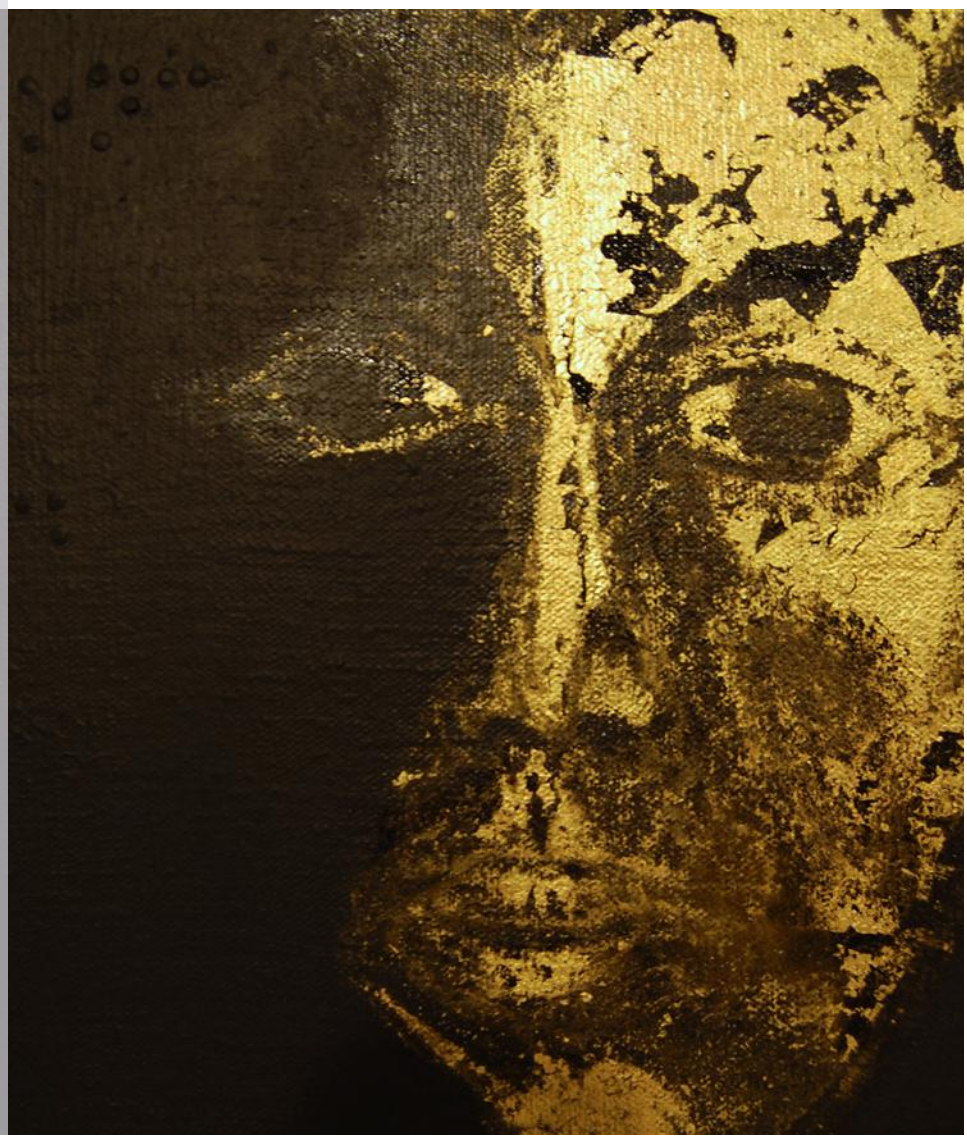
CENTRAL BOOKING MAGAZINE

November 2014
Volume IV
Issue IV
$10

A Guide to the Art of the Book... and Beyond

Exhibition Catalog
PSYCHED



CENTRAL BOOKING Magazine, in concert with its parent art space CENTRAL BOOKING, aims to mediate the zeitgeist of the book art panorama, as articulated within a broader totality of artistic theory and practice. Addressing the work of both established and emerging artists, CENTRAL BOOKING Magazine champions those who challenge our most deeply seated notions regarding what a book is and where it belongs.

Containing interviews with collectors of artist's books as well as their creators, CENTRAL BOOKING Magazine gives voice to both sides of the fascination with book-as-art-object. This endeavor emerged from desire: to curate concepts, not just objects; to investigate and describe the abiding passions and latest activity of a capaciously-conceived sphere of printmakers, binders, sculptors, painters, photographers, video artists, art lovers, librarians, poets, bibliophiles and bibliophages, anti-quarians and deconstructionists alike. These pages exist as an open invitation to any and all with the desire to view, possess, or generate works which, by their very existence, defy either-or constructs of art vs. literature, effectively interrogating the very essence of "bookness."

In addition to articles, interviews, tutorials, art projects and annotated announcements of artist-book-related events around the country, each issue of the magazine will also function as a catalog of CENTRAL BOOKING Artist's Book Gallery quarterly cross-over exhibitions, multidisciplinary explorations of the intersection of art and science.

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Cover Art: Engelmarie Sophie
Transformation, 2009
Gold leaf on canvas with writing in Braille
(invisible but tactile)
"Who lives deep in my being, I am the calm itself and it is the storm," Chivaz
15.7 x 15.7 x .08 inches

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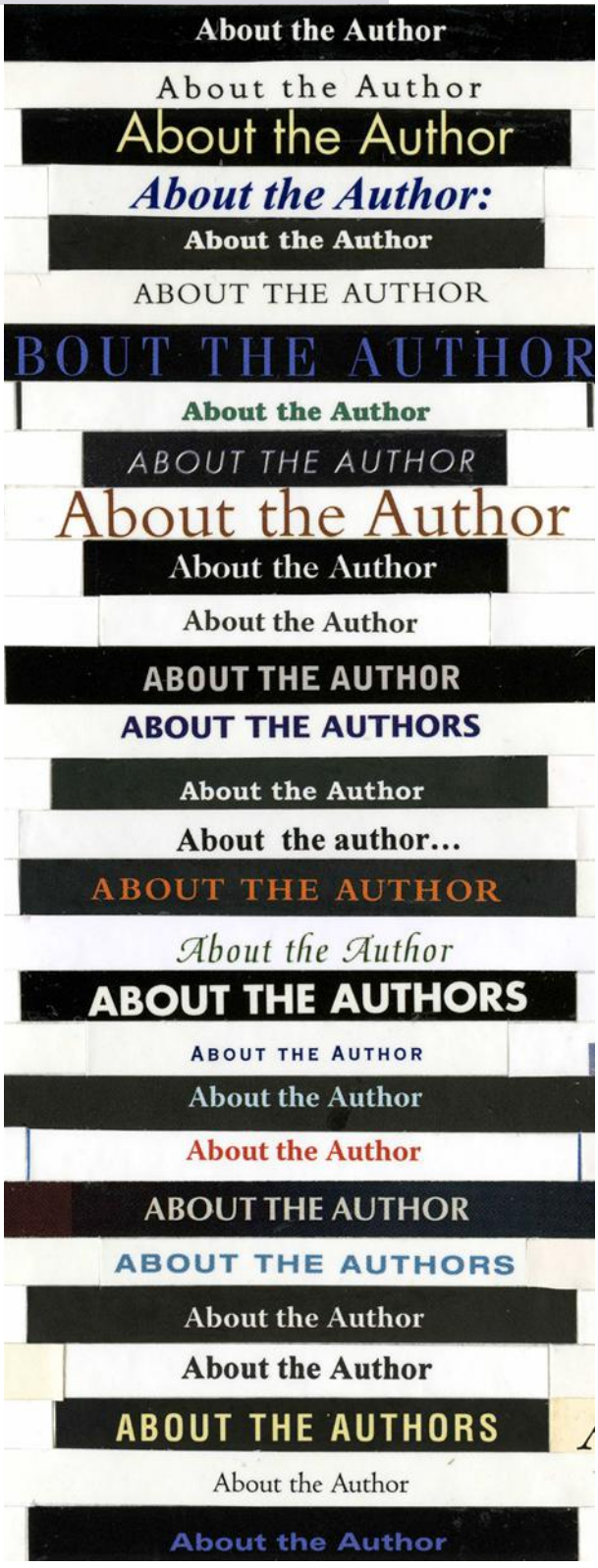


Jenny Chisnell interviews

Buzz Spector

CB: You have been interviewed a lot over the years, so we would like to give you the opportunity to cover anything new you would like to share.

BS: I've been making work using elements of dust jackets that I scavenge from library discard books. For a long time the collages I made were composed of details from the photos of authors, but I recently began using portions of the common texts of dust jackets; titles, blurbs, or praise. It has reconnected me with some of the experimental writing I did in the mid-1970s. The "poems" I craft are composed only of last lines, so each clipping in a collage will be followed by the visual space following a concluding period. These dangling last words are called "widows" in the graphic design trade; I think of them collectively as my "widow poems."

CB: What has changed for you since the mid-70s?

