uniqueness of Australian flora provides the subject and object of study, yet the experience of work, like many post-object books, is predicated on the structure of the book and the systemic process of turning the pages, as a referent to the actions of the artist.

Arthur Wicks' *Views for Binocular Vision* c.1978,<sup>153</sup> parallels the artist's other performance and photographic works of 1970s. A copy of *Views for Binocular Vision* was included in *Artists Books / Bookworks*, supplemented with Wick's 'thoughts' on the work as an artist's page in the catalogue.<sup>154</sup> (See Plates 60, 61, 62) This deceptively simple screenprinted 'picture book' is composed of eight collaged panoramic views of the New South Wales south coast, western New South Wales, Sydney Harbour, and finally New York City from the Empire State Building observatory deck. Wicks was another Australian artist who made the trip to New York in the mid 1970s, and for whom the artist's book provided a means to materially record the experience. *Views for Binocular Vision* is not, however, a celebratory account of a pilgrimage to New York, but rather on the contrary, a work that defiantly affirms the positive benefits of geographic distance from the 'centre' of economic and cultural power.

There is an implicit environmental agenda in *Views for Binocular Vision*; a visual narrative of 'human progress' recounted by flipping through the pages. The split structure of the book along the horizontal axis allows the reader to compose an assortment of global images, for example, the polarity expressed in pairing an unspoilt South Coast seascape with the sprawling metropolis of New York City. The involvement of the reader in the temporal process of turning of the pages becomes a self-reflective experience, which forces the participant to question their own complicity in the destruction of natural world through the encroaching man-made environment.<sup>155</sup> In both Pursche's and

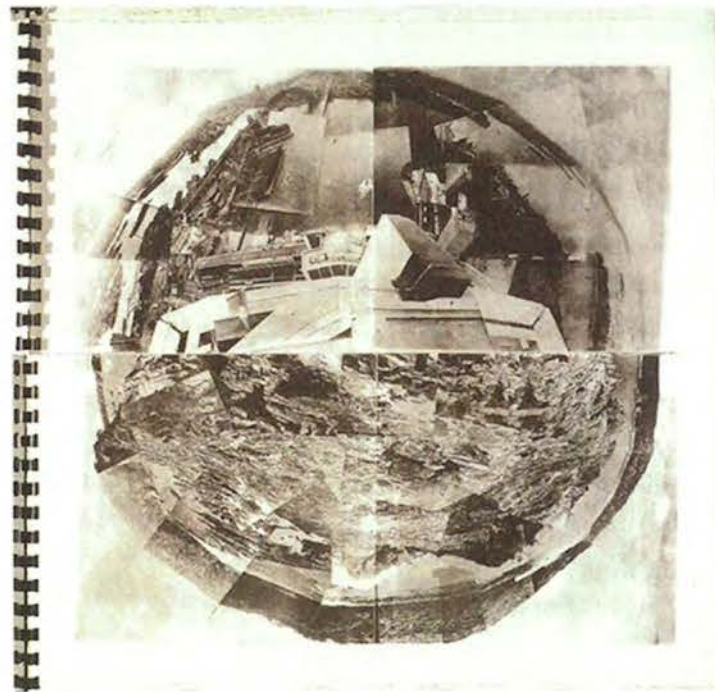
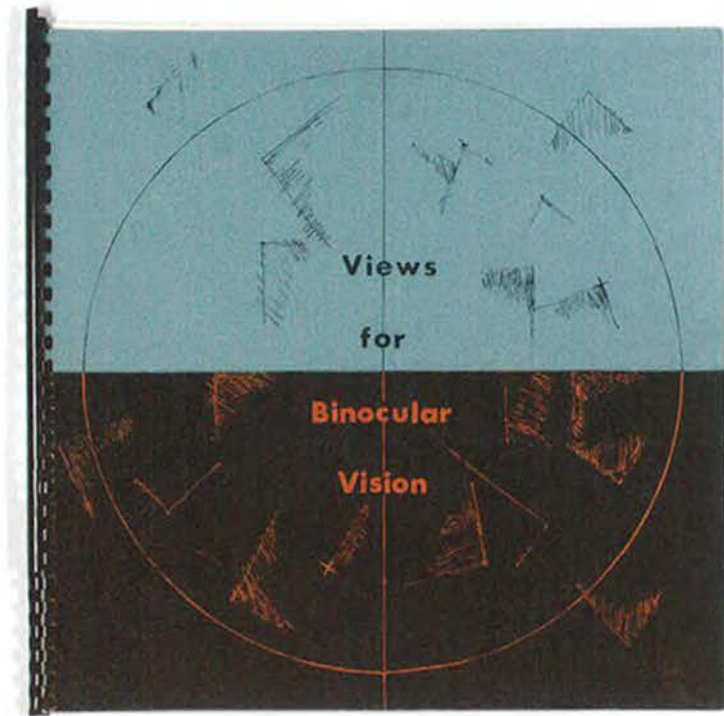
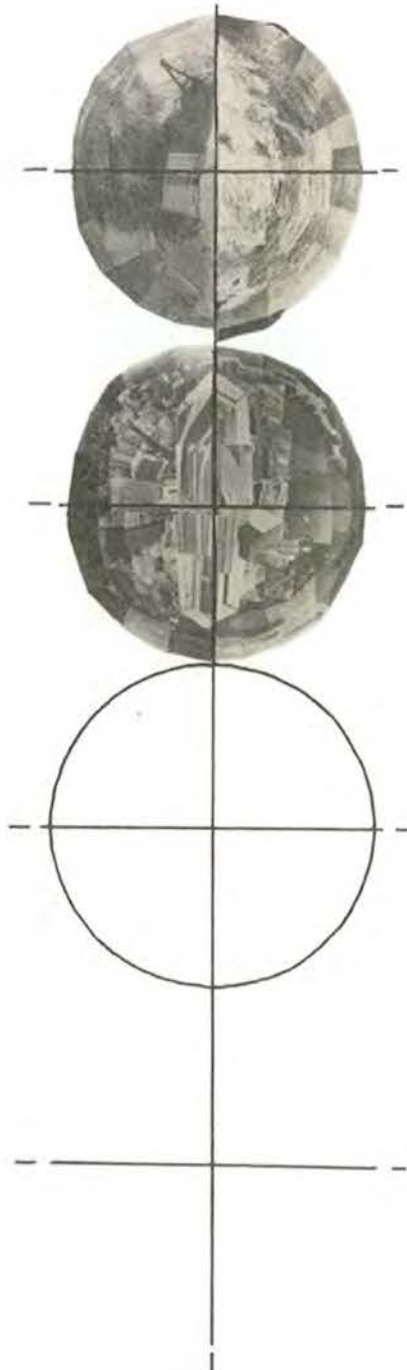


Plate 60: Arthur Wicks, *Views for Binocular Vision*, Wagga Wagga: self-published c.1978, 10pp, 40.6 x 40.6 cm, Edition: 100 (proposed); exhibited in 'Australian Artists' Books' in *Artists Books / Bookworks*, 1978-79; Collection: National Gallery of Australia

Plate 61: Arthur Wicks, *Views for Binocular Vision*, Wagga Wagga: self-published c.1978, selected pages; Collection: National Gallery of Australia



THOUGHTS FROM "VIEWS FOR BINOCULAR VISION"

1. CHILDHOOD GAMES, MATCHING TOPS WITH BOTTOMS.
2. THE CHANGING IMAGES THAT WE GET OF OUR WORLD,
  - 2.1 NATURAL, TO DEVELOPED,
  - 2.2 NATURE TO ART,
  - 2.3 LOW TIDE TO FULL TIDE,
  - 2.4 FEATURELESS TO KNOWN POINTS OF REFERENCE, ETC.
5. EVIDENCE OF OUR INDIVIDUAL PRESENCE.
- 5.64 "THE SELF... SHRINKS TO A POINT WITHOUT EXTENSION, AND THERE REMAINS THE REALITY CO-ORDINATED WITH IT."

ARTHUR WICKS  
SEPTEMBER 1978

Plate 62: Arthur Wicks, *Thoughts from 'Views for Binocular Vision'*, artist's page, published accompanying the section on 'Australian Artists' Books' in *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978, p.123

Wicks' artists' books the conceptual and material strategies employed are not dissimilar to their international contemporaries; what differs is the intruding specificity of the geographic, ecological and cultural 'content'.

In concluding this chapter, the major point to reiterate with respect to the scope of this thesis is that *Artists Books / Bookworks* was the exhibition that brought together for the first time a significant representation of international and Australian artists' books. The portable nature of artists' books, and the fact that two international shows were on tour in North America and New Zealand respectively, presented a timely opportunity to source and combine these with an Australian component under the single genre of artists' books. In the wider international context, *Artists Books / Bookworks* may represent just a single case study of one of many exhibitions that helped facilitate the global expansion of artists' books through the 1970s; however, as has been argued in this thesis *Artists Books / Bookworks* was critical to recognition of Australian post-object artists' books.

A major contribution of *Artists Books / Bookworks* was that, not only did it combine material examples of international and Australian artists' books, but more importantly the presentation of the material was validated by the discursive frame portraying artists' books as an 'alternative space' and 'democratic' means of distributing art to a wider, and in this case an Australian audience. With the discursive frame employed in this thesis as the means of delineating the international field of artists' books, *Artists Books / Bookworks* therefore represents the symbolic incorporation of Australian post-object artists' books into the international field

Secondly, while the discursive frame may have provided an overlay that legitimised artists' books as a distinct art form, *Artist Books / Bookworks* also marked the inception of Australian artists' books. While the ascription of *Australian* artists' books was no doubt a convenient and necessary means of delineating the local material, the recognition of Australian artists' books as *Australian* artists' books nevertheless instigated the demarcation of a new sub-field of practice; there were a quantitative number of Australian works that could be separately identified both within the context of Australian art and relation to the international field of artists' books. *Artist Books / Bookworks*

therefore records the transition from the *proto*-discursive phase of books as artworks subsumed within the broader sphere of Australian post-object art to the realisation of a separately identifiable field of Australian artists' books.

This can be seen to have occurred on two fronts within *Artist Books / Bookworks*; firstly, in the repatriation of the artists' books created by Australian artists abroad or 'in transit', such as Robert Jacks, Tim Burns and Arthur Wicks, although in retrospect Ian Burn was a stark omission. As was outlined in the previous chapter Jacks' series of hand-stamped books embodied the material and symbolic entwining of the discursive frame of international artists' books with Australian artists' books, so that Jacks' representation in *Artists Books / Bookworks* with fourteen titles, including all his hand-stamped books to date, was an acknowledgement of the enmeshing of Australian artists' books and global conceptualism. The second aspect was the 'historical' trajectory and interrelationship of post-object art and artists' books in Australia, from Inhibodress onwards; with Mike Parr represented by a 'copy' of his *Wall Definition* 1971, and an artist's page in the catalogue, and Tim Johnson's 'commitment to the book' evident in a almost complete set of his multiple editioned artist's books.

The final feature of *Artist Books / Bookworks* was that it unequivocally confirmed the major role the EAF had played over the preceding five years, not only through Sheridan's curatorial contribution to the exhibition, but also in the cross-section of artists, such as de Gruchy, Hamilton, Kerr and Ramsay, and the range of post-object artists' books that were in some way connected to the EAF. *Artists Books / Bookworks* therefore encapsulates the historical incorporation of the EAF into the field of Australian artists' books.

But this conclusion still raises two, additional questions that will be addressed in the next chapter; firstly, given the conceptual authority exerted by the international discursive frame upon the field of practice, what were the specific local theoretical factors that caused the EAF to be such a conducive environment for the production of artists' books; and secondly, what occurred within the sub-field of Australian artists' books 'after' *Artists Books / Bookworks*.

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## Notes to Chapter

<sup>1</sup> Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, New York: Granary Books 2005, pp.236-242; the three key exhibitions, she chose to discuss were, *Artists Books* (1973), *Artwords and Bookworks* (1978) and *VIGILANCE: Artists' Books Exploring Strategies for Social Concern*, Franklin Furnace, New York, 1978

<sup>2</sup> It is worth recalling that Donald Karshan, in his 'introduction' to *Conceptual Art and Conceptual Aspects* (1970), and reprinted in *Studio International* the same year, employed the term 'Post-Object Art' to refer to 'radical', 'idea art', 'analytic art', with its 'complete' break from 'formal and esthetic considerations' and expanded beyond the 'object or visual experience' of the art of the past; see Donald Karshan, 'The Seventies: Post-Object Art', loose-leaf insert, in *Conceptual Art and Conceptual Aspects*, New York: The New York Cultural Center 1970, p.1; reprinted as Donald C. Karshan, 'The Seventies: post-object art', *Studio International*, vol.180 no.925, September 1970, pp.69-70

<sup>3</sup> Brook delivered the second Power Lecture in Contemporary Art in 1969, entitled 'Flight from the object'; edited transcript reprinted as Donald Brook, 'Flight from the object', in Bernard Smith, ed., *Concerning Contemporary Art: The Power Lectures, 1968-1973*, Oxford: Oxford University Press 1974, pp.16-34

<sup>4</sup> Heather Barker and Charles Green, 'Flight from the Object: Donald Brook, Inhibodress and the Emergence of Post-Studio Art in Early 1970s Sydney', *emaj* no.4 2009, pp.1-25; [www.melbournartjournal.unimelb.edu.au/E-MAJ](http://www.melbournartjournal.unimelb.edu.au/E-MAJ), accessed 22 December 2009

<sup>5</sup> *ibid.*, pp.3-5

<sup>6</sup> *ibid.*, pp.6-8, 12-17

<sup>7</sup> *The Situation Now: Object or Post-Object Art?*, Contemporary Art Society Gallery, Sydney, 16 July – 6 August 1971; the artists included were: David Aspden, Michael Johnson, Trevor Vickers, Guy Stuart, Aleksander Danko, Nigel Lendon, Tony Coleing, Ti Parks, Clive Murray-White, Bill Gregory, Robert Hunter, Optronic Kinetics (Bert Flugelmann, Jim McDonald, David Smith), Tim Johnson, Simon Close, Robert Rooney, Dale Hickey, Neil Evans, with collaborative works by Ian Burn and Mel Ramsden

<sup>8</sup> for a detailed history, see Sue Cramer, *Inhibodress 1970-1972*, Brisbane: Institute of Modern Art 1989

<sup>9</sup> The founding members of Inhibodress were: John Armstrong, Bill Brown, Terry English, Niels Elmoos, James Elwing, Michael Gifford, Tim Johnson, Peter Kennedy, Orest Keywan, Mike Parr, and Rolla Primrose.

<sup>10</sup> Mike Parr, in a note to Donald Brook, quoted in Sue Cramer, *Inhibodress 1970-1972*, *op. cit.*, pp.7, 10; see also David Bromfield, *Identities: A critical study of the work of Mike Parr, 1970-1990*, Nedlands: University of Western Australia 1990, p.9

<sup>11</sup> Tim Johnson, extract from 'Notes' 1970, reprinted in Sue Cramer, *Inhibodress 1970-1972*, *op. cit.*, pp.9, 11

<sup>12</sup> for a comprehensive listing of exhibitions, see Sue Cramer, *Inhibodress 1970-1972*, *op. cit.*, pp.73-74

<sup>13</sup> cited in David Bromfield, *Identities: A critical study of the work of Mike Parr, 1970-1990*, *op. cit.*, p.8

<sup>14</sup> Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, New York: Praeger 1973; references include, the founding of Inhibodress, by Peter Kennedy, Tim Johnson and Mike Parr, p.199; listing of Parr's *One Hundred Page Book*, p.211, and extract from *Self-Circles*, pp.211-212; listing of Johnson's 'Installation as Conceptual Scheme', p.226; extract from Kennedy's video and audio indefinition transference, p.226; and an extract from Johnson's 'Erotic Observations (2)', July 28, 1971, 3.50pm', Fisher Library, Sydney University

<sup>15</sup> Artists included: Mel Bochner (USA), Mick Bowes (UK), Ian Breakwell (UK), Victor Burgin (UK), Lygia Clark (Brazil), Terry English (Australia), Neil Evans (Australia), Barry Flanagan (UK), John Hilliard (UK), Peter Kennard (UK), Peter Kennedy (Australia), Roelof Lou (UK), David Medalla (UK), Gerald Newman (UK), Helio Oiticica (Brazil), Optronic Kinetics (Australia), Mike Parr (Australia), John Perreault (USA), Sarenco (Brescia), Alec Zannes (Australia), Timm Ulrichs, Ben Vautier (France), Lawrence Weiner (USA), source Sue



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Cramer, *Inhibodress 1970-1972*, op. cit., p.73; see also, David Bromfield, *Identities: A critical study of the work of Mike Parr, 1970-1990*, op. cit., p.302 n27

<sup>16</sup> Tim Johnson, quoted in an interview with Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.53; see also discussion of the exhibition and Mike Parr's contribution in David Bromfield, *Identities: A critical study of the work of Mike Parr, 1970-1990*, op. cit., pp.16-17, 302

<sup>17</sup> Tim Johnson, quoted in an interview with Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.57

<sup>18</sup> *ibid.*, p.56

<sup>19</sup> *ibid.*, p.56; it is highly probable that Johnson sourced this work from the catalogue, Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, *January 5 - 31, 1969*, New York: Seth Siegelau 1969, cat.25, 'One standard Air Force dye marker thrown into the sea', 1968, Collection: Freehold, np; see also, *Catalogue No. 1*, Sydney: Inhibodress Archives 1975, which lists the publications and artists' books in possession of Mike Parr, which date from the existence of Inhibodress, including classic books by John Baldessari, Robert Barry, Roger Cutforth, Mario Merz, Bruce Nauman, Edward Ruscha and Lawrence Weiner, among others.

<sup>20</sup> Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.9

<sup>21</sup> *Inhibodress Information 1* included: a letter from Duane Lunden, Exhibitions Co-ordinator, the Mezzanine, Nova Scotia College of Art & Design, 3pp; a copy of Harald Szeemann's 'Introduction' to the *When Attitudes Become Form* exhibition at the I.C.A., London, 1969, 1pp; Cornelius Cardew, *Nature Study Notes. Improvisation Rites* 1969, 4pp; extracts from *Flash Arts* magazine, c.1970, 2pp; banner and silkscreen card price lists and order forms from Multiples, New York, 2pp; Neil Evans, *Statements, Activities, Descriptions*, 1970-71, 4pp; E Gallagher, *Projected Activity*, 2pp, Peter Kennedy, 4 'untitled' works 1970-71, 4pp; Mike Parr, *Nounally Adv* 1971, *Investigations* 1971, *In Kosuth's Opinion* 1971, 4pp; Tim Johnson, four *Movement-graphs* 1971, 4pp

<sup>22</sup> 557,087, an exhibition organized by Lucy R. Lippard, Seattle Art Museum, 5 September - 5 October 1969; 955,000, an exhibition organized by Lucy R. Lippard, Vancouver Art Gallery, 13 January 13 - 8 February 1970; catalogue composed of 4" x 6" typescript index cards

<sup>23</sup> *Inhibodress Information*, typescript artists' books and catalogues order form, with descriptions of each title, 1971, np; it is probable that Robert Rooney was one of the subscribers who was able to use this bulk order as a means of forming his own collection of artists' books as documented in Chapter 4.

<sup>24</sup> David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., p.16

<sup>25</sup> *ibid.*, p.36, p.304n13; Bromfield noted that Parr was an avid reader of Willoughby Sharp's *Avalanche* magazine, which in Winter 1971 included articles on Oppenheim and Acconci, and in Spring 1972 an interview with Weiner; see also Parr's notes on the work of Weiner, pp.54-55

<sup>26</sup> *ibid.*, p.55; as Parr noted, 'Weiner's works relate much more clearly to certain developments in late minimal art, and consequently to the formalist/concrete tradition at its most rigorous. In fact, I think that his book of *Statements* represents an extension of the formalist/minimal tradition', p.54

<sup>27</sup> Mike Parr, *Word Situations 1 & 2* (1970-71), boxed set of 476 loose-leaf sheets, 31.8 x 27.5 x 7.5 cm; Mike Parr, *Wall Definition*, 1971, boxed set of 254 loose-leaf sheets, 31.8 x 27.5 x 7.5 cm, exhibited in 'Australian Artists Books', in *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978, p.110, no cat no; this was a photocopy after the original, which Parr had sold as part of a collection of Inhibodress material to the National Gallery of Australia in 1973

<sup>28</sup> Mike Parr, 'My Relationship to the Book Form', in *Artists Books / Bookworks*, op. cit., p.120

<sup>29</sup> Mike Parr, *One Hundred Page Book*, Sydney: self-published 1971, Xerox, 100 pp, 24.7 x 20.2 cm (closed); edition: 100; Mike Parr, 'My Relationship to the Book Form', in *Artists Books / Bookworks*, op. cit., p.120

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<sup>30</sup> see comments by Tim Johnson in an interview with Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.57

<sup>31</sup> David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.62-72, 307-308

<sup>32</sup> which included a number of photographic works, portraits of *Artists Critics Friends*, documentation of 'installation' pieces, two sound installations, as well as, performances held during the course of the show; for an extended discussion of the exhibition, see Sue Cramer, *Inhibodress 1970-1972*, op. cit., pp.9-15, 19

<sup>33</sup> Tim Johnson, *Out of the Gallery, Installation as Conceptual Scheme*, reprinted in Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.14, republished as Tim Johnson with Vivien Johnson, 'Installation as Conceptual Scheme (Out of the Gallery)', from *Installation as Conceptual Scheme* exhibition catalogue (Sydney: Inhibodress Gallery 1971), with 'we' replacing 'I' in the original text to acknowledge the contribution of Vivien Johnson to this text, in Adam Geczy and Benjamin Genocchio, eds, *What is Installation? An anthology of writings on Australian Installation art*, Sydney: Power Publications 2001, p.77

<sup>34</sup> The following list of Tim Johnson's artist's books was compiled by the author from various sources during research for this thesis with additional information added from the checklist in the recent retrospective exhibition catalogue; see Wayne Tunnicliffe and Julie Ewington, *Tim Johnson: painting ideas*, Brisbane and Sydney: Queensland Art Gallery and Art Gallery of New South Wales 2009, p.160:

Tim Johnson (and Vivien Johnson), *Out of the Gallery, Installation as Conceptual Scheme* Sydney: Inhibodress/self-published 1971

Tim Johnson, *Fittings*, Newtown: self-published 1971; 28 pages, offset lithography, not signed, dated l.l. inside back cover '20.9.71' 26.2 x 20.8 cm (closed); Edition: 90

Tim Johnson, *Spare Parts*, Newtown: self-published 1971; 111 pages, offset lithography, 26.2 x 20.8 cm (closed); Edition: 10

Tim Johnson, *Public Fitting*, Newtown: self-published 1972, 52 pages, offset lithography, not signed, dated l.c. inside front cover "1972", 25.4 x 20.3 cm (closed); Edition: 200

Tim Johnson (and Vivien Johnson), *Disclosure*, Newtown NSW: self-published 1973, 131 pages, photo-lithography, not-signed, not dated, 22.9 x 28.0 cm (closed). (self-published catalogue); contents: 'Introduction' (by Vivienne Elliott), pp.6-8; *Bath Installations* (c.1971), pp.9-14; *Erotic Observations* (c.1971), pp.15-27; *Erotic Journey* (1972), pp.28-30; *Fittings* (c.1971), pp.31-60; *Disclosures* (1972), pp.61-118; *Inductions* (1972), pp.119-123; *Voyeur* (c.1972), pp.124-127; 'Appendix', pp.128-131; Edition: 300

Tim Johnson, *Be an artist*, Newtown: self-published 1973; 26.7 x 20.3 cm, 85 pages, offset lithography, 26.2 x 20.8 cm (closed); Edition: 100

Tim Johnson, *Coincidence*, Newton, NSW: self-published 1974; 40 pages, offset lithography, not signed, not dated, 20.3 x 26.7 cm (closed); Edition: 200

Tim Johnson, *Schooltime*, Newton, NSW: self-published, 1974, 26.7 x 20.3 cm, 16 pages; Edition: 30

Tim Johnson, *ESP: Examples of five spaces in one place*, Sydney: self-published 1976, offset lithography, not signed, not dated, 21.6 x 12.7 cm, 18 pages; Edition: 100; second printing by the Experimental Art Foundation, May 1976, on the occasion of the exhibition *Australian and New Zealand: Post Object Art: A Survey*; edition unknown

Tim Johnson, *Alienation*, Newton, NSW: self-published, 1976, 28.0 x 21.6 cm, 32 pages, offset lithography; Edition: 100; a book of poems, republished as a limited edition in 1998

Tim Johnson, *You*, Newton, NSW: self-published, 1976, 28.0 x 21.6 cm, 12 pages, offset lithography; Edition: 100

Tim Johnson, *Notes on Painting*, Newton, NSW: self-published, 1977, 20.3 x 20 cm, 14 pages

<sup>35</sup> Julie Ewington, 'Paint - Concept - Paint', in Wayne Tunnicliffe and Julie Ewington, *Tim Johnson: painting ideas*, op. cit., pp.12-18

<sup>36</sup> Johnson's conception of the term 'installation' was necessarily expansive in that installations involved 'the imposition of one element, object or idea, on a ground'. In the case of 'object' installations, the ground was the physical environment, and case of 'idea' installations the metaphorical ground of the conceptual schema. Johnson also established two further sub-categories of 'idea' installations, being 'found' and

'created'. A 'found' installation was 'one in which the distinction between element and ground was not subjectively imposed but discovered'; see Tim Johnson, *Installation as Conceptual Scheme*, Sydney: self-published 1971, typescript sheet, 2pp, np; republished as Tim Johnson with Vivien Johnson, 'Installation as Conceptual Scheme (Out of the Gallery)', in Adam Geczy and Benjamin Genocchio, eds, *What is Installation? An anthology of writings on Australian Installation art*, op. cit., p.77

<sup>37</sup> Tim Johnson, quoted in an interview with Sue Cramer, *Inhibodress 1970-1972*, op. cit., pp.54-55

<sup>38</sup> See Tim Johnson, *Out of the Gallery: Installation as Conceptual Scheme*, reprinted in Sue Cramer, *Inhibodress 1970-1972*, op. cit., p.14

<sup>39</sup> Julie Ewington, 'Paint - Concept - Paint', in Wayne Tunnicliffe and Julie Ewington, *Tim Johnson: painting ideas*, op. cit., p.15

<sup>40</sup> Douglas Huebler, artist's statement, in Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, *January 5-31, 1969*, New York: Seth Siegelaub 1969, np

<sup>41</sup> Tim Johnson, *Fittings*, Newtown: self-published 1971; 'The installation (created object) is of one pair of pants (element) in six different positions on one body (ground) in Fittings 1 and 2 or one pair of pants (ground) on six different bodies (element) in Fittings 3 and 4. Simultaneously, the installation (created idea) is of the concept of abnormally worn underwear on the concept of normally worn underwear', np; *Fittings* comprises combinations of b/w photographs, separated into 4 sections or chapters by yellow sheets of paper, 'Fittings 1', 2pp, 'Fittings 2', 2pp, 'Fittings 3', 6pp, 'Fittings 4', 6pp, with 'Installation as Conceptual Scheme' reprinted at the rear of the book, 2pp, np

<sup>42</sup> See also the related; *Public Fitting* 1972, 8mm film, 12 minutes; *Public Fitting* 1972, 16mm film, 12 minutes

<sup>43</sup> See also Tim Johnson, in *The Situation Now: Object or Post-Object Art?*, op. cit., p.35

<sup>44</sup> See mention of the mini skirt, early Feminism and gender politics, post war and inter-generational tensions by Julie Ewington, 'Paint - Concept - Paint', in Wayne Tunnicliffe and Julie Ewington, *Tim Johnson: painting ideas*, op. cit., pp.16-17

<sup>45</sup> Tim Johnson, 'Introduction', in *Public Fitting*, Newtown: self-published 1972, np

<sup>46</sup> Tim Johnson, 'Introduction', in *Public Fitting*, Newtown: self-published 1972, 3 typescript sheets, np; 'The intention to make available my own execution of the work by presenting it in photographic form shifted emphasis away from a subjective experience... While the photographs simulate aspects of this experience - the frozen imagery of a photograph evokes the intensified fixated perception ... they also promote a more critical and systematic appraisal of the phenomenon.'

