

Volumes: The Book as Exhibition

by Anna-Sophie Springer



Rather than running for three weeks, the show ran for one hundred and seventy-five pages.
—Alexander Alberro on Seth Siegelaub's *The Xerox Book* (1968)

As our fiction is allowed into the museum, the art is allowed entrance into the fiction, invited into rooms blown into an imaginary void, galleries unfolding in impossible succession...
—Mark von Schlegell, *New Dystopia* (2011)

In 1981, Berlin theory publisher Merve Verlag celebrated the release of its 100th book: Harald Szeemann's *Museum der Obsessionen*. In the editorial note at the back of the book, publishers Heidi Paris and Peter Gente reflect on editing the book from a loose collection of textual material given to them by Szeemann in Switzerland the previous year: "Number 100 is perhaps just the point to show that the obsession of making books and the obsession of making exhibitions are a becoming.... Sometimes we find ourselves exhibited through Szeemann; sometimes we exhibit Szeemann through our book series."¹ While for the curator Szeemann the "museum of obsessions" famously constituted a central concept in his approach to exhibition-making, in the context of the following pages the phrase is of particular interest in its role as the book's title: by naming the book a "museum," the phrase underscores the possibility for the medium of the "book" to become an exhibition space in itself. Lionel Bovier, the founding director of publisher JRP/Ringier, affirms this sense of mutability in a short text on independent publishing from 2004: "Editing a book can be very similar to curating a show. As an independent curator, I always considered the exhibition as a medium and, in that sense, it can take very different forms, even that of a book."² Here, Bovier testifies to a noticeable trend in contemporary art publishing. In parallel with "curating" increasingly expanding beyond the traditional museological responsibilities and conflating roles once clearly defined, the book as exhibition space has also claimed more territory since the 60s. Strategically, by focusing on the curatorial space of the book, we gain an insight into how the practice of the "curatorial" is being shaped in the larger field.

Klaus Scherübel, *Mallarmé, The Book*, 0 pages, 24 cm,
New York, NY: Printed Matter, Inc. 2004
PHOTO: ARCHIVE KLAUS SCHERÜBEL

By appropriating the book space via these perspectives that classically belong in the sphere of the museum or gallery space, publishing projects of this kind communicate a desire to use and activate the mass-produced medium “book” itself in a more conceptually strategic and self-conscious manner. But what—beyond mere rhetoric—does it mean to produce the book as a site where artistic, editorial and curatorial practices merge? In contrast to, say, any other book containing pictures, a body of research or knowledge about a particular subject? What are some useful distinctions in thinking about the book in terms of a discursive and strategic site that is more than simply an “accidental container”³ of information?

The fact that the realm of art publications is as broad and diverse as it is provides evidence for the countless possible styles and intentions for making books. But there is a class of books that self-consciously explores their relation to exhibitions, transcending mere documentation and leading instead into adjacent or extended curatorial spaces—with, in some cases, the book literally becoming the *primary*⁴ exhibition space. Moreover, when speaking of “site” and “space,” it becomes important to think about the “architecture” of a publication—by understanding, for instance, the pages of a book as equivalent to the walls of a gallery, or by seeing the book primarily as a kind of “place” through which one can move in different ways and which produces all kinds of relationships, but also by pondering a publication’s relation to objecthood. For this reason, discussion will focus substantially on publications that open up unique conceptual ways to *reading* the book literally as a quasi-gallery: a three-dimensional structure offering spatio-temporal experiences or “real-time encounters with a physical space.”⁵