BS: I've been writing critical texts for publication over the years, but I set aside inventive writing from around 1981 until 2001--in part to focus more effectively on my artmaking, but also because I was disenchanted with the forms of writing I was then employing. My "word works" of the early 1970s were very minimal in structure, and I essentially set that method of composing aside in 1975. I hadn't yet started writing art criticism for publication at that point (a brief 1977 commentary on Walter de Maria's "Vertical Earth Kilometer," published in CHICAGO REVIEW, was my first critical piece), but when I did, I found an outlet. As much as I admired vernacular poetic forms--Robert Creeley continues to be a favorite of mine--my poems of the 1970s were often sentimentally overloaded. My work of the same period was entirely in drawing: process-oriented work whose resonances with time and place were visual instead of textual. I've come to understand that the methods of my "word works" were closer in affect to my drawing than were my more conventionally structured writings. What I'm currently doing with process-oriented writing is private for the time being, but I intend to publish a book of selected works.

Unpacking my Library, 1995
Offset accordion-fold
4 x 144 inches (open)

CB: Of your artists' books, do you have a personal favorite?

BS: UNPACKING . . . is still my favorite among my published artists' books. At the time (1995) it worked indexically, but now twenty years later it has become an historical document, not just of my own reading interests, but of the times within which the overall range of my reading tastes were markers of the multiple communities any--every--reader is part of.

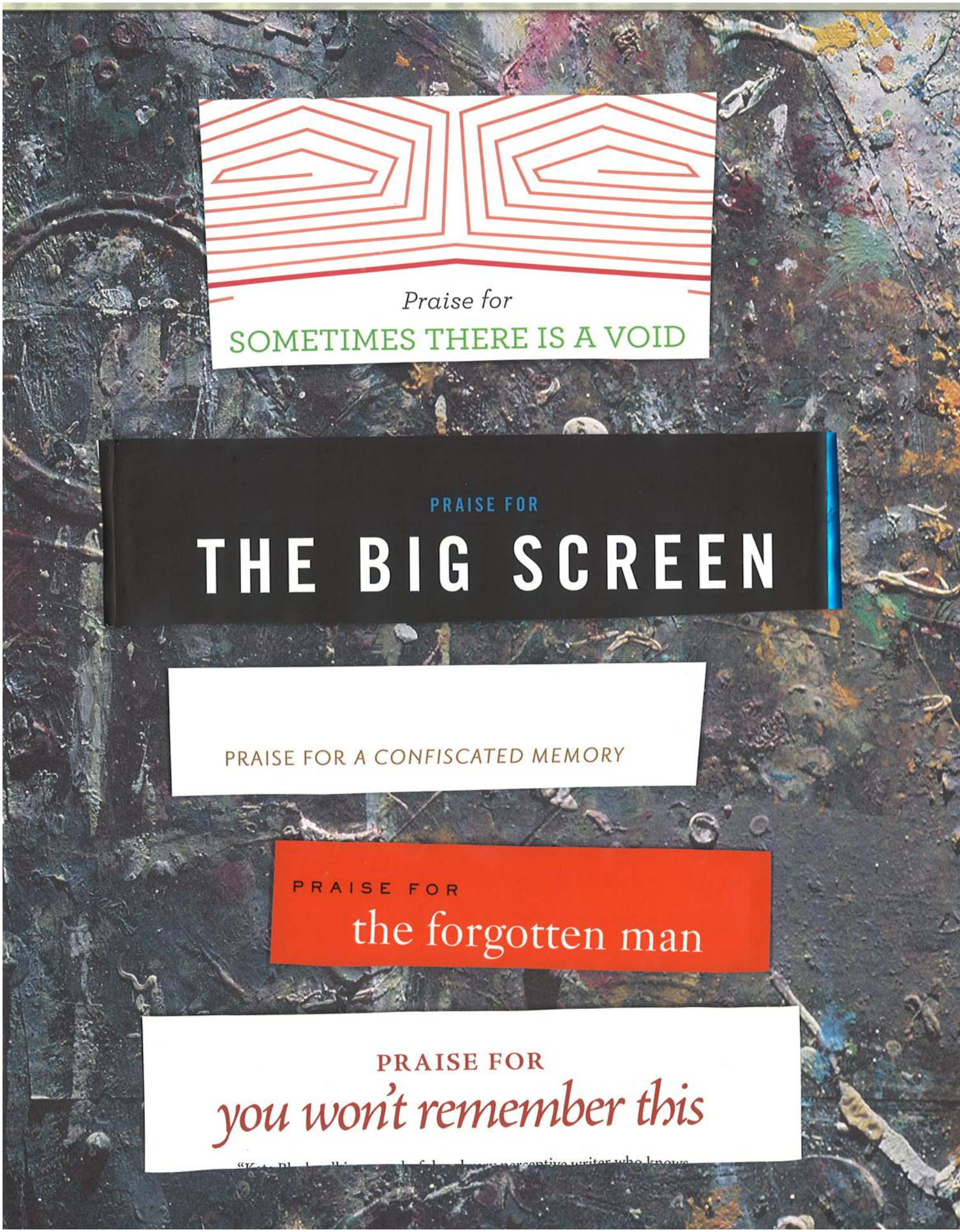
The "poems" I craft are composed only of last lines, so each clipping in a collage will be followed by the visual space following a concluding period. These dangling last words are called "widows" in the graphic design trade; I think of them collectively as my "widow poems."

CB: What inspires you today, in terms of the current work not-yet-published you alluded to?

BS: My modes of working with found words or texts could be set alongside Kenneth Goldsmith, Heraldo de Campos, or Caroline Bergvall. These and many others are discussed in Marjorie Perloff's study, UNORIGINAL GENIUS. Perloff traces a lineage of found language passing through some of the modernists, Joyce, Stein, John Cage, through poesia visiva, concrete poetry, and Pop Art, to the language poets and even some children's literature. David Abel does great work with writing structures employing found language, but also "found formats," and longer form constructions of mine, such as "lithe napkin," a book-length text utilizing saved passages of turn-of-the-millenium spam, operate in much the same way. I recently published an excerpt from "lithe napkin" in 8EIGHTS8, a Portland, Oregon annual.

CB: What up-and-coming book artists would recommend to our readers?

BS: Among writers more thought of as poets, I've been thrilled by Monica de la Torre's TALK SHOWS, Matthea Harvey's SAD LITTLE BREATHING MACHINE, Lucy Ives's ANAMNESIS, and most recently, Claudia Rankine's DON'T LET ME BE LONELY. I enjoyed reading THE GORGEOUS NOTHINGS, Jen Bervin's transcriptions of Emily Dickinson's envelope poems, and this week I finished reading Matthew Girson's artists' book/exhibit catalog, THE PAINTER'S OTHER LIBRARY, which is beautifully printed and designed, and harrowing in the shadows of 20th Century history (Nazi book-burning among other Holocaust references) with which its pages are concerned.


Praise for
SOMETIMES THERE IS A VOID
PRAISE FOR
THE BIG SCREEN
PRAISE FOR A CONFISCATED MEMORY
PRAISE FOR
the forgotten man
PRAISE FOR
you won't remember this


PRAISE FOR
OUT OF THE SHADOW
Praise for
HOW SHOULD A PERSON BE?
PRAISE FOR
More Memories
PRAISE FOR DISCIPLINED DREAMING
PRAISE FOR BABEL NO MORE

Genie Shenk, *Ring*, 1990, 1999, Tar paper, 20 inches x 11 feet in diameter

Book As Sculpture in the Collection of the Long Beach Museum of Art

by Sue Ann Robinson

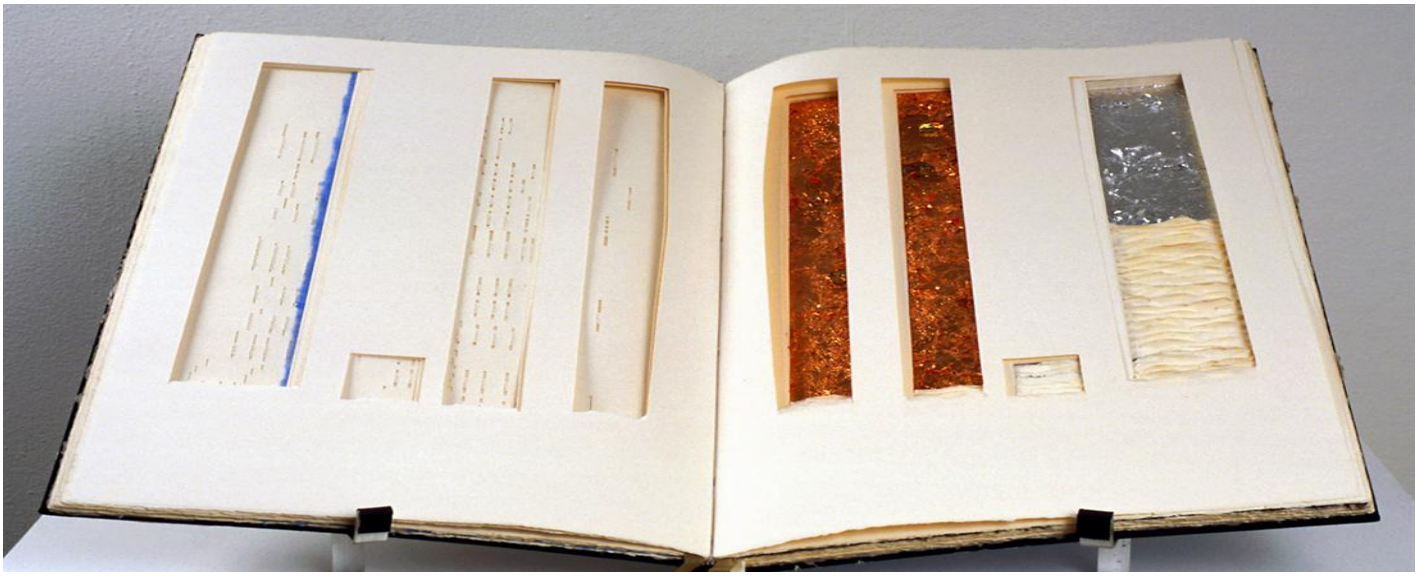
The permanent collection of the Long Beach Museum of Art includes artist's books of all shapes, sizes, structures, and expressive meanings. Since the Museum's founding, it has always exhibited and collected contemporary art in all media. It is notable that Artist Books in the collection are not restricted to one category or medium but rather reflect the varied directions taken by artists. Though outnumbered by paintings, sculpture, and ceramics, they represent a wide range of book art including one-of-a-kind bookworks, altered books, and limited editions. The techniques employed are also considerable, including painting, collage, letterpress, xerography, computer-generated laser printing, lithography, silkscreen, etching, and pochoir. The variety among artist's books we collect are as great as the number of artists experimenting with the form.