<sup>47</sup> see *Artists Books*, Philadelphia: Moore College of Art 1973, p.52, p.61, no cat. nos

<sup>48</sup> Tim Johnson, 'Introduction', in *Coincidence*, Newtown, NSW: self-published c.1973, np; 'For the unconscious mind time goes backwards so we know what's going to happen. But the gap between the unconscious mind and the conscious mind prevents us from using this knowledge. Man's inadequate descriptions of reality together with information supplied by the collective consciousness to the unconscious mind generates fear. So when we structure reality with knowledge that hasn't become conscious the experience is usually discredited as magic, religion or coincidence. There are no coincidences. They are the result of thought transference to people and objects. We could structure our reality with this knowledge if there were more efficient ways of closing the gap between the conscious and the unconscious minds. The photographs re-produced here have an element of unconsciously structured reality in them.'

<sup>49</sup> see also comments in Gary Catalano, 'The books of Tim Johnson', in *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983, p.42

<sup>50</sup> Tim Johnson, *Coincidence*, Newtown, NSW: self-published c.1973, np

<sup>51</sup> there two editions, the first self-published by the artist, with a second printing on the occasion of the Experimental Art Foundation's *Australian and New Zealand: Post Object Art: A Survey* exhibition in May 1976

<sup>52</sup> Tim Johnson, *ESP: Examples of five spaces in one place*, Sydney: self-published 1976, np; Electrical Space, for example, is represented by a simple line drawing of a fluorescent light with the following series of associations on the adjacent page:

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Symbol: a light  
Light  
Sound  
Heat  
Smell  
Touch  
Mind  
Colour: yellow  
EEIA  
LCTRCL  
(literal)

<sup>53</sup> There are numerous articles and publications on Johnson's paintings since the mid-1970s; see for example, 'Tim Johnson interviewed by Nicholas Zurbrugg', *Art and Australia*, vol.29 no.1, Spring 1991, pp.44-51; Nevill Drury and Anna Voigt, *Fire and Shadow: Spirituality in Contemporary Australian Art*, Sydney: Craftsman House 1996, pp.103-117; and most recently, Wayne Tunnicliffe and Julie Ewington, *Tim Johnson: painting ideas*, op. cit.

<sup>54</sup> Johnson was represented in *Artists Books / Bookworks (1978-79)* by *Disclosure, Alienation, You, Coincidence, Schoolltime, Public Fitting, Be An Artist, Notes on Painting and ESP*, p.106; see also Gary Catalano, 'The books of Tim Johnson', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.39-44

<sup>55</sup> David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.62-72, 307-308; Parr returned to Australia in late September 1973

<sup>56</sup> *ibid.*, p.62

<sup>57</sup> Mike Parr, Notebook, 'Some objectives on our return to Australia', first published in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.62, 307n44-45; the note continues, '...Independently of specific social/ political interests, all of them seem to be investigating a changed function for art and artists. In the first instance, the content of their art has been changed by breaking with the old artistic mediums and opting for printed/ photographed/ filmed/ dissemination of ideas/ models/ etc.'

<sup>58</sup> Mike Parr, piece in diary conceived during his second overseas trip, dated 9 February 1978, first published in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.51, 306n14

<sup>59</sup> see comments by David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., p.62

<sup>60</sup> Mike Parr, in a letter to Donald Brook, 8 January 1974, quoted in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.80-81, 308

<sup>61</sup> Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), Melbourne: Schwartz Media 2008, cat.66. (Photographer: Felizitas Stefanitsch); for a detailed listing see *Catalogue No.1 (January 1st 1974 to January 1st 1975) Information Centre 2 Inhibodress Archives: Dept. Mike Parr and Supplement No.1 (to June 30th 1974)*, 1 Central Street, Sydney, 17 July - 18 August 1974; Catalogue No.1, artists' books, catalogues and publications, pp.1-7, Wallworks, pp.1-3, File Boxes (1-4), pp.1-5, Folders (1-6), pp.1-3; Supplement No.1, artists' books, catalogues and publications, pp.1-3, File Boxes (5-6), pp.1-3, Folder (7), Wallwork, p.1

<sup>62</sup> Mike Parr, in letter to Douwe Jan Bakker, 21 September 1974, quoted in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.82, 309n9

<sup>63</sup> David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., p.82

<sup>64</sup> Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), op. cit., cat.66. (Photographer: Felizitas Stefanitsch); for detailed listing see *Catalogue No.1 (January 1st 1974 to January 1st 1975) Information Centre 2 Inhibodress Archives: Dept. Mike Parr and Supplement No.1 (to June 30th 1974)*, 1 Central Street, Sydney, 17 July - 18 August 1974; Catalogue No.1, artists' books, catalogues and publications, pp.1-7

- <sup>65</sup> Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), Melbourne: Schwartz Media 2008, cat.66, (Photographer: Felizitas Stefanitsch); for detailed listing see *Catalogue No.1 (January 1st 1974 to January 1st 1975) Information Centre 2 Inhibodress Archives: Dept. Mike Parr and Supplement No.1 (to June 30th 1974)*, 1 Central Street, Sydney, 17 July – 18 August 1974; Catalogue No.1, Wallworks, pp.1-3
- <sup>66</sup> see Mike Parr, 'My Relationship to the Book Form', in *Artists Books / Bookworks*, op. cit., p.120; the catalogue from *Artists Books* was relegated to File Box 3
- <sup>67</sup> *Wall definition*, July 1971, Inhibodress Gallery, Charles Street, Woolloomoolloo, Performer: Mike Parr, Photographers: Peter Kennedy, Felizitas Stephanitsch. Performance instructions: *Type two hours a day for 40 days*; in Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), op. cit., cat.6; see discussion of *Wall Definition* in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.18-20, 302-303
- <sup>68</sup> see Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), op. cit., cat.27; the *Notebooks* comprised the artist's writings and performance art scripts and provided the basis for many of his performances through the 1970s; now in the Collection of Flinders University Art Museum, as Mike Parr, *Notebook (a set of two volumes of original notes)*, 1971-, folder of documents, Acc.no.2763.000, acquired 1990; Gift of Donald Brook
- <sup>69</sup> *Blacked-Out Book: The Rise and Fall of Civilisation, 1971-1972*, 36 Parkham Street, Surry Hills, NSW; Performer and Photographer: Mike Parr ... *a history of western civilization metamorphosed as one year of my life, where the idea of a completely inarticulate image was incorporated with a catatonic, repetitive activity. Shot on 35mm black & white negative rolls, reversed out onto positive film. For carousel wall projection*; see Mike Parr, *Performances 1971-2008 / Mike Parr* (catalogue raisonné), op. cit., cat.22; see discussion of *Blacked-Out Book* in David Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970-1990*, op. cit., pp.24, 303
- <sup>70</sup> see *Catalogue No.1 (January 1st 1974 to January 1st 1975) Information Centre 2 Inhibodress Archives: Dept. Mike Parr and Supplement No.1 (to June 30th 1974)*, 1 Central Street, Sydney, 17 July – 18 August 1974; Catalogue No.1 and Supplement No.1; in addition to the Inhibodress group material, Tim Johnson was represented by three self-published artist's books in Supplement No.1 (to June 30th 1974); *Disclosure* 1973, *Be An Artist* 1973 and *Coincidence* 1974, p.2
- <sup>71</sup> Helen Vivian, ed., *When you think about art: The Ewing & George Paton Galleries, 1971-2008*, Melbourne: Macmillan Art Publishing 2008; for specific contributions on the 1970s, see Meredith Rogers, 'Arts Melbourne and the end of the seventies: ideology of the collective versus collective ideologies', pp.44-61, and Carolyn Barnes, 'Art world change in the 1970s', pp.148-162
- <sup>72</sup> For a detailed history of the first decade see, Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, Adelaide: Experimental Art Foundation 1984
- <sup>73</sup> Bob Lingard and Sue Cramer, *Institute of Modern Art: A Documentary History, 1975-1989*, Brisbane: Institute of Modern Art 1989
- <sup>74</sup> Only three issues of *Other Voices* were published; vol.1 no.1, June/July 1970, vol.1 no.2, August/September 1970, vol.1 no.3, October/December 1970
- <sup>75</sup> Donald Brook, 'Multiples and Unlimiteds', *Other Voices*, vol.1 no.2, August/September 1970, pp.8-16
- <sup>76</sup> See discussion by one of Brook's former students who completed his PhD under Brook's supervision in 1983; Alan Lee, 'Donald Brook's Theory of Art', *Artlink*, vol.20 no.3, September 2000, pp.68-70
- <sup>77</sup> Donald Brook, 'Multiples and Unlimiteds', op. cit., pp.8-10
- <sup>78</sup> *ibid.*, p.14
- <sup>79</sup> *Art Network*, vol.1 no.1, November 1979, to, no.19/20, Winter-Spring 1986
- <sup>80</sup> see Ross Wolfe, 'Editorial', *Art Network*, vol.1 no.1, November 1979, p.2; Peter Thorn and Ross Wolfe, 'Editorial', *Art Network*, no.2, November 1979, p.4; Peter Thorn and Ross Wolfe, 'Editorial', *Art Network*, nos.3&4, Winter/Spring 1981, p.5

<sup>81</sup> John Young, 'ZX : ZX anarchic versus dictatorial publications', *Art Network*, no.2, November 1979, p.35; Jeannette Fenelon, 'Lip', *Art Network*, no.2, November 1979, p.55; see the range of 'publications received' and listing, including publications stipulated as 'artists books', *Art Network*, no.2, November 1979, p.72; *Art Network*, nos.3&4, Winter/Spring 1981, pp.49, 76; *Art Network*, no.6, Winter 1982, pp.62-63; *Art Network*, no.7, Spring 1982, pp.62-63; *Art Network*, no.8, Spring 1983, pp.55-56; *Art Network*, no.9, Autumn 1983, pp.77-80; *Art Network*, no.10, Autumn 1983, pp.58-59; *Art Network*, no.11, Spring 1983, pp.33-35; *Art Network*, no.12, Summer 1984, pp.75-76; see EAF publications and mail order advertisements, *Art Network*, nos.3&4, Winter/Spring 1981, p.45; *Art Network*, no.5, Summer/Autumn 1982, p.76; *Art Network*, no.7, Spring 1982, p.11; *Art Network*, no.10, Winter 1983, p.6; see advertisements for Champion Books, *Art Network*, no.2, Spring 1980, p.4, 'Champion Publications are producers of contemporary books. Its interests are as much in the art (of) production as in the content of the books themselves. It discourages any formula for how or what it will produce. Form this has come a diverse and intelligent list of publications.'; listed, *Who's Taking You To The Dance* by Sally Morrison; *Business as Usual* by Paul Greene (illus.); *Suppression Alienation Oppression* by Glen Clarke; *Teledex* by Ted Hopkins; *Feral Palit* by Robin Wallace-Crabbe; *The Coals of Juniper* by Graham Jackson; *Write-Here-Now* by Simon Hopkinson; *Journey of a Wise Electron* by Peter Lyssiotis; Peter Lyssiotis, 'Journey of a Wise Electron and other Stories', *Art Network*, no.5, Summer/Autumn 1982, illus. p.55

<sup>82</sup> Ross Wolfe, et al., 'Sydney. Situations...', *Art Network*, vol.1 no.1, November 1979, pp.14-15, inc. Tin Sheds, University of Sydney; David Kerr interviewed by Pamela Brown, 'Experimental Art Foundation 1981', *Art Network*, nos.3&4, Winter/Spring 1981, p.44; Paul McGillick, 'The Institute of Contemporary Art - Central Street Gallery', *Art Network*, no.6, Winter 1982, pp.48-49; Peter Kennedy, 'Inhibodress - Just for the Record', *Art Network*, no.6, Winter 1982, pp.49-51; Lindsay Parkhill, 'Praxis', *Art Network*, no.6, Winter 1982, p.51

<sup>83</sup> David Kerr interviewed by Pamela Brown, 'Experimental Art Foundation 1981', op. cit., p.44; the following issue of *Art Network* included Donald Brook's essay 'What Art Is', see Donald Brook, 'What Art Is', *Art Network*, no.5, Summer/Autumn 1982, pp.6-8, reprinted in Donald Brook, *The Social Role of Art* (Revised edition), Adelaide: Experimental Art Foundation 1981, pp.20-27

<sup>84</sup> Bernice Murphy, 'Alternative Spaces - Part One', *Art Network*, no.6, Winter 1982, pp.46-47; Bernice Murphy, 'Alternative Spaces - Part Two', *Art Network*, no.7, Spring 1982, pp.55-57

<sup>85</sup> Bernice Murphy, 'Alternative Spaces - Part One', op. cit., pp.46-47

<sup>86</sup> Bernice Murphy, 'Alternative Spaces - Part Two', op. cit., pp.56-57

<sup>87</sup> Bernice Murphy, 'Alternative Spaces - Part One', op. cit., pp.46-47; Bernice Murphy, 'Alternative Spaces - Part Two', op. cit., pp.56-57; also mention of 'smaller, more provisional spaces', Art Projects (Melbourne), Marr Ground's mini Avago gallery (Sydney), Q Space (Brisbane), p.57

<sup>88</sup> For a detailed record, see Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit.; although some of the claims made in this account are now open for debate, see comments by, Maria Bilske, 'Unsentimental Experimental: The Experimental Art Foundation 25 Years On', *Artlink*, vol.20 no.3, September 2000, pp.65-66

<sup>89</sup> see for example Donald Brook, 'The Experimental Art Foundation', *Art and Australia*, vol.12 no.4, April-June 1975, pp.378-380; Donald Brook, *The Social Role of Art*, Adelaide: Experimental Art Foundation 1977; see also selected essays/papers by Donald Brook reprinted in Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit.; 'Art and the Social Institutions' (1977), pp.15-20; 'Post-Object Art in Australia and New Zealand' (1976), pp.20-25; 'The Nature of Art and Some Implications for Public Policy' (1977), pp.25-27; 'Art, Art Museums and Society' (1977), pp.28-29, 'A Proposal for the Incorporation and Regulation of Public Participation in State Patronage of the Arts' (1977), p.30

<sup>90</sup> For a coverage of the role of the Experimental Art Foundation as a venue for 'experimental performance and conceptual, post-object and avant-garde art', see

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Anne Marsh, *Body and self: performance art in Australia, 1969-92*, Melbourne: Oxford University Press 1993, pp.53-93, n236-238; the other institutional venue for contemporary art in Adelaide was the *Link Exhibitions* program at the Art Gallery of South Australia (1974-1979); see Ian North, 'Link Exhibitions at the Art Gallery of South Australia', *Art and Australia*, vol.12 no.2, 1974, pp.183-184, and retrospectively Ian North, 'The Link Exhibitions: A rough reminiscence of faint scandal', *Artlink*, vol.20 no.3, September 2000, pp.30-32, including a list of exhibitions, 1974-79

<sup>91</sup> Contributing artists: Virginia Coventry, John Nixon, Tony Coleing, Tim Burns, Aleks Danko, Terry Smith, Richard Larter, Ti Parks, Robin Wallace-Crabbe, John Davis, Tim Johnson, Micky Allen, Bruce Barber, Michael Bajko, Grahame Davis, Bonita Ely, Liz England, John Fisher, Sue Ford, Kim Gray, Paul Hay, Kevin Hagerly, Ian Hamilton, John Letherbridge, Steve Leishman, David Mealing, Philip Perking, Mike Parr, Dave Perry, Bob Ramsay, Noel Sheridan, Imants Tillers, and including performances by Ken Searle, *A Light-carrying Sculpture*, Jim Allen, *Elastic-sided Boot*, Ron Rowe, *Cloud Skins*, Pam Gilbert, *Ritual*, Philip Gerner, *The Jam of Your Life*, Julia Cotton, *Subterranean Celebration*; listed in Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit., p.35

<sup>92</sup> Donald Brook, 'The Experimental Art Foundation', op. cit., p.380, reprinted in Noel Sheridan, ed., *E.A.F. Adelaide 75*, Adelaide: Experimental Art Foundation 1976, np

<sup>93</sup> Noel Sheridan, ed., *E.A.F. Adelaide 75*, op. cit., 48pp (including covers), photo-lithography; Noel Sheridan and Ian de Gruchy, eds, *E.A.F. 76*, Adelaide: Experimental Art Foundation 1976, 26pp (including covers), photo-lithography

<sup>94</sup> Noel Sheridan, ed., *E.A.F. Adelaide 75*, op. cit., np

<sup>95</sup> See 'Some of the Books at the Foundation', in Noel Sheridan, ed., *E.A.F. Adelaide 75*, op. cit., np

<sup>96</sup> See *Income & Expenditure for the period 1 November 1974 to 31 November 1975*, in Noel Sheridan, ed., *E.A.F. Adelaide 75*, op. cit., np; Library: Magazines & Books: \$669.70, Subscriptions \$29.50, from Total Expenditure of \$7664.40

<sup>97</sup> Noel Sheridan and Ian de Gruchy, eds, 'Information Centre / Library', *E.A.F. 76*, op. cit., np

<sup>98</sup> Levine was an artist whose work was familiar to Australian artists through Jack Burnham, 'Les Levine: Business as Usual', *Artforum* 1970, reprinted in *Great Western Salt Works: Essays on the meaning of Post-Formalist art*, New York: George Braziller 1974, pp.39-46

<sup>99</sup> Ulay and Abramović's performance (no.21) 'The Brink', was performed at the Art Gallery of New South Wales in April 1979; a second 'untitled' performance (22), undertaken at the National Gallery of Victoria, May 1979; Ulay and Marina Abramović, *Two Performances / DETOUR*, Adelaide: Experimental Art Foundation 1979, np

<sup>100</sup> Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979, 44 leaves, ISBN: 095967294X

<sup>101</sup> Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, photo-lithography, 22.6 x 16.6 cm (closed) ISBN: 0949836052

<sup>102</sup> Of the publications sourced by Sheridan for inclusion in the 'Australian Artists Books' section of *Artists Books / Bookworks* exhibition, copies of the following titles, for example, remain in the EAF's collection to the present, Mike Brown *I don't know what to think about anything* 1972; Tim Burns, *A Pedestrian Series of Postcards - What about Crosswalks in Mildura?* New York: The Burns Family Press 1976; Robert Cooney, *A.O.U.L.I.T.S.# 1*, New York: self-published NYC 1977; Pat and Richard Larter's collaged and photocopied books, *The tender juicy fish fingers in art* 1970 (collage), *They buried the unknown* 1973 (collage), *People-eating hoardings* nd (collage), *Getting a raw toilet bowl at your fingertips* 1973 (collage), *A capacity for belly-aching* nd (collage), *Mind spinners stag movie* 1973 (collage), *The magnificent slum* nd (photocopy), *You can't drum* 1970 (photocopy)

<sup>103</sup> Helen Brunner and Don Russell (compilers), 'Artists' Book Collections: Experimental Art Foundation', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press 1985, pp.227-228

<sup>104</sup> See the contents of the *Information Show*, February/March 1976 and the collection of artists' books and printed ephemera donated by Sheridan to the National Gallery of Australia in 1980.

<sup>105</sup> Noel Sheridan, quoted in 'An interview with Noel Sheridan' (by Ken Bolton and Anna Couani), *Magic Sam*, no.2, 1975 (1976), np

<sup>106</sup> *ibid.*, np; see also 'introduction', in *Everybody Should Get Stones*, in which Sheridan states that; 'Initial tests were carried out by J. Neuner and N. Sheridan on Coynes cross beach, due east of Newcastle, Co. Wicklow, Ireland, during the Summer months of 1971', Noel Sheridan, *Everybody Should Get Stones*, Adelaide: Experimental Art Foundation 1978, np

<sup>107</sup> The stones were borrowed from the Monier Quarry at Gawler, north of Adelaide, at a cost of \$200 per month to the taxpayer, which caused an uproar in itself; see Brian Gill, 'Where the 'terrible man' got his stones', *The Advertiser*, 24 April 1975

<sup>108</sup> See Noel Sheridan, 'Everybody Should Get Stones', *Magic Sam*, no.1, 1975, np

<sup>109</sup> see installation shot in Bob Lingard and Sue Cramer, *Institute of Modern Art: A Documentary History, 1975-1989*, op. cit., p.32

<sup>110</sup> Noel Sheridan, quoted in 'An interview with Noel Sheridan' (by Ken Bolton and Anna Couani), op. cit., np

<sup>111</sup> See general discussion by Stephanie Britton, 'The EAF's image in the popular press', in *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit., pp.69-72

<sup>112</sup> Ivor Francis, 'Stones bring on those questions', *The Advertiser*, 9 April 1975, Brian Francis, 'Rough Road to Rock Appreciation', *The Advertiser*, 13 April 1975, David Dolan, 'Enjoyment with Stone', *Sunday Mail*, 13 April 1975, p.116; Stephanie Britton, 'Stony path can give us many ideas', *The News*, 15 April 1975; copies of reviews and additional material supplied by Ms Jin Whittington, Information Manager, Research Library, AGSA, November 2006

<sup>113</sup> Ivor Francis, 'Stones bring on those questions', op. cit.

<sup>114</sup> Noel Sheridan, *Everybody Should Get Stones*, op. cit., np

<sup>115</sup> *ibid.*, np

<sup>116</sup> *ibid.*, np

<sup>117</sup> The section concludes: 'It was hoped that the work "Everybody Should Get Stones" (in all its parts) would operate in a circular fashion, in that the confusion, doubt, anxiety, tension and pain caused by Part III would have led the participant back to Part I again, with a new resolve or least a desire for resolution. And all this to go on and on and on. However, aware that Part III could as easily cause boredom, lassitude, distrust or feelings of déjà vu, we have included an alternative Part IV; Noel Sheridan, *Everybody Should Get Stones*, op. cit., np

<sup>118</sup> Gary Catalano, 'Of stones and bicycles', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.55-58; Brian O'Doherty, 'Assembling Sheridan', in Noel Sheridan, et al., *Noel Sheridan: On Reflection*, Dublin: Four Courts Press 2001, pp.41-43

<sup>119</sup> Gary Catalano, 'Of stones and bicycles', in *The Bandaged Image: A study of Australian artists' books*, op. cit., p.58

<sup>120</sup> Brian O'Doherty, 'Assembling Sheridan', in Noel Sheridan, et al, *Noel Sheridan: On Reflection*, op. cit., pp.42-43

<sup>121</sup> Sheridan returned to Dublin in 1980, although returned again to Australia in 1989 to take up the post of Director of the Perth Institute of Contemporary Art, 1989-1993, after which he returned to Ireland permanently.

<sup>122</sup> *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art, 28 February – 30 March 1978

<sup>123</sup> see John Buckley, et al., 'Introduction', *Artists Books / Bookworks*, op. cit., pp.1-2; assistance in sourcing Melbourne-based material was provided by Rubbo and Rogers; see Helen Vivian, ed., *When you think about art: The Ewing and George Paton Gallery, 1971-2008*, op. cit., p.76

<sup>124</sup> Helen Vivian, project co-ordinator and editor of *When you think about art: The Ewing and George Paton Gallery, 1971-2008*, in correspondence with the author, June 2008,



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about her research into the Ewing and George Paton Gallery Archives, University of Melbourne; Vivian's research for this publication, revealed that Rubbo and Rogers, typed and collated all the 125 pages of contents for printing, as well as hand-printing the folder cover at the gallery, with the production undertaken in batches between August and late September, with the last catalogues completed and shipped to the EAF just prior to Christmas 1978. Sheridan's section (essay and artists' pages) was added to the catalogue after the exhibition opened at the Ewing and George Paton Gallery, before touring to the IMA and EAF; Ewing and George Paton Galleries, exhibition dates, 4-29 September 1978, to IMA, 24 October – 18 November 1976, to EAF prior to Christmas 1978, on display to mid-March 1979; although the exhibition was apparently extended and the dates conflict between various documents; see listing and archive details in Helen Vivian, ed., *When you think about art: The Ewing and George Paton Gallery, 1971-2008*, op. cit., p.76

<sup>125</sup> Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980*, op. cit., pp.239-240

<sup>126</sup> *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art, 28 February – 30 March 1978; toured to Artists' Space, New York (summer); Herron School of Art, Indianapolis; New Orleans Contemporary Art Center, New Orleans (late Fall); to Australia, September 1978

<sup>127</sup> See the checklist of titles and artists in *Artists Books / Bookworks*, op. cit., pp.22-49

<sup>128</sup> *Artists' Books: New Zealand Tour 1978*, curated by Jacki Apple, Curator of Exhibitions and Performances, Franklin Furnace Archive; travelled to National Art Gallery, Wellington, Govett-Brewster Art Gallery, New Plymouth, Auckland City Art Gallery, Auckland, in the first half of 1978; the New Zealand exhibition comprised 33 one-of-a-kind books, 10 audio tape works and 89 printed-edition books and records, all of which were 'advertised' as being available through Printed Matter, New York, in that the checklist, included the price of each book and record as a sales catalogue list, pp.56-59; Jacki Apple's introductory text from the *Artists' Books: New Zealand Tour 1978* catalogue is reprinted in *Artists Books / Bookworks* mentioning the Printed Matter material even though it does not appear included in the exhibition, see Jacki Apple, 'One-of-a-Kind Books', in *Artists Books / Bookworks*, op. cit., pp.50-87, 88-98; each one-of-a-kind book received a one page description with artist's statement, interspersed with pages of images

<sup>129</sup> Joan Hugo, 'Museum without walls', in *Artists Books / Bookworks*, op. cit., pp.3-5; Martha Wilson, 'Artists Books as Alternative Space', pp.11-17; Judith A. Hoffberg, 'Recent Artists Books and Ephemera', pp.20-21

<sup>130</sup> Martha Wilson, 'Artists Books as Alternative Space', in *Artists Books / Bookworks*, op. cit., p.11

<sup>131</sup> Bob Ramsay, in email correspondence with the author, 3 December 2007

<sup>132</sup> Noel Sheridan, 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., pp.99-100

<sup>133</sup> *ibid.*, p.99

<sup>134</sup> *ibid.*, pp.99-100

<sup>135</sup> *ibid.*, p.100; see also an edited transcript of Sheridan's text by Christine Goodwin, reprinted in Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit., pp.44-45

<sup>136</sup> The following is a summary of the 146 listed 'individual' titles, by artist/author, title, date (where known), medium, edition details (where known), plus publication details (where known), with a newly assigned catalogue number, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., pp.101-115:

Walter Billiter, *Australian Novemberies*, n.d. (cat.1)

Mike Brown, *I don't know what to think about anything (if don't matter nohow)*, n.d. (cat.2)

Frances Budden, *Portrait of a Mardi Gras*, 1978 (cat.3)

Tim Burns, *A Pedestrian Series of Postcards*, 1976, offset lithography, edition: 500 (cat.4)

Jenny Christmann, *Green Book*, 1978, knitted wool (cat.5)

Jenny Christmann, *Yellow Book*, 1978, knitted wool (cat.6)

Jenny Christmann, *Deep Red Book*, 1978, knitted wool (cat.7)