Contemporary experiments usually echo the birth of a genre or medium, as is the case with the lineage of the book starting with the medieval “glossing” tradition as the first self-reflexive and essentially *spatialised* practices in early book art and editing. However, the “patron saint” of the modern artist’s book is French Symbolist poet Stéphane Mallarmé (1842–1898), who in the late 19th century famously began to turn text itself into image, portraying the page not as neutral surface but literally a “spiritual instrument.” By encouraging multiple, non-linear approaches to reading, Mallarmé inspired the early 20th-century avant-garde to use the page as an art space. In fact, particularly his utopian, speculative and never completed mega-project, *Le Livre*, made him an important forefather to anyone researching the book as architecture. For more than three decades, Mallarmé worked on the conception of a “total book” (including its physical dimensions) that was to reveal the connections between everything in the world—an idea that is echoed today in Google’s contentious library-scanning project.⁶

Around 80 years later, poet, artist and artists’ books archivist Ulises Carrión took Mallarmé’s visions regarding the materiality of the page further in his 1975 manifesto “The New Art of Making Books.” With a nod to the concrete poets, Carrión—whom some actually

consider to have coined the term “bookwork”—clearly distinguished between the “old book,” in which all pages are valued the same, and the “new book,” which he perceived not only as a “sequence of spaces and moments” but also as a “volume in the space.” Like Mallarmé before him, Carrión felt that the power of the book, which in its sequential temporality he likened to video, film and rhythm at large, consisted in its ability to “create specific conditions for reading,” thus focusing on the performativity of subjective experiences such as touching a book and turning its pages.⁷

Even if book and exhibition still maintain different relationships to notions such as the public and the private or originality and distribution, through his writings Carrión produced important intellectual tools for relating the two media. The “new book” described by Carrión becomes a site that needs to be actively designed in order to communicate an idea not only via its content but also through its form. If one imagines an exhibition as the spatio-temporal organization of information, with physical affect as one of its aesthetic and communicative strategies, then the “new books” move a lot closer into this sphere than the “old books.”⁸

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The aforementioned “page turning” alluded to the fact that Carrión himself mainly associated the book—old and new incarnations—with the modern Western standard of the *codex*, a paginated book that, in contrast to the continuous scroll, includes a front and a back cover. In the realm of art publications, there typically is a rich tradition, however, of undoing such confines and complicating the very notion of “what a book is,” while often engaging very interesting strategies for conceptually linking book and exhibition.

One such strategy to undermine codex-bound linearity takes its lead from exploring the book as a three-dimensional “box” or “container” whose content can be rearranged continuously: this is precisely what Dieter Roth did with his series of loose-leaf artist’s books in a portfolio, simply entitled *Containers* (1971–73). While the entire object could be exhibited as one idea, with each page it housed and presented more individual artworks and ideas, thus playing with different levels of display. A venture that pushed the notion of a publication even further towards the exhibition was *Aspen* magazine (1965–1971)—a periodical contained in a box that challenged the sensory potential of the print medium by propelling it right into the audio-visual realm of the multimedia spectacle. “You don’t just read [the magazine]: you hear it, feel it, sniff it, taste it, fold it, wear it, shake it, even project it on your living room wall,” described founding editor Phyllis Johnson.⁹ In 1967, issue no. 5+6 was guest-edited by Brian O’Doherty, the seminal critic of the *White Cube* and a great admirer of Marcel Duchamp. Echoing the proverbial white cube of the gallery space, O’Doherty designed the freestanding cardboard case as a white square. Besides dedicating 5+6 to Mallarmé’s *Le Livre*, O’Doherty included such groundbreaking works as the first English trans-

lation of Roland Barthes’ *The Death of the Author* (and hence the birth of the reader) as well as the initial publication of Dan Graham’s ultra-self-referential and site-specific text piece *Schema* (then titled *Poem, March 1966*). Additionally containing films and sound works, scores as well as instructions to performances, the opened box of *Aspen* 5+6 unfolds a complex, physically and conceptually arranged, rhizomatic space that blurs its editor into a new kind of curator operating in detachment from the institution. A “magazine” that contains artist multiples (such as a records and posters) itself verges on the realm of being a multiple—that quasi-space between the gallery artwork and the mass-produced object of the book. Distributed to its readers by post, the periodical (exemplary for many other magazine and book projects of the time) moreover became an alternative exhibition space for the artists involved in that it allowed them to bypass the institution and establish a more direct relationship to their public.¹⁰ In fact, what motivated a surge in independent art publishing around that time for many was precisely the political dream to escape what curator and critic Lucy Lippard calls the “art market’s claustrophobic atmosphere,”¹¹ and enter instead into the realm of popular culture where low prices seemed to allow a democratization of art and also to bring it closer to life.