This is apparent in three sculptural books in the collection by Southern California artists. Starting with the traditional codex form, The World is Waiting by Pia Pizzo, invites the reader to experience the book in all its three-dimensions as the pages are cut to frame interior slices of other pages. There are only a few lines of text and Pizzo limits the use of color, depending upon the paper itself to provide the bulk of the aesthetic experience. Some pages have copper or silver leaf revealed through narrow cut windows. Piercing the paper also suggests text and the pierced holes of a piano roll, in this case The World is Waiting for the Sunrise, a ballad first published in 1919. Because there is no obvious sequential narrative, by leafing through the book the viewer participates with the artist in composing the experience and creates an opportunity for contemplation—to look with continued attention, to observe thoughtfully.

"Because there is no obvious sequential narrative, by leafing through the book the viewer participates with the artist in composing the experience and creates an opportunity for contemplation."

My Bookhouse: Over the Hill by Terry Braunstein, like Pizzo's book, is also a unique bookwork. While still retaining the original codex form and title, Braunstein alters the found book with paint, glue, and collage, to create a set of images interacting within the space of the three pages. Original text pages were glued together to form the "walls" and cutouts are framed with miniature doors and windows. The book stands upright, like a stage set. The story is "told" simultaneously through relationships of the images to each other and the viewer. Each collage suggests a piece of the story that is the "bookhouse."

Ring has no written text. It is a study of spiral motion within concentric circles, a concept suggested by symbols in Navajo mythology and Jungian psychology. Genie Shenk considered the concept as a "visual problem, and the resulting structure was an attempt to give it geometric form." Viewers initially consider how Shenk created the 11-foot diameter circle of two spirals. Shenk formed the circle from 6,000 folded sheets of tarpaper. Later she bound the folded pages in 150 codices. Shenk sees the form as a metaphor for sustainable change, where development and commerce can move within a stable structure rather than in an out-of-control unending spiral. The "reading" of Ringrequires the viewer to walk around it, studying the relationships of each page to the next and the one opposite it. The form and material inspire a Zen-like koan. Viewing becomes meditation.



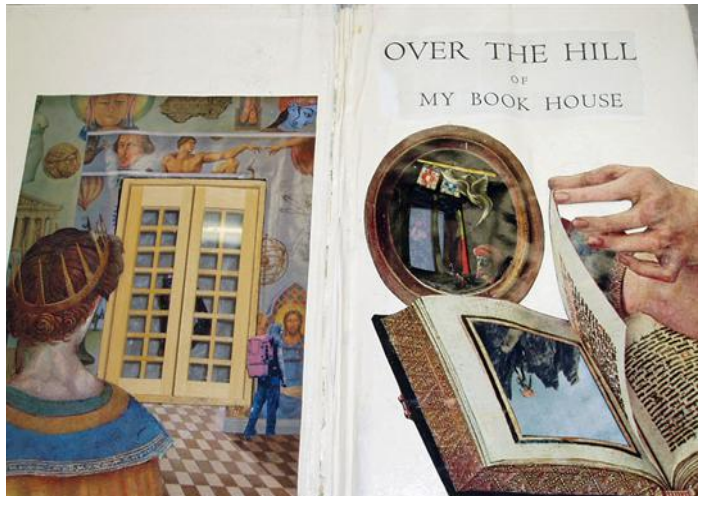
Pia Pizzo, *The World is Waiting*, 1986, Unique artist's book (96 pages), Arches and Japanese rice paper, cut and punctured, applied copper and silver leaf, ink of china, 22.5 x 30.5 inches, Long Beach Museum of Art, Gift of Jake Thompson

Charlotte, Searching for Sebald, is a limited edition work published by the Institute of Cultural Inquiry. This is a 21-century livre d'artiste coordinated by the publisher with text and imagery by the writers and artists. Twenty artists were invited to respond to the writings of W. G. Sebald. They created prints, photographs, audios, videos and three-dimensional objects. The Institute assembled these objects in layers of felt within suitcases. Each valise is named with a character from Sebald's writing and a luggage tag contains the index.

Reading involves an excavation of the valise contents, layer by layer until reaching the bottom-most layer, which consists of the trade edition of Searching for Sebald: Photography After W. G. Sebald, a weighty tome of 632 pages including the artists' responses to Sebald. Reading this object is much like a treasure hunt in which the gradual uncovering of objects reveals a multitude of responses in both content and form. For example, Christel Dillbohner created a 24-page stitched brochure Field Notes from an Excursion to East Anglia which re-traces Sebald's journey in The Rings of Saturn. Artist Suvan Geer responds with a faintly embedded image—at first invisible--on which the instruction is printed "Hold this to the light." At the bottom of the valise is a small, sealed stamped envelope addressed to Austerlitz in London, containing a vintage photograph of a woman reading a book and a very small amount of ashes. This artist's book is a marvelous treasure trove of references to Sebald's writing and photography. The artists take us on a visual journey of fragmented memories.

Our sculptural bookwork colection invites us to celebrate how the BOOK inspires artists and gives readers new opportunities to experience the book as art.

Rhoda London, *Dreams of a Better Life,* 1996, (detail) mixed media artist book, limited edition 22/60, 8.25 x 8.75 inches, Long Beach Museum of Art, Gift of Suvan Geer



Terry Braunstein, *My Bookhouse: Over the Hill*, 1992, (detail)
Mixed media altered book
9.5 x 7 x 2 inches (closed dimensions)

To be clever is a start.
To be useful is an end.
Aspire to inspire
before you expire.
Growth is desirable in a mate,
but not to be expected.
Success reflects who believes in
you,
notwithstanding yourself.
Obstacle illusions
halt progress.
Invest in what you ingest.

Recipes are to be shared
out of reciprocity.
Problems, like envelopes,
must be addressed and licked.

Psyched

November 20, 2014 – January 18, 2015
Curator: Maddy Rosenberg

We measure, we prod, we try and quantify. From early psychological testing to contemporary categorization, while the science of the mind clarifies as it complicates, we search for the chemicals of our behavior. Psyched delves into the scientific backing of the artist's quiet rebellion within.

Psychological games are intrinsic to testing. Now we see it, now we don't, how we see it, why we see it this way or that. Interpretations, quantifications that can follow us for life- that is, until the science turns it all on its head, so to speak. **Martha Hayden** sees color in her painter's way, defying her testers' expectations, and challenges us to do the same. **Julia Cocuzza** draws us into a psychological experiment that tests not just our mind but our humanity. **Helga Eilts & Jule Rump** and **Helmut Gutbrod** may all be German yet they play with Memory in their own way. **Samm Cohen** compartmentalizes dysfunction without a history. **Gay Leonhardt** relates the documented psychic state of a clam as it ages along with its memory.

Julia Hechtman may animate the Rorschach as test strips, but **Donna Ruff** explores the concept of the artist's duality imbedded within it. **Eunkang Koh** deals with the mental state of the artist's burden. The artist psyche does seem to fascinate the experts and **Jane Zweibel** sits us firmly in the psychiatrist's chair. **Stephanie Brody-Lederman** has us conquer our fears (or amplify them) while **Joseph A. W. Quintela** coolly finds analytical methodology and dissection through psychology.

Melissa Potter asks us our identity when "sex" becomes "gender," how do we navigate? The blind for **Joyce Weinstein** is more than metaphorically beyond the physically challenged. **Anne Gilman** may touch us to the core with emotions revealed and disguised, but **Melissa Stern** attempts to deal with the child within.

As Freud was one to understand our need for humor, **Alan Rosner** posits that sometimes a cigar is actually one, with all its Freudian implications. **John Schneider** displays his Freudian timeline with a more serious comic effect while the cartoons of **Barbara Rosenthal** poke us with the awful truth.