Jenny Christmann, *Brown with Grey Book*, 1978, knitted wool (cat.8)  
 Robert Cooney, *A.O.U.L.I.T.S.# 1*, 1977 (cat.9)  
 Aleks Danko, *Ian Bell will arrive in London, January 3<sup>rd</sup>*, 1974, 1973-74, Xerox, edition one: 10 (black cover), edition two: 20 (red cover) (cat.10)  
 (Jon Doe), *Silly Symbol Situations*, n.d. (cat.11)  
 John Fisher, *Art-Being Notebook One (Notebook One: The Art/Being Relationship)*, c.1975, edition unknown (cat.12)  
 John Fisher, *Art-Being Notebook Two*, n.d., edition unknown (cat.13)  
 Ian de Gruchy, *Blocks – related sets, systems*, c.1976, edition unknown (cat.14)  
 Kris Hemensley, *The Moths*, n.d. (cat.15)  
 Kris Hemensley, *Games*, n.d. (cat.16)  
 Felix Hess, *Boomerangs*, n.d. (cat.17)  
 Felix Hess, *4096 Pins*, n.d. (cat.18)  
 Leigh Hobba, *Twelve pages*, n.d. (cat.19)  
 Ian Hamilton, *The Sacrifice*, n.d. (cat.20)  
 Ian Hamilton, *A Work for Wool. Fluro-Tubes and Sky-Lights*, n.d. (cat.21)  
 Ian Hamilton, *3M Images*, n.d. (cat.22)  
 Ian Hamilton, *The Paintbrush*, n.d. (cat.23)  
 Ian Hamilton, *C.A.S. Exhibition Drawings*, n.d. (cat.24)  
 Ian Hamilton, *Woolstore and Other Drawings*, n.d. (cat.25)  
 Ian Hamilton, *Scenes from Exhibitions – Book 1*, n.d. (cat.26)  
 Ian Hamilton, *Scenes from Exhibitions – Book 2*, n.d. (cat.27)  
 Ian Hamilton, *Rituals 1 – Ritual Settings*, n.d. (cat.28)  
 Chris Illert, *Sea-Shell Mathematics*, n.d. (cat.29)  
 Robert Jacks, *Twelve Red Grids*, 1973, hand-stamped, edition: 100 (projected) (cat.30)  
 Robert Jacks, *Twelve Drawings*, 1974, hand-stamped, edition: 100 (projected) (cat.31)  
 Robert Jacks, *Color Book*, 1975, hand-stamped, edition: 100 (projected) (cat.32)  
 Robert Jacks, *1975-1976*, 1976, hand-stamped, edition: 100 (projected) (cat.33)  
 Robert Jacks, *Lines Dots*, 1976, hand-stamped, edition: 100 (projected) (cat.34)  
 Robert Jacks, *Red Diagonals*, 1976, offset lithography, edition: 250 (cat.35)  
 Robert Jacks, *Lines Dots Number Two*, 1977, hand-stamped, edition: 100 (projected) (cat.36)  
 Robert Jacks, *Five Drawings*, 1977, offset lithography and hand stamped, edition: 30 (cat.37)  
 Robert Jacks, *Top – Bottom*, 1977, hole-punched, edition of 50 (projected) (cat.38)  
 Robert Jacks, *Circular Drawing*, 1977, hole-punched, edition of 50 (projected) (cat.39)  
 Robert Jacks, *Painted Book 1*, 1978 (cat.40)  
 Robert Jacks, *Painted Book 2*, 1978 (cat.41)  
 Robert Jacks, *Painted Book 3*, 1978 (cat.42)  
 Robert Jacks, *Painted Book 4*, 1978 (cat.43)  
 Tim Johnson, *Disclosure*, 1973, offset lithography, edition: 300 (cat.44)  
 Tim Johnson, *Alienation*, 1976, offset lithography, edition: 100 (cat.45)  
 Tim Johnson, *You*, 1976, offset lithography, edition: 100 (cat.46)  
 Tim Johnson, *Coincidence*, 1974, offset lithography, edition: 200 (cat.47)  
 Tim Johnson, *Schoolltime*, 1974, edition: 30 (cat.48)  
 Tim Johnson, *Public Fitting*, 1972, offset lithography, edition: 200 (cat.49)  
 Tim Johnson, *Be an artist*, 1973, offset lithography, edition: 100 (cat.50)  
 Tim Johnson, *Notes on Painting*, 1977 (cat.51)  
 Tim Johnson, *ESP: Examples of five spaces in one place*, 1976, first self-published edition: 100; second edition published by Experimental Art Foundation, edition unknown (cat.52)  
 David Kerr, *Pocket Piece*, c.1978 (cat.53)  
 Robert Kenny, *Etcetera*, n.d. (cat.54)  
 Robert Kenny, *A Book of Detection*, n.d. (cat.55)  
 Rudi Krausmann, *Everyman – A sentence situation*, n.d. (cat.56)  
 Pat and Richard Larter, *The tender juicy fish fingers in art*, 1970, collage (cat.57)  
 Pat and Richard Larter, *They buried the unknown*, 1973, collage (cat.58)

Pat and Richard Larter, *People-eating hoardings*, n.d., collage (cat.59)

Pat and Richard Larter, *Getting a raw toilet bowl at your fingertips*, 1973, collage (cat.60)

Pat and Richard Larter, *A capacity for belly-aching*, n.d., collage (cat.61)

Pat and Richard Larter, *Living with the hair you fancy*, n.d., collage (cat.62)

Pat and Richard Larter, *Mind spinners stag movie*, 1973, collage (cat.63)

Pat and Richard Larter, *The magnificent slum*, 1970, photocopy (cat.64)

Pat and Richard Larter, *You can't drum*, 1970, photocopy (cat.65)

Bea Maddock, *This Time*, 1970, linocut, artist's proof for an edition: 25 (cat.66)

Mostyn Bramley-Moore, *Ten Works*, n.d. (cat.67)

Mostyn Bramley-Moore, *Cold Leap*, n.d. (cat.68)

Mostyn Bramley-Moore, *The movement of the brown blanket*, n.d. (cat.69)

Clive Murray-White, *Parasite II*, n.d., glued and sawn paper (cat.70)

Clive Murray-White, *Parasite IV*, n.d., glued, sawn, stacked paper (cat.71)

Clive Murray-White, *Parasite V*, n.d., glued, sawn, stacked and bolted paper (cat.72)

Michael Nicholson, *Poli-Poll-Pool-Shots*, n.d. (cat.73)

Chris Nobbs, *Postman's View*, n.d. (cat.74)

Bob Peacock, *Sixty stories in the sixties*, n.d. (cat.75)

Bob Peacock, *Furniture Music*, n.d. (cat.76)

Bob Peacock, *Mid-Year Diary*, n.d. (cat.77)

Mike Parr, *Wall Definition*, 1971, boxed set of 254 sheets/pages (cat.78)

Michael Pursche, *Of one tree one hundred leaves*, c.1978, edition: 10 (cat.79)

Bob Ramsay, *The Lilliput Paper*, n.d. (cat.80)

Bob Ramsay, *Blow-ups*, n.d. (cat.81)

Bob Ramsay, *Public and Private Information*, commenced 1975 (cat.82)

Terry Reid, *Yellow Pages*, n.d. (cat.83)

Terry Reid, *Mask Show*, n.d. (cat.84)

Terry Reid, *Network*, n.d. (cat.85)

Terry Reid, *Manifestos, Statements and Other Follies*, n.d. (cat.86)

Robert Rooney, *War Savings Street*, 1970, offset lithography (cat.87); edition unknown

Peter Rosman, *Number 21*, n.d., steel and mirror (cat.88)

Peter Rosman, *Untitled*, n.d., steel (cat.89)

Peter Rosman, *Untitled*, n.d., steel (cat.90)

Peter Rosman, *Number 31A* (one of two volumes), n.d., steel and Perspex (cat.91)

Peter Rosman, *Number 31B* (one of two volumes), n.d., steel and Perspex (cat.92)

Peter Rosman, *Large Book*, n.d. steel and Perspex (cat.93)

Ken Searle, *10 X's (Little Books)*, 1977, set comprising 10 little books, edition unknown, published by the Experimental Art Foundation (cat.94 - cat.103)

Noel Sheridan, *Everybody Should Get Stones*, 1978, edition unknown, published by the Experimental Art Foundation (cat.104)

Noel Sheridan, *It's Impossible - a shadow sandwich*, n.d. (cat.105)

Harvey Shields, *Descriptive Creek / Bridge Survey*, n.d. (cat.106)

Geoff Tennant, *The Book of O's* (vol.1), n.d. (cat.107)

Geoff Tennant, *The Book of O's* (vol.2), n.d. (cat.108)

Geoff Tennant, *The Book of R's* (vol.1), n.d. (cat.109)

Geoff Tennant, *The Book of R's* (vol.2), n.d. (cat.110)

Geoff Tennant, *The Book of A's*, n.d. (cat.111)

Geoff Tennant, *The Book of C's*, n.d. (cat.112)

Geoff Tennant, *The Book of D's*, n.d. (cat.113)

Geoff Tennant, *The Book of S's*, n.d. (cat.114)

Geoff Tennant, *Untitled* (vol.1), n.d. (cat.115)

Geoff Tennant, *Untitled* (vol.2), n.d. (cat.116)

Dorothy Thompson, *Who are the Journalists of Your Mind?*, 1977, edition unknown, published by the Experimental Art Foundation (cat.117)

Vivienne Thwaite, *Never Mind the Exhibition - Here's the Problem*, n.d. (cat.118)

Imants Tillers, *Rendezvous with Configuration P*, 1978, edition unknown, published by the Experimental Art Foundation (cat.119)

- Geoff Todd, *How to Draw Books - No.1: The Human Figure*, n.d. (cat.120)
- Geoff Todd, *How to Draw Books - No.2: The Landscape*, n.d. (cat.121)
- Geoff Todd, *Warhol*, n.d. (cat.122)
- Geoff Todd, *Oui*, n.d. (cat.123)
- Geoff Todd, *Sporting Globe*, n.d. (cat.124)
- Geoff Todd, *New Idea*, n.d. (cat.125)
- Geoff Todd, *Snow White and the Seven Dwarfs*, n.d. (cat.126)
- Arthur Wicks, *Views for Binocular Vision*, c.1978 (cat.127); edition: 100 [proposed]
- Paul Worstead, *Life Modelling and Casting News*, c.1974 (cat.128)
- Paul Worstead, *Remember Cubism*, c.1974 (cat.129)
- Paul Worstead, *Between the Art School and the Revolution*, c.1974 (cat.130)
- Paul Worstead, *Out on the lawn I lie in bed*, c.1974 (cat.131)
- Paul Worstead, *Youth liked the music but soon fell asleep*, c.1974 (cat.132)
- Paul Worstead, *Jumping Still, Stilling Until*, c.1974 (cat.133)
- Paul Worstead, *On Steel*, c.1974 (cat.134)
- Paul Worstead, *ASIAN ARIAN ASIAN AROONY*, c.1974 (cat.135)
- Paul Worstead, *Memoirs of a toilet cleaning man*, c.1974 (cat.136)
- Paul Worstead, *Casting life modelling and news*, c.1974 (cat.137)
- Paul Worstead, *Modern Day (20th Century Psychoanalytical Biographical Poetic Economic Issue)*, c.1974 (cat.138)
- Paul Worstead, *What's your problem Buddy?* c.1974 (cat.139)
- Paul Worstead, *Asian Persuasion Issue*, c.1974 (cat.140)
- Paul Worstead, *Old Art Students*, c.1974 (cat.141)
- Paul Worstead, *The Murder Mystery*, c.1974 (cat.142)
- Paul Worstead, *Middle Class Sculpture*, c.1974 (cat.143)
- Paul Worstead, *Art as a clue to the secret of success*, c.1974 (cat.144)
- Paul Worstead, *Trivia Issue*, c.1974 (cat.145)
- Paul Worstead, *Traction*, c.1974 (cat.146)
- The following is a summary of the 'combines, assemblages and group projects' listed in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., pp.115-117:
- P. Brown, T. Burns, D. Morrissey and N. Roberts, *A Package Deal*, n.d. (cat.147)
- Ken Bolton, ed., *Magic Sam*, no.1, 1975 (cat.148)
- Ken Bolton, ed., *Magic Sam*, no.2, 1975 (1976) (cat.149)
- Karilyn Brown, Julie Ewington, Maris Flashtig, et al., *The Women's Show, Adelaide 1977, 1977* (catalogue) (cat.150)
- Alison Goodwin, *Let's make these walls where we live and work - home*, n.d. (cat.151)
- The Situation Now: Object or Post-Object Art?*, Sydney: Contemporary Art Society 1971 (catalogue) (cat.152)
- Simon Hopkinson and Gary Willis, *Art-Works - Manifesto*, n.d. (cat.153)
- Peter Kennedy, Mike Parr, et al., *Inhibodress Information 1*, 1971 (cat.154)
- Bill Clements, *Petition*, n.d. (cat.155)
- Terry Smith, ed., *Art & Language: Australia 1975*, Sydney: Art & Language Press 1976 (cat.156)
- Leigh Hobba and Ian de Gruchy, *Freeways*, n.d. (cat.157)
- Ian Robertson and Michael Callaghan (compilers), *Rare Birds with Sticky Wings*, n.d. (cat.158)
- <sup>137</sup> Bob Ramsay, in email correspondence with the author, 3 December 2007
- <sup>138</sup> Noel Sheridan, 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.100
- <sup>139</sup> Ian de Gruchy, *Blocks - related sets, systems*, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.103, no cat no.
- <sup>140</sup> Ian Hamilton, selected artists' books including *Sky-lights, Scene from Exhibitions books 1 and 2, Rituals 1 - Ritual Settings*, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.104, no cat no.
- <sup>141</sup> David Kerr, *Pocket Piece* n.d. 101 pages, 20.3 x 30.5 cm
- <sup>142</sup> Bob Ramsay, *The Lilliput Papers*, 7 pages, 50.8 x 38.1 x 38.1 cm; *Blow-ups*, 61.0 x 45.7 cm (reworking of film in book form); *Public and Private Information*, c.1975, 35.5 x 26.5 cm, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.110, no cat no.s

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<sup>143</sup> The *Pocket Piece* in *Artists Books / Bookworks* was an investigation of other people's pockets and bags, similar to his earlier autobiographical piece. The study was bound and published as an edition of two with a third copy dispersed to surveyed participants, and a fourth was displayed on the walls in the exhibition space; this piece was also Kerr's contribution to *Act 1: An Exhibition of Performance and Participatory Art*, Australian National University, Arts Centre, Canberra, 4–12 November 1978; David Kerr, in email correspondence with the author, 3 April 2008; see David Kerr, *Pocket Piece*, artist's page, published accompanying the section on 'Australian Artists' Books', in *Artists Books / Bookworks*, op. cit., p.119

<sup>144</sup> David Kerr, *Pocket Piece: Portable Tools for Survival, 19/6/78-2/7/78*, 101 pages, 20.3 (h) x 30.5 (w) cm (closed), stored in a pinstripe material 'pocket', 33.5 (h) x 22.5 (w) cm; Collection: National Gallery of Australia (NGA 1982.2138); David Kerr, in email correspondence with the author, 3 April 2008

<sup>145</sup> For example, on the first day, 19/6/78, seven sources are listed (Fob pocket of trousers, p.1; Front right trousers pocket, p.2; Front left trousers pocket, p.3; Back left trousers pocket, p.4; Back right trousers pocket, p.5; Contents of wallet, p.6; Contents of hand held cigar box, p.7); followed by seven photocopied contents pages; then a listing of the second day, 20/6/78, followed by the photocopied contents pages, and so on.

<sup>146</sup> See, 'Bob Ramsay: Extensions and Possibilities (illustration one): The Lilliput Papers', EAF, 28 September – 11 October 1975, including an extract from an interview by Noel Sheridan with Bob Ramsay, in Noel Sheridan, ed., *E.A.F. Adelaide 75*, op. cit., np; In addition to a normal sized table and chair, the artist constructed a monumental (double life-size) Brobdagnian table and chair, intended to dwarf spectators, as well as a minute Lilliputian table and chair (1/16 life-size), both variations intended to make visitors aware of the experience of scale. There was one book on each of the tables at corresponding sizes; further details supplied by Bob Ramsay, in email correspondence with the author, 3 December 2007

<sup>147</sup> See particularly, Robert Morris, 'Notes on Sculpture Part 2', *Artforum*, vol.5 no.2, October 1966, pp.20–23

<sup>148</sup> Each thematic book contains a combination of minute photographs, drawings, typescript and handwritten text, although the readability of the books is inherently questioned by their scale.

<sup>149</sup> See list of works by Clive Murray-White, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., pp.108–109, no cat no.

<sup>150</sup> Jenny Christmann, *Green Book* 1978, *Yellow Book* 1978, *Deep Red Book* 1978, and *Brown with Grey Book* 1978, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.102, no cat no.

<sup>151</sup> See list of works by Peter Rosman, in 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit. p.111, no cat no.

<sup>152</sup> Michael Pursche, *Of one tree one hundred leaves*, 100 pages, 16.5 x 19.0 cm (closed), p.110; two copies of the work are in the Collection: National Gallery of Australia (NGA1980.3340), edition: 1/10, signed, editioned and dated, l.c., front piece, Gift of Noel Sheridan, which suggests this was the work included in *Artists Books / Bookworks*; the other copy (NGA1983.1701) edition: 4/10

<sup>153</sup> Arthur Wicks, *Views for Binocular Vision*, c.1978, 10 pages, 40.6 x 40.6 cm, p.114; edition: 100, (proposed, printed edition unknown)

<sup>154</sup> Arthur Wicks, *Thoughts from 'Views for Binocular Vision'*, artist's page, published accompanying the section on 'Australian Artists Books', in *Artists Books / Bookworks*, op. cit., p.123

<sup>155</sup> Steven Tonkin, 'Book Review: Australian Artists' Books in the National Gallery's Collection', *Artonview*, no.24, Summer 2000–01, pp.50–51

## 7. A field of Australian artists' books

The previous chapter has outlined how *Artists Books / Bookworks* was a milestone in the history of Australian conceptual and post-object artists' books in the 1970s. As the first survey exhibition of international and Australian artists' books, it represented the coalescence of international precedents and local practices, unified by the overarching rhetoric of the international discursive frame for artists' books. Coordinated by Australia's three leading alternative spaces, the Ewing & George Paton Galleries, Institute of Modern Art and the Experimental Art Foundation (EAF), the exhibition was also a local manifestation of the alignment between alternative arts spaces and artists' books.

While the discursive frame may have encompassed and legitimised Australian practice within the international context, the delineation of a separate section devoted to 'Australian Artists' Books', nevertheless confirmed a critical mass of local, most often post-object, practitioners and works, which within the parameters provided by *Artist Books / Bookworks*, marked the inception of a separate sub-field of Australian artists' books.

That is not to say that *Artist Books / Bookworks* instigated a seismic shift in Australian art or the engagement of Australian artists with books as art, but rather the reverberations were more gradual as many of the conceptual and institutional factors that had sustained post-object artists' books in the early to mid 1970s continued to exert their influence into the early 1980s. This was the case with regard to the EAF, which continued its ongoing leadership role as a publisher, promoter, distributor and collector of post-object artists' books. In the five year period following *Artists Books / Bookworks*, 1979 to 1983, the EAF published some of its most conceptually challenging post-object artists' books by Bob Ramsay, Marr Grounds and Bonita Ely, as well as, providing a theoretical context for Imants Tillers' engagement with artists' books, *Rendezvous with Configuration P*, published by the EAF in 1978, and *Three Facts*, published three years later by Double Vision in 1981.

Whilst the influence of international discursive frame and Sheridan's personal advocacy can explain, in part, the EAF's ongoing institutional support for the

artists' books, another factor that has not been considered in the literature to date is the theoretical authority exerted by Donald Brook and his impact upon post-object artists' books. It is argued in this chapter that a convenient synchronicity occurred between Brook's 'new theory of art' and the international discursive frame of artists' books, that firstly, allowed both theoretical frames to coexist within the intellectual parameters of the EAF, whilst in addition, Brook's ideas exerted their critical input, which materialise in the artists' books by Ramsay and Grounds, such that Australian post-object artists' books can be seen to have reconfigured the international discursive frame to respond to the local context, and extend its formulation.

As has been shown in the previous chapters, one of the ongoing features of Australian engagements with global conceptualism was the collecting of artists' books' by artists, including Robert Rooney, Robert Jacks, and Bob Ramsay (mentioned later in this chapter), by 'alternative' organisations, such as the EAF, or by interested individuals, including Gary Catalano whose personal collection was used as a basis for his written history of Australian artists' books. These collections were not just the material archives, but also the symbolic records of the exchange and circulation of artists' books through the dispersed yet interspersed global network of the 1970s. Given the influence Donald Brook wielded within the Australian post-object community, the Post Object Collection he assembled at Flinders University, principally during the years 1974 to 1983, provides a summation of the material history of post-object artists' books in Australia through this period.

It is Catalano's *The Bandaged Image* that illustrates the combined material and discursive histories of Australian post-object artists' books, through the implicit role his own personal collection of artists' books played in providing the material evidence for his discursive account of Australian artists' books. Catalano's study was the first written 'history' of Australian artists' books and despite its modest scope became *the* reference text over the next decades. The most significant impact of Catalano's study was the identification of a 'core' group of Australian practitioners, including, Ian Burn, Aleks Danko, Robert Jacks, Tim Johnson, Peter Lyssiotis, Mike Parr, Robert Rooney and Imants Tillers; although his limited interpretative account left many gaps concerning the previous two decades, which this thesis has endeavoured to readdress within an expanded

scope of reference provided by of global conceptualism and the international discursive frame of artists' books.

Five years after *Artists Books / Bookworks* first segmented 'Australian' artists' books within, or more correctly from, international artists' books, Catalano's discursive account was confirmation of the autonomy of a sub-field of Australian artists' books. Largely indebted to the contribution of post-object artists' books, Catalano's publication should not be viewed as a retrospective or historically-distanced account, but rather as a 'contemporary' account implicated in the very period which it documents, and written at a point of time, 1983, so that it also acts as a bookend to a specific period in the history of Australian artists' books.

### 7.1. Donald Brook and 'a new theory of art'

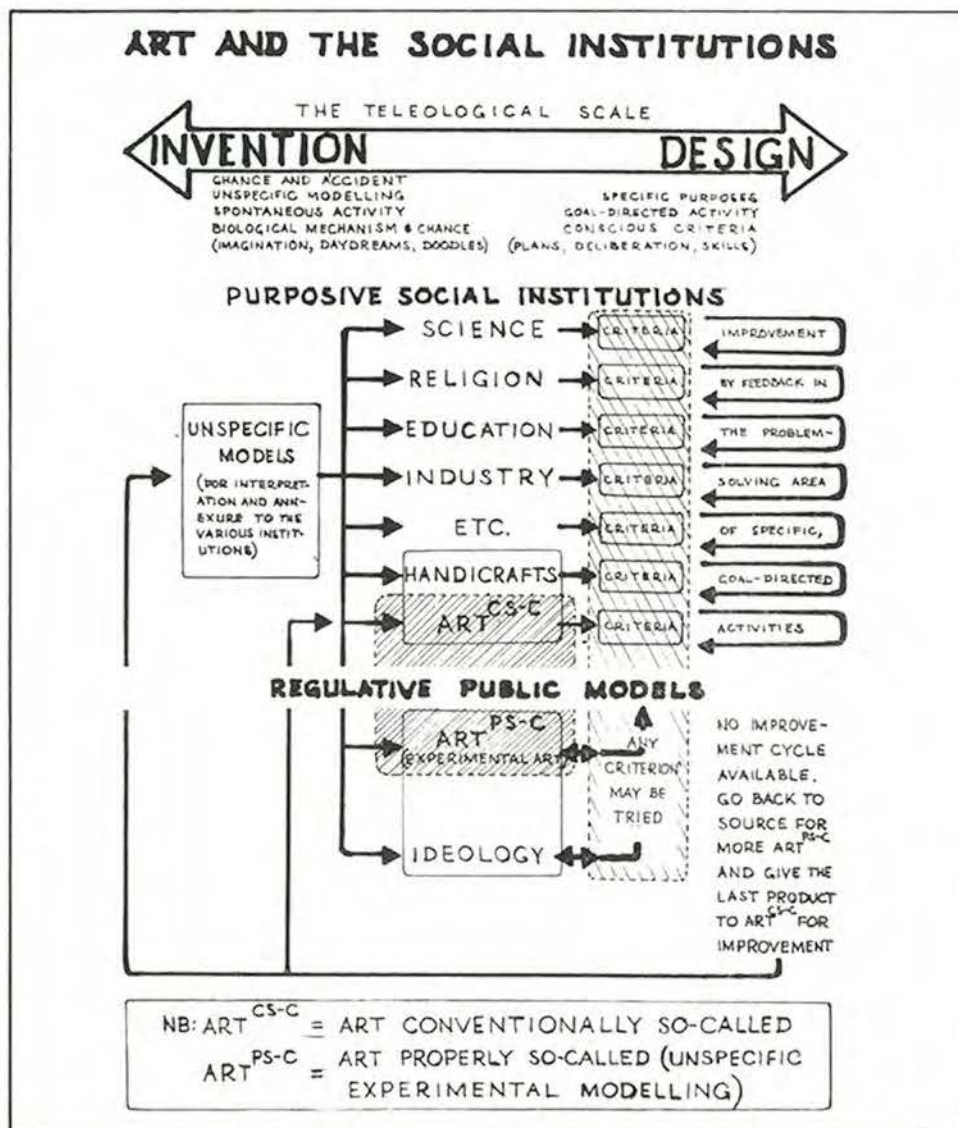
While Noel Sheridan played the administrative and directorial role at the EAF, it was Donald Brook, as Professor of Fine Art at Flinders University, who provided the intellectual authority as the 'resident' post-object theoretician. Brook was a driving force in the founding of the EAF, and was engaged in an ongoing capacity by delivering lectures, seminars, participating in public debates, contributing to catalogues, as well as publishing a selection of his key essays in *The Social Role of Art* in 1977, which was revised and reprinted in 1981. (See Plate 63)

Brook was the most vocal and articulate advocate for post-object art in Australia in the 1970s, although it is difficult to present a definitive summation of his ideas, as these were being refined and re-defined during this period. A selection of Brook's published essays and lectures, nevertheless, presents a broad coverage of his ideas and arguments, from a *reactionary* stance against traditionally instituted art practices, as exemplified by 'Flight from the Object' (1969) and his introduction to the EAF's survey of *Australian and New Zealand Post-Object Art* (1976), to the more *prescriptive* 'Experimental Art' (1977), published in *The Social Role of Art* (1977), and 'finally' to his articulation of 'A New Theory of Art' in *The British Journal of Aesthetics* (1980), which he also called, 'A Transinstitutional Nonvoluntary Modelling Theory of Art' (1982).<sup>1</sup>



**DONALD BROOK**

THIS PUBLICATION WILL BE AVAILABLE IN '77



**BOOKS BY LES LEVINE, KEN SEARLE, DORETHY THOMPSON, IMANTS TILLERS & OTHERS WILL BE PUBLISHED IN 77**

Plate 63: Donald Brook's diagram of 'Art and the Social Institutions' illustrated in Noel Sheridan and Ian de Gruchy, eds, *E.A.F.* 76, Adelaide: Experimental Art Foundation 1976, np

In these latter academic papers Brook framed his argument for 'experimental art' as a four paragraph 'formula', in which key (capitalised) terms were identified. The first paragraph of 'A New Theory of Art' began:

ART OBJECTS are PUBLICLY PERCEPTIBLE THINGS, originating either naturally or artificially, that are given a TRANSINSTITUTIONAL ROLE. In this role they are subjected to an appraisal of their APTNESS FOR USE as *new* HYPOTHETICAL OR PRESCRIPTIVE MODELS of the world or of some part of it.<sup>2</sup>

What Brook meant by each of these terms – ART OBJECTS, PUBLICLY PERCEPTIBLE THINGS, and so on – as then outlined in explanatory sub-sections, which in the case of the TRANSINSTITUTIONAL ROLE, outlined that:

Art objects are things given a role that is not the role of service to any particular Institution (of Art), but to any and all institutions. There is no interest one might have – moral, political, metaphysical, horticultural, logical – that is *not* appropriate to bring to the appraisal of a work of art.<sup>3</sup>

While it must be acknowledged that the synergy of Brook's 'new theory of art' is unavoidably compromised by isolating the sub-parts, the idea of the *transinstitutional* role of art, must be examined as to how it may have impacted upon Australia post-object artists' books. This *transinstitutional* role of 'art properly so-called' or 'experimental art' was set in opposition to 'art conventionally so-called' formulated within the 'purposive' Institution of Art (which included not only traditional painting and sculpture, but also the institutionally sanctified 'avant-garde' art), with the criteria for admission and assessment of excellence dependent on the recognised ends or goals of the Institution of Art.<sup>4</sup> It was a theoretical position taken by Brook, which effectively set him in opposition to the aesthetic theories that were circulating through academic circles in the 1970s derived from his American contemporaries, principally Arthur C. Danto's philosophical conception of 'the artworld' and its more 'popular' metamorphosis into George Dickie's Institutional Theory of Art.<sup>5</sup>

Personal and anecdotal accounts confirm Brook's broad influence on artistic practice at the EAF, and the attempts, with varying degrees of success, by which artists attempted to apply his theoretical propositions to their work.<sup>6</sup> It was also a somewhat 'simplified' permutation of his theory that provided the EAF's 'statement of intent':

1. Our apprehension of the world is active, not passive, and art displays an emergent apprehension.
2. Art is only incidentally and not essentially aesthetic. Art is concerned with every kind of value and not particularly with beauty.
3. Art interrogates the status quo; it is essentially, and not incidentally, radical.
4. Art is experimental action; it models possible forms of life and makes them available to public criticism.<sup>7</sup>

As mentioned in the previous chapter, the most problematic aspect of trying to ascertain Brook's personal opinions about specific artistic practices is that as an academic and theoretician he was generally unwilling to be drawn into providing concrete examples, of either artists or works to illustrate his theoretical claims.<sup>8</sup> This was inevitably the case with artists' books, as at the time he did not consider the art form as *particularly* interesting in its own right, but as one of the many forms of media available to post-object artists.<sup>9</sup> Brook's support of the artists' books must therefore be gleaned from his qualified support of 'multiples and unlimiteds', and by investigating the contemporaneous intersections between his 'new theory of art' and the discursive frame for artists' books.