The late 60s and 70s also saw the creation of exhibition *catalogues* that challenged the definition of the finite codex. Not least as a means to formally transition the catalogues into the conceptual sphere of the shows, this was the route Lucy Lippard took with the index card catalogues for her so-called “number exhibitions” (1969–74) and Harald Szeemann with the ring binder for *documenta 5* (1972). With the notion of “chaos” notably being an important curatorial drive for both Lippard and Szeemann, the editorial gesture of enabling a non-linear and self-directed reading, including the possibility of throwing out or adding information, still actualizes certain effects of the shows even long after they themselves have passed.

An even more radical gesture by Lippard, however, is the retroactive anthology *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (1973)—a book that in hindsight Lippard herself states “is probably the best show I’ve ever curated—a show that includes other shows.... works of art and projects and panels and publications and whatever came along that I liked.”¹² While simultaneously defining an epoch of art, Lippard creates a new form of the art history book: a catalogue for an exhibition that never happened but which stands in for the exhibition itself.

Literally *displacing* the exhibition through the book from the beginning was what independent curator and dealer Seth Siegelaub was experimenting with in the late 60s as well. Similarly to Lippard (with whom he also worked jointly), Siegelaub noted that the art that interested him “didn’t need to be hung....didn’t require the traditional means of exhibition” any longer.¹³ In collaboration with artists such as Sol LeWitt, Lawrence Weiner, Iain Baxter,



Page spread from Marshall McLuhan and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects*, 1967, 159 pages, 18 cm, 2001 ed., Gingko Press, Berkeley, CA., pages 33–34.
PHOTO: PETER MOORE; COURTESY OF GINGKO PRESS

Robert Barry and Joseph Kosuth, Siegelau inverted the usual order in which things were done by starting to focus on shows in the form of cheap, mass-produced publications as the “primary”¹⁴ space of presentation. Along with Lawrence Weiner’s book *Statements* (1968), *The Xerox Book* (1968) and *One Month* (March 1969) were two curatorial group shows that discarded the necessity of the gallery exhibition altogether. Exploring notions of difference and repetition as well as of display, publicity and ownership, these publications significantly helped to produce new art forms in tandem with revolutionary exhibition formats. And indeed, all kinds of different frameworks were tested. A project dealing inherently with the idea of time—without the intention to ever be realized in any gallery space—was the calendar project *One Month* curated by Siegelau, who allocated to individual artists a single page assigned to a single day. *One Month* cleverly played with the traditional duration of a gallery exhibition, in this case one that would run for the 31 days of March 1969, and yet the architectural space was shifted to the space of the page shown by itself for the duration of each assigned day.

While the book’s greatest asset since Gutenberg has been the mass-produced creation of virtual space, it is important not to forget its real material properties of being relatively cheap and mobile.¹⁵ The book is a real space and certain bookworks play with this reality by translating and infolding architectural spatiality and objecthood onto and in-between a book’s pages. Without connecting back to a physical gallery show, these range from accordion fold-outs such as Ed Ruscha’s theatrical *Every Building On The Sunset Strip* (1966), to purely text-based, conceptual editions like the previously mentioned *Statements* by Lawrence Weiner, to cinematic flip-books such as *Cover to Cover* by Michael Snow (1975). While Weiner famously refers to his texts as “sculptures,” Ruscha understands his printed photographs as “readymades.” The relationship of flatness and depth is a core topic for the more than 7.5 metre-long paired panorama of the *Sunset Strip*, about which Ruscha once said: “It’s a Western town in a way. A store-front plane of a Western town is just paper, and everything behind it is just nothing.”¹⁶ A contemporary iteration, Olafur Eliasson’s *Your House* (2006), for example, uses the three-dimensional volume of the book as a pregnant space to carve out the negative space of his own house as scaled model. This way, by turning the pages, one passes through his home slice by slice, revealing each of the interior rooms. Here, architectural space becomes a paper model in book volume.

