

## **Moravian College: Senior Projects 372 Z**

**Professor Angela Fraleigh**

**Spring 2010 T/TH 6.30-9.30 Individual Studios**

**Office hours: T/TH 4.00-6.00pm or by appointment. RM 102**

**[afraleigh@moravian.edu](mailto:afraleigh@moravian.edu) , [afraleigh@yahoo.com](mailto:afraleigh@yahoo.com)**

**Art Office- 610.861.1680, cell 914-475-2911**

### **Senior Projects:**

This class is, in many ways, an extension of everything you have done and learned at Moravian thus far. Yet, more than just a culmination of skills acquired, it is an opportunity to create something uniquely yours, from your own personal point of view and experience. Up until this point you have been learning how others have approached particular artistic problems, investigating various formal avenues, while researching ideologies that both interest and repel you. This is now your opportunity to find new terrain, trench new pathways, take even greater risks into uncharted territory that you find compelling, all the while founding a firm and cohesive body of work to be presented for your senior thesis exhibition. These two ideas may sound contradictory- How does one take huge risks while also creating a cohesive body of work? There are several ways of answering this question but the only real answer is... by showing up everyday, and by having strong intention, focus and drive. This is a self-directed, personally designed course, whereby you will perform a student / artist interview session, write a thesis paper, give an artist talk and create a book. This is your final semester, your thesis. It will be a fantastic amount of work and a rewarding experience.

### **Course Goals**

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Drawing.

Critical analysis of art and its intention.

Understanding the persuasiveness of images.

Introducing a critical framework for thinking and looking at images with increased attention to emerging media and -new technologies

### **Course Objectives**

Development of analytical and communicative skills through regular critique sessions, and oral presentation

Establish a positive work ethic

Strengthen the individual student's skills in seeing and thinking

Participate in critiques and understand the role of dialogue in the creative process

Present and defend work and ideas in written and oral forms while utilizing art vocabulary

Research Artists and Art Movements

Demonstrate an understanding of value, line, texture, form, color and composition

Understand appropriate craftsmanship and present their completed work in a professional manner.

### **Course requirements-**

On time attendance for all classes

On time delivery of coursework for critique

Participation in class discussions and critiques

Artist/ student interview session and posted blog entry

Thesis paper

Book project

Artist Statement and Documentation

### **Assignments/ Grading**

Thesis work 40%

Thesis paper/ Artist talk	
Artist/ student interview	30%
Artist Book	15%
Sketchbook	15%

**Homework:** As majors you are expected to work a **minimum** of 10 hours per week outside of the scheduled meeting time. There will be outside assignments due every Tuesday evening. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade.

**Blackboard-** I will be placing materials to read and slides to look at on blackboard every week. For homework you will be expected to have read and viewed said materials before class on Tuesdays and come prepared with three comments or questions unless otherwise noted.

**Participation-** Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning rather than simply being in class, taking notes, and looking attentive, which is much more passive learning.

**Critique Sessions-** There will be a critique every Tuesday at the beginning of class to look at your work from the previous week. Students will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid the student in developing an objectivity about his/her work and each student should learn that all comments are meant to aid in their development of seeing and thinking in an objective manner. All students should take into consideration that group dynamic fuels this class. All of the class members are here to learn, not just from the instructor but also from their peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

**Attending Exhibitions, Lectures, the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline, but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood, the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions, and the New York City trip, which is mandatory, is an incredibly enriching art experience.

**Sketchbook-** *"An artist is a sketchbook with a person attached."* Irwin Greenberg. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindred. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist's works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes- just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and

something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

\*\*\*\*It bears reiteration that skill and verisimilitude are not the only things that compose a “good” piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one’s work for many years. Concepts will oscillate over time; that is good. The sketchbook becomes most beneficial as a document of one’s artistic development over many, many years.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>

<http://www.gjs.net/~scatt/sketchbook/links.html>

**Attendance-** The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet twice a week: After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean’s Office, Student Services, the Learning Center, or verified with a doctor’s note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor’s/dentist’s appointments are not to be scheduled during class or any required events.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

*Students: If you are late or absent, it is your responsibility (not the professor’s) to find out what you missed and to do the missing work by the next class.*

**Grading-** It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student’s development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

**Grade Determination- The following list can serve as a guideline for assessing your development:**

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.

- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

**No extensions** will be given for an assignment without a legitimate reason.

Missing critiques, tests, or presentations is not permitted.