The mysteries manage to remain some place in that murky place between brain and mind in a delicate balance of science and art.

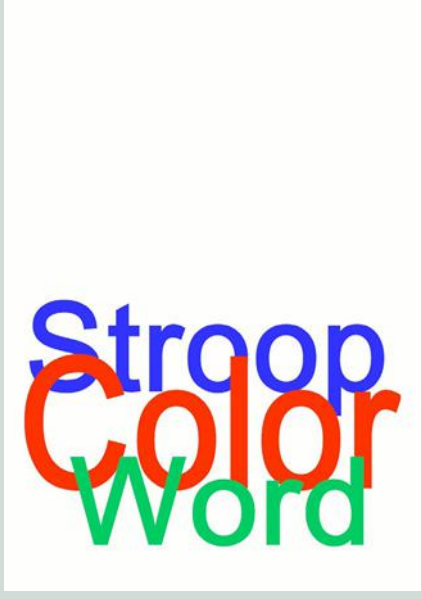
Anne Gilman
Tocar/to touch, 2013
Pencil, ink, charcoal, + matte medium on paper
60 x 96 inches

Eunkang Koh, *Heads*, 2014
Relief print, fabrics, aluminum box
2.5 x 6.5 x 2 inches

Mind Games: A Brief Historiography of Psychology and Art

by Nina Pelaez

Since the 19th century, the discipline of Art History as we know it has been steeped in psychology. Stemming from an innate desire to understand artists' cognitive processes and emotional experiences asconveyed through visual expression, art historians often attempt—in some sense— to read the minds of artists. Such a project inevitably requires an interest and understanding in theories of cognition and mental processing. Although this is not the only goal of art historical analysis, it has often served as a central line of its questioning. This theoretical investment is manifest in the contributions of both art historians as well as artists, particularly those working during the first half of the 20th century. Most notably, perhaps, was the Surrealists' interest in "psychic automatism in its pure state," in other words, their desire to externalize the "superior reality" of the subconscious mind. Their methods of assemblage, automatic writing, and photomontage, drew directly from Freudian psychology, particularly his work on dreams. The Expressionists' subsequent investment in the emotional and spiritual vision of the world revealed a similar concern for psychological and emotional



Martha Hayden,
Stroop/Color/Word, 2011
Edition of 25
Digitally printed on handmade banana paper
5.25 x 7.5 inches

Melissa Stern,
Regression, 2012
Graphite, encaustic, collage
29.50 x 20 inches

Alan Rosner
Wall Hanging IV: And Sometimes It Isn't, 2010
Metals, paint, cord & wood
28 x 2.75 x 3.5 inches

expression. Even earlier on, the Impressionists demonstrated an interest in capturing the psychological experience of perception, that is, they sought to convey how they saw, not what they saw.

Around the same time, the early generations of art historians turned to psychology in their aesthetic analyses. Perhaps unsurprisingly, the early contributions of the Vienna School of Art History, in particular, drew heavily from psychological theory. Right around the turn of the century— at the very same time and at the very same institution where Freud was developing his method of psychoanalysis— Alois Riegl proposed a new theory that acknowledged the relationship of the beholder to the work of art. Rather than thinking of works of art as self-contained units made by one discrete individual (as had been previously done), Riegl suggested that the emotional and perceptual involvement of the beholder served to complete them. In Riegl's view, the psychological contribution of the viewer served as a kind of artistic collaboration: the beholder not only mentally transformed the two-dimensional picture depiction, he also interpreted what he perceived in personal terms. By bringing to bear his own emotions, memories, and experiences, the viewer added his own individual meanings to the work of art.

This theory, known as the "beholder's share," had an enormous impact on the development of art history. In the generation following, art historians such as Ernst Kris and E.H. Gombrich elaborated on Riegl's claims, incorporating recent developments in cognitive psychology into their theories.

Jane Zweibel
Portrait of a Therapist, 2013-2014
Mixed media on sewn and fiber stuffed canvas
70 x 30 x 6 inches

Gay Leonhardt, *Memoirs of a Surf Clam,* 2014
Clam shell, paper, elastic
1.5 x 5 x 3.5 inches

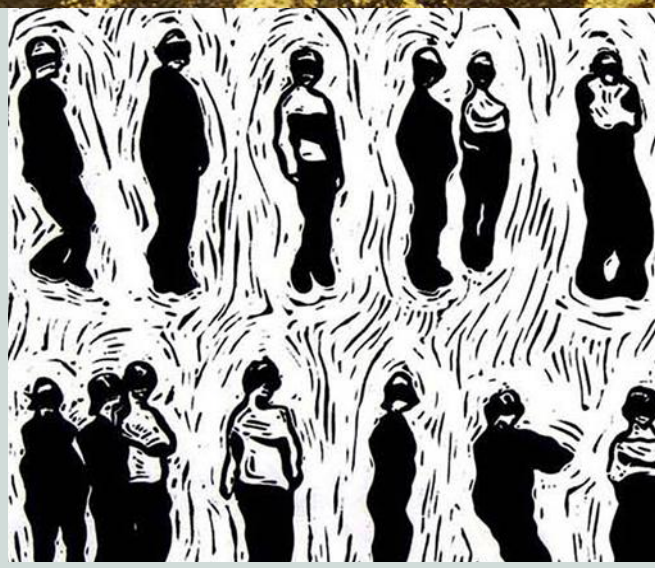
These thinkers focused on the inherent ambiguity in art, which they argued, brought about a conscious and unconscious process of recognition in the viewer, thereby eliciting an emotional response. Their analyses shared the concerns of psychologists of the period, who were interested in analyzing the process by which external stimuli were transformed into emotions and actions. This art historical turn to psychology irrefutably shaped the field's methodology, and pushed art historians to differentiate from the perceptions of the real world and the appearance of that world in art. In more recent decades, the Art Historical preoccupation with Phenomenology (literally, "the study of that which appears"), looks back at the early reflections that helped to shape the discipline in order to focus more substantially on artistic affect.

Phenomenologists are especially preoccupied with the unique power of artistic work. Pushing beyond the tendency to understand what works of art mean for us, whether culturally or historically, phenomenology instead focuses on how art makes us feel. In other words, phenomenologists are invested in the emotional resonances works of art can have. Their writing, as is the case with Roland Barthes' seminal text on photography, Camera Lucida, is often deeply personal. Such individual reflections, at once, bring the discipline closer to

Barbara Rosenthal, *Snake Psychiatry*, 2007
Electronic-hand on mouse drawing & photo collage as digital print 13.25 x 19.25 inches (framed)

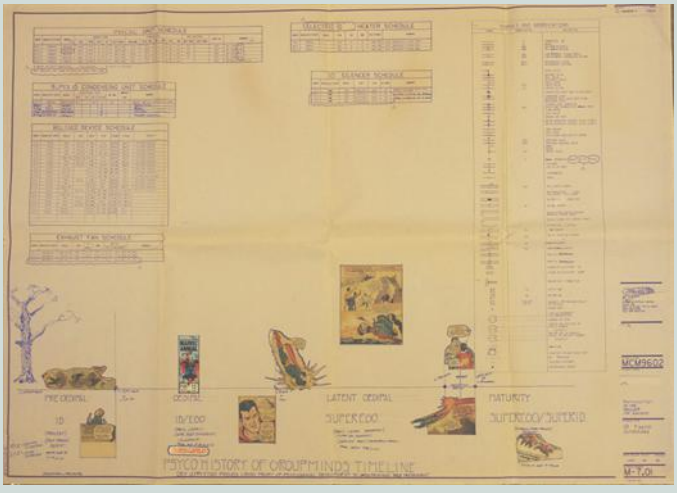
poetry, but also, draw on more scientifically inflected precedents. Furthermore, their perspectives often reflect on the art historical discipline itself, enumerating the successes and failures of such a project.

In Camera Lucida, for example, Barthes develops the idea of the punctum. He defines this "accidental" element, found in photographs, as that which, "rises from the scene, shoots out of it like an arrow, and pierces [the viewer]." The punctum, for Barthes, is a surprise, and, being profoundly linked to individual cognition and association, is different for every beholder. It describes the intense emotional experience one has before an image, the sense of being stopped short, even struck. It is the feeling of being left speechless. Barthes writes: "What I can name cannot really prick me. The incapacity to name is a good symptom of disturbance." His words echo the poet and philosopher Paul Valery's statement that "to see is to forget the name of the thing one sees." These claims emphasize the power of art to both arrest cognition and oppose language.