Yet another publication from the late 60s that addressed the book space in the most radical of ways, even if not typically considered a work of art, is of course Marshall McLuhan’s *The Medium is the Message: An Inventory of Effects* (1967): a theory book on the effect of media and communication. Co-authored with graphic designer Quentin Fiore, *The Medium is the Message* very much wants to *perform* its theoretical content by experimentally producing the sensory effects it is analytically concerned

with. Not only are texts and images here used to reflect on each other through juxtaposition and collage, but also, in order to read certain spreads, one literally must use an actual mirror to read reversed text—clearly a strategy for McLuhan to underscore his idea that “the book is an extension of the eye.”¹⁷

The same year as publishing the book, to “massage” his message further into his audience, McLuhan collaborated on three additional multimedia extensions all with the same title/concept: a TV show for NBC, a vinyl record and (again with Fiore) the fourth issue of *Aspen* magazine. This multimedia engagement let McLuhan situate the book as one specific medium among others, each with their own idiosyncratic “inventory of effects” produced, respectively, by such things as page turning, audio-visual editing or the cut-up in art and music. About the *Aspen* issue McLuhan said: “[Magazine] means a storehouse, a cache, typically for explosives.”¹⁸ While real explosives were not included in #4, it did contain a double-sided poster with all of the book’s pages and a print of a circuit board on the box’s exterior: a neat visual metaphor for the connectivity and conductivity at the centre of McLuhan’s media critique.¹⁹

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Connectivity and juxtaposition are also affirmed by Lucy Lippard as pivotal strategies in the editorial field: “The double spread is ground zero for the...bookspace. One image speaks for itself, another criticises it. One image can be powerful, another can disarm it, stoke it up, change its meaning entirely, begin a new sequence, say more. And in the book the sequences continue... offering unlimited possibility to say something complex and provocative.”²⁰ When “curating” is understood quite openly as a creative and critical agency for the production of knowledge with a performative element, this definition can easily be extended to include the curatorial. Thinking of the editorial and the curatorial side by side opens up another productive reading for the “double spread” as a metaphor for the diptych of book and exhibition as two components of one *gestalt*.

Recently, with *Dystopia / New Dystopia*, writer and critic Mark von Schlegell created an eccentric hybrid between book and exhibition through the means of fiction. As exhibition co-curator, von Schlegell first “wrote” the group exhibition *Dystopia* in 2011 at Musée d’art contemporain de Bordeaux and subsequently published *New Dystopia*, a “novel-as-exhibition-book.”²¹ A self-proclaimed follower of “weird theory,” von Schlegell’s narrative might be difficult to comprehend. In its aim to “celebrate and devour the genre *catalog*,”²² the book, however, is one of the most interesting experiments in producing a space that exists virtually in-between the book and the exhibition. The key technique here is a kind of de-territorializing spiral: to allow literary fiction into the museum by inviting a writer to become a curator who then folds this experience back into a work of fiction. Using a typical science fiction trope, the book for von Schlegell becomes a “time machine” or a “wormhole.”²³ Together with the writing (whose chapters are organized

“The book is a real space and certain bookworks play with this reality by translating and infolding architectural spatiality and objecthood onto and in-between a book’s pages.”



David Dalton, Phyllis Johnson, Lynn Letterman and Brian O'Doherty,
Cover of *Aspen* no. 5+6, Fall 1967.
© ASPEN MAGAZINE; IMAGE COURTESY OF BRIAN O'DOHERTY AND
THE GETTY RESEARCH INSTITUTE, LOS ANGELES.