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

**Receiving an A-** is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

**Disability-** Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

### **Academics Honesty** (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

**Supplies-** you will now be responsible for your own art supplies. Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

**Note about parking-** If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Don't do it. Given the new building, plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. *See attendance policy for more info.*

**Cell Phones-** must be turned to the Silent position. No texting while in class.

**Cleanliness-** It is the job of every student to leave the studio better than the way they found it.

Disrespecting your environment and those around you implies poor participation and will affect your grade.

**Being on time-** means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

**No food please-** be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

**Wear appropriate clothing-** you will get some kind of art material on everything you bring into the studio... it just happens.

**Music-** may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

### **Projects**

Your charge for the semester- your last semester ever- is fourfold.

You will need to:

1. Complete your Thesis project- Draft a proposal, Create a coherent body of work and have a solo exhibition of said work for the senior show (April 25<sup>th</sup>) engaging all that you learned in studio seminar, i.e., Marketing, Installation, Press, Statements, Documentation, etc. You will also hand in a final 10-15 page document supporting your thesis research.
2. Have a studio visit with an artist whose work applies to your research.
3. Have an artists talk either at the exhibition or to an outside audience.
4. Make a book.

Senioritis be damned.

Every Tuesday we will meet as a group to discuss what we have accomplished for the week, take care of business and critique each other's work.

Every Thursday I will meet with you individually.

## Syllabus

- T 01/19: Introduction to course goals, objectives and requirements.  
Text and supplemental reading. HW- read handout, prepare canvases, create small drawings, essentially begin thesis work.
- TH 01/21: Begin book project and continue thesis work. HW- Bring for discussion your thesis proposal, outline, including 5-10 artists to approach for studio visit, and calendar.
- T 01/26: Thesis Outline and Calendar finalized. Discuss artists and research materials you've gathered. HW- Bring in three examples of books for book project, contact 5-10 artists. Continue thesis work and research.
- TH 01/28: You will continue your research and work... I will not be in attendance this day.
- T 02/02: Book project examples. Review coursework in context of outline. HW- Approach/ contact artists, Complete book outline.
- TH 02/04: Individual studio critiques-
- T 02/09: Book Outline due. Confirm meeting with artist, set up time, place, consent form. HW- Work on thesis work and book project.
- TH 02/11: Individual studio critiques-
- T 02/16: Book Critique. Notes for thesis paper due.
- TH 02/18: Individual studio critiques-
- T 02/23: MIDTERM- 5-10 pages of thesis due and determined body of work near completion
- TH 02/25: Individual studio critiques-
- T 03/02: studio work
- TH 03/04: studio work
- T 03/09: **SPRING BREAK whoo hoo!!!**
- TH 03/11: **SPRING BREAK whoo hoo!!!**
- T 03/16: Book and painting Critique.  $\frac{3}{4}$  of course work completed.
- TH 03/18: Individual studio critiques-
- T 03/23: studio work
- TH 03/25: Individual studio critiques-
- F 03/26: NYC TRIP
- T 03/30: Image and press for exhibition including artist talk and time due. studio work
- TH 04/01: Individual studio critiques-
- T 04/06: Artist talk finalized, present to peers. Draft of thesis paper due. studio work
- TH 04/08: Individual studio critiques-
- T 04/13: Student Scholarship and Creative Arts day. You will give your artist talk. Send out invites, hang posters, contact newspapers, radio etc.
- TH 04/15: Individual studio critiques-
- T 04/20: Finalize book, body of work for show and paper. Thesis revision due.
- TH 04/22: Hang/ Install show.
- T 04/27: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.
- TH 04/30: relax! It's over. Or is it just beginning? Beverages and snacks and good conversation.

*\*Note- syllabus subject to change*

**For your final thesis-** A thesis must have the following components (though not necessarily in this order):

A statement of the research problem (this is often both stated and posed as a question with sub-questions)  
Significance and Methodology- the way in which you will systematically address your research problem and what is significant about the project.

Literature review- research relevant to your research- a bibliography, list of artists, supporting materials etc. to exemplify other professionals who have addressed this subject, process, etc. and their results.

Data collected through your research

Analysis of data and conclusions

### **Plan of Action**

A thesis takes time to develop, research, make, and write. Expect for each step of the writing and artwork: from outline and proposal, to writing up each section and making the work, to go through several iterations. Communication and careful planning are necessary.

The first step is to work with your advisor on a thesis problem statement, after which an outline or action plan is developed.

Once approval for the project and outline is secured, a thesis proposal is developed. The proposal, which usually serves as a draft for the introduction of the thesis, should include an introduction to the research problem, a formal statement of the problem (usually posed as a main question and a series of sub-questions), significance of the problem (which is often addressed, at least in part, by a survey of the major landmarks in the area to be researched), limitations of the research (for example, what will not or cannot be researched in the study), how the study will be carried out (a basic description of the methodology to be used, including research subjects and site if applicable), and an outline of future projects. Expect to make revisions.