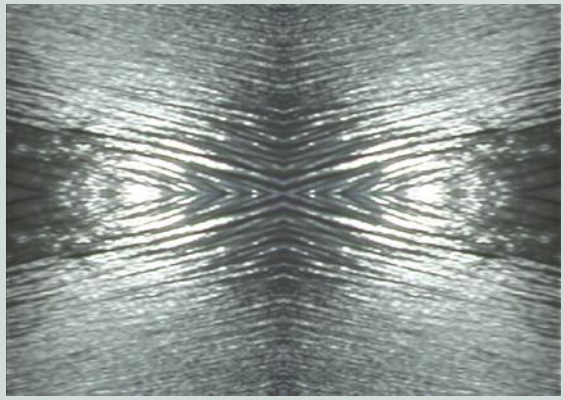


Joyce Ellen Weinstein , T*he Blind Leading the Blind,* 2011, Linoleum Block Print, 30 x 36.5 inches

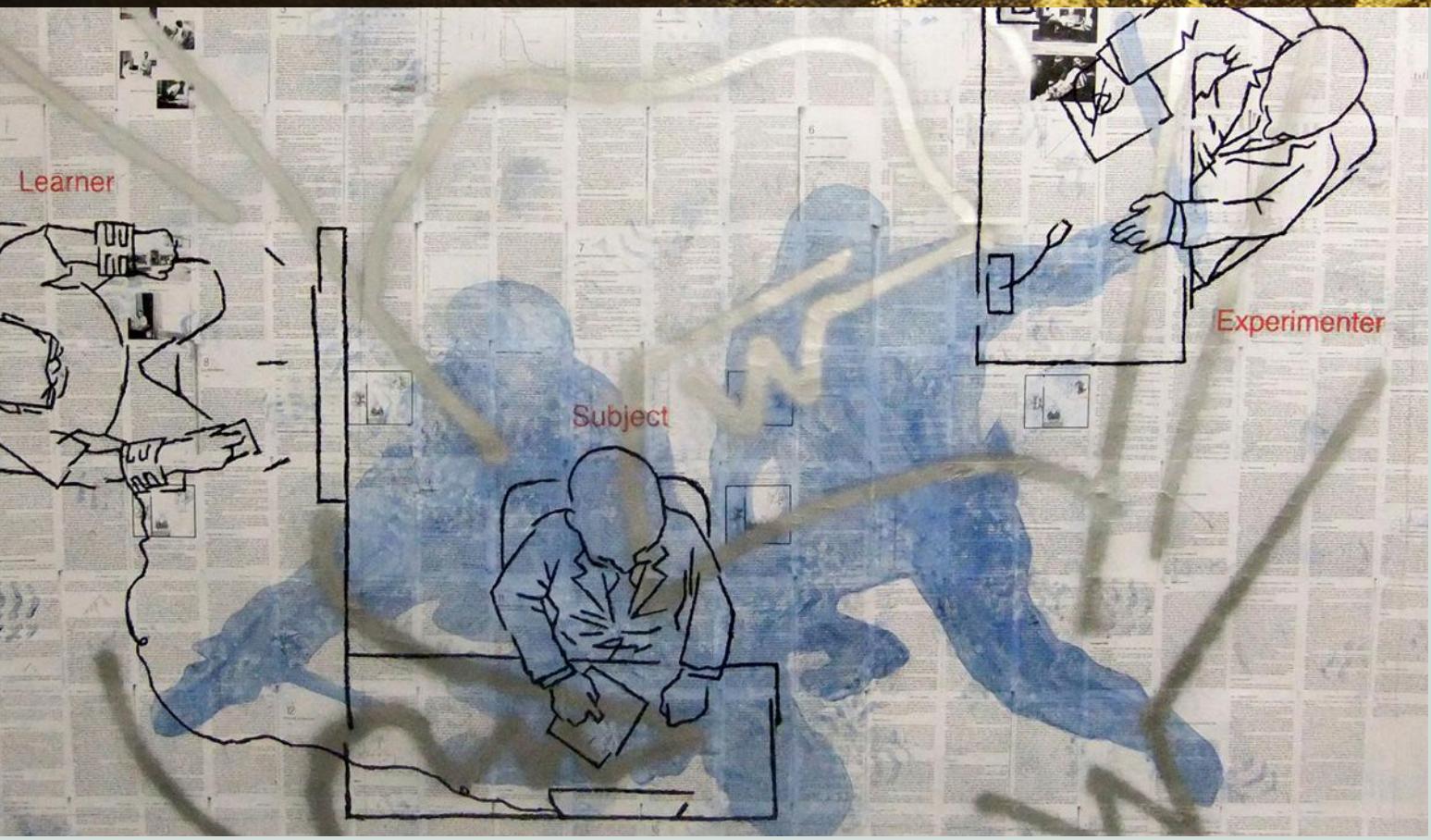
Helga Eilts & Jule Rump, *Memory*, 2009, edition of 5, handmade screenprinted blocks in a linen bag, the instructions for the game printed on the bag, 2.4 x 2.4 inches



John Schneider
Timeline, 2014
Collage on found paper
42 x 30 inches



Julia Hechtman, *Untitled (Rorschach)*, 2013
Single-channel video, silent
edition of 3, 2 APs



Julia Cocuzza,
The Dilemma of Authority, 2010
Oil stick, acrylic, spray paint, ink, and Xeroxed paper on canvas
96 x 60 inches

This may seem to pose a challenge for a field that, undoubtedly, relies on language (whether written or spoken) for its expression. Many would certainly agree. As the prominent art historian Michael Baxandall points out in Patterns of Intention, "what one offers in a description [of a picture] is a representation of thinking about a picture more than a representation of a picture." Indeed, art history attempts a kind of alchemy: a wish to turn images into words, a desire to put to language the inexplicable configurations of the mind. But, as Baxandall's claim makes apparent: what we perceive in any work of art is always, undoubtedly, in excess of our linguistic expressions. There is always something left over: a remainder, a surplus, an indefinite variable.

As art historians, we must recognize, always, that our task is, in many ways, a futile one. Our impulse to explain images, to comprehend them and put them to language, will never be successful. We are left unsatisfied. Language fails, as does our capacity to read minds or to account for all of the intricacies of any cognitive experience (whether it is that of the artist or of the beholder).

Despite our endless attempts, we will never be able to fully enumerate the mysteries of Leonardo's Mona Lisa. Try as we might, we will never fully recreate Jackson Pollock's psychic process as he created any one of his action paintings. And even if we could, what do we make of all of the meanings works of art unquestionably accrete over time? What of the beholders' shares? The many, individual memories they draw out, the associations they draw upon? There is no way to account for all of this. The desire for meaningful coherence is overcome by an effusion of unknowns.

Stephanie Brody-Lederman
Not Everyone Is Afraid, 20013
Wood and found objects
8 x 8 x 7 inches

But is there not something beautiful in this failure? Does not this incapacity to understand preserve something of the poetry of visual experience? In a way, this disappointment arises precisely from the discipline's bond to the psychological. The mind, in its infinite complexity, can never be fully known, the subconscious can never be fully materialized. There will always remain some element of mystery. But, might our own speechlessness in the presence of art also signal a kind of return, a momentary reunification with some other, more primal state? Turning to the ideas of yet another psychologist, Jacques Lacan, we might interpret this ability for art to necessarily induce a breakdown of language as symbolic, not of a loss but rather, an immense gain. For Lacan, it is the child's initiation into language that coincides with the moment of self-recognition in the Mirror Stage. But this is also a moment of loss, it is the instance where the child recognizes his separateness from the mother and his surroundings. Language fills in for this initial lack, which according to Lacan, generates a constant longing, a perennial search for an impossible reunification with the other. Is it possible, then, that art, in its excess of language, might allow for such a return? Perhaps. And so we suffer in exquisite failure: before the work of art, we enter into the wordless sublime. We are silenced: names, language, and meaning fall away and for a moment we imagine the world anew, lost in thought as if a child once again.

Samm Cohen
Cognitive Myopia, 2014
Psychology index cards, Nori acrylic and ink on canvas board
13.5 x 16 inches

Helmut Gutbrod, *Flash Memory* (in colloboration with Markus Lau Hintzenstern), 2003
Edition of 30
16 stamped motifs on 32 pieces of cardboards in cardboard box
6.75 x 6.75 x .50 inches

Melissa H. Potter
Gender Assignment: Zvono, 2013
Print-on-demand digital book
8.5 x 11 inches

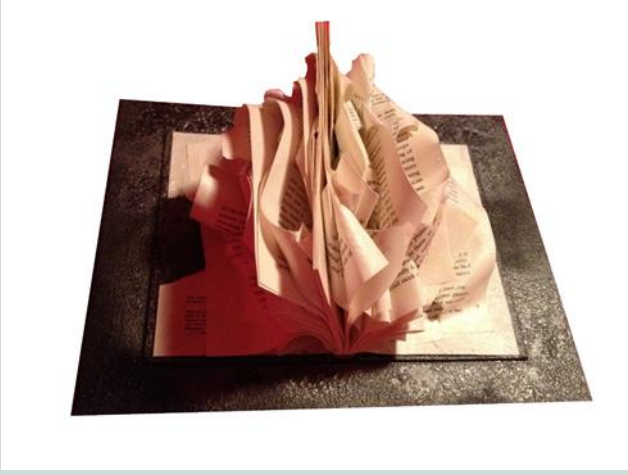
On Art As Evidence

by Joseph A. W. Quintela

Evidence from Black Water Investigation
Exhibit A

The body was a mess. The inspector made some quip about the dead embracing the dead. Sprawled face-down down on the rusty black skeleton of a 12th floor fire escape, the black suit, soaked through by a night of rain, formed a macabre landscape of ridges over the spine, obviously broken in at least twoplaces. When the examiner finally finished photographing and gingerly flipped over the body, everyone gasped. Guts and flesh had literally been torn from the spine. The examiner gave a wry grin, her affair with one of the lab rats was an open secret. "I'd better cancel our dinner reservations," she muttered, "this one's going to keep the lab busy all night and into the morning". The book wasn't just dead, it was meatballs and spaghetti, mangled with such gruesome intention that no one could doubt it: unless we worked fast, before the week was out, another dead book would be found.