David Dalton, Phyllis Johnson, Lynn Letterman and Brian O'Doherty, cover and contents of *Aspen* no. 5+6, Fall 1967.
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Ed Ruscha - Dec. 16, 1937
Hollywood, California



955,000

AN EXHIBITION ORGANIZED BY LUCY LIPPARD
THE VANCOUVER ART GALLERY
JANUARY 13 TO FEBRUARY 8, 1970

057,087

an exhibition organized by Lucy R. Lippard for the contemporary art council of the Seattle Art Museum at the Seattle Art Museum pavilion from September 5 to October 5 1969; version titled 055,000 to Vancouver Art Gallery 1970.

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TRANSV.S.I.

- TRANSMISSIONS OF VISUAL SENSITIVITY INFORMATION
- VIA:
1. Xerox TELECOPIER - North American Transmissions
 2. on-ep TELEX - North American and Global Transmissions
 3. ELECTROSCRIBER - North American Transmissions
 4. Hospitality Suite - location to be announced



Xerox TELECOPIER



on-ep TELEX

a) Hanne Darboven b) 29.4.41
c) Hamburg - NYC d) 6 books, 68, 8 1/2 x 11 in, paper, 1968
e) each book, 6 different indices:
f) 366 pages

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index 1: 16K → 57K 42 numbers written in numbers
index 2: 16K → 57K 42 numbers in squares
index 3: 16K → 57K 12 numbers
index 4: 3 numbers written in " 16K → 57K
index 5: 3 numbers in squares 16K → 57K
index 6: 68 366X 16K → 57K

ALL THE THINGS I KNOW
BUT OF WHICH I AM NOT
AT THE MOMENT THINKING -
1:36 P.M.; 15 JUNE 1969
NEW YORK.
ROBERT BARRY

the catalog consists of 95 4" x 6" index cards including 64 cards compiled by the artists themselves, 20 text cards by L.R.L., 1 title page, 1 acknowledgements, 2 lists of the council members and officers, 1 forward by the council president, 1 list of artists, 3 selective bibliography, 1 list of films shown, 1 addenda to artists' cards.

L.R.L.