What can be ascertained is that there was a synchronous overlap between the rhetoric of the discursive frame for artists' books regarding the 'democratic' aim of making artists' books available to a 'mass' non-art world audience, and Brook's criteria of subjecting art to *transinstitutional* appraisal beyond the established institutional boundaries of art. It was an opportune convergence of two theoretical frames, which despite Brook's intent for universality, was peculiar to Australian post-object practice. While Brook may not have objectively stated a role for artists' books within his theoretical tenets, his call for *transinstitutional* appraisal did not preclude artists' books as functioning as a one of the means to achieve this end.

What appears to have occurred within the localised context of the EAF and Australian post-object art was that Brook's intellectual authority exerted influence on the way artists' could conceivably employ artists' books within post-object art. That is not to suggest that artists read Brook's essays and then attempted to prescriptively apply his theories to their post-object practice and book works, but rather it was a much more amorphous 'configuration' – to use a term coined by Imants Tillers – in which there were, references, temporal

parallels, creative interpretations, and in some cases what can be seen as a personal anxiety over the role of art theory in establishing the legitimacy visual arts practice. These influences and parallels can be illustrated by analysing a selection of the artists' books published by the EAF, specifically Bob Ramsay's *At Home* (1979), Marr Grounds' *Sculpture at the Top Ends* (1978) and *Oxide Street* (1981), and Imants Tillers' *Rendezvous with Configuration P* (1978).

## 7.2. Australian post-object artists' books after *Artists Books / Bookworks*

As has been alluded to in the previous chapter, Bob Ramsay was one of the central figures at the EAF during the mid 1970s and early 1980s, as a performance and installation artist, postgraduate student under Donald Brook's supervision, and for a time, acting 'curator' of the Post Object Collection at Flinders University. Ramsay's activities as a performance artist have been documented by Anne Marsh in her study of performance art in Australia, although the scope of her coverage – seven performances presented between 1977 and 1979 – appears largely indebted to Ramsay's own account of his work in his artist's book *At Home*, published through the EAF in the latter part of 1979.<sup>10</sup> Ramsay was one of the few individuals who could articulate Brook's theories, so that his performances, installations and writings can provide an indication of how these propositions may have been applied into artistic practice.

The stated, *At Home* is not just a documentary record of past performances within the context of Australian post-object art, but also a critically self-conscious and autonomous artist's book. It is a work that clearly postdates *Artists Books / Bookworks* in the sophistication of its content, but also in the 'introduction' which provided Ramsay with the literary format in which to present an informed analysis of nature and role of the artists' books, stating:

Artists' books tend to be one of three things:  
art works  
the documentation of art works  
periodicals or magazines<sup>11</sup>

In *At Home* Ramsay moves beyond the broad application of discursive frame and sweeping 'who's who' coverage that characterised Sheridan's

contribution to *Artists Books / Bookworks*, to propose more analytical assessment of the mediumistic variants within the field of practice. Beginning his analysis, Ramsay claimed that the artists' right to 'freedom of speech' could be achieved through artists' books, 'periodicals or magazines', as a means to circumvent institutional censorship, particularly in the case of assemblage publications where 'the assemblage incorporates the (premise) that all contributions shall be printed, rather than selected through some mysterious processing device that emanates from the higher echelons of the institutions'.<sup>12</sup> Ramsay's second category concerning 'the documentation of art works' was predicated on his own practice, and *At Home* which fulfilled the function of 'recording or describing of an art work that has previously been presented... (so as) to disseminate information or ideas of works beyond the place of exhibition',<sup>13</sup>

In the last category of the artist's book as 'art work' (with an echo of Celant), Ramsay both reiterated the broad discursive frame for artists' books, but at the same time critically examined the central themes from a perspective informed by his understanding of Brook's theories. If we recall the introduction in the previous section to Brook's proposed *transinstitutional* role of art objects to be subjected to appraisal of their aptness for use as new hypothetical or prescriptive models,<sup>14</sup> we can see Ramsay applying these ideas with respect to artists' books, in the first instance questioning whether artists' books could be freed from the 'institutions' of art:

The book treated as an ART WORK, publicly manifests and presents the work. It has served to devalue and de-materialize the art object, but the use of the book as an alternative art space treats the reader as the traditional art audience, tethered to the position of voyeur... The book as an art object peripheral to institutions never completely severs its connection to those institutions; and as an art space, condones the institutional tenet that its contents are art works...<sup>15</sup>

To overcome this one-way information flow, Ramsay argued that it was 'the bonus of any book that readers are able to scrutinize and appraise the content at their convenience' and that given 'this ideal situation, artists should not treat readers as passive consumers, but as interpreters, and make use of the interactive models that have been demonstrated through contributor magazines and assemblage books.'<sup>16</sup> Ramsay claimed that *At Home* presented

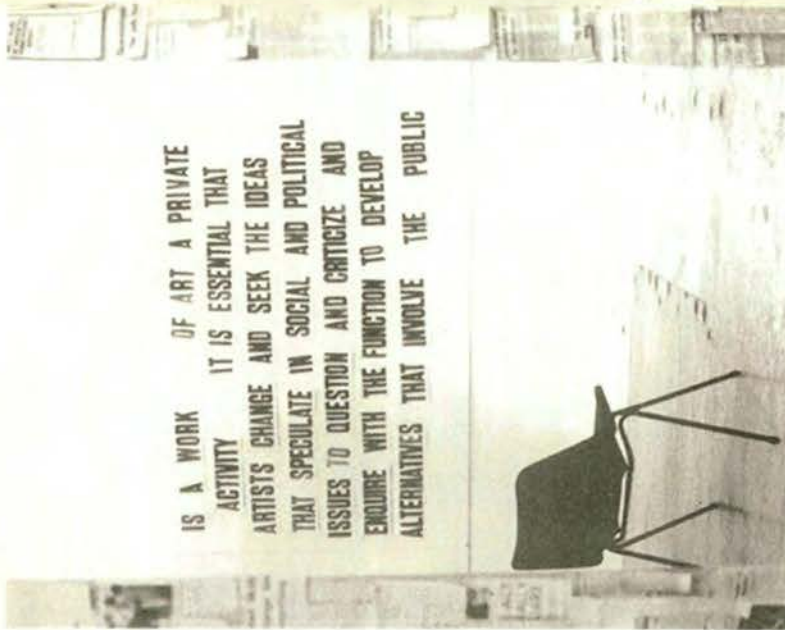
a solution to the above dilemma, in that while his performances, demonstrations and installations had occurred elsewhere in a gallery context, 'the description of each work (in *At Home*) has been made as pertinent as possible. In some cases, the re-presentation in this book format necessitated a refining process which could perhaps permit the suggestion that some proposals may in fact be actual works of art, rather than documentation...'.<sup>17</sup>

A conceptual overlap is evident between the rhetoric concerning the 'democratic' ideal of making artists' books available to a 'mass' audience and Brook's criteria of subjecting art, whatever form that may take, to *transinstitutional* appraisal, beyond the institutional boundaries of art. It is a convergence of theoretical frames that was peculiar to Australian post-object practice, and evidenced most clearly by the publishing agenda pursued by the EAF. Thus in endeavouring to make *At Home* a means to receive appraisal from the reader, Ramsay concluded:

The works (in *At Home*) are proposed as either candidate art works or the documentation of candidate art works, and beg appraisal from the reader to decide whether they are, or are not, acceptable. In consideration of the view that any work is only as good as the criticism it receives, my address is included below to enable a dialogue on any of the issues raised ... To enhance this dialogue, some speculations, criticisms and over-views have been included ... and a space for your notes is available at the back of this book.<sup>18</sup>

One of Ramsay's re-presented works was *The Swing, Act 1*, which was first performed in an exhibition of performance and participatory art held in Canberra in November 1978, and which had involved the artist swinging back and forth between two slide projectors displaying various images and texts, accompanied by a tape recording of the various meanings of the word 'swing'.<sup>19</sup> In *At Home*, the visual and aural elements of this performance were transformed into a tripartite graphic depiction, which through the turning of the pages mimicked the temporality of the performance. The schematic format established at the outset is continued through the subsequent pages to explore the intersection of the visual (photographs, diagrams, comic images) and textual (aural), allowing the artist to muse over the various meaning of the term 'swing', from the deadpan conceptual to the tongue-in-cheek humorous; 'to swing a sword', 'to bowl with swing', or a 'swing to Labor'.<sup>20</sup> As a final 'swing', the layout of the imagery requires the reader to constantly switch the

IS A WORK OF ART A PRIVATE  
ACTIVITY IT IS ESSENTIAL THAT  
ARTISTS CHANGE AND SEEK THE IDEAS  
THAT SPECULATE IN SOCIAL AND POLITICAL  
ISSUES TO QUESTION AND CRITICIZE AND  
ENQUIRE WITH THE FUNCTION TO DEVELOP  
ALTERNATIVES THAT INVOLVE THE PUBLIC



# THE SWING



photo Jim Cowley

ACT 1 An exhibition of performance  
and participatory art. Canberra Nov.78

Plate 64: Bob Ramsay, *Peanuts*, performance at the Institute of Modern Art, Brisbane, May 1978, (left hand page), and *The Swing*, performed as part of ACT 1: *An exhibition of performance and participatory art*, Canberra, November 1978, (right hand page), as published in *At Home*, Adelaide: Experimental Art Foundation 1979, illus. pp.29-30; Collection of the author



swing gate... a gate constructed to swing or shut itself as used in the drafting of sheep

a kind of suspensory cradle or sling for a broken leg



swing wheel... the wheel that drives a clock pendulum

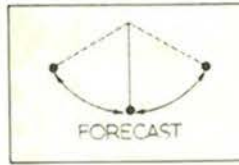
an ill centred gramophone record



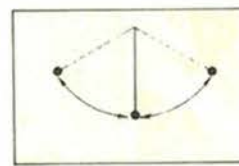
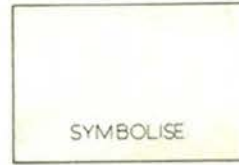
a Hindu devotee who hangs by hooks through his flesh

the outriders who keep a herd of cattle in order

in full swing ... mid-career... in fully active operation



FORECAST



a swing back... a reaction... a reverse of options; a turning back to formerly held beliefs and ideas

burners

ment; operation or action of rick-

about 1850-31 in England. The move-

later to users of threshing mills

name rick-burners sent threatening

being; a Rictious Captain in whose

as... a swing through the U.S.A."

a trip round a region... to tour

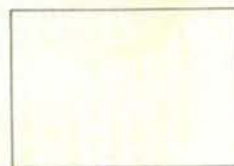
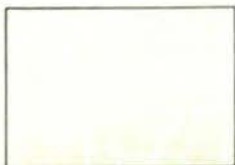


Plate 65: Bob Ramsay, *The Swing*, performed as part of *ACT 1: An exhibition of performance and participatory art*, Canberra, November 1978, as published in *At Home*, Adelaide: Experimental Art Foundation 1979, illus. pp.51-52; Collection of the author



orientation of the book, a metaphorical performative 'swing' within the actual process of reading the book.<sup>21</sup> (See Plates 64 and 65)

The final entry, which gives the book its title, *At Home: An analogy*,<sup>22</sup> takes the format of a letter from Ramsay to a friend recounting the purchase of their house in the Adelaide suburbs and the experience of renovating of the house and clearing of the backyard; the reclaimed soil littered with the detritus of a consumer society. Unlike performances undertaken by the artist in a demarcated gallery or alternative art space, the performative aspect narrated in this letter could have been undertaken by anyone who found themselves in a similar situation. What differentiates Ramsay's experience as an 'artist' so designated by the 'art world' and that of a 'real world' non-artist is the fundamental question posed by this 'work'.<sup>23</sup>

*At Home* is arguably one of the most theoretically articulate Australian post-object artists' books, while in addition to this work, Ramsay's engagement with the art form extended to acquiring a small personal collection of artists' books in the context of his own library (see note for list of books).<sup>24</sup> Ramsay's collection could not be considered as 'international' or extensive in scope as Jacks' or Rooney's collections discussed earlier in this thesis, but it is nevertheless a material record of the Australian post-object network in which he was involved through the 1970s. With a coverage of books, including familiar titles by Tim Burns, Bonita Ely, Dale Franks, Tim Johnson, Les Levine, Noel Sheridan and Imants Tillers, among others, Ramsay's collection confirms most importantly the circulation of the EAF's publications within its own constituency of supporters.

Another artist whose relationship with Brook, The Tin Sheds, the EAF, post-object 'environmental' art and artist's books, deserves attention is Marr Grounds. Grounds had studied architecture and sculpture at the University of California, Berkeley, in the mid-1960s, before being appointed Senior Lecturer in Architecture at the University of Sydney in 1968. He exhibited his kinetic sculpture *Berkeley Revisited* 1973 in *Sculpturscape '73* at Mildura,<sup>25</sup> and participating in subsequent Triennials, which illustrate the trajectory his work took through the mid-1970s, from constructed pieces to the works incorporating natural forms.<sup>26</sup> Grounds' contribution to the Seventh Mildura Sculpture Triennial

in 1978, was a group of photographs and a video recording the artist's recent project, *Sculpture at the Top Ends* (1977).<sup>27</sup>

*Sculpture at the Top Ends*, the artist's book, was published by the EAF the following year, and provided an exhaustive account of Grounds' three month journey during June to August 1977, through the three 'Top Ends'; Cape York Peninsula, Arnhem Land and the Kimberley. The book included outlines of environmental 'sculptures' undertaken by the artist, numerous photographs, 'artbit' notes, diagrams and graphics by Paul Pholeros (one of Grounds' student's who collaborated on the project), plus the non-art 'bits', such as an extract from the community arts funding application and post project reports.<sup>28</sup>

As outlined by the artists', 'The Idea' of *Sculpture at the Top Ends* (the project) was: 'To present a program of environmental artworks. The term 'environmental artworks' is used as we accept the notion that any art object is merely a cultural expression and extension of man into the natural or manmade physical environment. Since the main concerns of environmental art relate to the exploration of our total environment, of primary interest to us is the use of local materials and processes.'<sup>29</sup> Prior to embarking on the project, Grounds and Pholeros mailed out information sheets to remote stations and communities outlining their plans, to secure locations for their *in situ* 'environmental artworks'.<sup>30</sup>

The following dry season, Grounds and Pholeros travelled north and produced works at twelve locations. At King Ranch, Mount House Station in the Kimberley region of Western Australia, for example, six works were realised along a dry creek bed in early August, collectively called the 'Top Ends Gallery'. (See Plate 66) It is the first group of works that the reader encounters in the artist's book, in which Grounds' attempts 'to clarify the concerns of environmental sculpture and some important relationships in the Australian outback.'<sup>31</sup> This is achieved through a multi-tiered diagram that specifies the levels of engagement with the environment and sets the conceptual and interpretative parameters for the reader.<sup>32</sup>

In August 1978, Grounds undertook a second environmental project at the Dingo Fence on the N.S.W. Queensland border, near Tibooburra, entitled *Oxide*



Plate 66: Marr Grounds (and Paul Pholeros), 'Top Ends Gallery; Work 2 and Work 3', in *Sculpture at the Top Ends*, Adelaide: Experimental Art Foundation 1978, 1/4 - 1/5; Collection of the author

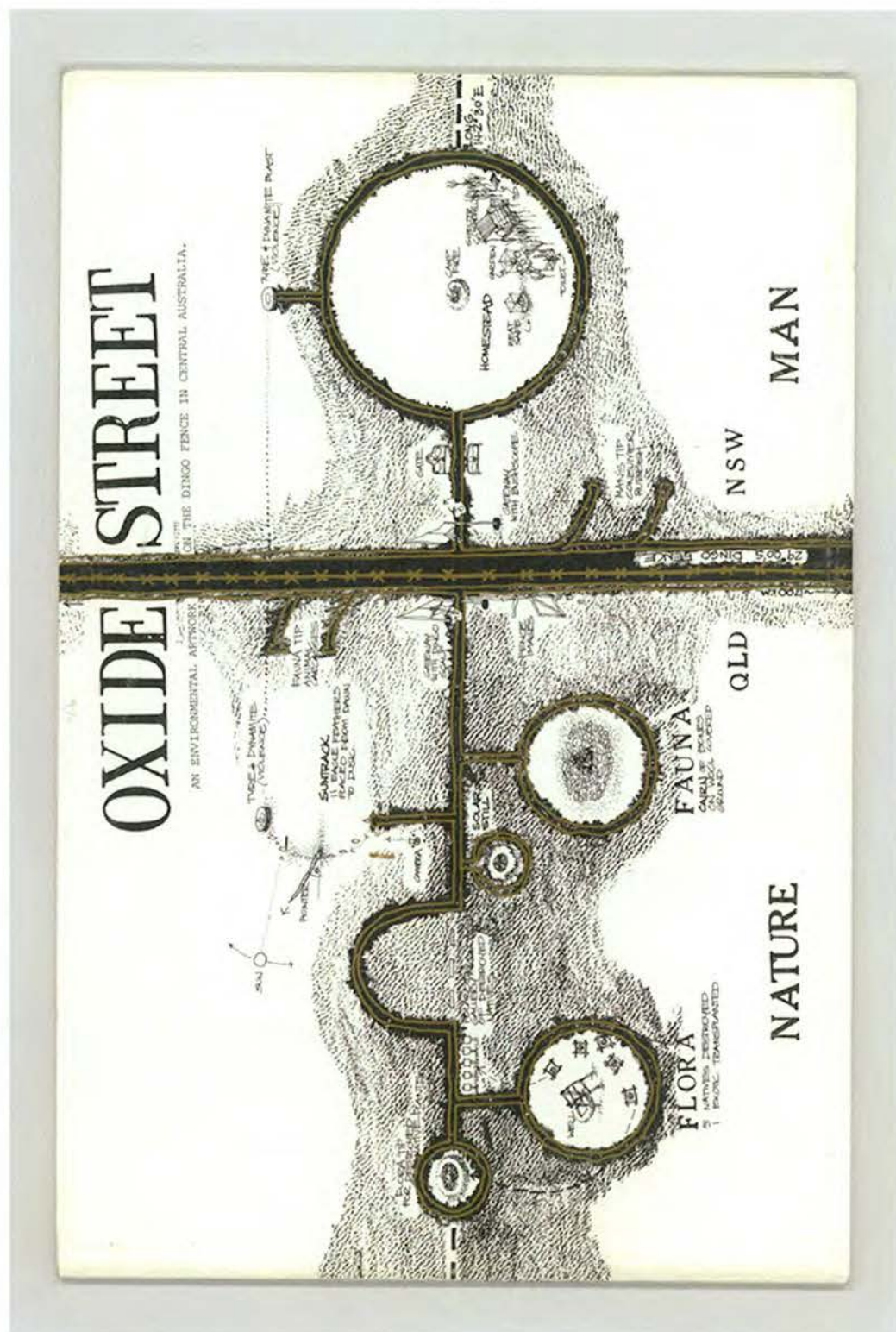
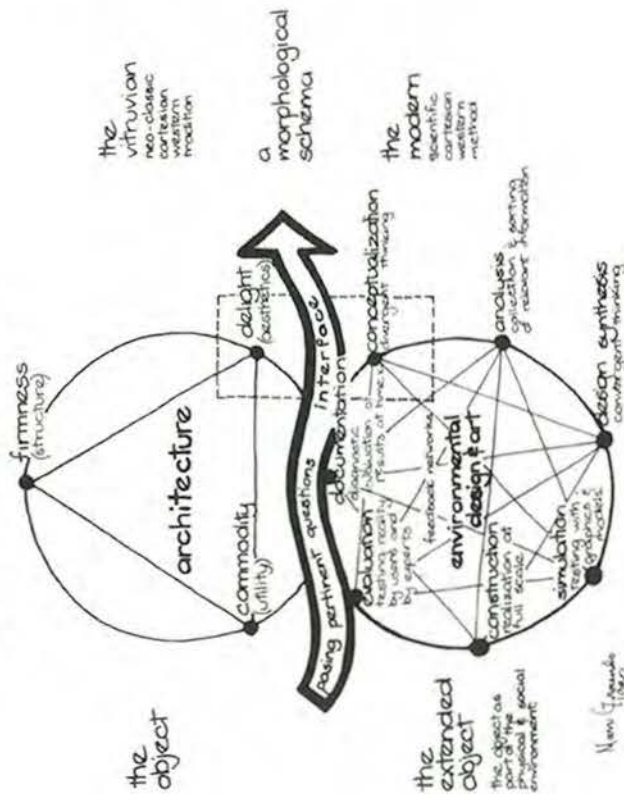


Plate 67: Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, front cover; Collection of the author

# general AIMS & METHODS of environmental art



## architecture/environmental design & art

### similarities

- 1) it is assumed that the built-form is the result of a creative problem solving activity
- 2) both architecture and art have functions.

### differences

- 1) architecture and environmental design have utility.
- 2) art has no utility but it has a function.
- 3) architecture and environmental design must be accountable to others (clients &/or users).
- 4) art is usually only accountable to the producer (the artist) with consumer acceptance remaining peripheral to an essentially contemplative activity.

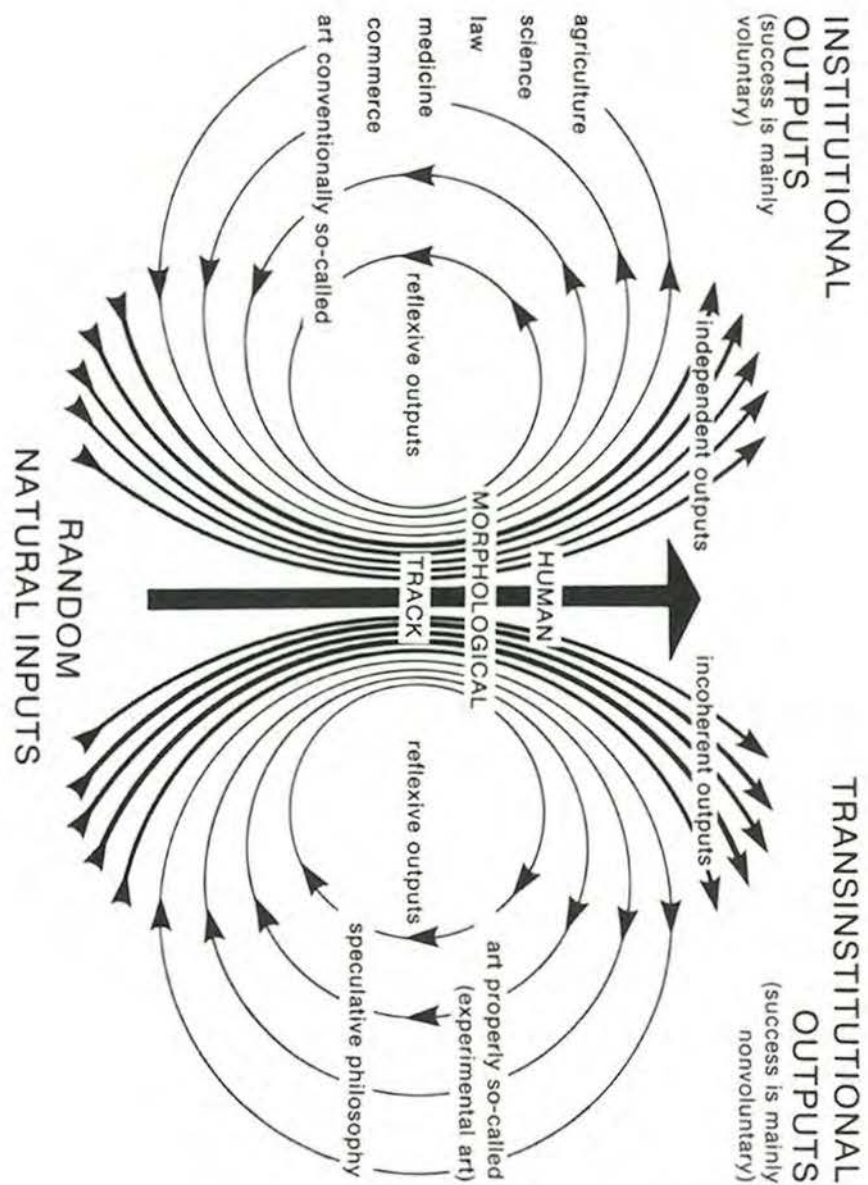
### some morphological parameters.

- 1) physical elements: the built-forms (physical & visual images) are a direct result of the intrinsic properties of materials, the tooling process, and the assembly technology.
- 2) behavioral & sociological interactions: these affect the built-forms aspatially as well as spatially.
- 3) ecological & energy systems: as per item 2.
- 4) cross-cultural paradigms: perception & cognition, values, eclectic models & "scientific models.... as per item 2.

Marr G. grounds  
1980

MODEL 3

Plate 68: Marr Grounds, 'General Aims & Methods of Environmental Art (1980)', in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, 4/4



Donald Brook  
 Professor of Visual Arts  
 The Flinders University of South Australia  
 4/3 A keynote address to the INSEA Conference, Adelaide 1978

experimental art is the hypothetical or prescriptive imaginative modelling of actual or possible states of affairs in the world, that is public in principle and accessible to continuing appraisal. It has no particular institutional purposes of its own, in terms of which criteria of success can be developed and skills acquired. Its human use is to extend our languages and hence, ultimately, to change our natures.