Rather than working towards an object, the forensic begins with an event: a transgression against law, a disruption of order, a cry for justice ripped from the throat of the dead. The object is given not made; the process born of impetus, not desire; the aesthetics those of investigation, not decoration. The end point: evidence, and what good is evidence if it cannot be used, if it can be called into question by errors in protocol or the suspicion of contamination? The laboratory must be pristine, though it works with the messy matters of the viscera and detritus of human aggression. Let us remember: the damage has already been done. The forensic is only a bi-product of that transgression.



Evidence from Black Water Investigation
Exhibit C

Like a bullet, the word Water had careened through the book: Black Water, the title splayed without fail atop every head of every page. The lab rat is tracing the path it had blazed in the body of the pages and seeing that the impetus of the word water was not to be read but to leave a mark. That it pulled and it pushed at the words beneath it, making its presence known: this Water on every page. The word was angry, but its anger was not at the book or the pages of the book or even the story contained within the pages of that book, but rather, at the very necessity of its own use as a word with both a speed and atrajectory. It was angry because it was demanded by the book: that it had no choice but to push its way through the book...because a finger (whose finger?) had gone and pulled the trigger.

Not interested in those "persons of interest" scrutinized and fawned over by the investigation of the detective, the forensic investigation concerns itself with the desires of a bullet, the

subconscious of a room, the motives of strands of hair or DNA. If psychology must be invoked in the work of the forensic(and it must, as part of every investigation), it must be a psychology of the object, not the subject. For is not the dead body an object, already? From the dead body and the need to justify the dead body as a subject, the forensic begins its investigation into the minds of the objects brought into evidence.

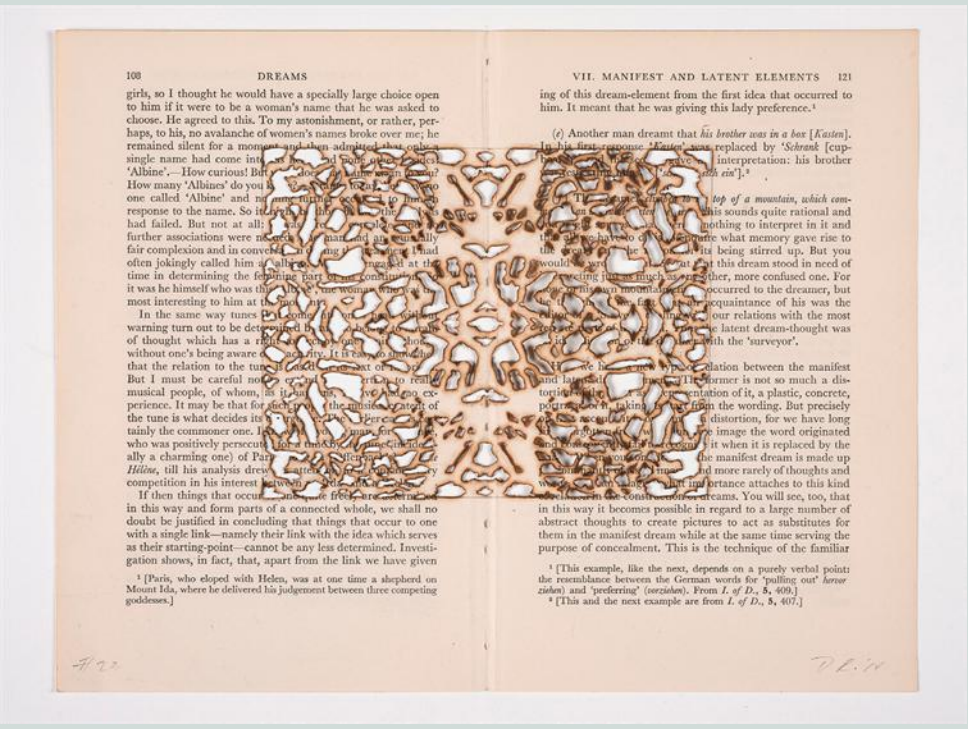
Evidence from Black Water Investigation
Exhibit F

The lab is dynamic with activity: a body being splayed by the knife; stacks of slides flowing beneath the microscope lens; computers humming along to the tune that hums through all the lab rats whose scurry gives life to a body of evidence begot by the dead body, found. It's a matrimonial song not a funeral song, the marriage between human and machine, between the dead and the database, between the mind of the lab rat and the mind of the object.

It works because the lab rat is a rat. A collector of facts. A hoarder of information. Crawling through the shadows cast by transgressions against life to catalog the detritus so it can be held in evidence. Thelarger the database of fingerprints, the larger the chance of finding a match. The more variables in the modeling software the more accurate the schematic of the bullet's desires. In the lab, the body of evidence is cultivated and grows to the rhythm of information flows, reproducing the crime again and again at the impetus of justice until the case goes to trial or the case goes cold. And when it's all done, the evidence lives on, returning to the archive to be used again and again.

Evidence from Black Water Investigation
Exhibit E

But he can't stop thinking about it. That's the danger of the forensic. The lab may be pristine, but the mind is not. The mind is filled with desires and affinities. With longing for that dinner missed with the examiner or a story he read the night before which seems to perfectly fit the evidence he's processing today. Then there's the evidence, itself. The case may be closed but in the lab the objects have been given a mind. And what do minds do but think about one another?



Dreams 23, 2014
Burn on book page
8.5 x 11 inches

Seeking Symmetry

by Donna Ruff

While browsing at the Strand bookstore, I happened upon a copy of Sigmund Freud's *Interpretation of Dreams*. Since I had been exploring ideas about language and symbol, I thought it would be interesting to develop a series of drawings on the pages of such an iconic book.

My interest was not so much in Freud's work but in that of Jacques Lacan, a controversial figure in the world of psychoanalysis, but one whose theories are cited much more often in treatises on art, artists, and language. Lacan's writing is full of plays on words and contradictions that could be considered free association. At the time I went to graduate school, my mother had recently died of a brain tumor that had cost her the ability to speak. I mention this personal anecdote because I was deeply affected by the months of helping to care for her, and I found myself not only reading about the origins of spoken language, but also making mirrored images that were reminiscent of brain scans.

My research included the writings of Helene Cixous, who asserted that language was phallocentric by nature and suggested that a female language could possibly grow from gesture, not words. It led me to develop a kind of symbolic language from the gesture of folding and blotting ink- as in a Rorschach blot.

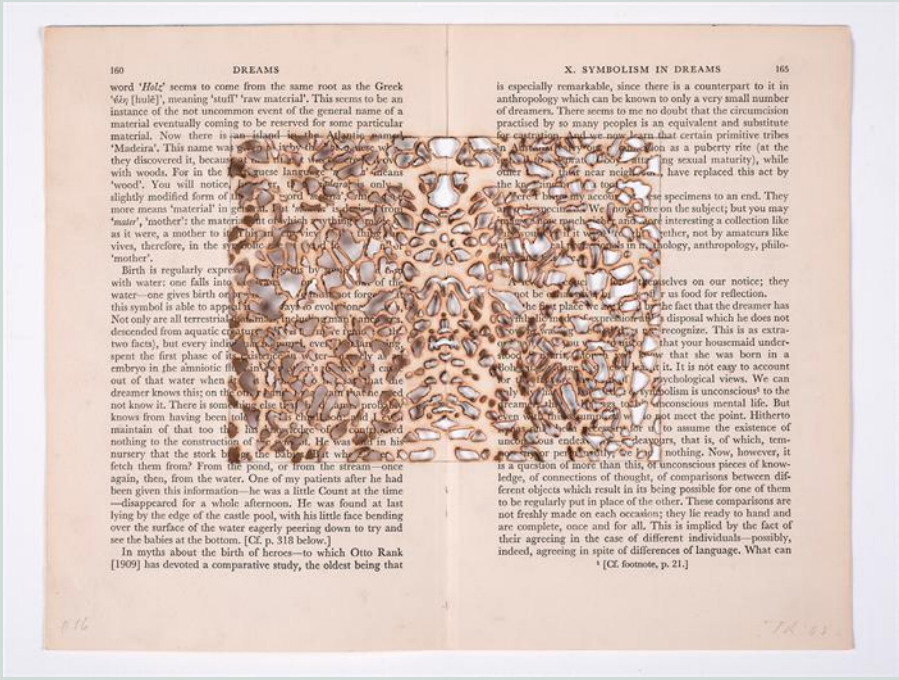
Using pictograms resembling the Rorschach test to create a feminine language was provocative in light of its designer's intent. It was thought that the number of responses, reaction time, and priorities of form, color and movement could help identify those with mental illness. Because of the subjectivity of the scorer, a subject who deviated from societal norms would be categorized as a misfit. With historical vision it is clear that gender and sexual behavior impacted the scores in a negative way, since early on readings were derived from Freudian theory; a subject might be noted as having an oral or an anal complex. One or two sex associations were normal; more or less would be significant.