JOHN BALDESSARI
GEORGE NICOLAIOIS

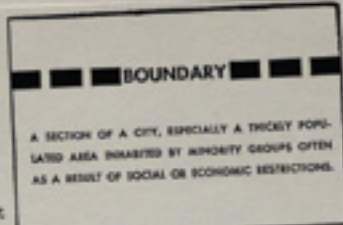
June 17, 1931
September 6, 1939

National City, California
Jersey City, New Jersey

Title: Ghetto Boundary Project

Date: First Version April 6, 1969

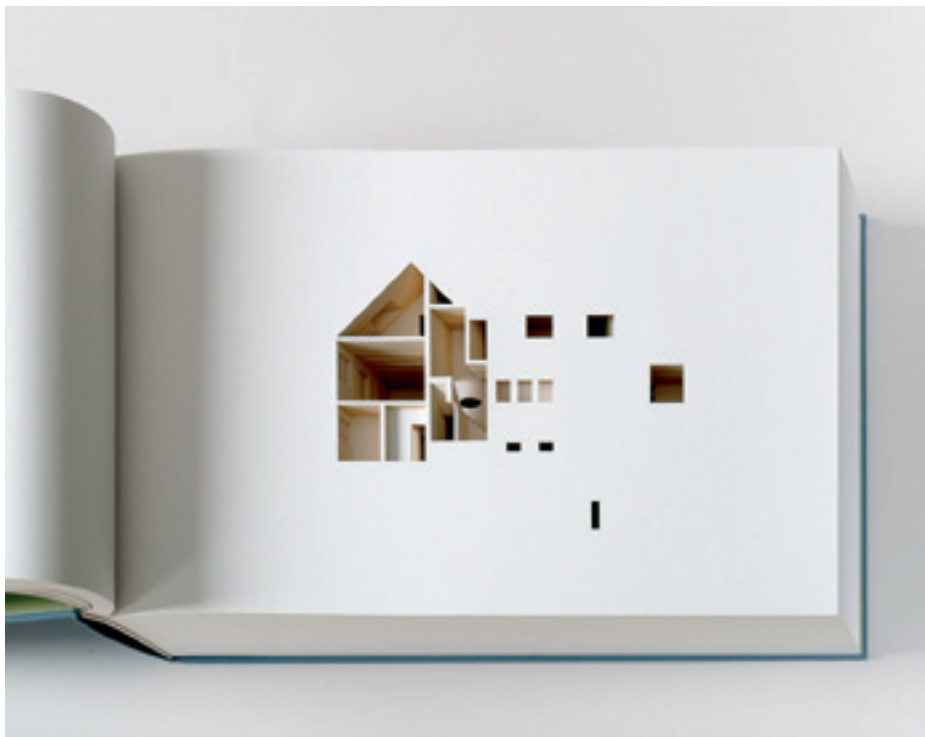
Description: Two thousand ghetto boundary stickers were affixed to telephone poles, street signs, etc. along the fifteen mile boundary on the ghetto in southeast San Diego. Boundary location was supplied by the San Diego Planning Commission. Project can be done wherever there is a ghetto. Number of stickers used varies with size of ghetto.



VANCOUVER

50 truck loads of MUD
10 " " "Cement
10 " " "ASPHALT

Smother 69
see one of the above materials.



Olafur Eliasson, *Your House*, 2006, design by Michael Heimann, Claudia Baulesch / groenland.berlin, published by the Library Council of the Museum of Modern Art, New York, Artist's book, limited edition of 225, 43 × 27.3 × 10.5 cm, 908 pages.

IMAGE COURTESY OF THE ARTIST

as if they were spaces of a museum), the colour reproductions of 46 artworks take the reader through the atmosphere of a fractured imaginary of past, present and future.

LOVELAND (2011) by artist Charles Stankievecch is another project establishing a unique diptych between book and exhibition. Coincidentally produced at the same time as von Schlegel's *Dystopia / New Dystopia*, it also happens to be another work about a science fiction dystopia. Conceived in direct relation, the *LOVELAND* video installation and publication have a lot more in common than just the title. As highly conceptual and aesthetic works in themselves, the two elements however function quite differently—and, importantly, also possibly independently from each other. Whereas one generates a public, audio-visual experience enveloping the viewer's whole body, the other offers a small-scale, intimate and much more intellectual window. By contrasting theoretical and literary texts with a series of annotated images from diverse cultural sources, on the one hand the book critically underscores the installation, while on the other hand it serves as a form of artistic and curatorial knowledge production in its own right. "The book allows," Stankievecch says, "another way to enter the project, which is just as important for me.... The publication is not so much the documentation of the installation but is an archive from which the installation is born out of despite that it is published after the fact. In a wormhole time warp, the book functions

"The key technique here is a kind of deterritorializing spiral: to allow literary fiction into the museum by inviting a writer to become a curator who then folds this experience back into a work of fiction."



Bettina Funcke (editor), *100 Notes—100 Thoughts*, 2012, series of 100 notebooks commissioned by dOCUMENTA (13). IMAGE COURTESY OF HATJE CANTZ VERLAG

as an 'apparatus criticus' to the overall project."²⁴

Finally, the most recent experiment in using the book as exhibition medium is constituted by the ambitious publication series *100 Notes—100 Thoughts* as part of *dOCUMENTA (13)* in Kassel, Germany. Compiled from a selection of facsimiles of handwritten notes, artists' books, essays and images from a hundred different authors and artists from a broad range of fields, the series created a significant part of a larger "exhibition" that also entailed performances, installations, screenings, public art, interventions and traditional gallery displays. While the exhibition's manifestation at Kassel itself was subject to criticisms as all large international spectacle exhibitions are, the notebooks allowed for a sly inclusion of work not subject to the overwhelming spatial and temporal exhibition grounds of Kassel. Furthermore, the understated formal choice of the notebook itself as "a continuous articulation of the emphasis of the propositional"²⁵ echoes Harald Szeemann's choice of a ring binder that allowed the visitor to literally "open" and add to the catalogue of