MODEL 2

Plate 69: Donald Brook's diagram from a keynote address to INSEA, Adelaide 1978, and 'Model 2', reprinted in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, 4/3

*Street*.<sup>33</sup> The results were the 'on site art installation', a documentary film *Oxide Street Junction*, a video *Dingo Fence*, and a second artist's book *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*.<sup>34</sup> While the project was undertaken in 1978, the artist's book wasn't published by the EAF until 1981.<sup>35</sup> (See Plate 67) There are nevertheless similarities in the format and graphic design of both *Sculpture at the Top Ends* and *Oxide Street* due to the collaboration of Grounds and Pholeros on both publications, while the theoretical parameters established in *Sculpture at the Top Ends* continue in *Oxide Street*, so there is a conceptual synergy between both books.<sup>36</sup>

In *Oxide Street*, as in *Sculpture at the Top Ends*, the artist's book provided the ideal medium for Grounds to articulate the theoretical underpinnings of environmental art, and more particularly to establish the intersections between his own environmental practice and Donald Brook's theories. Grounds' familiarisation with Brook's ideas occurred when he and Brook were lecturing at the University of Sydney, and both were involved in the founding of The Tin Sheds. Grounds became particularly interested in Brook's idea of 'unspecific experimental modelling' as it could be related to his own 'intuitive' responses to the environment and spontaneous creative acts of 'making things' in the landscape.<sup>37</sup>

In *Oxide Street* the conceptual parallels between Grounds' environmental practice and Brook's theories are visually, even didactically, expressed in the juxtaposition of two diagrams: Grounds' 'General Aims & Methods of Environmental Art' and Brook's 'Institutional and Transinstitutional Outputs'.<sup>38</sup> (See Plates 68 and 69) In addition Grounds also 'quoted' Brook:

Experimental art (and by association his environmental practice) is the hypothetical or prescriptive imaginative modelling of actual or possible states of affairs in the world, that is public in principle and accessible to continuing appraisal. It has no particular institutional purposes of its own, in terms of which criteria of success can be developed and skill acquired...<sup>39</sup>

Grounds' *Sculpture at the Top Ends* and *Oxide Street* were conceived not just as static records of the works completed in the field, but used as a vehicle for post-installation 'problem solving', analysis and evaluation. While Grounds' took photographs and made sketches on location, the post-production diagrams

and texts, the reflective theoretical framing of the environmental artwork, and the post-project evaluation, make both artist's books a summation of the projects in their entirety.<sup>40</sup>

In the time that elapsed between execution of the project in situ and publication *Oxide Street*, Grounds was able to collate an 'Assessment' section, documenting how the project was evaluated in three different 'institutional' contexts: the art context, the architectural context, and the social context. These *transinstitutional* appraisal 'models' included, a project-based academic assessment, an exchange of correspondence between Grounds and colleagues in the Faculty at University of Sydney, and finally extracts from onsite evaluation by the residents of Tiboburra, 'the public at large', who for the most part were under-whelmed by the project outcomes.<sup>41</sup>

If we recall Ramsay's observation in *At Home* that the documentation of artworks 'is useful only when the description is sufficiently accurate to supply pertinent information to the reader...',<sup>42</sup> the implication as evident in *At Home* as well as Grounds' *Sculpture at the Top Ends* and *Oxide Street* is that a mass of 'content' – photographs, diagrams, text, commentaries, copied documents, and additional writings – was included so as to provide the reader with as much *primary* and *secondary* information as possible so as to allow them to make an informed assessment of the work.

It is a stark contrast to the reductive minimal-conceptual model that was employed by Barry, Weiner, Burn and Jacks in their approach to artists' books within Minimalism and Conceptual art in the early 1970s. The discursive frame and the rhetoric concerning artists' books as an 'alternative space' and 'democratic' art form, and use of the standard book form is a constant across the material, but what clearly differentiates the later Australian variants is the way the localised influence of Brook's theories manifested in the maximization of the 'content' within Australian post-object artists' books.

Ramsay's and Grounds' publications therefore resonate more specifically within localised geographic and cultural parameters in which they were realised, than perhaps some of the earlier material discussed in this thesis. If we recall the predicament faced by Tim Johnson in grappling with his location as an



Australian post-object artist within global conceptualism, and the tentative ascription of geographic specificity in *Public Fitting* 1972, or sub-textual autobiographically references in *Coincidence* 1974, Grounds' later artist's books are awash with identifiable geographic and cultural signifiers, so much so, that the reading of *Sculpture at the Top Ends* and *Oxide Street* cannot be divorced from an Australian context. They unequivocally assert their status as *Australian artists' books*.

It was a concern for specific Australian geographic and cultural issues that inspired another 'environmental' artist's book published by the EAF in 1981, Bonita Ely's *Murray / Murundi*.<sup>43</sup> (See Plate 70) The artist's book was the final outcome of Ely's six week 'Murray River Project' artist-in-residency at the EAF in July-August 1980.<sup>44</sup>

After studying and working in London and New York, Ely had returned to Australia in the mid-1970s and became active within the Women's Art Movement, focussing on the environment desecrated by 'man'. As Marsh observed her survey of performance art in Australia, 'Ely's performances and sculptures (of the 1970s) are ... concerned with the land and the re-evaluation of 'man's' place in the universe. The environment is interpreted through the work on both a political and 'natural' level. In some performances there is evidence of a celebration of the female body as part of nature, but much of Ely's work is a political analysis of environmental issues.'<sup>45</sup>

In *Murray / Murundi* the artist investigates the Murray River from both Indigenous and non-Indigenous perspectives; Murundi the local Indigenous name for the waterway; Murray, the name ascribed during white exploration. The 'natural' balance between river environment and human habitation, maintained by Indigenous owners over thousands of years, but dismantled in a mere 150 years of European settlement, is the crux of the artist's book. Ely uses oral history as an 'alternative to formal (Anglo) history' as it introduces unexpected contexts, placing even dramatic turning points for humanity within the sphere of the personal.'<sup>46</sup> Therefore, over half the content is dedicated to two oral histories of the river; the reminiscences of Annie and Jack Koolmatrie, and Bonita Ely's mother, Dulcie.

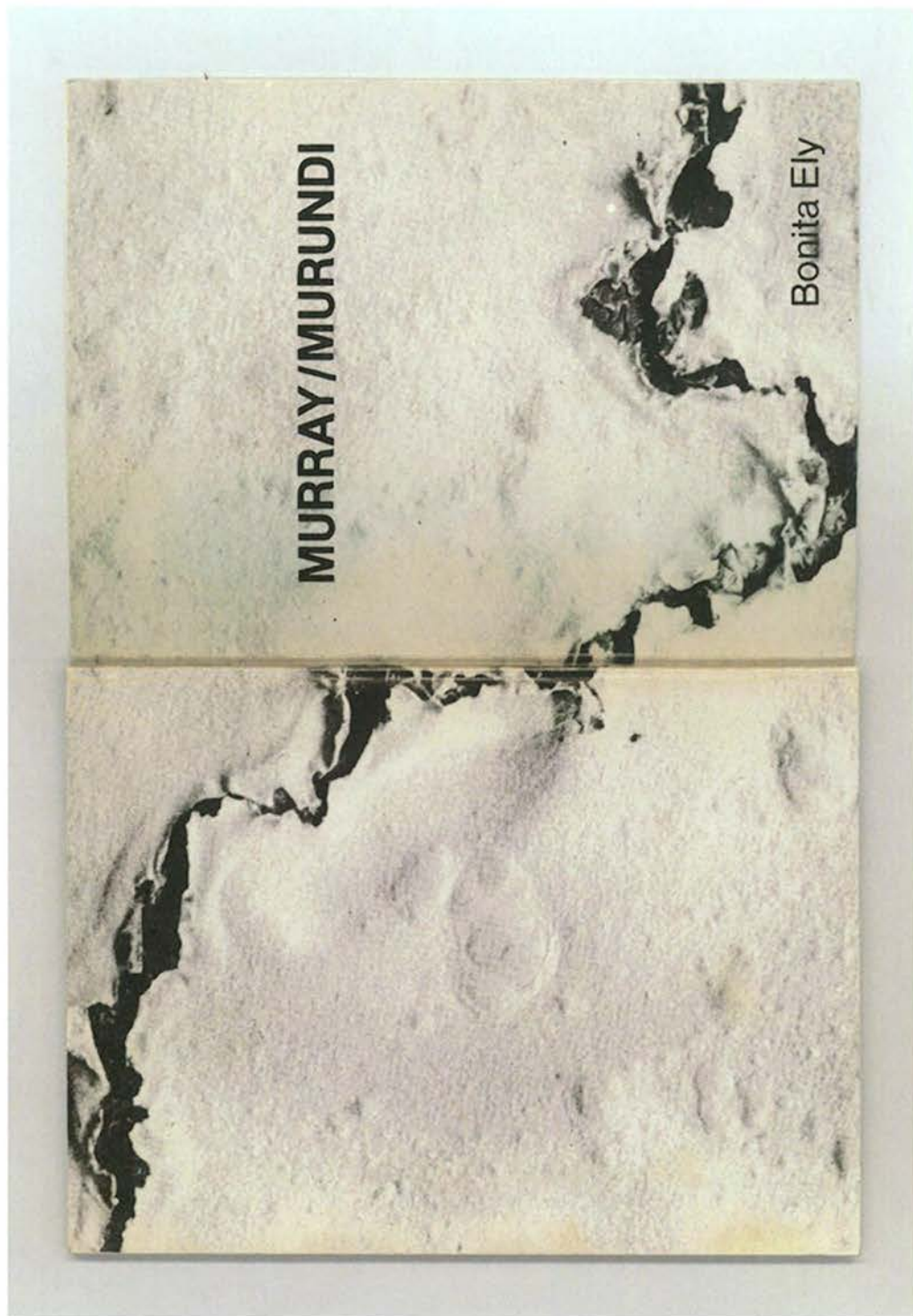


Plate 70: Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, front and back covers; Collection of the author

The Coorong Song

Let me sing about the Coorong  
Where the mighty seas roar  
Sound like music in the Springtime  
Singing songs of long ago.

First Chorus

Birds of every kind are whistling  
As the evening shadows fall  
I can hear the people singing  
Singing songs of long ago.

When the stormy winds are blowing  
And the rolling waves are free  
And the game grows full and plenty  
And on their tribal grounds they lived.

Second Chorus

Round the campfires they are singing  
All their songs of long ago  
Oh I can hear the people singing  
All their songs of long ago.

As I travel through the Coorong  
Thinking of the long ago  
Proud and happy were the people  
And all their songs of long ago

(Repeat Second Chorus)

Now today the times are changing  
Summer comes and Winter goes  
Strangers coming to their country  
And living on their tribal grounds.

(Repeat Second Chorus)

Well Barbara and I sailed off early in the morning. We were still living in the huts at that time which would have been about 1950. It took about two hours to travel up to Mildura from Robinvale because the roads were all dust heaps and pot holes, like bull dust in those days. It wound around so much that it was 62 miles instead of the 52 it is today. There was an old tree half way — a great big huge belar tree. Everyone that travelled on that road would stop there to have a drink. We had a cuppa — we took our own thermos and Barbara brought cake I think.

We were going up Deakin Avenue in Mildura, about 25 yards from the Town Hall and Barbara said:

— Stop at the Town Hall and I'll go to the rest rooms.

I had no brakes so the car ran up over the curb onto the grass edging, and we had to get out and push it down over the curb; and Barbara 5 months pregnant. But she was a very strong woman.

Barbara was really going mad.

— Why did you do that?

— We've got no brakes. But if you'd told me sooner I could have thrown it out of gear and just coasted down and got there nicely.

Of course Barbara was in a real fit.

— Oh my God! I'd never have come with you if I'd known that!

Anyhow, she goes to the toilet, comes back and out we go to Merbein to have lunch at her mother's.

Her mother says — Oh Cookie; you didn't drive up here without brakes!

I said — She'll be right, don't worry about it! I've driven all over Robinvale without brakes and down the river and everywhere. She'll be right, I know how to handle it.

After lunch we went off to Norm Taylor's and got the plants for our gardens then off we went home and everything went fine until just after the Half Way Tree.

I said to Barbara — I must have a flat tyre, the wheel's pulling — we'll have to stop.

The tyres were all O.K. I never looked at anything else.

— Oh they're all right. It must be the rough road.



Concept A River: metaphor on which to base a sense of Reality -



Coleman Bend, near the  
head waters of the Murray R.  
: river bed - pebbles, rocks,  
each shape fitting against  
the next, like a jigsaw  
puzzle.

: body forms coming  
together, fitting perfectly  
: creating the microscopic  
beginnings of life.

: body form within  
body form - symbiosis.



Procreation -

Plate 72: Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, np; Collection of the author

The 'objective' history of the Murray is displaced by personal memories in the passing of generations and of loss for Annie and Jack Koolmatrie, and chronological sequence of significant historical and political events for Dulcie Ely. Later in the book, a collection of 'found' photographs are reproduced as a mock photo album to act as a proxy for Annie and Jack's past, as they did not possess any photographs of their own.<sup>47</sup> To illustrate the duality of cultural opposites, Ely also paired and pared the graphic and narrative structure of the artist's book around the juxtaposition of the stories; utilising the double page format as the means to juxtapose the oral transcripts, but also starkly reinforce the cultural polarities, which are economically achieved through the reversal of black and white texts. (See Plate 71)

At the rear of the book are re-presented a selection of site-specific and temporal installations and performances undertaken by the artist as part of the Murray River Project (See Plate 72). While a single photograph may be used to document a performance / installation, the accompanying description is divested of the analytical objectification of the event, replaced by an emotive, metaphorical and evocative text; the flow of the Murray is analogized as stages of the human life cycle, through procreation, birth, youth, to old age and death (at the Point McLeay Estuary where the Murray dissolves into 'the vastness of origins'). It is an artist's book that clearly addresses issues that are specific to the Australian cultural landscape.

Ely's *Murray / Murundi* was one of the few artists' books to be reviewed within the wider Australian art press, and not by Catalano; in this case in the journal *Art & Text* in 1982.<sup>48</sup> The reviewer, Jill Graham observed:

As an artist's book, many of which have been published by the E.A.F., it is designed as an alternative, rather than oppositional, mode of art communication for distribution outside official channels. (This *genre* however, does not seem to me quite capable of achieving these aims; artists' books, by virtue of their small print-run, do participate in a residual fine-art tradition and a sense of craft.) It is also an example of that greater complicity between art 'theory' and 'practice' ...<sup>49</sup>

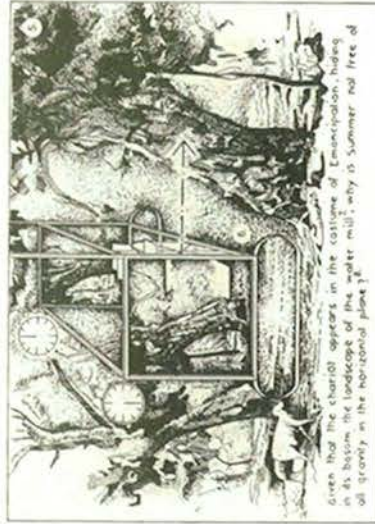
Given the nature of the journal *Art & Text*, it is perhaps not surprising that the relationship between 'theory' and 'practice' is raised, with the reviewer expanding a critique of the anthropomorphizing of the Murray and Ely's

'autobiographical' and 'confessional' approach as a standard 'women's movement' strategy.<sup>50</sup> More pertinent to the scope of this thesis is the apparent dismissal of the discursive frame that had sustained the proliferation of artists' books through the 1970s. Whilst this may be the observation of a single commentator it nevertheless seems to suggest a shift in the critical reception of artists' books as Australian art entered the 1980s.

It is Imants Tillers who provides a solid case study to explore the shift in the status of artists' books between the 1970s and the early 1980s, through a comparison between his *Rendezvous with Configuration P*, published by the EAF in 1978, and *Three Facts*, published three years later by Double Vision in 1981.<sup>51</sup>

By the mid-1970s Tillers had positioned himself, or had been positioned, as a post-object artist *par excellence*. He had been adopted by 'Australia's extremely conservative and timid art institutions'<sup>52</sup> as the youngest of six artists included in the National Gallery of Victoria's *Object and Idea* exhibition of 1973,<sup>53</sup> and was the inaugural participant in the Link Exhibition program at the Art Gallery of South Australia the following year.<sup>54</sup> Donald Brook was a vocal supporter and published the first article on Tillers' post-object practice in *Art and Australia* in 1975.<sup>55</sup> In 1976, Tillers' *Conversations with the Bride 1974-75*, was included in the EAF's *Australian and New Zealand - Post-Object Art: A survey*, while in 1978 he returned to Adelaide for a three-month teaching exchange at the South Australian School of Art, which coincided with the publication of his first multiple artist's book *Rendezvous with Configuration P*, which was included in *Artists Books / Bookworks* later that year.<sup>56</sup>

Graham Coulter-Smith's study of Tillers' 'post object' and 'photo-conceptual' periods provides a useful contextualisation for Tillers' two multiple artist's books, *Rendezvous with Configuration P* and *Three Facts*. From his study, the theoretical ideas articulated in Tillers' major works, notwithstanding the artist's previously unpublished thesis, can be seen to have also informed his artist's books.<sup>57</sup> Coulter-Smith does not, however, discuss either book in any depth; *Rendezvous with Configuration P* is referred to as a 'footnote' in relation to *Conversations with the Bride 1974-75*, while *Three Facts* is considered by the author as a mere postscript elaboration of ideas previously published by Tillers and Michael Scullion in an issue of ZX magazine 1978.<sup>58</sup>



Given that the chariot appears in the costume of Emancipation, hiding in its hollow the landscape of the water mill, why is Summer not free of all grandly in the horizontal plane?



Emancipation is the pillar of harmony, because it is the one direction of the motion that liberate freedom sets in space, upward direction.

Plate 73: Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation 1978, pp.6-7; Collection of Bob Ramsay

ANSWERS

3. DUCHAMP, M. (1914) detail from "To Have the Apprentice in the Sun" Pen & wash on music paper.



4. De SELBY, "The Layman's Atlas" in "The Third Policeman" p83

5. HEYSEN, H. (1909) "Summer" Watercolour.



6. DUCHAMP, M. (1913-5) detail from "Glider Containing a Water Mill in Neighbouring Metals" Oil and lead wire on glass.



ANSWERS

7. DUCHAMP, M. "The Essential Writings" p61

8. Ibid, p57

9. DUCHAMP, M. (1915-23) "The Bride" detail from "The Bride Stripped Bare by Her Bachelors, Even" Oil, varnish, lead foil, lead wire, and dust on glass. Also known as the "Pendule Femelle" (Female Hanged Body)

10. De SELBY, "The Country Album" in "The Third Policeman" p56

11. FRANCIS, W.D. "Australian Rain-Forest Trees" Australian Government Publishing Service 1970 pp 168, 211



12. DUCHAMP, M. "The Essential Writings" p 51

13. DUCHAMP, M. (1913-64) "The Bicycle Wheel"





On initial inspection *Rendezvous with Configuration P* fulfils the 'formula' for a standard minimal-conceptual post-object artist's book. It is a small staple-bound A5 format book with a simple cover and title page, a two-page typescript 'introduction', followed by a 'sequence' of offset lithographic black and white images and text, which the reader could assume by convention may be visual 'narrative', perhaps something akin to Noel Sheridan's comic interpretation in the 'introduction'.<sup>59</sup> (See Plate 73)

The difficulty that the reader actually encounters in attempting to decipher the 'narrative' is apparent in the last third of the book, which contains thirty-five 'answers' 'to be looked for *preferably in the text*'.<sup>60</sup> (See Plate 74) It is these 'answers' that reveal Tillers' 'primary reference' for the work, Flann O'Brien's *The Third Policeman*.<sup>61</sup> The visual and literary sources for the diagrams are referred to in the 'answers' or endnotes, which is unusual approach for an artist's book at this time. Yet while it *Rendezvous with Configuration P* may function as a 'complete' work, Tillers' referencing strategy expands its complexity tenfold by entwining the diagrams with a multitude of extraneous references; the essential writings of Marcel Duchamp, and Carl Jung's 'synchronicity' as the acausal connecting principle that may account for the 'meaningful coincidences' recounted within the pages book.<sup>62</sup>

At this point it is therefore worth considering the 'meaningful coincidences' that appear between Brook's conception of 'experimental art' or 'unspecific experimental modelling'<sup>63</sup> and Tillers post-object practice. In Brook's article published in *Art and Australia*, entitled 'Imants Tillers and the Redefinition of Art in Australia', Tillers is championed as an exponent of 'art properly so-called'.

Littered throughout the article are parallels drawn between Brooks' theoretical propositions and Tillers' practice. In the article, Brook reiterates that Tillers' did not train as an 'artist', but rather as an architecture student (incidentally, with Brook as one of his nominal supervisors), supporting Brook's claim that there are no necessary qualifications, or the need for traditional artistic training, to become 'the nominator of an unspecific model for acceptance as a work of art properly so-called'.<sup>64</sup> Brook also uses the term 'reconstruction' to describe 'the process that images and ideas undergo in Imants Tillers' mind, partly

through a calculus or machine of logical transformations, and partly through random *chance, coincidence* and *accident*,<sup>65</sup> the very mechanisms that Brook identified as fundamental for the generation of 'unspecific models'.<sup>66</sup>

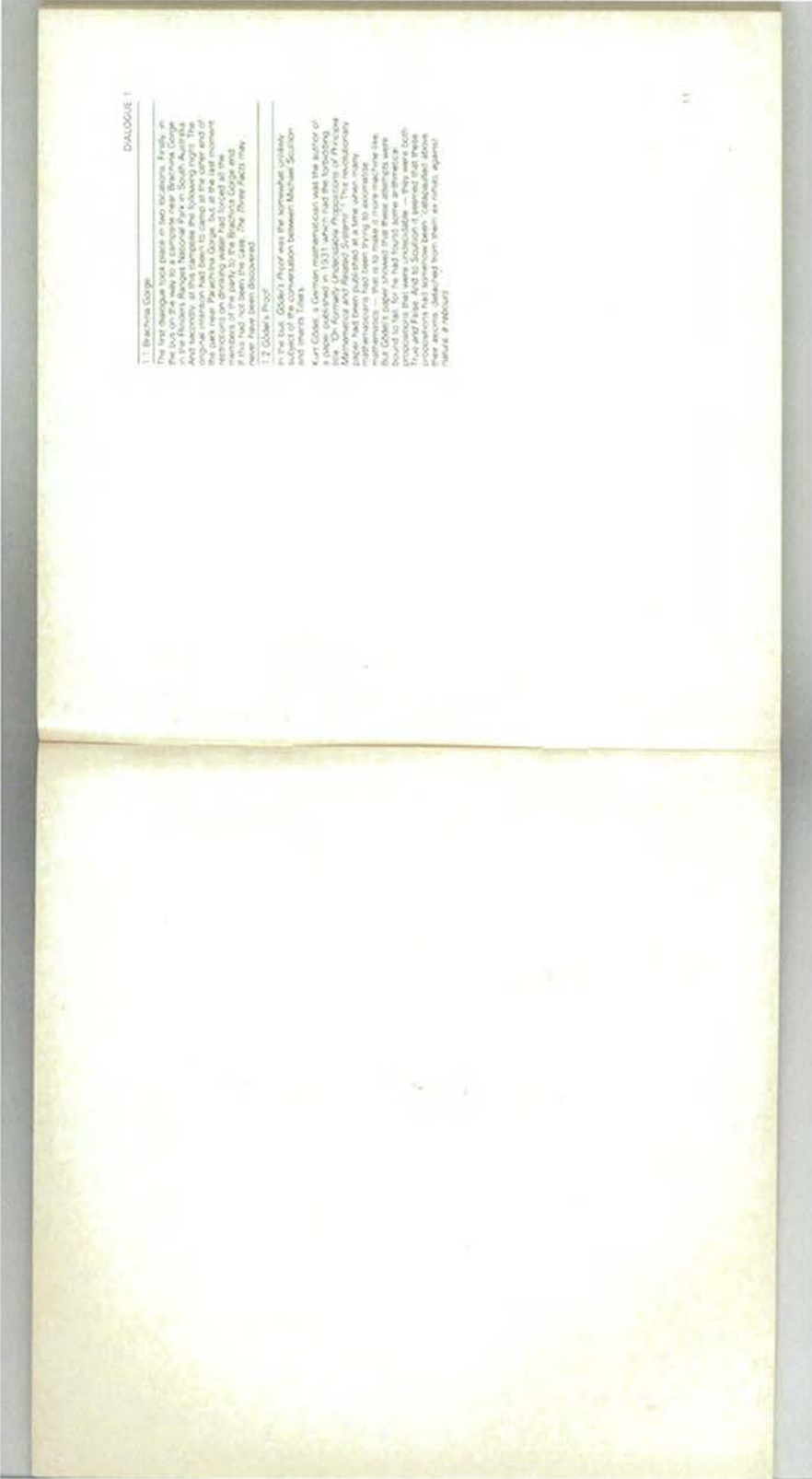
Returning to *Rendezvous with Configuration P*, while Brook is not 'referenced' in the 'answers', there are nevertheless 'coincidences' that occur:

The relevance of this title is that a configuration (called configuration P) has been formed by the various elements of the book. The configuration could be likened to the conjunctions of the constellations, the moon, sun and planets in an astrological chart at a particular point in (our) time. It is a "rendevous (sic)" with this configuration in so far as this configuration was not consciously constructed but rather, fortuitously discovered.<sup>67</sup>

The emphasis on 'not' being 'consciously constructed' refers to Brook's contention that 'unspecific models are defined as not having been significantly shaped by specific or specifiable ends. Anything that has been significantly shaped by an end or purpose will thereby be disqualified from candidature as a work of art properly so-called.'<sup>68</sup> Thus the 'synchronicity' in the 'fortuitously discovered' configuration between Flann O'Brien's *Marchand de Selby* and Marcel Duchamp recounted 'within' the pages, is validated by Brook from 'without'.

It was with the publication of *Three Facts* in 1981 that Tillers provided an addendum to *Rendezvous with Configuration P*.<sup>69</sup> *Three Facts* was published after Tillers' solo exhibition 'Other Realities' at Marianne Baillieu's Realities Gallery, Melbourne, in 1980. While the gallery closed following Tillers' exhibition, Baillieu pursued the idea of publishing an artist's book under the imprint Double Vision the following year. The initial idea was to publish three versions of *Three Facts*: a small pocket-sized promotional copy, a standard soft-cover black-and-white version, plus a hardcover colour limited edition, of which unfortunately only a few copies survived the printing process, with the rest destroyed.<sup>70</sup>

It was the standard black-and-white version of *Three Facts* that as the multiple version entered circulation. While *Rendezvous with Configuration P* and *Three Facts* are 'companion' books in their related 'content', the temporal distance in their publication dates, 1978 and 1981, also illustrates the shifting perception



1.1. Brahmia Gorge  
 The first dialogue took place in two locations. Firstly, in the bus on the way to Kooragang Island, South Australia, and secondly, at this campsite the following night. The original intention had been to camp at the other end of the island, but the rain was so heavy that the campsite was moved to a more sheltered location. The members of the party to the Brahmia Gorge and the other end of the island, the Three Facts crew, never have been discovered.

1.2. Gödel's Proof  
 In the bus, Gödel's Proof was the somewhat unlikely subject of the conversation between Michael Scullion and Gödel. Gödel's proof is a mathematical proof of the incompleteness of arithmetic. It was published in 1931, when Gödel was a young man. The proof is a masterpiece of logic and mathematics. It has been published in a number of languages, but the original German version has been published in a form which many mathematicians had been trying to accomplish. Gödel's proof showed that these attempts were bound to fail. For he had found some arithmetic propositions which were true, but which could not be proved true. And Scullion had learned that these propositions had somehow been 'calculated' above their axioms, obtained from them in a direct, explicit manner.