Once the proposal is accepted, you will begin work on the project. A calendar for writing and revising the subsequent projects will be worked out within the first week of class.

### **Studio Visits with artists**

You will research and develop a list of 5-10 artists that you will approach to do a studio visit with. As a class we will comprise a list of 20 standard questions to ask. You will approach the artist, ask them if they would be willing to have a studio visit with you and consent to having the material published to a class blog. This information will then be posted, and perhaps podcast or videocast.

### **Book Assignment**

For your book assignment you may do anything you choose. The term "book" is used very loosely in this case. It is completely up to you. I've included some found suggestions and plenty of resources for you to explore below.

#### **Some Possibilities may include:**

##### *Juxtaposition*

Choose one visual source and one textual source that you will juxtapose in a simple book format. Think about your selection process very carefully, i.e., what is your idea and which sources make the most sense in order to explore that concept? You may consider manipulating images and texts, the sequencing of images and texts, double-page spreads, movement from page to page, what or what not to reveal to the reader, whether or not to cite sources, freshness and originality of texts and images, cliché, and titling. Write a one-page rationale explaining your formal and content-based strategies in conjunction with the first draft. You will also write a final reflection paper in which you restate objectives and respond to the comments provided by your peers and professors during work shopping sessions.

##### *Multiple Perspectives*

Goals: to make a one-of-a-kind artist's book in which you identify a particular moment in time or a historical event/incident, real or imagined, and develop three perspectives (imaginary conversation based on appropriated sources). You should include both texts and images.

You will enrich our understanding of that moment or event through the use of three well-developed perspectives (additional perspectives optional), problematize it and complicate it, and reveal the layers and versions of "truth." Be creative in selecting your sources; think about how different disciplines and perspectives can tell different kinds of stories. Source options include newspapers, oral histories, personal letters, legal documents, etc. You can appropriate texts and images, but you should also be creating your own that will weave into the book. Again, think about manipulating images and texts, revising them, if

necessary, to suit your needs. You should be aware of differences in language and tone, incorporating, for example, 1<sup>st</sup> person/3<sup>rd</sup> person, point of view, etc. You will further explore how book design can reflect your book concept.

### *Memoir (Cumulative)*

Goals: To create a one-of-a-kind autobiographical artist's book that reflects upon a personal event, time, or recurrent theme in your life. The memoir project is assigned at the end of the semester in order for you to provide more sophisticated analysis and reflection. You should avoid the obvious, cliché, and nostalgia that are so often present in this genre of writing and bookmaking. Instead this assignment challenges you to integrate all the things you have learned during the semester in terms of writing and formal strategies. Choose 2-3 events and record every detail that you can remember without editing or censoring anything; start selecting visual and textual sources that add to these narratives.

### *For the People*

Design a book that is affordable and challenging to the public. The book may be of a social or political nature or expose the public to a new way of thinking. The simple construction methods we covered in class will keep the cost of production low. For this book you may make one unique book, a prototype for an edition, or a large edition so many people can have one.

Adrian Piper, Sol LeWitt, Jenny Holzer, Hans Haacke, Tatianna Keller, Group Material, the Gorilla Girls, Fishle and Wiese, Barbara Kruger, Deter Roth, Andy Warhol, John Cage, Jackie Ferrara, Ed Rucha, Alan Kaprow, Jimmie Durham, Color this—LA Artist, General Idea, Linda Montano, Laurence Wiener, Edgar Heap of Birds, Robert Mangold, and Tim Rollins.

### *Voice*

Consider the "Voice" of a text. Choose a work, literature or poetry, find a type face that will reflect that language. Consider the layout and structure to reflect the rhythm of the language and images. Design the format of this work to reflect the content. The book can function as a vehicle for documentation, as an archive of a collection, or a journal. It can be a poem or a narrative. Formats that you may refer to include photo narrative with text, polysemiotic narratives, documentary narratives, non-narrative visual sequences, scores, albums and inventories, illustrated books, and mail art. We will focus on text as a communicative tool.