documenta 5 in 1972. Both strategies attempted to open up the exhibition to diverse interpretations or “readings.” In addition, publishing a thinker’s notebook produces a tension between the private and the public—a tension that was doubled through the public programming of the nightly *Readers’ Circle*. Completing the circle of research, writing, reading, the intimate act of reading, in this context, becomes externalized as every book in the series was the occasion for a one-off performative recitation or conceptual response. In the end, the notebooks generated articulations, remixes and subversions within the traditional exhibition space of the Kunsthalle Fridericianum (as opposed to the

lecture hall where the keynote talks were held). Such programming allowed the publication project to shift from objecthood into the realm of the temporal, emphasizing its own dimension of performativity and display while elegantly twisting the editorial, curatorial and artistic into one.

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As the environment for publishing expands to new mediums like the Internet and digital publishing, the art world maintains a comfortable relation with the “dematerialisation of art”—the book as self-conscious form has come into its own. Especially since the explosion of

the bookwork as seen in the late 60s and early 70s, the book-as-exhibition has provided a naturally collaborative environment for writers, artists, designers, editors, curators and publishers. Not only does it grant the space to house information in the manner of Ulises Carrión’s conventional “old book,” the book has generously asserted itself as a machine for the most radical experiments in the production, presentation and distribution of meaning while allowing a shifting and blending in roles playing with “authorship” and the “curatorial.” In their diversity, the discussed volumes have revealed but a chapter of the unbounded potential of the volume between the covers. ×

BIO

Anna-Sophie Springer is an editor, curator, and translator based in Berlin with an MA in Contemporary Art Theory from Goldsmiths College London. She worked for several years at the pioneering German theory publisher Merve Verlag, where she is currently editing a collection of essays on art by Hélène Cixous. She also co-directs K. Verlag, an independent press dedicated to exploring the book as a site for exhibition and curatorial practices.