Plate 75: Imants Tillers, 'Dialogue 1' (extract), in *Three Facts*, Melbourne: Double Vision 1981, pp.10-11; Collection of the author

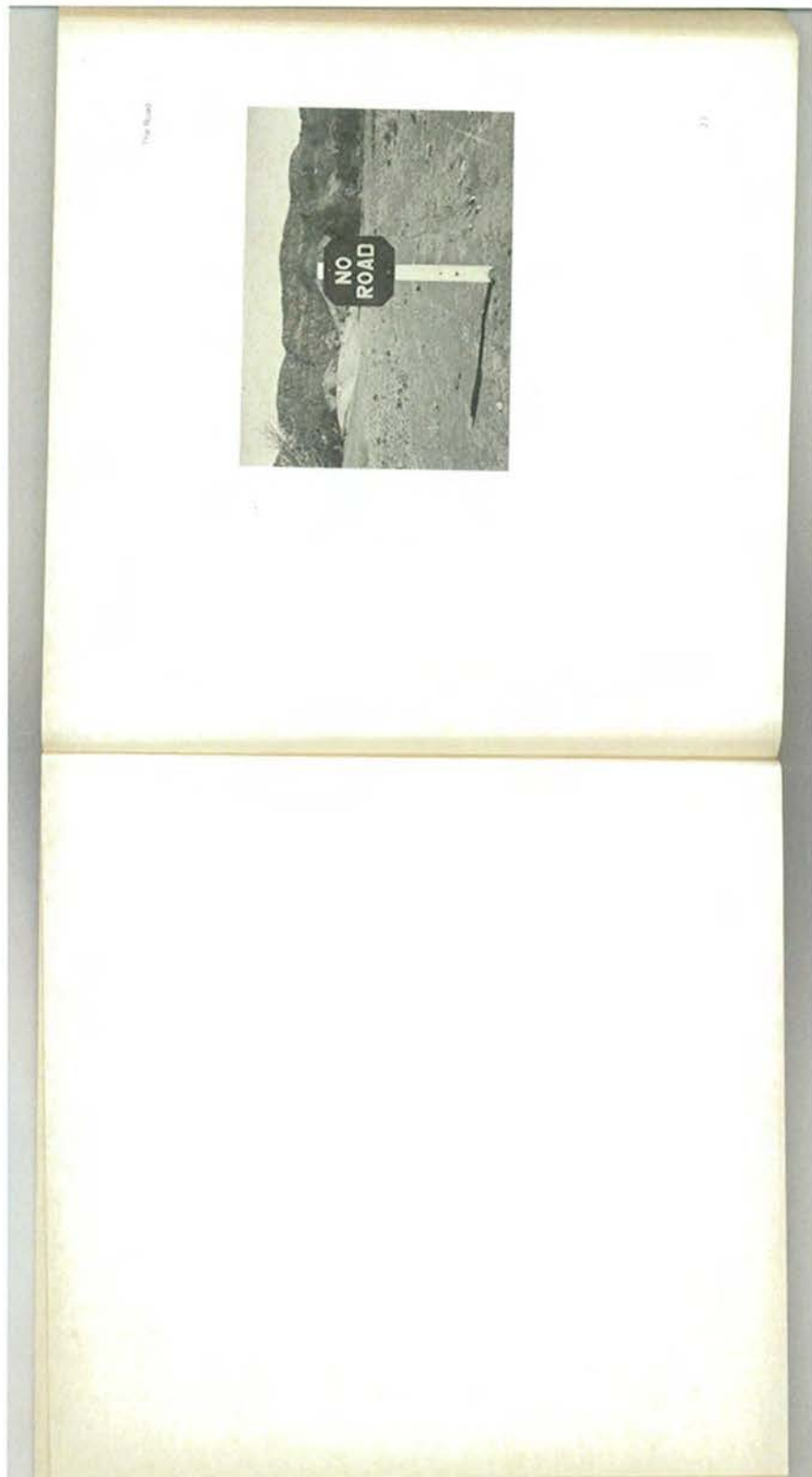


Plate 76: Imants Tillers, 'The Road', in *Three Facts*, Melbourne: Double Vision 1981, pp.26-27; Collection of the author

and role of artists' books within the context of Australian art. In *Rendezvous with Configuration P* the sequence of images is the main feature of the work, while in *Three Facts*, in contrast, the three 'dialogues', are foregrounded, with the visual acting as supplementary material. (See Plates 75 and 76)

*Three Facts* recounts a field trip into the Flinders Ranges National Park which Tillers participated in during, April 1978. The book revolves around the 'three dialogues' between Tillers, and fellow artist Michael Scullion, who was studying with Brook at the time. One dialogue in particular<sup>71</sup> traces a circumstantial trajectory from Brook, through his student Scullion's interest in the mathematician Kurt Gödel, to Tillers' application of Gödel's concepts within his practice, post field trip. A version of this encounter was published as a 'Dialogue on False Mount Hayward' in the Sydney College of Fine Arts magazine, *ZX*, in 1978.<sup>72</sup> Tillers and Scullion conclude by likening Gödel's process of 'mapping' to 'a form of (Brook's) Non-Specific Experimental Modelling', which Tillers found 'positively vertiginous'.<sup>73</sup>

In his study, Coulter-Smith recounts Tillers' adoption of Gödel's Theorem,<sup>74</sup> although the previous 'configuration' between Tillers and Brook's post-object theoretical parameters is not addressed. Coulter-Smith rather focuses on the 'affinities' between paradoxes and contradictions in Gödel's Theorem and the explosion of 'postmodernism' in the early 1980s, particularly Derrida's deconstruction.<sup>75</sup> Coulter-Smith suggests that in the late 1970s Tillers' had already explored many of the theoretical ideas that were the hallmark of poststructuralist theory, claiming 'what is significant about Tillers' place in this newly emerging movement is that he had already thoroughly explored many of the notions evident in Taylor's 1982 (*Popism*) catalogue... only the sources were different: von Bertalanffy, Duchamp, and Gödel instead of Barthes, Baudrillard, Deleuze and Guattari.'<sup>76</sup>

In the context of this thesis the critical framing of *Three Facts*, and stated in its most simplistic terms, as Brook versus Taylor, is significant because of its relevance to the discursive frame of artists' books. As has already been outlined with respect to the work of Ramsay, Grounds and Tillers' *Rendezvous with Configuration P*, there was a convenient intersection between Brooks' theoretical ideas and the discursive frame of artists' books. However, by the

early 1980s, Tillers' retrospective editing of the events of 1978 that occurred in *Three Facts* in 1981, can be seen as an artistic response to the shifting interpretative framework imposed by academics, writers and art critics on his practice. There is an apparent contextual shift from Brook's post-object environment in the 1970s, to Tillers' affiliation with Art Projects and his honorary role as artist and philosopher-in-residence with Taylor's *Art & Text*. Coulter-Smith's own analysis of Tillers' work is itself indebted to the shift in the critical framework applied to Australian art, and the wider academic legitimisation of post-modern 'appropriation' as the defining feature of Australian art in the 1980s and 1990s.<sup>77</sup>

Both Ely's *Murray / Murundi* and Tillers' *Three Facts* therefore occupy an oscillating position within and between two critical frames, 'post-object' and 'post-modern', or more specifically in relation to artists' books, between the powerful discursive frame binding artists' books in the 1970s and covered by this thesis, and the waning of its influence in the 1980s. The paradox is that the early years of the 1980s were when post-object artists' books were cemented into the history of Australian artists' books, materially in Donald Brook's Post Object Collection at Flinders University, which although begun in the 1970s, achieved its 'collection' status in the early 1980s, and discursively with the publication of Gary Catalano's *The Bandaged Image* in 1983, which as the first written 'history' of Australian artists' books was heavily indebted to the historical formation of the field over the previous two decades.

### **7.3. A material history: Donald Brook's Post Object Collection**

While artists' books could theoretically be incorporated within Brook's conception of experimental art, they certainly played a significant material role in the Post Object Collection assembled at Flinders University during the years 1974 to 1983, as a record of Australian post-object practice within global conceptualism. In the first instance, the founding of the Post Object Collection is obviously principally indebted to Brook, although Adelaide-based artist Bob Ramsay should also be acknowledged as he took on the role of 'curator' of the Collection during his postgraduate studies under Brook's supervision.<sup>78</sup>

The Post Object Collection comprises over 250 catalogued items in a wide range of media, although almost half this total is made up of artists' books, hybrid publications and catalogues, with the remainder an eclectic selection of prints, photographs, postcards, 8mm and 16mm films, videotapes and audio cassettes.<sup>79</sup> Although the Post Object Collection is smaller than the Information Centre and Library established contemporaneously at the Experimental Art Foundation, the Post Object Collection nevertheless exhibits similar characteristics in being formed both intentionally, and circumstantially. As Ramsay recalls, Flinders University did not have a large fund for acquiring works of art, so very few works were actually purchased for the Post Object Collection; most works were given by artists, so that the Collection, in Ramsay's words, is a sort of 'rag-tag culmination of everything that was donated by artists at the time'.<sup>80</sup> Nevertheless the Post Object Collection provides an insight into the Australian post-object 'art world' and social network,<sup>81</sup> and includes a wide cross-section of artists, including; Tim Burns, Aleks Danko, John Davis, John Fisher, Bert Flugelman, Marr Grounds, Robert Jacks, Tim Johnson, Peter Kennedy, Tony Kirkman, Ian Milliss, Optronic Kinetics, Mike Parr, Bob Ramsay, Robert Rooney,<sup>82</sup> Alex Selenitsch,<sup>83</sup> Noel Sheridan, Dorothy Thompson, Imants Tillers, Ken Unsworth and Arthur Wicks.

If we analyse the composition of the Post Object Collection, there are three main characteristics that deserve attention in placing the Collection within the scope of this thesis. The first feature is that the Collection reflects Brook's engagement with and support of post-object practice in Sydney in the early 1970s, prior to his arrival in Adelaide. There are substantial holdings of works by two of the key protagonists from the University of Sydney's Tin Sheds, specifically, Aleks Danko and Imants Tillers. Danko was associated with Brook when he worked as a part-time tutor, Faculty of Architecture, University of Sydney, 1972-73, and as resident artist and tutor at the Tin Sheds, 1972-74. The Collection includes both the artist's books, *Ian Bell will arrive in London, January 3<sup>rd</sup>, 1974* (1973-74) and *This Chair is not a tourist* (1975), both acquired in the respective years of publication.<sup>84</sup> In Tillers' case, and as was outlined in the previous section, by the mid-1970s he was lauded as a post-object artist *par excellence*, for whom Brook acted as a powerful advocate, such that the Collection includes both unique works and multiple artist's books, including one of the few surviving hardback colour editions of *Three Facts*.<sup>85</sup>

The Collection also reflects Brook's support of Inhibodress, during its brief period as the alternative venue for post-object practice in Sydney. There is an almost complete set of Tim Johnson's artist's books, including a draft copy for *Disclosure* c.1972-73, plus additional documentary material and photographs, as well as a reel of the 8mm film *Public Fitting* (c.1973).<sup>86</sup> In Parr's case his close personal association with Brook is materialised in the Collection, which includes some of the artist's most important early performance and book works including, *150 Programmes and Investigations* (1971-72), *Blacked-out Book* (1971-72), a copy of *Word Situations* (1971-72) and Parr's original two volume *Notebook*, which he used as a working document for performances from 1971.<sup>87</sup>

The second feature of the Post Object Collection is that it records the inroads that 'experimental art' made into Adelaide in the 1970s, both at the Experimental Art Foundation through a complete set of artists' books, catalogues and other publications,<sup>88</sup> and with material acquired from artists who brought their post-object practice to Adelaide through exhibitions or residencies at the EAF and/or the *Link Exhibitions* at the Art Gallery of South Australia, such as Tim Burns. Burns', for example, is represented by nine works, created between 1974 and 1979, across various media, including his self-published artist's books, *Not Ceasing to Loiter* (1975) and *A Pedestrian Series of Postcards* (1976).<sup>89</sup>

It is perhaps not surprising that the Collection also contains the most comprehensive coverage of material related to Ramsay's installations and performances, totalling thirty catalogued items, including photographs, documents, notes, films, videotapes, and unique and multiple artist's books, covering the period 1970-1979, which were gifted by the artist in 1982.<sup>90</sup>

The third feature of the Post Object Collection is that it locates Australian post-object practice within global conceptualism, in that within the Collection the works of Australian post-object artists are contextualised or augmented by examples of works by almost fifty 'international' artists. Whereas the material coverage of Australian practice includes the entire spectrum of media, printed



matter, photography, film, videotapes, etc., the international component of the Collection is made up of almost entirely multiple artists' books.

The inclusion of international artists' books within the Post Object Collection is an important feature in itself, while it is also relevant to the scope of this thesis in that the years in which this material was added to the Collection, from 1977 to 1979, reflects the role played by Printed Matter as an 'international' distributor of artists' books. The release of annual mail order catalogues by Printed Matter provided the means by which a wide representation of international artists' books and publications was able to be added to the Post Object Collection. In these few years, representative artists' books were acquired by recognized figures within the Lippard's 'dematerialized' network, such as John Baldessari, Mel Bochner, Daniel Buren, Peter Downsbrough, Sol LeWitt, Bruce Nauman, Adrian Piper, Edward Ruscha, Carolee Schneemann and Lawrence Weiner. In addition, self-published, or Printed Matter-published material by lesser known American and women artists whose work may have not have otherwise arrived in Australia was also acquired, including artists' books by Marv Bondarowicz, Don Celender, Robert Cumming, Poppy Johnson, Susan King, Marcia Resnick, Martha Rosler, Tony Schfrazi, Eve Sonneman and Martha Wilson.

It is also worth noting that one of the sub-characteristics of this international representation, is that there are a number of books that constitute artists' 'theoretical' writings or investigations, with seven books by British artist Stephen Willats, including his *West London Social Resource Project* (1972-73) and *Life Codes & Behaviour Parameters* (1976), plus others, such as Don Celender, *Opinions of Working People Concerning the Arts* (1975), Robert Cumming, *A Discourse on Domestic Disorder* (1975) and John Strezaker, *Beyond 'Art for Art's Sake'* (1973). This aspect of the Collection can probably be explained by Brook's own academic predisposition for the social role of art, and interest in artists' writings which were able to circulate and be exchanged the form of artists' books.

The Post Object Collection presents a microcosm of Australian post-object practice located within global conceptualism. As a collection it presents a material record of the period, with the history of its formation reflective of the historical nature of the period. The Australian representation covers a spectrum

of artists, works, ideas and locations, which forms a patchwork of Australia post-object practice through the 1970s. The Collection also presents a material instance of the circulation and collection of international artists' books, which can be extrapolated as representative of the encompassing nature of the discursive frame and the symbolic role played by international artists' books in the validation of Australian post-object artists' books.

#### **7.4. A discursive history: Gary Catalano's *The Bandaged Image: A study of Australian artists' books***

In the previous chapter it was shown how Noel Sheridan's 'curatorial' contribution of 'Australian Artists' Books' to *Artists Books / Bookworks* marked an early milestone in the development of the history of conceptual and post-object artists' books. The confirmation of the autonomy of the field occurred with the publication of Gary Catalano's *The Bandaged Image: A study of Australian artists' books* in 1983.<sup>91</sup> As outlined in the literature, *The Bandaged Image* was, despite its modest coverage, the first discursive 'history' of Australian artists' books, and was *the* single monograph on the art form over the next decade.

Two years prior to *The Bandaged Image*, Catalano had published *The Years of Hope: Australian Art and Criticism, 1959-68*, a critical survey of Australian art from the *Antipodeans* (1959) to *The Field* (1968), in which he had attempted to reinstate a number of previously overlooked artists into a history of Australian art.<sup>92</sup> As a writer, poet, regular contributor to *Art and Australia*, and art critic for *The Age*, it is perhaps not surprising that Catalano turned his attention to the neglected field of Australian artists' books. In retrospect, although *The Bandaged Image* wasn't published until 1983, Catalano's interest in the art form can be traced across the preceding decade, and ascertained through his contributions to *Art and Australia* and other journals during the 1970s,<sup>93</sup> as well as, most clearly in his personal collection of artists' books.

One of Catalano's earliest contributions to *Art and Australia* was an article on the work of Aleks Danko in 1974,<sup>94</sup> who had been one of the five other artists included alongside Imants Tillers in the National Gallery of Victoria's *Object and*

Idea exhibition of 1973. In this article Catalano incorporated reference of Danko's first title, *Ian Bell Will Arrive in London January 3<sup>rd</sup> 1974* (1973-74), and reveals his perceptive understanding of the strategies employed in 'reading' artists' books:

In a more recent work, (*Ian Bell Will Arrive in London January 3<sup>rd</sup> 1974*), a book composed of journal notes and accompanying images which cover a little more than three months, the intent is partly a pretext for examining a somewhat colder theme – that of time. Time begins as the structural agent of the book but, half-way through, it also becomes the theme; as the pre-ordained end to the book draws nearer, the text becomes more involved with the common ground between the artist and his friend. The diary notes gradually become part of the image: nostalgia is expressed, but the last few entries in the book consign it to an epitaph.<sup>95</sup>

During the 1970s Catalano focussed his attention on a number of the artists whose practices lay outside the 'conspectus' of *The Field*, which by 1973 had been replaced by an attitude of 'anything goes', as exemplified by the work of Ti Parks, Tim Johnson, Mike Parr, Peter Kennedy, and Aleks Danko.<sup>96</sup> Catalano was also familiar with the 'dematerialised' tendencies of post-object art, outlining that 'beneath them all are arguments which centre less on the aesthetic than the economic: in a period of uncertainty, what is the point of making precious objects when there may not be (indeed, should not be) a market for them? What this new iconoclasm has led to is a re-definition of the artist's concerns: rather than creating something which naturally inhabits ... the air-conditioned eternity of the museum, the artist may do nothing more than pose a situation, (or create an artist's book,) not as material for aesthetic appreciation, but rather as a pretext for social interaction'<sup>97</sup>

In 1978 Catalano penned the first dedicated commentary of an artist's book works in his review of Robert Jacks' hand-stamped books in *Art and Australia*.<sup>98</sup> While Catalano admitted that Jacks' books 'are sure to perplex many people', he concluded his assessment suggesting that: 'It has to do with the manner in which we actually look at things.... Because of the simplicity of each page and the slight variations between it and the next one, each book becomes an object lesson in the pleasures of observation.'<sup>99</sup> Whilst Catalano's conclusions about the 'uniqueness' of Jacks' hand-stamped books have been questioned

in this thesis, it cannot be denied that his increasing interest in the art form was leading towards a discursive formulation of Australian artists' books.

The question that can be posed is how was Catalano able to repeatedly flick through copies of Jacks' hand-stamped books, pay attention and compare the subtle variations between the images, and disseminate this experience to the secondary readership of *Art and Australia*. The answer is that he formed his own personal collection of artists' books, which is now held in the Papers of Gary Catalano in the National Library of Australia.<sup>100</sup>

Whilst the circulation of artists' books may not have reached the idealised 'mass' audience (as was discussed in Chapter 3), the symbolic role of artists' books within the Australian post-object art world meant that copies circulated and were collected by alternative venues, forming an integral part of both the EAF's Information Centre and Library and Donald Brook's Post Object Collection, by participating artists, as evidenced by the case studies of Robert Rooney, Mike Parr, Robert Jacks and Bob Ramsay, and by interested individuals within the wider visual arts community; curators, librarians, art historians, collectors, art critics and writers, including Catalano himself.

As was outlined in the initial literature review, the publication of Catalano's *The Bandaged Image* marks the discursive confirmation of field of *Australian artists' books*. The most significant effect of Catalano's book was the identification of a group of Australian, principally post-object artists as the leading exponents of *Australian artists' books*, including Ian Burn, Aleks Danko, Robert Jacks, Tim Johnson, Peter Lyssiotis, Mike Parr, Noel Sheridan, Robert Rooney and Imants Tillers; a list collated with a tinge of irony, as, with the exception of Jacks and Lyssiotis, these canonized practitioners had ceased their involvement with the art form in some cases long before Catalano had drafted a word of his study.

It was Catalano's personal collection of principally multiple artists' books by these above artists that provided the material basis for his literary coverage of the artists' books in *The Bandaged Image*. Moreover, it is clearly evident that the specific titles within his collection provided the main content of each of the chapters. Catalano's second chapter concerning 'some conceptual publications' appears to have been based on his copy of Ian Burn's *Untitled*

magazine (1969), the single issue of *Pinacotheca magazine* (1971), edited by Robert Rooney, on '4 Conceptual Artists', and Ursula Meyer's *Conceptual Art*, which provided the author with an extract from Burn and Ramsden's *The Grammarian* (1970).<sup>101</sup>

In writing the third chapter on the books of Roger Cutforth and Robert Rooney, it is evident that Catalano used his own copies of Rooney's *War Savings Street* (1970) and Cutforth's *The Visual Book / Le Livre Visuel* (1970), while Meyer's *Conceptual Art* contained a complete reprint of Cutforth's *The Empire State Building: A Reference Work* (1969) as a proxy for his artist's book.<sup>102</sup>

The single chapters in *The Bandaged Image* devoted to the books of Robert Jacks and Tim Johnson respectively can be seen as based, in Jacks' case, on the multiple copies of hand-stamped books and a copy *Red Diagonals* (1976)<sup>103</sup> that Catalano had kept since his *Art and Australia* book review, while EAF's second printing of Johnson's *ESP* was one of a number of books by Johnson in Catalano's collection, which he discussed and 'reprinted' in part in *The Bandaged Image*.<sup>104</sup>

The role of the EAF as a publisher of post-object artists' books surfaces in Catalano's chapter on 'of bicycles and stones', in reference to the pairing of Noel Sheridan's *Everybody Should Get Stones* and Imants Tillers' *Rendezvous with Configuration P*.<sup>105</sup> While in addition to these two titles, and Johnson's preceding *ESP*, Catalano's collection included copies of other EAF titles by Bonita Ely, Marr Grounds and Bob Ramsay, which in retrospect are conspicuous in their absence from Catalano's monograph, and have been analysed in detail in this thesis so as to readdress this discursive gap.<sup>106</sup>

Catalano also used *The Bandaged Image* as an opportunity to return his attention to 'some autobiographical books', such as Danko's *Ian Bell Will Arrive in London January 3<sup>rd</sup> 1974*, which he had first written about a decade earlier in *Art and Australia*, plus a spiral-bound performance and photographic bookwork, Glen Clarke's *Suppression = Alienated = Oppression*, published by Champion Press, Melbourne, in 1979.<sup>107</sup>

As exemplifying the role of 'collage and the book', Catalano choose to discuss other titles from his collection; specifically Ian Howard's *Action Man Story* (1976), which it should be recalled was realised while the artist was in North America, a couple of pop-derived Xeroxed magazines by Richard Larter from 1970, and finally Peter Lyssiotis' *Journey of a Wise Electron and Other Stories*, published by Champion in 1981.<sup>108</sup> A twelve-page hand-made 'unique copy', *Neck Hole* (1978) by Ti Parks,<sup>109</sup> provided Catalano with the final, and only chapter in *The Bandaged Image*, not implicitly dedicated to multiple artists' books.

Just as Ramsay's personal collection mentioned briefly in this chapter exhibited a bias towards publications that emanated from the EAF, as a Melbourne-based writer, Catalano's collection also exhibits a geographic specificity in the number of books produced by Melbourne-based Champion Books (Backyard Press), run by Ted Hopkins. In the late 1970s and early 1980s, Champion Books printed and published a range of literary works and artists' books, and played a role in Melbourne, not dissimilar to the EAF in Adelaide. Champion published collection of Catalano's short stories in 1983,<sup>110</sup> and it is perhaps not surprising that he reciprocated in kind by discussing a number of titles published by Champion; Clarke's *Suppression = Alienated = Oppression* and Lyssiotis' *Journey of a Wise Electron and Other Stories* (1981), while his collection also includes later titles, such as Lyssiotis' *Three Cheers for Civilization* (1985) and Hopkins' own self-published *The Book of Slab* (1983).<sup>111</sup>

In respect to this thesis is also worth noting that in writing *The Bandaged Image*, Catalano had a handful of international artists' books, specifically Marcel Broodthaers' *A Voyage on the North Sea* (1974), Richard Long's tiny concertina title, *A walk past standing stones* (1980), and possibly most significantly, a copy of Edward Ruscha's *Thirtyfour Parking Lots* (1967).<sup>112</sup> Catalano also had in his possession the exhibition catalogues from the Art Council of Great Britain's *Artists' Books* (1976), *Artists Books / Bookworks* (1978) and another recent touring exhibition *Artists' Books* which had originated from Art Metropole in Toronto, and travelled to the George Paton Gallery in 1983.<sup>113</sup>

If we recall in *Artists Books / Bookworks* how Sheridan employed the discursive frame to bind and validate his selection of Australian artists' books as part of the international proliferation of artists' books, the legacy of this wider frame of

reference is still evident in Catalano's general contextualisation of *The Bandaged Image*, but with less rhetorical urgency than characterised the 1970s. Edward Ruscha's *Twentysix Gasoline Stations* and *Various Small Fires* are mentioned, as is a short quote, extracted from Ruscha's *Artforum* interview with Coplans nearly two decades earlier, while Catalano admitted that 'aside from the unique copies of Ti Parks... all of (the artists' books examined in his study) share Ruscha's lack of concern for the book as a *crafted* object',<sup>114</sup>

The other international title which attracted Catalano's attention was Daniel Spoerri's *Topographie anecdote\* du hazard (An Anecdoted Typography of Chance)* of 1962, mentioned in both the introduction and as 'an afterword'. In retrospect, Catalano can be seen to have chosen this artist's book with great foresight, as in the last decade this title has been elevated within the international discourse by Anne Moeglin-Delcroix, and placed alongside Ruscha's definitive titles.<sup>115</sup>

The nature of global conceptualism, travel and artists' books, which has been an undercurrent through this thesis, is also implicit in *The Bandaged Image*, although not necessarily recognised by the author. While the repatriation of Jacks' North American output is undertaken without question, the inclusion of Noel Sheridan, and the two British-born practitioners Roger Cutforth and Ti Parks illustrates Catalano's slightly liberal conception of the 'Australian' field of practice; Cutforth because of 'wide currency' and 'influence' of his books, while Sheridan and Parks each spent a decade in Australia.<sup>116</sup> What the inclusion of these three artists does confirm, at least sub-textually, is how Australia functioned as a site through which international artists' travelled and therefore participated in the founding of the field of Australian artists' books.

In *The Bandaged Image* the international discursive frame provides a backdrop, but is no longer given precedence; the 'international' examples are presented as supplementary to a history of Australian artists' books. In *The Bandaged Image* Catalano therefore reconfigures the relationship presented five years earlier in *Artists Books / Bookworks*, in that in Catalano's account Australian artists' books are discursively foregrounded as a distinct and self-generating field of artistic practice within Australian art.

*The Bandaged Image* is both an effect and cause. It is an effect, in that by dissecting Catalano's historically formed personal collection of artists' books, the role conceptual and post-object artists' books played in establishing the discursive history of Australian artists' books is clearly evident. As a corollary, the status accorded Catalano's text as the first written 'history' of Australian artists' books, also achieved the self-fulfilling consecration of conceptual and post-object artists' books within the field of Australian artists' books.

As has been shown in this chapter, in the five year period following *Artists Books / Bookworks*, from 1979 to 1983, Bob Ramsay, Marr Grounds, Bonita Ely and Imants Tillers, published some of the most conceptually challenging post-object artists' books, broadly encompassed by the international discursive frame, but nevertheless specifically formulated in an engagement with Australian subject matter, whether geographic, cultural or political issues, as well as Australian art historical and theoretical debates of this period, particularly the intellectual authority exerted by post-object theoretician Donald Brook.

It has been argued in this chapter that a convenient synchronicity occurred between Brook's 'new theory of art' and the discursive frame of international artists' books, that firstly, allowed both theoretical frames to coexist and exert influence upon the publishing agenda of the Experimental Art Foundation during the second half of 1970s and into early 1980s, while over the same period the Post Object Collection assembled at Flinders University, from 1974 to 1983, became a material archive documenting the intersections between post-object art and artists' books.

Finally, it has been argued in this chapter that Gary Catalano's discursive 'history' of Australian artist' books in *The Bandaged Image*, was implicitly indebted to his own personal collection of artists' books, which in its composition is indicative of the circulation of multiple conceptual and post-object artists' books. Whilst Catalano's study may have been the first book published on Australian artists' books, it is clearly implicated in the period which it purports to cover. The modest scope of Catalano's monograph, nevertheless, left significant gaps in our understanding of the preceding two decades, which this thesis has endeavoured to readdress. This thesis has therefore traced within global conceptualism the historical evolution of conceptual and post-object



artists' books, through the period 1963 to 1983, so as to illuminate the crucial role they played in establishing the material and discursive foundations of the field of Australian artists' books.