### *Artist books*

*About 2 Squares*, El Lissitzky *34 Drawings*, Kazimir Malevich <http://colophon.com/gallery/minsky/construc.htm> 5X5=25-(Cubist Show of 1920) *The Cubist Painters What's Happening with Mama?*, Clarissa Sligh *There is an Ocean*, Joshua Saul Beckman *Satanic Loves*, Margarita Cano *A Game of Chess*, Ellen Wallenstien *Opportunity Knocks*, Lenore Malen *Beautiful Scenes*, Buzz Spector *Leavings*, Julie Chen, *Correspondence Course*, Nance Obanion and Julie Chen *On this Land*, Karen Kunc *Photos Wim Wenders*, Wim Wenders *My Mother's Book*, Joan Lyons *Wrought Iron*, Nancy Palmer *After the Freud Museum*, Susan Hiller *Kaddish*, Christian Boltanski *Date Paintings*, On Kawara *Liver in Bloom*, Leonid Tishkov

### *Transformations*

Explore the book as space, a sculptural environment, that can be opened and folded, collapsed or expanded. Consider the contemporary art forms that have been inspired from the cells of the book. Consider text as object, paper as a wall for projection, and the cover as an enclosure. Given the time of year, this work must be small. As far as methods and materials you may focus on Boxes, Slip Covers, Portfolio Cases, Cabinets, and Containers. The form of your actual project is completely up to you. You may also want to look at the use of cloth, and other found materials as ways to house and present books.

### *Readings*

Angela Lorenzo Ingrid, and Winzen, Matthias, ed. "Digging Back into Deep Storage," *Deep Storage: Collecting, Storing and Archiving in Art* (Munich: New York: Prestel, 1998)



## Artist works

Featured Artist: Angela Lorenzo, <http://www.angelalorenzartistsbooks.com>; John Ashbery, *Self-Portrait in a Convex Mirror* (San Francisco: Arion Press, 1984), a limited edition book with original prints by 12 artists; Allen Ginsberg, *AH Allen, A Tribute* (New York, NY: A/C Editions, 1998), a limited edition book of Ginsberg's unpublished writings and works in tribute to Ginsberg by numerous artists and writers; Meg Webster, *Create Your Own Garden*; Jenny Holzer, *Laments*; Anselm Kiefer, *A Book By Anselm Kiefer*; Diane Samuels *Artifacts, Norma, Letus and letters*; Daniel Fischer, *Memento*; Rima Gerlovina, *Cubic Poem*; Barbara Tetenbaum, *Cumbia*

## Resource Books

<http://www.artpool.hu/bookwork/Carrion.html> <http://www.keithsmithbooks.com/orders/index.php>

"A Preface" by Dick Higgins

"Book Art" by Richard Kostelanetz

"The New Art of Making Books" by Ulises Carrion

"The Artist's Book Goes Public" by Lucy R. Lippard

"Conspicuous Consumption: New Artists' Books" by Lucy R. Lippard

<http://> "A Preface" by Dick Higgins

*Text in the Book Format* by Keith A. Smith:

2/4/93 – 4/4/93 by Diana Froley

The Pillow Book video directed by Peter Greenaway

A Trail Through Leaves by Hannah Hinchman

News: Limbo Time by Peter Arkle

Selections from YO! by Julia Alvarez (character development and perspective)

Selections from Love Medicine by Louise Erdrich (sources and perspective)

[www.granarybooks.com/books/drucker2/drucker2.html](http://www.granarybooks.com/books/drucker2/drucker2.html)

Bright, Betty *No Longer Innocent, Book Art in America 1960–1980* (New York: Granary Books, 2005)

Harrison/ Wood, *Conceptual Art*, (Cambridge University Press 2002)

Bolt, John and Bojko Szymon, *Russian Samizdat Art* (Wilson Locker&Owens Publishing New York, 1986).

Drucker, Johanna *The Visible Word, Experimental Typography and Modern Art, 1909-1923* (The University of Chicago Press, 1994).

Drucker, Johanna, *The Alphabetic Labyrinth*, (Thames and Hudson 1995).

Lauf, Cornelia, ed., Phillpot, Clive, *Artist/Author* (New York: Distributed Art Publishers: American Federation of Arts, 1998).

Hubbert, *The Cutting Edge of Reading: Artist Books* (Granary, New York 1999).

Piper, Adrian, "Cheap Art Utopia," *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996)

Schaffner, Ingrid, and Winzen, Matthias, ed., *Deep Storage: Collecting, Storing and Archiving in Art* (Munich: New York: Prestel, 1999)

Cathy Cortney, "Speaking of Book Artist" Lucy Lippard,

*Six Years: The Dematerialization of the Art Object* (The University of California Press 1997).

Lyons, Joan ed. *Artists' Books: A Critical Anthology and Source Book*. Rochester, N.Y.: The Visual Studies Workshop Press, 1985.