ENDNOTES

- 1 Author’s translation of Peter Gente, Heidi Paris, “Editorische Notiz,” in *Museum der Obsessionen von/über/zu/mit Harald Szeemann*, ed. ibid (Berlin: Merve Verlag, 1980), 225.
- 2 Lionel Bovier, “Why Publish: JRP/Ringier,” in *Put About: A Critical Anthology on Independent Publishing*, ed. Maria Fusco, Ian Hunt, (London: Book Works, 2004), 184.
- 3 Ulises Carrión, “The New Art of Making Books” (1975), in *Artists’ Books: A Critical Sourcebook and Anthology*, ed. Joan Lyons (Rochester, NY: Visual Studies Workshop Press, 1991), 31.
- 4 The idea of catalogue as “primary” exhibition was coined by Seth Siegelaub, as quoted in Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley: University of California Press, 1997), 125.
- 5 Emily King, “Look, No Words!”, in Fusco and Hunt, *Put About*, 40.
- 6 “The Book: A Spiritual Instrument,” (1895) in *Stéphane Mallarmé, Selected Poetry and Prose*, ed. Mary Ann Caws (New York: New Directions, 1982). For a contemporary analysis see also Anna S. Arnar, *The Book as Instrument: Stéphane Mallarmé, the Artist’s Book, and the Transformation of Print Culture* (Chicago: Chicago University Press, 2011). Noteworthy moreover: Montreal-based Klaus Scherübel’s book object *Mallarmé, The Book*, produced by Buchhandlung Walther König and Printed Matter, 1999–2009.
- 7 Carrión, “The New Art of Making Books,” in Lyons, *Artists’ Books*, 31–43; with the lecture “Bookworks Revisited” in 1979. Carrión expanded his ideas on artists’ “bookworks” further. Both texts are published in his book *Second Thoughts* (Amsterdam: Void Distribution, 1980).
- 8 Prelingual children’s books that can include holes, textiles, fold-outs or other sensory elements also absolutely fit into this category as they are essentially made to communicate an idea via a physical effect rather than a concept alone.
- 9 *Aspen* founding editor Phyllis Johnson quoted in Gwen Allen, *Artists’ Magazines: An Alternative Space for Art* (Cambridge, Mass.: MIT Press, 2011), 48.
- 10 *Aspen* magazine has been digitized on Ubu.com. The content of no. 5+6 can be viewed and played back at: <http://www.ubu.com/aspen/aspen5and6/index.html>
- 11 Lippard, “Double Spread,” in Fusco and Hunt, *Put About*, 83. In 1969, Siegelaub, for instance, said: “It’s my concern to make [what artists are doing] known to multitudes. [The most suitable means are] books and catalogues.” (Lippard, *Six Years*, xvii.)
- 12 *Ibid.*, 218. The Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, NYC, has just opened a kind of curatorial inversion of this book-as-exhibition. Researching its generative impact to the new art practices of the period, the exhibition *Materializing “Six Years”: Lucy R. Lippard and the Emergence of Conceptual Art* organized by Catherine Morris and Vincent Bonin, aims to realize in three-dimensional form in the gallery space what is “idealised” in Lucy Lippard’s book. The catalogue published by MIT Press in September 2012 claims to “bring Lippard’s curatorial experiment full circle.”
- 13 “On the Exhibition and the World at Large: Seth Siegelaub in Conversation with Charles Harrison,” *Studio International* (London) 178, no. 917 (December 1969), 202. A digitised collection of Siegelaub’s publications is made available through Primary Information, NYC: <http://primaryinformation.org/index.php?/projects/seth-siegelaub-archive/>
- 14 Cf. footnote 4.
- 15 In a September 25, 2012 email to the writer, artist Charles Stankievich made a noteworthy comparison: “The book as exhibition space in the ‘60s has an interesting synchronicity with the paper architecture of the thinktanks like *Archigram* and their ‘plug-in’ theory. Both artists’ books and paper architecture were immersed in the zeitgeist of the post-war flooding of the building market with prefab architecture.”
- 16 Ed Ruscha in “Ruscha as Publisher,” interview by David Bourdon, in *Leave Any Information at the Signal: Writings, Interview, Bits, Pages: Ed Ruscha*, ed. Alexandra Schwartz (Cambridge, Mass: MIT Press, 2002), 43.
- 17 Marshall McLuhan and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects* (Berkeley: Gingko Press, 2001), 34–37.
- 18 McLuhan quoted in Michael Hinton, “McLuhan in a box?": <http://marshallandme.com/mcluhan-in-a-box/>
- 19 *Aspen* no. 4 on Ubu.com: <http://www.ubu.com/aspen/aspen4/index.html>
- 20 Lippard, “Double Spread,” in Fusco and Hunt, *Put About*, 83.
- 21 Mark von Schlegell, *New Dystopia* (Berlin: Sternberg Press, 2011).
- 22 *Ibid.*, 13.
- 23 *Ibid.*, 11.
- 24 Charles Stankievich in an interview with the author, “Traversals: Charles Stankievich,” in *LOVELAND*, ed. Anna-Sophie Springer (Berlin: K. Verlag, 2011), 211.
- 25 Carolyn Christov Bakargiev, *Letter to a Friend, 100 Notes—100 Thoughts / 100 Notizen—100 Gedanken*, No. 003 (Ostfildern: Hatje-Cantz, 2011), 12.

PRINTED MATTER'S

LA ART BOOK FAIR

at LA MoCA

FEBRUARY 1-3 2013
PREVIEW JAN 31ST

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