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## Notes to Chapter

<sup>1</sup> Donald Brook, 'Flight from the Object' (1969), reprinted in Bernard Smith, ed., *Concerning Contemporary Art: The Power Lectures, 1968-1973*, Oxford: Clarendon Press 1974, pp.16-34; Donald Brook, 'Post-Object art in Australia and New Zealand', in Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, Adelaide: Experimental Art Foundation 1984, pp.20-25; Donald Brook, 'Experimental Art', in *The Social Role of Art*, Adelaide: Experimental Art Foundation 1977, pp.20-27; Donald Brook, 'What art is', in *The Social Role of Art* (Revised edition), Adelaide: Experimental Art Foundation 1981, pp.20-27; Donald Brook, 'A New Theory of Art', *The British Journal of Aesthetics*, vol.20 no.4, Autumn 1980, pp.305-321; Donald Brook, 'A Transinstitutional Nonvoluntary Modelling Theory of Art', *Leonardo*, vol.15, no.1, Winter 1982, pp.54-58 (abridged version); Brook has recently published a culmination to his theoretical modelling in, Donald Brook, *The Awful Truth About What Art Is*, Adelaide: Artlink 2009, although in this thesis the earlier essays and papers are referred to and cited as representative of the historically-located discourse of the period.

<sup>2</sup> Donald Brook, 'A New Theory of Art', op. cit., pp.305-321

<sup>3</sup> *ibid.*, pp.310-311

<sup>4</sup> Donald Brook, 'Experimental Art', in *The Social Role of Art*, op. cit., p.22

<sup>5</sup> See Brook, 'What art is', in *The Social Role of Art* (Revised edition), op. cit., pp.20-21; in respect to, Arthur C. Danto, 'The Artworld', *The Journal of Philosophy*, 15 October 1964, pp.571-584; George Dickie, *Art and the Aesthetic: An Institutional Analysis*, Ithaca, NY: Cornell University Press 1974

<sup>6</sup> See for example comments by Ian North, 'The EAF in another country; a personal reminiscence' in Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, Adelaide: Experimental Art Foundation 1984, pp.7-9; see also Anne Marsh's discussion of Brook's theories and influence in relation to performance art, in Anne Marsh, *Body and self: performance art in Australia, 1969-92*, Melbourne: Oxford University Press 1993, pp.58-66

<sup>7</sup> Reprinted in Anne Marsh, *Body and self: performance art in Australia, 1969-92*, op. cit., p.62; see also Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974-1984*, op. cit., p.1; see Noel Sheridan, ed., *The Experimental Art Foundation, Adelaide, South Australia*, Adelaide: Experimental Art Foundation 1979, inside front cover

<sup>8</sup> See discussion by one of Brook's former students who completed his PhD under his supervision in 1983; Alan Lee, 'Donald Brook's Theory of Art', *Artlink*, vol.20 no.3, September 2000, pp.68-70

<sup>9</sup> Donald Brook, in email correspondence with the author, 2 November 2007

<sup>10</sup> Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979; Anne Marsh, *Body and self: performance art in Australia, 1969-92*, op. cit., pp.77-82; Ramsay's performances discussed were, *Read* (EAF, December 1977), *Peanuts* (Institute of Modern Art, Brisbane, 1987), *The swing (Act 1)*, Canberra, 1978), *Of voice and sand* (EAF, 1979) and *Eureka (April/May Show)*, EAF, 1979); one the greatest influences on Ramsay's practice was John Cage, which led him to employ chance systems and procedures in making visual and performative works of art; Bob Ramsay, in email correspondence with the author, 3 December 2007

<sup>11</sup> Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979, p.1

<sup>12</sup> *ibid.*, p.1

<sup>13</sup> *ibid.*, p.1; continuing that 'Documentation is useful only when the description is sufficiently accurate to supply pertinent information to the reader'

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<sup>14</sup> See Donald Brook, 'A New Theory of Art', op. cit., pp.305-321

<sup>15</sup> Bob Ramsay, *At Home*, op. cit., p.2

<sup>16</sup> *ibid.*, p.2

<sup>17</sup> *ibid.*, p.2

<sup>18</sup> *ibid.*, pp.2-3

<sup>19</sup> *ibid.*, pp.30-53; see description in, Anne Marsh, *Body and self: performance art in Australia, 1969-92*, op. cit., p.79

<sup>20</sup> See, for example, one page of six images, includes Ramsay's graphic silhouette, two photographs of children at play, and three diagrams of a pendulum to illustrate 'swing', 'sway', and 'swoop', with 'dictionary' definitions: 'Swing: the act of swinging or oscillating as a suspended body, or body turning (to and fro in either direction) upon a fixed axis...as upon a hinge...'; Bob Ramsay, 'The Swing - a performance' and 'speculations', in *At Home*, op. cit., p.33

<sup>21</sup> Bob Ramsay, in email correspondence with the author, 3 December 2007, although he admitted it may have been such an oblique reference and that he was only person who recognised this permutation of 'swing'

<sup>22</sup> Bob Ramsay, 'At Home: An analogy', in *At Home*, op. cit., pp.69-81

<sup>23</sup> Paul Williams, 'Overviews & Comments', in Bob Ramsay, *At Home*, op. cit., pp.81-82

<sup>24</sup> A selection of Bob Ramsay's collection of artists' books supplied to the author, 2009, in date order to illustrate the coverage across Australia post-object practice in the 1970s:

Tim Johnson (and Vivien Johnson), *Disclosure*, Newtown NSW: self-published 1973

John Fisher, *Notebook One: The Art/Being Relationship*, Artarmon: self-published c.1975

Terry Smith, ed., *Art & Language: Australia 1975*, Sydney: Art & Language Press 1976

Tim Burns, *A Pedestrian Series of Postcards - What about Crosswalks in Mildura? New York - Mildura 1976 Part I*, New York: The Burns Family Press 1976

Les Levine, *Using the Camera as a Club / Not Necessarily a Great One*, Adelaide:

Experimental Art Foundation and Museum of Mott Art Inc. 1976

Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation (January) 1978

Noel Sheridan, *Everybody Should Get Stones*, Adelaide: Experimental Art Foundation 1978

Ulay and Marina Abramović, *Two Performances / DETOUR*, Adelaide: Experimental Art Foundation 1979

Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979; multiple copies

Dale Franks, *Boarder*, Adelaide: Experimental Art Foundation 1979; ISBN: 0 9596729 7 4

Chris Barnett, *A Fist in the Face of Public Taste*, Adelaide: Experimental Art Foundation 1979; a book of 'performance' poetry

Donald Brook, *The Social Role of Art* (Revised edition), Adelaide: Experimental Art Foundation 1981; 2 copies

Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981; ISBN: 0 949836 05 2

Imants Tillers, *Three Facts*, Melbourne: Double Vision 1981; ISBN: 0 9594218 0 7

Simon Penny, *A History of the Bossa Nova ...An Interpretation of the Almeida Text*, Institute of Oblique Studies (self-published) 1981

Ann Newmarch, *Projects in Prospect. Artist-in-Residence, 1982-1983*, Adelaide: Experimental Art Foundation 1984; ISBN: 0 949836 09 5

Donald Brook, *Art and Education*, Adelaide: Experimental Art Foundation 1985; ISBN 0 949836 11 7; essays and articles published, 1968-1985

In addition to the artists' books, the selection of material from his library included the annuals and catalogues published by the Experimental Art Foundation, plus, according to Ramsay, the three most widely read and influential books on Australian post-object practitioners:

Ursula Meyer, *Conceptual Art*, New York: E.P. Dutton & Co. 1972

Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972*, New York: Praeger 1973

Jack Burnham, *Great Western Salt Works: Essays on the meaning of Post-Formalist art*, New York: George Braziller 1974

- <sup>25</sup> See *Sculpturscape '73*, Mildura: Mildura Arts Centre 1973, Marr Grounds *Berkeley Revisited* (1973)
- <sup>26</sup> See *6th Mildura Sculpture Exhibition*, Mildura: Mildura Arts Centre 1975 (catalogue), Marr Grounds *Six Stack* 1975, stone and lead, 61.0 x 183.0 x 91.0 cm, cat.56 (illus.); now in the collection of the National Gallery of Australia, Canberra, Gift of the Philip Morris Arts Grant 1982 (NGA 1983.1608.A-F)
- <sup>27</sup> See *Seventh Sculpture Triennial*, 25 March – 28 May 1978, (catalogue), Mildura: Mildura Arts Centre 1978, Marr Grounds (and Paul Pholeros) *Sculpture at the Top Ends* 1977 (colour video), cat.60; Marr Grounds (and Paul Pholeros) *Sculpture at the Top Ends* 1977 (photographs), cat.61; Marr Grounds *Suntrack 3* 1978, cat.62; Copy of the video (25 minutes duration) now held in the collection of the National Gallery of Australia, Canberra, purchased from the artist, 1981 (NGA 1981.1410)
- <sup>28</sup> To undertake *Sculpture at the Top Ends*, Grounds and Pholeros received a \$7,500 Community Arts Travelling Scholarship ('The Grant') from the Australia Council in 1976; see Marr Grounds (and Paul Pholeros), 'The Grant', *Sculpture at the Top Ends*, Adelaide: Experimental Art Foundation 1978, np
- <sup>29</sup> Marr Grounds (and Paul Pholeros), 'The Idea', in *Sculpture at the Top Ends*, op. cit., np; reprinted in Grazia Gunn and Lynn Hershman, *The Work and Its Context: Six Attitudes in Australian Art* (exhibition catalogue), Canberra: Visual Arts Board, Australian Council, 1978, np; the artists were Kerrie Lester, Sam Schoenbaum, Gunter Christmann, Richard Dunn, Paul Partos, and Marr Grounds and Paul Pholeros; the exhibition toured to the U.S.A during 1978-79
- <sup>30</sup> Marr Grounds (and Paul Pholeros), 'What will we do', extract from the handwritten and copied information sheet, reproduced in *Sculpture at the Top Ends*, op. cit., np
- <sup>31</sup> Marr Grounds (and Paul Pholeros), 'Top Ends Gallery', in *Sculpture at the Top Ends*, op. cit., 1/1-1/13
- <sup>32</sup> *ibid.*, 1/2; the six overlapping concerns of an environmental artwork, identified by the artists and depicted in the diagram, are the Overall Concept, Energy and Habitats, Man, Elements (Earth, Fire, Water, Air), Local Area and Location, with specific works contextualised by one or more of these broad concerns
- <sup>33</sup> Grounds performed a number of the component works, *Fauna*, *Dingo Scalp / Bushscope*, as well as another *Suntrack* piece; see Marr Grounds, *Fauna*, *Suntrack*, *Dingo Scalp / Bushscope*, in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, 2/6-2/9, 2/10-2/13, 2/24-2/27; the environmental projects were undertaken by Marr Grounds, Dugald Anthony (3<sup>rd</sup> Year environmental design student Dept of Architecture, University of Sydney), John Davis (2<sup>nd</sup> Year environmental design student Dept of Architecture, University of Sydney), with filmmakers Jim Dale and Colin Hawkes, and fellow academic Winingham Liddell
- <sup>34</sup> Details of film, video, and distribution of book listed in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, op. cit.
- <sup>35</sup> Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981 (ISBN 0 949836 04 4)
- <sup>36</sup> For example, in *Oxide Street* 'The Frame' refers to The Location and Local Area (two of six overlapping concerns of an environmental artwork established in *Sculpture at the Top Ends*); Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, op. cit., 1/2-1/3
- <sup>37</sup> Marr Grounds in correspondence and conversation with the author, 31 March 2008
- <sup>38</sup> Marr Grounds, 'General Aims & Methods of Environmental Art (1980)' and Donald Brook, 'Institutional and Transinstitutional Outputs', a diagram from the keynote address to INSEA, Adelaide 1978, reprinted in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, op. cit., 4/3, 4/4
- <sup>39</sup> *ibid.*, 4/3; identified as 'Model 2'
- <sup>40</sup> Marr Grounds in correspondence and conversation with the author, 31 March 2008

- <sup>41</sup> Marr Grounds (and Paul Pholeros), 'An Evaluation', in *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, op. cit., 4/1-4/11
- <sup>42</sup> Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979, p.1
- <sup>43</sup> Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, photo-lithography, 22.6 x 16.6 cm (closed), ISBN: 0949836052
- <sup>44</sup> The residency included a public performance of *Murray River Punch*, a caricature of a women's cooking demonstration using Murray River water with additional less palatable ingredients in the Rundle Street Mall, in August, as part of the Adelaide Festival of the Arts; see discussion in Anne Marsh, *Body and Self: Performance Art in Australia, 1969-92*, op. cit., p.143, n8 p.241
- <sup>45</sup> *ibid.*, p.143
- <sup>46</sup> Bonita Ely, 'Introduction' in *Murray / Murundi*, op. cit., np
- <sup>47</sup> A collection of annotated family photographs from the early 20th century was provided by Andrew Sumners, in Bonita Ely, *Murray / Murundi*, op. cit., (pp.61-64)
- <sup>48</sup> Jill Graham, 'Book Reviews: *Rebels and Precursors* by Richard Haese and *Murray/Murundi* by Bonita Ely', *Art & Text*, no.5, Autumn 1982, pp.71-81
- <sup>49</sup> *ibid.*, pp.77-78
- <sup>50</sup> *ibid.*, pp.78-81
- <sup>51</sup> Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation (January) 1978, offset lithography, 20.6 x 14.6 cm (closed), not signed, not dated; edition not known; Imants Tillers, *Three Facts*, Melbourne: Double Vision 1981; ISBN: 0 9594218 0 7; 96 leaves, 10.5 x 10.5 cm; 21.0 x 21.0 cm (large format); not signed, not dated; text in English and Chinese
- <sup>52</sup> Donald Brook, 'Imants Tillers and the Redefinition of Art in Australia', *Art and Australia*, vol.13 no.1, July-September 1975, p.54
- <sup>53</sup> See Imants Tillers, 'Still life No.2', in *Object & Idea*, Melbourne: National Gallery of Victoria 1973
- <sup>54</sup> Imants Tillers, *Still Life 2*, Link Exhibition, The Art Gallery of South Australia, April-May 1974
- <sup>55</sup> Donald Brook, 'Imants Tillers and the Redefinition of Art in Australia', op. cit., pp.54-59; Graham Coulter-Smith dismissed the significance of Brook's article because in Coulter-Smith's opinion, Brook focussed on one of the artist's minor post-object works, *Enclosure* 1973; see Graham Coulter-Smith, *The Postmodern Art of Imants Tillers: Appropriation en abyme, 1971-2001*, Southampton and London: Fine Art Research Centre, FMAS, Southampton Institute, in association with Paul Holberton Publishing, 2002, pp.69-70
- <sup>56</sup> See catalogue listing in *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing & George Paton Galleries, Experimental Art Foundation 1978, p.113
- <sup>57</sup> Coulter-Smith contextualised Tillers' previously unpublished thesis 'The Beginner's Guide to Oil Painting', first published as, Appendix A: Imants Tillers, 'The Beginner's Guide to Oil Painting', University of Sydney, (1973), in Graham Coulter-Smith, *The Postmodern Art of Imants Tillers: Appropriation en abyme, 1971-2001*, op. cit., pp.A1-A34; Coulter-Smith devoted a chapter to each of Tillers' 'major' early works *Moments of Inertia* 1972-73, *Conversations with the Bride* 1974-75 and *Untitled* 1978, pp.97-145, 212-213
- <sup>58</sup> Imants Tillers and Michael Scullion, 'Dialogue on False Mount Hayward', *ZX*, no.2, August 1978, pp.6-10, referred to in Graham Coulter-Smith, *The Postmodern Art of Imants Tillers: Appropriation en abyme, 1971-2001*, op. cit., p.141
- <sup>59</sup> The source of the images was a unique series of etching and aquatints produced by Imants Tillers, and printed in collaboration with George Baldessin, in 1976, with the one complete set acquired by the National Gallery of Australia in 1994 (NGA1994.1285.1-15); Noel Sheridan, 'Introduction', in Imants Tillers, *Rendezvous with Configuration P*, op. cit., pp.3-4; Tillers recalls that he did not have a great deal of input into the 'introduction', except through correspondence and conversations with Sheridan, so that Tillers comments in the text are not transcriptions or quotes, but Sheridan's creative literary interpretations of the conversations in keeping with the comic nature of the text;

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Imants Tillers, in correspondence and conversation with the author, 2 May and 7 August 2008

<sup>60</sup> Imants Tillers, *Rendezvous with Configuration P*, op. cit., pp.22, 23-30

<sup>61</sup> Imants Tillers, *Three Facts*, op. cit., p.66

<sup>62</sup> Imants Tillers, 'quoted' in 'Introduction', in Imants Tillers, *Rendezvous with Configuration P*, op. cit., p.4

<sup>63</sup> terms used Brook in 'Experimental Art', in *The Social Role of Art*, op. cit., pp.20-27

<sup>64</sup> *ibid.*, p.24

<sup>65</sup> Donald Brook, 'Imants Tillers and the Redefinition of Art in Australia', op. cit., pp.55, 56

<sup>66</sup> Donald Brook, 'Experimental Art', in *The Social Role of Art*, op. cit., p.21

<sup>67</sup> Imants Tillers, conversation with Noel Sheridan, 'Introduction', in Imants Tillers, *Rendezvous with Configuration P*, op. cit., p.4; whilst Tillers' comments in the 'introduction' can be interpreted as Sheridan's creative literary interpretations of the work (see n59), this text still indicates the influence of Brook's ideas upon the conception and presentation of the work.

<sup>68</sup> Donald Brook, 'Experimental Art', in *The Social Role of Art*, op. cit., p.24

<sup>69</sup> See 'Dialogue 3' in Imants Tillers, *Three Facts*, op. cit., pp.63-83

<sup>70</sup> Imants Tillers, in correspondence and conversation with the author, 2 May and 9 June, 13 June and 7 August 2008

<sup>71</sup> See 'Dialogue 3' in Imants Tillers, *Three Facts*, op. cit., pp.63-83; this is a later version of events, initially published as Imants Tillers and Michael Scullion, 'Dialogue on False Mount Hayward', op. cit., pp.6-10

<sup>72</sup> Imants Tillers and Michael Scullion, 'Dialogue on False Mount Hayward', op. cit., pp.6-10

<sup>73</sup> *ibid.*, p.10; It is interesting to note that Tillers later elaboration (or editing) of events in *Three Facts* removes all mention of this 'fact'.

<sup>74</sup> Graham Coulter-Smith, 'The Antipodean Mirror', in *via Paradiso*, Melbourne: Karen Lovegrove Gallery 1995, pp.18-40; Graham Coulter-Smith, *The Postmodern Art of Imants Tillers: Appropriation en abyme, 1971-2001*, op. cit., pp.139-145; Coulter-Smith considered *Three Facts* as a postscript account and elaboration of the ideas in *ZX*, which he identified as the primary reference source, p.132

<sup>75</sup> Graham Coulter-Smith, 'The Antipodean Mirror' in *via Paradiso*, op. cit., p.30

<sup>76</sup> Graham Coulter-Smith, 'The Antipodean Mirror' in *via Paradiso*, op. cit., p.40; *Popism*, National Gallery of Victoria, 16 June – 25 July 1982; Paul Taylor, 'Popism' in *Popism*, Melbourne: National Gallery of Victoria 1982, pp.1-4, 12

<sup>77</sup> See Rex Butler, ed., *What is appropriation? An anthology of critical writings on Australian art in the '80s and '90s*, Brisbane and Sydney: Institute of Modern Art and Power Publications 1996

<sup>78</sup> Bob Ramsay, in email correspondence with the author, 31 January 2008, 6 November 2008; Ramsay worked part-time at the Flinders University Art Museum undertaking the administration, research and cataloguing of the Post Object Collection, 1981-1982; see also Robert Keith Ramsay, *The art delusion: an analysis of the deceptive claims about the necessity and significance of art*. (Thesis M.A. manuscript, 1984), Flinders University Library, Call no.701 R181a

<sup>79</sup> Post Object Collection at Flinders University Art Museum, collection list (works ordered by accession number, details. (accession number, artists, title, work date, accession date, media), supplied to author, by Fiona Salmon, Collections Manager, August 2007; with additional information added by the author, with details in the following notes

<sup>80</sup> Bob Ramsay, in email correspondence with the author, 31 January 2008, 'In essence, the collection should not be seen as being reflective of the period but really nothing more than a rag tag culmination of everything that was donated by artists at the time. The collection certainly has nothing to do with the quality of work of that period.'

<sup>81</sup> Bob Ramsay, in email correspondence with the author, 31 January 2008, more generally, 'We tend to forget the social network that is an extremely important element of the artworld. My view is that contemporary collections are more reflective of social networks rather than being a collection of the best that is available at any one time.'

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<sup>82</sup> Works by Robert Rooney in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:

1. Robert Rooney, *Holden Park 1; Holden Park 2*, 1970, colour photographs, Acc.no.670.000, acquired 1974
2. Robert Rooney, *Meals*, 1970, b/w photographs, Acc.no.671.000, acquired 1974
3. Robert Rooney, *Every artist born in 1937 so far located*, 1970, unspecified media, Acc.no.672.000, acquired 1974
4. Robert Rooney, *Words and phrases in inverted commas from the collected works of IMBR, 1971-72*, (artist's book), Acc.no.673.000, acquired 1974
5. Robert Rooney, *This is a war savings street*, 1970, (artist's book), Acc.no.709.000, acquired 1975

<sup>83</sup> Works by Alex Selenitsch in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:

1. Alex Selenitsch, *8 Spaces – With a Colour Reference – For Example*, 1971, Acc.no.704.000, acquired 1975
2. Alex Selenitsch, *7 More Monotones*, 1973, Acc.no.705.000, acquired 1975
3. Alex Selenitsch, *10 Spaces Some of Which are Equal*, 1972, Acc.no.706.000, acquired 1975
4. Alex Selenitsch, *6 Instructions*, 1972, Acc.no.707.000, acquired 1975
5. Alex Selenitsch, *Toora lee. 4 pieces for pedal organ*, 1973, Acc.no.708.000, acquired 1975

<sup>84</sup> Works by Aleks Danko in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:

1. Aleks Danko, *Ian Bell will arrive in London, January 3<sup>rd</sup>*, 1974, 1973-74, limited edition artist's book, Acc.no.659.000, acquired 1974
2. Aleks Danko, *This Chair is not a tourist*, 1975, (limited edition) artist's book, Acc.no.686.000, acquired 1975
3. Aleks Danko (with Joan Grounds, David Lourie and David Stewart), *We should call it a living room*, c.1974, 16mm film, Acc.no.702.000, acquired 1975
4. Aleks Danko, *Bill Poster Card*, 1971, unspecified media, Acc.no.1708.000, acquired 1981

<sup>85</sup> Works by Imants Tillers in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:

1. Imants Tillers, *Conversations with the Bride (724A) & A Companion to Conversations with the Bride (724B)*, c.1975, colour photograph; unique artist's book, Acc.no.724.000, acquired 1976
2. Imants Tillers, *Rendezvous with Configuration P*, 1978, artist's book, Acc.no.1171.000, acquired 1978
3. Imants Tillers, *Three Facts*, 1981, artist's book, Acc.no.1662.000, acquired 1981
4. Imants Tillers, *Three Facts*, 1981, (limited edition) artist's book (hardcover), Acc.no.1675.000, acquired 1981
5. Imants Tillers, *Moments of Inertia*, 1974, unspecified media, Acc.no.2767.000, acquired 1990; Gift of Donald Brook

<sup>86</sup> Works by Tim Johnson in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:

1. Tim Johnson, *Coincidence*, c.1973, artist's book, Acc.no.663.000, acquired 1974
2. Tim Johnson, *Disclosure*, c.1973, artist's book, Acc.no.664.000, acquired 1974
3. Tim Johnson, *Be an Artist*, c.1973, artist's book, Acc.no.680.000, acquired 1975
4. Tim Johnson, *Public Fitting*, c.1973, 8mm film, Acc.no.692.000, acquired 1975
5. Tim Johnson, *Out of the Gallery (installation as a conceptual scheme)*, 1970-71, unspecified media, Acc.no.693.000, acquired 1975
6. Tim Johnson, *A: Graph 5/71; B Movement works 5/71-7/71*, 1971, unspecified media, Acc.no.694.000, acquired 1975
7. Tim Johnson, *A SQ Disclosure; Fitting – one pair of pants in 5 positions on one body*, c.1972, b/w photograph, Acc.no.695.000, acquired 1975
8. Tim Johnson, *Fitting*, c.1972, artist's book, Acc.no.696.000, acquired 1975
9. Tim Johnson, *Disclosure*, c.1973, artist's book, Acc.no.697.000, acquired 1975

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10. Tim Johnson, *Works 1970-73*, c.1973-74, unspecified media, Acc.no.698.000, acquired 1975
  11. Tim Johnson, Draft for *Disclosure*, c.1972-73, unspecified media, Acc.no.699.000, acquired 1975
  12. Tim Johnson, *Public Fitting*, c.1973, artist's book, Acc.no.700.000, acquired 1975
- <sup>87</sup> Works by Mike Parr in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:
1. Mike Parr, *Hold your breath for as long as possible. Hold your finger in a candle flame for as long as possible*, 1972, 16mm film, Acc.no.718.000, acquired 1975
  2. Mike Parr, *150 Programmes and Investigations*, 1971-72, b/w and colour photographs, Acc.no.730.000, acquired 1976
  3. Mike Parr, *Blacked-out Book*, 1971-72, unspecified media, Acc.no.731.000, acquired 1976
  4. Mike Parr, *Rules and Displacement Activities Part II*, 1973-74, 16mm film, Acc.no.732.000, acquired 1976
  5. Mike Parr, *Rules and Displacement Activities Part 3 (reels 1 & 2)*, 1982-83, 16mm film, Acc.no.1971.000, acquired 1983
  6. Mike Parr, *Notebook (a set of two volumes of original notes)*, 1971-, folder of documents, Acc.no.2763.000, acquired 1990; Gift of Donald Brook
  7. Mike Parr, *Word Situations*, 1971-72, unspecified media, Acc.no.2764.000, acquired 1990; Gift of Donald Brook
- <sup>88</sup> Set of EAF publications, 1977-1981, Acc.no.1647.000, acquired 1981
- <sup>89</sup> Works by Tim Burns in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:
1. Tim Burns, *Mullaloo Beach*, 1974, postcards/artist's book, Acc.no.658.000, acquired 1975
  2. Tim Burns, *Exploding Sand Dune, Mullaloo Beach WA, January 1974*, 1974, screenprint, Acc.no.842.000, acquired 1975
  3. Tim Burns, *Send a postcard today*, c.1975, unspecified media, Acc.no.678.000, acquired 1975
  4. Tim Burns, et al., *A Package Deal Assembly Book*, c.1974, artists' book, Acc.no.682.000, acquired 1975
  5. Tim Burns, *Installation of Underground Reticulation Scheme, Humanities Building, Flinders University*, 1975, colour photographs, Acc.no.683.000, acquired 1975
  6. Tim Burns, *Not Ceasing to Loiter*, 1975, unspecified media (artist's book), Acc.no.721.000, acquired 1975
  7. Tim Burns, *The Possibility of a Private / Public Space*, 1975, photograph, Acc.no.722.000, acquired 1975
  8. Tim Burns, *A Pedestrian Series of Postcards - What about Crosswalks in Mildura? New York - Mildura 1976*, 1976, artist's book, Acc.no.736.000, acquired 1977
  9. Tim Burns, *A: Send a Postcard Today; B: Untitled; C: Untitled*, 1974, screenprint, Acc.no.1255.000, acquired 1979
- <sup>90</sup> Works by Bob Ramsay in the Post Object Collection, from Post Object Collection list, supplied to author, August 2007:
1. Bob Ramsay, *Sites and Situations*, 1970-1974, unspecified media, Acc.no.668.000, acquired 1974
  2. Bob Ramsay, *An Archery Piece...*, 1974, unspecified media, Acc.no.679.000, acquired 1975
  3. Bob Ramsay, *Of Voice, to Sand*, 1979, U-matic videotape, Acc.no.1664.000, acquired 1981
  4. Bob Ramsay, *Read*, 1977, U-matic videotape, Acc.no.1665.000, acquired 1981
  5. Bob Ramsay, *Peanuts*, 1978, U-matic videotape, Acc.no.1666.000, acquired 1981
  6. Bob Ramsay, *Rain Sequence No. 1*, 1973, unspecified media, Acc.no.1721.000, acquired 1982
  7. Bob Ramsay, *Delabole Variations*, 1974, 16mm film, Acc.no.1722.000, acquired 1982
  8. Bob Ramsay, *Delabole Variations*, 1974, 16mm film, Acc.no.1723.000, acquired 1982