*The Book, Spiritual Instrument*, edited by Jerome Rothenberg & David Guss (New York, Granary Books, 1996, \$21.95)

Hendricks, John. *Fluxus Codex*. Detroit, MI: Gilbert and Lisa Silverman Fluxus Collection in association with H.N. Abrams, NY. 1988. FA-REF-4 709.04 H49f

Klima, Stefan. *Artists Books: A Critical Survey of the Literature*. New York: Granary Books, 1998. Books, 2005.

Drucker, Johanna. *The Century of Artists' Books*. Revised edition. New York: Granary Books, 2004.

LaPlantz, Shereen. *Cover to Cover: Creative Techniques for Making Beautiful Books, Journals & Albums*. Asheville, N.C.: Lark Books, 1995.

Smith, Keith A. *Structure of the Visual Book*. Expanded edition. Rochester, N.Y.: K. Smith Books, 2003.

\*\*Klima, *Artists Books*, pp. 21-40 ("Definition").

What is a Book? From Ed Hutchins website artistsbooks.com:

<http://www.artistbooks.com/editions/wiab.html> - Thinking

Definition of the Artist's Book; What is a Book; BSO's (Book Shaped Objects); Art vs. Craft, A Discussion held on the Book\_Arts-L listserv March 1998:

<http://www.philobiblon.com/whatisabook.shtml>

Miller, "The Blind Men and the Artist Book, Seeking a Definition," in *Discovering Artists Books, The art, the artist and the issues*: <http://www.goshen.edu/~gwenjm/bookarts/blind.htm>

#### Web Sites

For resource/materials guide: <http://www.bookmakerscatalog.com>

Database of artist books: [otis collections online](http://otis.collections.online)

[www.lib.udel.edu](http://www.lib.udel.edu)

[www.gryphonsfeather.typepad.com](http://www.gryphonsfeather.typepad.com)

<http://www.philobiblon.com/links.htm>

Schools: <http://www.vsw.org/faculty-students/joanlyons1/joanlyonsfield.html>;

<http://www.nal.vam.ac.uk/artbook>;

<http://www.mills.edu/PUBS/CATALOG/ugrad/bart> <http://www.zeeb.library.cmu.edu/bySubject/Art/artistsbooks>;

<http://www.bookarts.ua.edu>

Archives: <http://www.granarybooks.com>; <http://www.rediscov.com/sackner.htm>; [www.mobilivre.org](http://www.mobilivre.org);

<http://frankinfurnace.org>; <http://minsky.com/sharpaper>

Artists: <http://www.littlesparta.co.uk/>; <http://www.texturaprinting.com/>;

<http://www.angelalorenzartistsbooks.com/firstpage.htm>

Suppliers [http://www.granarybooks.com/reviews/granary\\_general/ny.arts.magazine.html](http://www.granarybooks.com/reviews/granary_general/ny.arts.magazine.html);

<http://zinebook.com/resource/perkins.htm>; [www.bookworks.org.uk/current/index.htm](http://www.bookworks.org.uk/current/index.htm); [Harmatan Leather,](#)

[Ltd.](#); [Lee Scott McDonald](#); [Shepherds Bookbinders](#); [Talas](#); [Twinrocker Handmade Paper](#); [Typeography](#);

[American Amateur Press Association](#); [American Printing History Association](#);

[Chicago Calligraphy Collective](#); [Briar Press](#); [Hatch Show Print](#); [Listing of Private Presses and Typography](#);

[Mid America Print Council](#); [Resources for Letterpress Printers](#); [Silver Buckle Press](#); [St Bride Printing](#)

[Library](#); [The William Morris Homepage](#); [Sherwin Beach Press](#); [Springtide Press](#); [Steracle Press](#) ;

[Vandercook Press Information](#)

Paper Making; [Cave Paper](#); [D. H. Productions](#); [The Friends of Dard Hunter](#); [Gomez Mill House](#); [Griffen Mill](#)

[Handmade Papers](#); [Handmade Papers of Africa](#); [Hand Papermaking Magazine](#) ; [Helen Hiebert](#); [IAPMA](#);

[Institute of Paper Science and Technology](#); [Paper Arts Forum](#); [Treewhispers](#)

Bookbinding [The Book Arts Web](#); [Book Arts-L Archives](#); [Booklyn](#); [The Canadian Bookbinders & Book](#)

[Artists Guild](#); [Caxton Club of Chicago](#); [Fine Press Book Association](#); [The Guild of BookWorkers](#);

[GBW Midwest Chapter](#); [Scott K. Kellar Bindry](#); [The Miniature Book Society](#); [Richard Minsky](#); [Superlative](#)

[Books](#)

[Virginia Commonwealth University's Special Collections](#)

[Mary Wagner](#)