Mirrored images are compelling to us because they present symmetrical forms that feel familiar, comforting, and balanced. Lacan posited a theory of the mirror stage where a child learns to identify herself (gender switch mine) in a mirror before having control over bodily movements.

The child recognizes that the image is its own, thus her Ego is born, but her lack of coordination causes an alienation that persists as tension between Ego and body, imaginary and real. In Lacan's writings as well as in those of other psychoanalysts, we are all seeking to unify ourselves.

For this reason many works of art display a duality. Twins abound, both in visual art and in literature. I lived next door to a psychoanalyst in Connecticut who treated many artists and wrote several books on the subject of artists' psyches. He has cited a number of art works that exhibit this sense of split, of longing for unity of spirit, for artists, in his view, have a greater sense of private and public lives, the creative and conventional in an interior war with each other. For example, Joseph Conrad's book The Secret Sharer is an example of the author's need for a complementary other and his preoccupation with reflections. In the visual arts, Picasso developed Cubism, a style that fractured forms, but at the same time insisted that he work from a live model or still life to reassure himself of its formal integrity. My own endeavors at the time of losing my mother and being immersed in the rigors of graduate school show my need to have stability of design in my work, and the style I developed allowed some mastery of the loss.

The patterns in the Dreams series were formed by scanning ink drawings I had made by hand, then mirroring them and burning away the negative spaces. I enjoy controlling the burn that results- the softness of the browns, the shadows created by the burned away parts. The spine of the book page creates a natural seam for the two halves to be joined. I do not fold the paper and burn through both sides at once, but rather transfer the pattern in its entirety, so the two sides are not perfect mirror images of each other. The text is obscured and revealed, allowing the viewer to fill in the blanks by their own imaginative means and need for completion. Thus the book, Interpretation of Dreams, is an apt matrix for the series, the scientific language of Freud's theories of the meaning expressed in interpretation of what is subconscious being revealed in small portions.



Dreams 16, 2008
Burn on book page
8.5 x 11 inches

Dreams 6, 2006
Burn on book page
8.5 x 11 inches

Movable Books and Projection Mapping

by Marianne R. Petit

Projection 03
Photo taken from the *Donkey Ox project*,
a collaboration with Scott Fitzgerald.

Recently, we have seen a movement towards incorporating pop-up books and three-dimensional paper surfaces with new technologies. More and more individuals are working with simple paper circuits using conductive tape or ink to add light and sound to paper. Bare Conductive's electric paint and Chibitronics Circuit Stickers are making it simpler every day to add interactive elements without being an engineer or programmer.

Additionally, we see explorations towards animation and projection mapping. Here, the dimensionality of the paper serves as screens of multiple shapes and sizes. A wonderful example to watch of a performative pop-up book is Marco Tempest's TED Talk, The electric rise and fall of Nikola Tesla.

How do individuals animate or project video onto movable paper book surfaces? In the case of animation, there are multiple tools to work with and generally individuals work with several in combination. In the case of character based animation, vector based drawings can be created in Adobe Illustrator. Illustrator allows you to make clean scalable drawings that can be easily manipulated when animating. Additionally, elements in a single file can be placed in multiple or different layers. This is very useful when animating because it allows you to manipulate elements separately.

Adobe Flash is still available as a vector-based animation tool though not widely used. It also has basic paint functionality and has a unique way of handling vectors with the brush tool. I find the results to be less "digital" and a little messy (or natural.) Still images can be exported out. Additionally, you can also create animated sequences in Flash that can be exported out either as a series of .png files, a quicktime movie, or a .swf file that can be imported into After Effects.

Of course, the bulk of one's time may be spent in Adobe Photoshop for digital imaging, image correction, or coloring and shading. When creating your images, it is necessary to think about how the elements will be animated and design them appropriately. Elements probably will be broken down into their most basic separate components and set into different layers. For example, in

Projection 02
Photo taken from the *Donkey Ox project*,
a collaboration with Scott Fitzgerald.

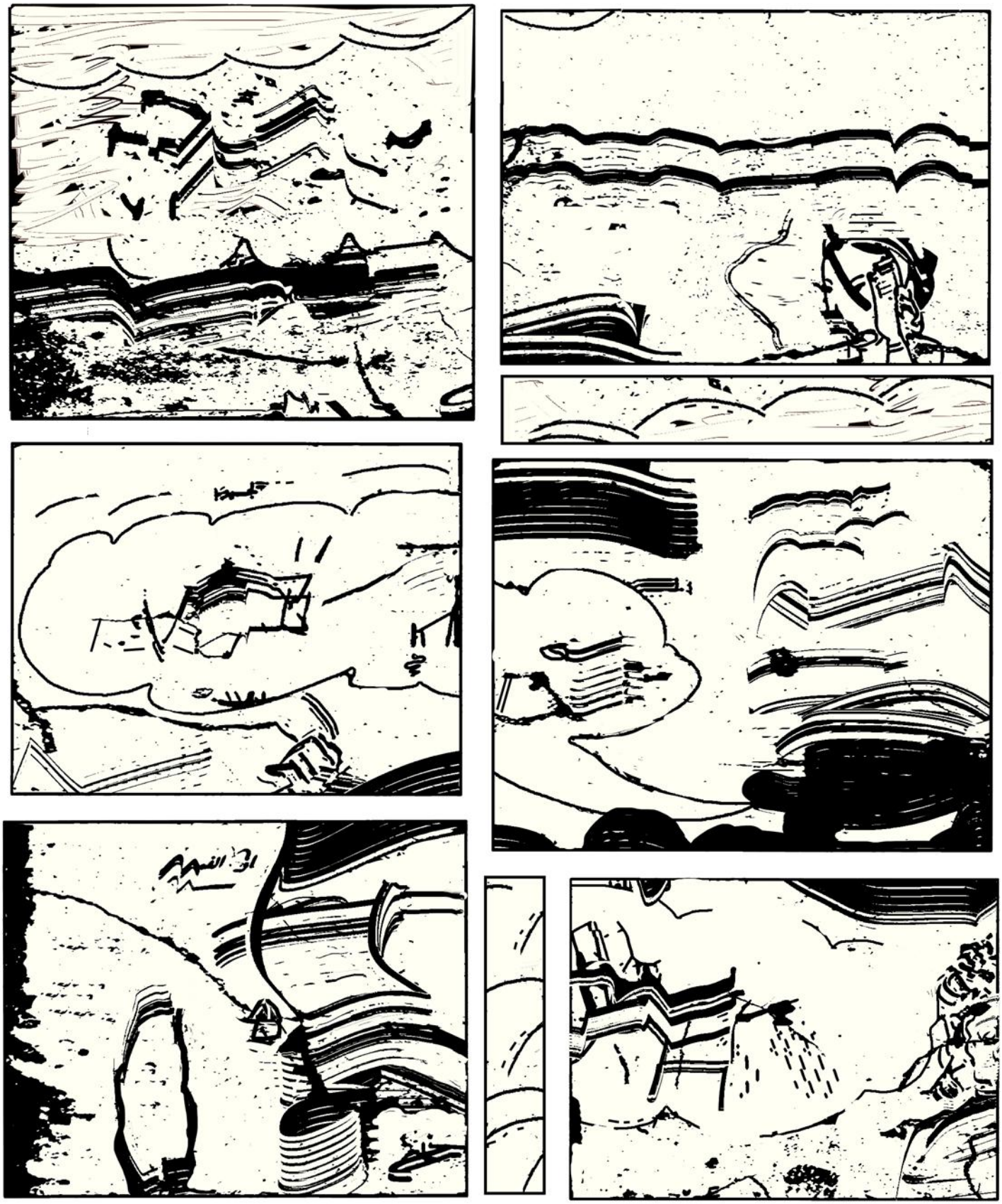
the case of representational work, legs and arms may be separated from torsos if you need to manipulate them separately. The final images will appear complete and seamless, though all the elements are saved out into multiple layers within the single file.

If you are thinking about projecting onto a book it is a good idea to construct simple maquettes and prototypes to consider where and how the animation will occur on each plane. Based on the maquette and storyboard, the next step is to begin animating the elements in After Effects. Each multi-layed illustration can be imported as a separate composition. These compositions may either be combined in other compositions or exported separate mp4 files using H264 compression.