9. Bob Ramsay, *Delabole Variations*, 1973-75, chipboard-covered (artist's) book, Acc.no.1724.000, acquired 1982
  10. Bob Ramsay, *Delabole Variations: Notations folder 1974*, documentation, Acc.no.1725.000, acquired 1982
  11. Bob Ramsay, *Delabole Variations: Sequence no.1 (Books 1-3)*, 1973-74, documentation, Acc.no.1726.000, acquired 1982
  12. Bob Ramsay, *Delabole Variations: Sequence no.2 (Books 1-3)*, 1974, documentation, Acc.no.1727.000, acquired 1982
  13. Bob Ramsay, *Numeral Permutation Piece*, 1974, unspecified media, Acc.no.1728.000, acquired 1982
  14. Bob Ramsay, *Conditions, Placement and Communication Activities (A series of points relative to...)*, 1974, unspecified media, Acc.no.1729.000, acquired 1982
  15. Bob Ramsay, *Public and Private Information 1975-*, unspecified media, Acc.no.1730.000, acquired 1982
  16. Bob Ramsay, *Blowup*, 1975, unique artist's book, Acc.no.1731.000, acquired 1982
  17. Bob Ramsay, *Sites and Situations*, 1970-74, photocopied documentation, Acc.no.1732.000, acquired 1982
  18. Bob Ramsay, *An Archery Piece...*, 1974, (unique) artist's book, Acc.no.1733.000, acquired 1982
  19. Bob Ramsay, *Special - Massive Shortages - A Headline Lies*, 1975, screenprint and documentation, Acc.no.1734.000, acquired 1982
  20. Bob Ramsay, *Special - Mildura Local Crucified by Artists*, 1975, b/w photographs, Acc.no.1735.000, acquired 1982
  21. Bob Ramsay, *Extensions and Possibilities - Do you want coffee?* 1976, unspecified media, Acc.no.1736.000, acquired 1982
  22. Bob Ramsay, *So-ever - I've got no idea...*, 1977, unspecified media, Acc.no.1737.000, acquired 1982
  23. Bob Ramsay, *Read*, 1977, U-matic videotape, Acc.no.1738.000, acquired 1982
  24. Bob Ramsay, *Read*, 1977, b/w photographs, Acc.no.1739.000, acquired 1982
  25. Bob Ramsay, *Peanuts*, 1978, U-matic videotape, Acc.no.1740.000, acquired 1982
  26. Bob Ramsay, *Peanuts*, 1978, b/w photographs, Acc.no.1741.000, acquired 1982
  27. Bob Ramsay, *Of Voice, to Sand*, 1979, U-matic videotape, Acc.no.1742.000, acquired 1982
  28. Bob Ramsay, *Public Airings*, 1978, b/w photographs, Acc.no.1743.000, acquired 1982
  29. Bob Ramsay, *At Home*, 1979, unspecified media, Acc.no.1744.000, acquired 1982
  30. Bob Ramsay, *At Home*, 1979, artist's book, Acc.no.1745.000, acquired 1982
- <sup>91</sup> Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983
- <sup>92</sup> Gary Catalano, *The Years of Hope: Australian Art and Criticism, 1959-68*, Melbourne: Oxford University Press 1981
- <sup>93</sup> See for example articles in *Art and Australia* on artists who would later feature in *The Bandaged Image*: Gary Catalano, 'Aleksander Danko', *Art and Australia*, vol.12 no.1, July-September 1974, pp.82-88; Gary Catalano, 'The "Wreckings" of Mike Brown: An essay on the ideas of an artist', *Art and Australia*, vol.13 no.4, April-June 1976, pp.369-374; Gary Catalano, 'Ti Parks', *Art and Australia*, vol.15 no.4, September 1978, pp.61-65
- <sup>94</sup> Gary Catalano, 'Aleksander Danko', op. cit., pp.82-88
- <sup>95</sup> *ibid.*, pp.85, 87
- <sup>96</sup> Gary Catalano, 'The Ancestry of "Anything Goes": Australian Art Since 1968', *Meanjin*, vol.35 no.4, December 1976, pp.394-404
- <sup>97</sup> *ibid.*, p.403
- <sup>98</sup> Gary Catalano, 'Book Reviews: Twelve Red Grids, (1973, \$7) Twelve Drawings, (1974, \$7) Color Book, (1975, \$11) 1975-1976, (1975-76, \$7) Red Diagonals, (1976, \$7) Lines Dots, (1976, \$7) and Lines Dots Number Two (1977, \$7)', *Art and Australia*, vol.15 no.2, 1978, pp.152-153; these books are now held in the Papers of Gary Catalano, National Library of Australia, Canberra, MS Acc05/84; listed as Robert Jacks' set of 6 self-published hand-stamped books (no.59) (*Twelve Red Grids* 1973, *Twelve Drawings* 1974, *Color Book* 1975, *1975-1976* 1976, *Lines Dots* 1976, *Lines Dots Number Two* 1977)



<sup>99</sup> Gary Catalano, 'Book Reviews: Twelve Red Grids, (1973, \$7) Twelve Drawings, (1974, \$7) Color Book, (1975, \$11) 1975-1976, (1975-76, \$7) Red Diagonals, (1976, \$7) Lines Dots, (1976, \$7) and Lines Dots Number Two (1977, \$7)', op. cit., 1978, p.153

<sup>100</sup> Papers of Gary Catalano, National Library of Australia, Canberra, MS Acc05/84

<sup>101</sup> see Gary Catalano, 'Some conceptual publications', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.19-24; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84): Ian Burn, Adrian Piper, Mel Ramsden, Roger Cutforth, Stephen J. Kaltenbach, Sol LeWitt, David Nelson, *Untitled magazine*, New York: Art Press July 1969 (no.1); Robert Rooney, ed., *Pinacotheca magazine*, no.1, 1971; 4 Conceptual Artists: Mel Ramsden, Ian Burn, Joseph Kosuth, Robert Rooney, including a variant of Robert Rooney, *Words and Phrases in Inverted Commas from the Collected Works of IBMR* (1971); see Ian Burn and Mel Ramsden, 'Excerpts from *The Grammarian* (1970)' reprinted in Ursula Meyer, *Conceptual Art*, op. cit., pp.96-103

<sup>102</sup> see Gary Catalano, 'The books of Roger Cutforth and Robert Rooney', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.25-33; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84): Robert Rooney, *War Savings Street*, Melbourne: Pinacotheca 1970 (no.2) (folded sheet); Roger Cutforth, *The Visual Book / Le Livre Visuel*, New York: self-published 1970, text in English/French (no.35); see Roger Cutforth's 'The Empire State Building: A Reference Work (1969)', reprinted in Ursula Meyer, *Conceptual Art*, New York: E. P. Dutton & Co. 1972, pp.108-115

<sup>103</sup> see Gary Catalano, 'The books of Robert Jacks', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.35-37; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Robert Jacks, *Red Diagonals*, New York: self-published 1976 (no.29)

Robert Jacks' set of 6 self-published hand-stamped books (no.59) (*Twelve Red Grids* 1973, *Twelve Drawings* 1974, *Color Book* 1975, *1975-1976* 1976, *Lines Dots* 1976, *Lines Dots Number Two* 1977)

<sup>104</sup> see Gary Catalano, 'The books of Tim Johnson', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.39-44; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Tim Johnson, *Alienation*, Newton, NSW: self-published 1976 (no.20)

Tim Johnson, *ESP*, Adelaide: Experimental Art Foundation 1976 (no.31)

Tim Johnson, *You*, Newton, NSW: self-published 1976 (no.16)

Tim Johnson, *Notes on Painting*, Newton, NSW: self-published, 1977 (no.15)

<sup>105</sup> see Gary Catalano, 'Of stones and bicycles', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.55-63; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Noel Sheridan, *Everybody Should Get Stones*, Adelaide: Experimental Art Foundation 1978 (no.39)

Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation 1978 (no.38)

Imants Tillers, *Three Facts*, Melbourne: Double Vision 1981 (no.58)

<sup>106</sup> see Gary Catalano, 'Appendix: A select list of books and publications by Australian artists', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.87-88; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Bonita Ely, *Murray/Murundi*, Adelaide: Experimental Art Foundation 1981 (no.41)

Marr Grounds, et al. *Avago*, Adelaide: Experimental Art Foundation 1980 (no.4)

Marr Grounds and Paul Pholeros, *Oxide Street*, Adelaide: Experimental Art Foundation 1981 (no.9)

Marr Grounds and Paul Pholeros, *Sculpture at the Top Ends*, Adelaide: Experimental Art Foundation 1978 (no.25)

Bob Ramsay, *At Home*, Adelaide: Experimental Art Foundation 1979 (no.32)

<sup>107</sup> see Gary Catalano, 'Some autobiographical books', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.45-54; artist's book held in the Papers of Gary Catalano (NLA, MS Acc05/84): Glen Clarke, *Suppression = Alienated = Oppression*, Melbourne: Champion Press 1979, ISBN: 0 9597008 3 8 (no.53); Glen Clarke's *Suppression = Alienation = Oppression* is a staged performance work of photographs of

the artist masquerading as 'Eric Yobo'. On the front and rear covers the artist is suitably bound (restrained) in a straight-jacket, then through the book the artist dressed in a jacket and tie, adorned with the cubes on his head and hands. The book provides a documentary record of a performance piece, in which the artist acts out the role of a twentieth-century village idiot in series of staged poses and less orchestrated moments at various locations in and around Morwell, East Gippsland, Victoria, during May 1978, whilst Clarke was working as a tutor at the School of Art at the Gippsland Institute of Advanced Education. The photographs do not follow or imply a sequential narrative, but rather create the impact as a whole, the repetition of the character in the everyday repeating and reiterating the same point for impact, yet imbued with a sense of humour through the juxtaposition of the images with textual 'one-liners', portrait of the artist as ... a loner, or ... as an arty farty type, ... as a delinquent, as an existentialist, ... and finally 'as a pessimist'.

<sup>108</sup> see Gary Catalano, 'Collage and the book', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.65-77; artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Ian Howard, *Action Man Story*, Montreal: self-published 1976 (no.18)

Richard Larter, *You Can't Drum* 5.12.1970 (no.7)

Richard Larter, *The Magnificent Slum*, 1970 (no.8)

Peter Lyssiotis, *Journey of a Wise Electron and Other Stories*, Melbourne: Champion Books 1981; offset lithography; 25.0 x 20.0 cm; Edition: 800 softcover; 50 hardcover

Peter Lyssiotis, *Birds in a Belltower* 1988 (no.44)

Peter Lyssiotis, with poems by Gary Catalano, *Nocturnes*, n.d., handmade book (no.45)

<sup>109</sup> see Gary Catalano, 'Ti Parks and the unique copy', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.79-82; artist's book held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Ti Parks, *Neck Hole*, self-published 1978 (handmade book) (no.34)

<sup>110</sup> Gary Catalano, *The woman who lives here and other stories*, Prahran: Champion Books 1983

<sup>111</sup> artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Simon Hopkinson, *Write Here Now*, Melbourne: Champion Press 1979 (no.5)

Ted Hopkins, *The Book of Slab*, Melbourne: Champion Books 1983 (no.10); see review by Alan R. Dodge, 'Book Review: The Book of Slab produced by Ted Hopkins', *Art Network*, no.17, pp.60-61

<sup>112</sup> International artists' books held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Marcel Broodthaers, *A Voyage on the North Sea*, London: Petersburg Press 1974 (no.36)

Victor Burgin, *Work and Commentary*, Latimer New Dimension 1973 (no.51)

Roger Cutforth, *The Visual Book / Le Livre Visuel*, New York: self-published 1970, text in English/French (no.35)

Richard Long, *A walk past standing stones*, London: Anthony d'Offay 1980, concertina or accordion-fold (no.57)

Bern Porter, *Waste Maker, 1926-1961*, Somerville, MA: Abyss Publications 1972 (no.37)

Edward Ruscha, *Thirtyfour Parking Lots*, 1967 (no.11)

Joan A. Wolbier, *Arachne/ Amaranth*, also titled *Amaranth/Arachne*, Takoma Park, Maryland: True Grid Editions 1983 (no.6) (Edition: 290)

<sup>113</sup> Exhibition catalogues held in the Papers of Gary Catalano (NLA, MS Acc05/84):

*Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978 (no.17)

*Artists' Books*, Melbourne: George Paton Gallery 1983 (no.23)

*Not(e) books: an exhibition of Italian object books*, Melbourne: George Paton Gallery c.1982 (no.27)

*Artists' Books*, London: The Arts Council of Great Britain 1976 (no.30)

See also a couple of titles on alternative publishers held in the Papers of Gary Catalano (NLA, MS Acc05/84):

Peter Frank, *Something Else Press: An annotated bibliography*, McPherson & Co. 1983 (no.46)

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Richard Kostelanetz, ed., *Assembling Assembling*, New York: Assembling Press 1978 (no.13)

<sup>114</sup> Gary Catalano, 'Literature and artists' books', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.16-17, 85n4

<sup>115</sup> Gary Catalano, 'Literature and artists' books' and 'An Afterword', in *The Bandaged Image: A study of Australian artists' books*, op. cit., pp.15-16, 83-84, 85n3; see Anne Moeglin-Delcroix, '1962 and after: Another idea about art', in Anne Moeglin-Delcroix, Liliana Dematteis, Giorgio Maffei and Annalisa Rimmaudo, *Guardare, Raccontare, Pensare, Conservare; Quattro percorsi del libro d'artista dagli anni '60 ad oggi (Looking, Telling, Thinking, Collecting; Four directions of the artist's book from the Sixties to the present)*, Mantova: Casa del Mantegna and Edizioni Corraini 2004, pp.29-34

<sup>116</sup> Gary Catalano, 'Literature and artists' books', in *The Bandaged Image: A study of Australian artists' books*, op. cit., p.11

## 8. Conclusion

As has been argued in this thesis it was Australian conceptual and post-object artists' books of the 1960s and 1970s that established the material and discursive foundations for an autonomous field of Australian artists' books. As was shown in the preceding chapter, the publication of Catalano's *The Bandaged Image* can be seen as the discursive consecration of the field of Australia artists' books. The year 1983, therefore, presents a justifiable chronological conclusion to this thesis, while it is also a symbolic nexus, between the preceding two decades, which have been the focus of this thesis, and the years afterwards, which fall beyond the scope of this research.

In addition to arguing for the significant role played by conceptual and post-object artists' books in establishing a distinct field of Australian artists' books, in the decades spanning 1963 to 1983, it has been shown that this Australian history is inextricably linked to the contemporaneous international history of artists' books. Prior to this study, no academic research had been undertaken into the relationships between international and Australian artists' books in the 1960s and 1970s. An objective of this thesis was therefore to readdress this lacuna in our knowledge of this period and in so doing confirm the interrelationships between Conceptual art, Australian post-object art and artists' books.

As was outlined in *Chapter 3: Historical debates and contemporary perspectives*, this thesis was informed by: firstly, the recent formulation of 'global conceptualism' which provided a means for the conceptual reintegration of Australian artists' books into the field of international artists' books; secondly, the articulation of the historical discursive frame of *artists' books*, its central themes and debates, which was used to delineate the field of research, as well as entwine the material and discursive histories of international and Australian artists' books; thirdly, Pierre Bourdieu's conception of the field of cultural production provided a broad interpretative framework which has been adapted within this thesis with regard to artists' books.

Artists' books through the decades covered by this thesis were therefore analysed as symbolic goods exchanged between producers within the network of global conceptualism. Bourdieu's conception of the field of cultural production was also useful in providing a theoretical backdrop through which to examine the increasing delineation of practice and self-definition of artists' books through the 1970s, as well as, perhaps indicate the implicit and ongoing legacy of this period within the field of international artists' books and/or Australian artists' books to the present. As Pierre Bourdieu observed: 'The evolution of the field of cultural production towards a greater autonomy is thus accompanied by a greater *reflexivity*, which leads each of the 'genres' to a sort of critical turning in on itself, on its own principle, on its own premises... In effect... a practical mastery of the specific attainments of the whole history of the genre which are objectified in past works and recorded, codified and canonized... becomes part of the conditions of entry into the field of restricted production. The history of the field is truly irreversible and the products of this relatively autonomous history present a kind of *cumulativity*.'<sup>1</sup>

Over the preceding chapters an intertwined chronological survey of international and Australian artists' books was presented from the publication of Edward Ruscha's *Twentysix Gasoline Stations* in 1963, which as was outlined *Chapter 2: The discourse on artists' books* and *Chapter 3: Historical debates and contemporary perspectives* was implicated in the discursive formulation of the field of artists' books. As was recounted in *Chapter 4: Conceptual art and Conceptual aspects* it was the re-contextualisation of Ruscha's perplexing 'Pop art' publications within Conceptual art in the late 1960s that had an influential effect in the proto-discursive formulation of the conceptual 'book as artwork'. Ruscha's recognition as a proto-Conceptualist occurred contemporaneously with the publishing activities of the New York art dealer and entrepreneur Seth Siegelau, and his most closely affiliated artists, Lawrence Weiner and Robert Barry, who within this thesis provided case studies that illustrated how Conceptual art validated artists' books. Finally, the proto-explorations of New York-based expatriate Conceptual artist Ian Burn and the strategic collecting by Melbourne-based Robert Rooney were corresponding Australian engagements that illustrated the extent of the global network for artists' books at the turn of the 1970s.

The entwining of the international and Australian histories of artists' books occurred in *Chapter 5: Conceptual art and global conceptualism* with a combined investigation of the works of Sol LeWitt and Robert Jacks. Their extended commitments to the artists' books over a number of decades meant their output straddled the proto-discursive decade, 1963-1972, into the delineated field of *artists' books* from 1973 onwards. Thus an analysis of the transition from LeWitt and Jacks' early 'books as artwork' to their later refined and self-perpetuating 'artists' books' presented a microcosm of the increasing autonomy within the delineated field of artists' books. In addition, Jacks' status as an Australian artist working in North America in the 1970s presented a material and symbolic bridging of the fields of international and Australian artists' books.

Whilst 'conceptual art in transit' was one facet of Australian engagements with artists' books, Australian-based post-object practitioners were also participatory through their strategic positioning within global conceptualism. As was shown in *Chapter 6: Global conceptualism and Australian post-object art*, Inhibodress founders Mike Parr and Tim Johnson were both involved to different degrees with the artists' books in the 1970s, while the Experimental Art Foundation (EAF) in Adelaide was arguably the most influential local 'alternate' space, which became aligned with artists' books in the 1970s. As was outlined in Chapters 6 and 7, the activities of the EAF were both participatory within the international field of artists' books, while there is also evidence that artists' books were re-formulated within the Australian post-object environment in response to Donald Brook's theoretical authority.

At the end of the 1970s, Australian artists' books were clearly positioned within the international field as evidenced in *Artists Books / Bookworks*, while finally, and at the start of the 1980s, and with the publication of Catalano's *The Bandaged Image*, an autonomous and self-determining field of Australian artists' books had formed.

There is nevertheless a sense of irony in the conclusion to this thesis. Whilst as has been shown in this thesis the events of the preceding two decades established the material and discursive foundations of the field of Australian artists' books, that is not to say that the field in the 1980s represented a simple continuum of

the characteristics of the 1970s. The year 1983 is a convenient conclusion to this thesis, as in the early 1980s, the artistic, theoretical, and institutional factors that had sustained the proliferation of conceptual and post-object artists' books from the late 1960s and through the 1970s dissipated. Whilst it is beyond the scope of this thesis to speculate what occurred in the 1980s, it is nevertheless important at least to acknowledge these changes, which like the bookend provided by Catalano's *The Bandaged Image*, seem to serve as a natural conclusion for this thesis on a number of levels.

The first point to make is that many of the conceptual and post-object artists who have been discussed in this thesis as contributing to the establishment of the field of Australia artists' books had by the early 1980s ceased their involvement. Ian Burn, Robert Rooney and Mike Parr, for example, despite their important contributions to the proto-discursive phase, had stopped producing books as art by the time the terminology 'artists' books' was instituted. When Tim Johnson's *Notes on Painting* was published in 1977, its title announced the new direction in which his work was going and his departure from the field. In 1982, Robert Jacks concluded his decade-long project with the last of his twelve hand-stamped books *Right – Left*, so that with the completion of the set, the 'idea' had 'run its course', although the geographic and conceptual inclusivity of the series remains a potent symbolic representation of the period.

In addition, a majority of the post-object artists' who experimented and contributed in various ways to the inception of the field of Australian artists' books during the 1970s, did not continue their engagement into the 1980s, such as Tim Burns, Glen Clarke, Aleks Danko, Ian de Gruchy, Ian Hamilton, Leigh Hobba, Ian Howard, Richard Larter, Michael Pursche, Bob Ramsay and Arthur Wicks.<sup>2</sup> The context of their works have nevertheless been archived in collections accumulated during this period, such as EAF's Information Centre and Library which over time morphed into a 'historical' collection, Donald Brook's Post Object Collection at Flinders University Art Museum, or the personal collections of artists and participants, of which a few have been analysed in detail in this thesis. Finally of Catalano's list of exponents, only Peter Lyssiotis and Ti Parks remained active practitioners into the 1980s.<sup>3</sup>

It is also worth recalling the discussion in Chapter 7, regarding the artists' books produced by Ramsay, Grounds, Ely and Tillers. As was argued, the re-formulation of artists' books produced by these artists illustrated the compatible coexistence of the international discursive frame with the local theoretical authority exerted by Donald Brook in the Australian post-object environment. Whilst these titles were shown to be some of the most theoretically articulate Australian artists' books of the 1970s, the subsequent discussion of Imants Tillers' two companion titles *Rendezvous with Configuration P* (1978) and *Three Facts* (1981), and his retrospective editing of the events in *Three Facts*, nevertheless pointed to the shifting interpretative frameworks applied to Australian art in the early 1980s, which invariably impacted upon the status of artists' books.

Perhaps the most telling historical evidence is the decline in the number of artists' books published by the EAF, which had been sustained throughout the 1970s, but dropped off dramatically after 1983. As was argued in this thesis, the EAF played a leadership role in Australia as *the* alternative space for the production, promotion, circulation and reception of conceptual and post-object artists' books. The decline of its publishing agenda after 1983 provides perhaps the clearest indication that the alignment of 'institutional' factors that, as has been shown in this thesis, supported artists' books throughout the 1970s, may no longer have played the same role in the 1980s.

If Lippard's opening paragraph in 'The Artists' Book Goes Public', published in *Art in America* in 1977, during the heyday of artists' books provided an introduction to this thesis, then perhaps the opening line of her 1985 lament provides a similarly pertinent concluding remark, in acknowledging the passing of a historical period:

The artist's book is/was a great idea whose time has either not come, or come and gone... But all is not lost, just misplaced.<sup>4</sup>

In Australia, it has been our knowledge that has been 'misplaced', our lack of recognition of the crucial role that Australian conceptual and post-object artists' books played in founding the material and discursive foundations for a distinct field of Australian artists' books. While the 'great idea' of the artist's book during the 1970s, in the decades covered by this thesis may have 'come and gone', this episode in the history of Australian artists' books is no longer lost.



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## Notes to Chapter

<sup>1</sup> Pierre Bourdieu (translated by Susan Emanuel), *The Rules of Art: Genesis and Structure of the Literary Field*, Stanford, California: Stanford University Press 1996, p.242

<sup>2</sup> The names of artists either listed in Noel Sheridan, 'Australian Artists Books', in *Artists Books / Bookworks*, Brisbane, Melbourne, Adelaide: Institute of Modern Art, Ewing and George Paton Galleries, Experimental Art Foundation 1978, pp.99-125; Gary Catalano, *The Bandaged Image: A study of Australian artists' books*, Sydney: Hale & Iremonger 1983; see also, Kay Campbell and Katherine Moline, *IN PRINT. Vol. 1. Artists' Books*, Sydney: Power Gallery of Contemporary Art, University of Sydney 1987; Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia 2008

<sup>3</sup> See most recently, *Peter Lyssiotis: 'Outside of a dog...' A Survey Exhibition*, Melbourne: Stonington Stables Museum of Art, Deakin University 2007; Lyssiotis was the only Australian artists' book practitioner to be included in Johanna Drucker's *The Century of Artists' Books*, as indicative of the artists' book as an agent for social change; Johanna Drucker, *The Century of Artists' Books*, New York: Granary Books, 1995; in reference to *Three Cheers for Civilisation* (1985), p.265, *Industrial Women* (1982), pp.289-290, 291, and *The Products of Wealth* 1982 (booklet), p.300; Parks' post 1970s contribution has been largely to British artists' books; see books by Ti Parks included in *Facing the Page: British Artists' Books: A Survey 1983-1993*, London: Estampe 1993, pp.55-56

<sup>4</sup> Lucy R. Lippard, 'Conspicuous Consumption: New Artists' Books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop 1985, p.49

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Plate 65: Bob Ramsay, *The Swing*, performed as part of *ACT 1: An exhibition of performance and participatory art*, Canberra, November 1978, as published in *At Home*, Adelaide: Experimental Art Foundation 1979, illus. pp.51-52; Collection of the author; image courtesy the author

Plate 66: Marr Grounds (and Paul Pholeros), 'Top Ends Gallery; Work 2 and Work 3', in *Sculpture at the Top Ends*, Adelaide: Experimental Art Foundation 1978, 1/4 - 1/5; Collection of the author; image courtesy the author

Plate 67: Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, front cover; Collection of the author; image courtesy the author

Plate 68: Marr Grounds, 'General Aims & Methods of Environmental Art (1980)', in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, 4/4; Collection of the author; image courtesy the author

Plate 69: Donald Brook's diagram from a keynote address to INSEA, Adelaide 1978, and 'Model 2', reprinted in Marr Grounds (and Paul Pholeros), *Oxide Street: An environmental artwork on the Dingo Fence in Central Australia*, Adelaide: EAF 1981, 4/3; Collection of the author; image courtesy the author

Plate 70: Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, front and back covers; Collection of the author; image courtesy the author

Plate 71: Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, np; Collection of the author; image courtesy the author

Plate 72: Bonita Ely, *Murray / Murundi*, Adelaide: Experimental Art Foundation 1981, np; Collection of the author; image courtesy the author

Plate 73: Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation 1978, pp.6-7; Collection of Bob Ramsay; image courtesy the author

Plate 74: Imants Tillers, *Rendezvous with Configuration P*, Adelaide: Experimental Art Foundation 1978, pp.24-25; Collection of Bob Ramsay; image courtesy the author

Plate 75: Imants Tillers, 'Dialogue 1' (extract), in *Three Facts*, Melbourne: Double Vision 1981, pp.10-11; Collection of the author; image courtesy the author

Plate 76: Imants Tillers, 'The Road', in *Three Facts*, Melbourne: Double Vision 1981, pp.26-27; Collection of the author; image courtesy the author