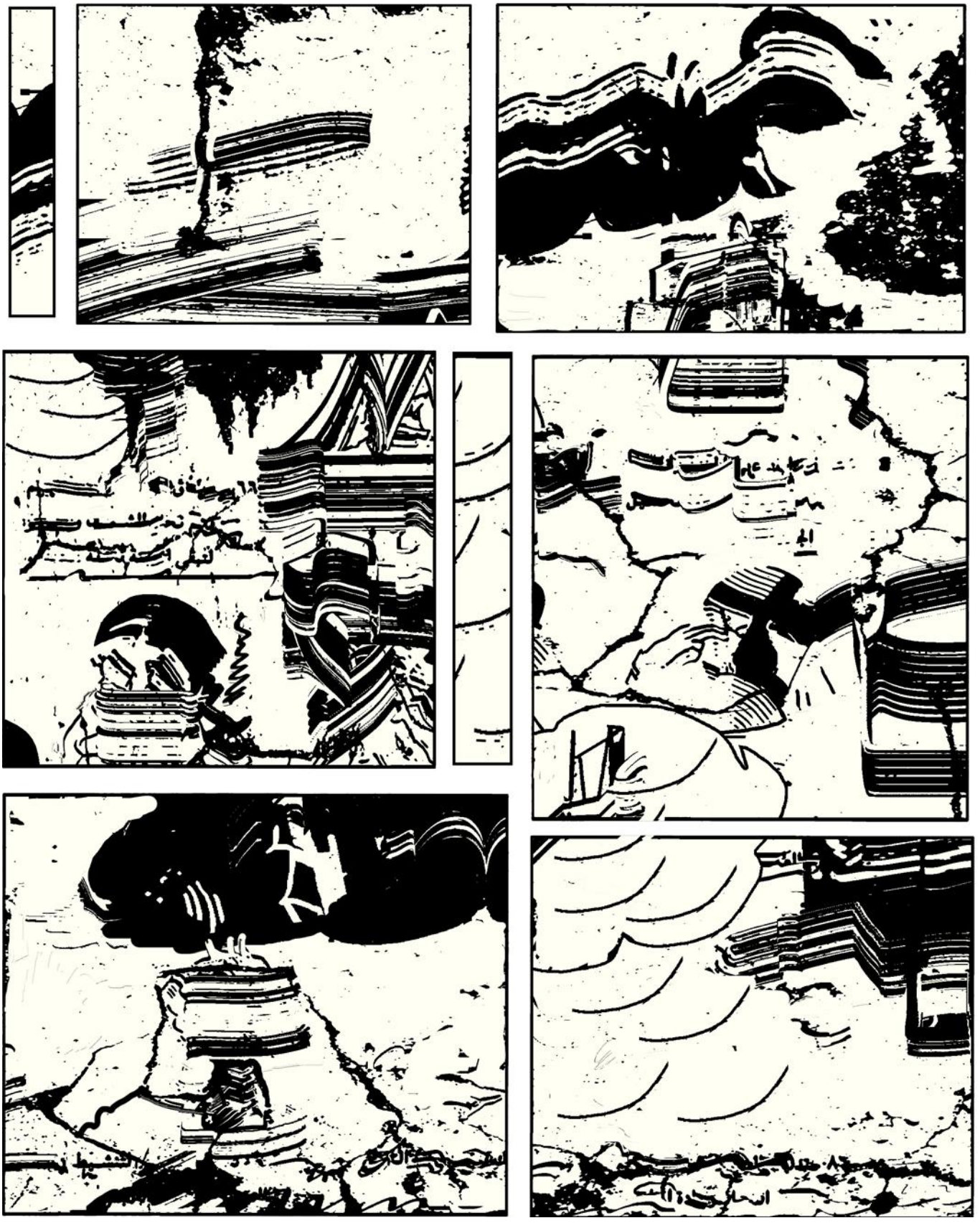
At this point you are ready to project. A low-tech approach is to put all your elements into Premiere, set your screen to "Maximize" mode while projecting onto your paper maquette, and then manually drag things within your timeline and on the stage. There are also software applications such as MadMapper that make the job much easier. MadMapper is an intuitive video mapping software that allows you to take your animation files and manipulate their position, scale, rotation, and skew easily in real time. As you are projecting your elements onto the paper maquette you can easily determine their appropriate alignment. You can also easily create masks in MadMapper.

If you are creating an interactive work using Processing or another programming environment, your final output woul be through MadMapper (using Syphon) while having the other program running in the background. If you are doing a non-interactive work, you may export your output window from MadMapper as a still image that you will then use as a guide back in Adobe Premiere or After Effects. The separate compositions or Quicktime exports can then be aligned with your guides and spread out over time, with the final video exported as a single Quicktime file. This file can now be loaded onto a micro projector with SD card and positioned the appropriate distance from the paper surface.

Untold



by Rosaire Appel



Autumn--it's the season for scarves, pumpkin spice, and a slate of artist's book fairs. The estimable Printed Matter NY Art Book Fair was in September, followed a week later by the Vancouver Art/Book Fair. Chelsea's Editions/Artists' Books Fair (E/AB) is up in a week (as is CENTRAL BOOKING's new one, Buy the Book Fair), and Pyramid Atlantic is upon us in just a fortnight.

When I attended my first Printed Matter fair in 2007, it was only in its 3rd year. As the fair starts gearing up for its 10th anniversary next fall, we are now at the point that even Buzzfeed knows of its existence (relating it to the experience of "being inside" Tumblr--in a "good way"). Over 35,000 attendees were reported for 2014. Thurston Moore of Sonic Youth was a big draw on opening night, there to sign his new chapbook of lyrics called THE BEST DAY (published by Ecstatic Peace Library), following up with a live performance. Moore, of course, once worked at Printed Matter, so the association is no surprise. But his presence likely drew plenty of people out of the woodwork who previously assumed an "artist's book" was no different from a Taschen coffee-table glossy.

That was hardly the case when I stepped into Chelsea's gallery district for the first time 7 years ago, fresh off a Greyhound from the Midwest. I slipped my David Shrigley editioned ticket into my purse and clutched my Grolsch with white knuckles, mildly obsessing over the possibility of spilling it all over the final remaining copy of some limited edition chapbook from the 80's. I hadn not even heard of AA Bronson yet, but I repressed a schoolgirl squeal when I spotted an original Ed Ruscha behind plexiglass.

At that time, everyone there seemed to know everyone else there except me. But when the Fair shifted to MoMA PS1 two years later, it was indicative of the deeper integration of books into the capital-A "Art World" that had gradually begun to occur.

With that shift, a lot has changed. We no longer have such a strong sense of indignant outsider-ness that needs a tough fortification of self-definition. So while the "divide," if there was such a thing, between the purely technical "book arts" and the highly theoretical "artist's books" worlds hasn't disappeared, there has been a lot more cross-pollination.

There's also been a maturation of the DIY scene since there have been far more books for non-specialists about making books, self-publishing and design (think Ellen Lupton), letterpress, etc. A search for "artist's book" on Etsy returns over 8000 results.

The proliferation of fairs is itself a sign of the times, with Printed Matter now expanded to the west coast (the LA fair is the next big one to look forward to, at the end of January). Last year, I got back on that Greyhound and came home to the Midwest, a little more ready to give the homegrown artist's book world a chance.

Who can resist spread after spread of those perfect colored rectangles beckoning us to dive into theirpages?

Thurston Moore performing at PS1 opening night.

Contributors

ROSAIRE APPEL
Rosaire Appel is an ex-writer, digital artist exploring the betweens of reading/looking/listening. She makes books (commercially printed, handmade and recycled) and limited edition prints- with forays into actual ink and paper. Using a combination of abstract comics and asemic writing, she develops sequences that remain open to interpretation, thus keeping the relationship between the viewer and the work active rather than passive.

ANGELA LORENZ
Angela Lorenz (born in the USA) lives in Bologna, Italy and Maine. Her Bachelor of Arts is in Semiotics from Brown University. Her watercolors and books are in Graphische Sammlung Albertina; Victoria and Albert Museum; British Library; National Museum of American Art, Fogg Art Museum, Metropolitan Museum, Addison Gallery and over hundred other museums and universities.

NINA PELAEZ
Nina Pelaez is a poet, art historian, and lover of flowers. A Brooklyn native, she currently lives in Atlanta where she works at the High Museum of Art. She received her M.A. in Art History from Williams College in 2014 and her B.A. from Swarthmore College in 2011.

MARIANNE R. PETIT
Marianne R. Petit is an artist and educator. Her work has been broadcast and appeared internationally in numerous festivals and exhibitions. Her pop-up books are in numerous museum, library, and private collections. She is currently the Director of the Interactive Media Program (IMA) at NYU Shanghai.

JOSEPH A.W. QUINTELA
Joseph A. W. Quintela is a poet, artist, publisher, and art-organizer working at the fault lines emergent in the face of post-textual and post-productive modes of living. With a particular interest in material excess, systemic collapse, and generative revitalization, his practice harnesses a fluency in a variety of media including paint, light, books, text, and culinary ingredients.

SUE ANN ROBINSON
Sue Ann Robinson is the Director of Collections & Exhibitions at the Long Beach Museum of Art where she began as the artist-in-residence and then became the Director of Education over twenty-six years ago. She currently teaches Artists Books & Papermaking at California State University Long Beach.

DONNA RUFF
Donna Ruff received an MA from Florida State University and an MFA from Rutgers University. She produced art for film and television and illustrated children's books before devoting herself full-time to her own work. Continuing her interest in books and the sequencing of narrative, she has explored expanding the book conceptually and re-figuring the text.

ENGELMARIE SOPHIE
Engelmarie Sophie was born in East Germany in 1959. In 1977 she fled to West Germany. In 1984 she immigrated to France, where she has since lived and worked. She has pursued artistic training in oils, engraving, sculpture and stained glass. Since 1999 she has exhibited in France, Belgium, Brazil, Germany, and the USA.

BUZZ SPECTOR
Buzz Spector is an artist and critical writer whose artwork is concerned with relationships between public history, individual memory, and perception. He is Dean of the College and Graduate School of Art in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis.