



Innovative Forms and Structures

The publications included within **Innovative Forms and Structures** highlight a thread of publishing activity that gives special consideration to the formal and structural elements of the artists' book medium. As experimental artwork, these are publications that overturn the book's basic form by pushing its physical and conceptual parameters, challenging the conception of what can be called a book. All items listed here are available from Printed Matter, Inc (New York).

Surveying a selection of material from the late 60's to present, the list looks broadly at editioned works which often incorporate handmade elements and encourage a tactile experience. These works make use of unconventional materials, die cuts, perforations, accordion folds, and other experiments of the page to explore sculptural possibilities of the artists' book, guided by what book artist Peter Barnett calls an "inner necessity" that connects the physical object to the larger project. Featured sections also highlight the work of **Louise Neaderland**, **Dan Walsh** and **Misaki Kawai**.

Note that there is limited availability on most items and publications will be offered first come first served. Write to Sales Coordinator and Bookstore Manager Christina Martinelli at Christina@printedmatter.org with any questions or to place an order.



Featured Project

Judith Barry

For when all that was read was... so as not to be unknown

New York : Judith Barry, Project Projects, 2012

23.5 x 31.5 in. (poster), 5 x 5 x 5 in. (polyhedron) / Offset-Printed / Signed and Numbered / Edition of 200

ID 95940

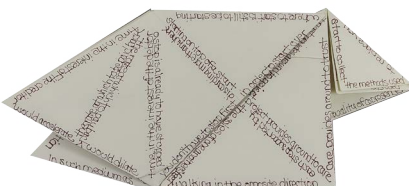
\$900

Originally conceived for dOCUMENTA(13) in Kassel, Germany, artist Judith Barry's project *For when all that was read was... so as not to be unknown* functions as an exploded guidebook that radically reconfigures objects and ideas from the show into a carefully-constructed three-dimensional work. Due to constraints from a handful of artists' estates, certain works from the exhibition were barred from reproduction in Barry's piece. This paradoxical situation—an artist's guidebook without permission to display its featured artworks—led to the reinterpretation of the entire body of images by graphic means. The resulting work thus exists in two versions: on the one hand the official exhibited piece. Adjacent to it is the absent precursor: a shadow work that eludes commerce and distribution yet is itself the genesis of the project. *For when all that was read was...* includes two unfolded two posters and a custom designed origami object.



I. Book Sculpture

Using diverse formal approaches, the sculptural works included here reject conventional usage to find new expressive forms. Peter Barnett's boxes and scrolls, and the internal flaps and gates of Margot Lovejoy's work each present a 'reading' experience that is tactile and interactive, encouraging viewers to take the work in their hands and create new relations of meaning. Provocative (and sometimes humorous) constructions such as David Stairs' *Boundless*—an impenetrable stack of circular paper that is wire-bound the entire way —bring viewers to a renewed mindfulness of how the physical and mechanical properties of the book can be employed to shape the project.



Peter H. Barnett

Rock Breaks Scissors

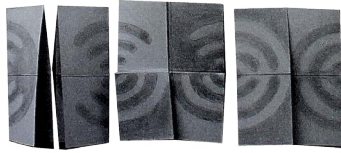
New York: P. Barnett, 2012

18 cm unfolded / Paperback / Signed / Edition of 100 / ID 91108

\$40

Rock Breaks Scissors extends the artist's long term interest in works with variable or open-ended meaning. *Rock Breaks Scissors* explores the imperatives and perils of creation – having nothing to trust but a method which is constantly revising itself. The object begins with an equilateral triangle and constructs on each of its edges alternating folding isosceles right and equilateral triangles, forming three arms. The texts, articulating inward from the extremities, circulate around each triangle. Two identical printed sheets are trimmed, folded and strung together. [Read More...](#)

I. Book Sculpture



Peter H. Barnett

Undoing

New York: P. Barnett, 2004

14 p. / 15 x 15 cm / Softcover / Folded / Offset-Printed / Edition of 100 / ID 77175
\$20

Undoing consists of a set of seven folded facsimile drawings and seven back-to-back photographs interlaced between them. The basic unit is a sheet folded in quarters, each quarter on either side containing a freehand drawing of a variation on the theme of repetitive, mutual encirclement. Each of these quarters is again folded in quarters, and a large number of new designs can be made by distinct sequences in the folding. The interactive reader is encouraged to refold and rearrange the contents of the book. [Read More...](#)



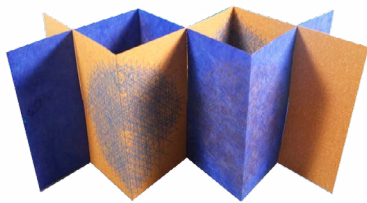
Alex Bruler

Why Did You Shoot Me?

Mexico City: Santini, 2014

37 p. / 18.5 x 12.5 cm / Perfect Bound / Risograph / ID 98987
\$40

This risograph book was never asking to be manhandled, but it falls victim to three shots that enter through the cover and exit on the other side. Bruler demands to know why as open wounds tear a little bit more with each read. One can't help but wonder what this innocent book did to deserve this. [Read More...](#)



Susan Happersett

Box of Chaos

New York: Purgatory Pie Press, 2012

19 x 18 cm / Softcover / Loose leaves / Letterpress / Edition of 40 / ID 95998
\$250

Outside of its black cardstock flat-box, *Box of Chaos* expands into an interactive sculpture. Letter-pressed, diamond-shaped grids proportionally filled with marks over the course of eight phases illustrate Happersett's chaos. [Read More...](#)



David Stairs

Boundless

San Francisco: D. Stairs, 1983 & 1990

unpaginated / 8 cm. in diameter / Paperback / Spiral bound / Offset-Printed / ID 1767
\$15

A humorous small book whose 360 degree spiral binding makes its contents impossible to view. [Read More...](#)

I. Book Sculpture



Kelie Bowman

Limitless Range Series

Brooklyn: Cinders Gallery, 2013

6 x 6 inches / Silkscreen and sewn / accordion binding / ID 100699, 100700, 100701
\$100

This handmade book is an open edition with forthcoming versions that may vary in size and shape. Each page, sandwiched between two thick cardboard covers, hosts four or eight unique screenprints across their front and back sides. Sewn together along a single diagonal line or in an 'X,' the vibrant abstract prints buckle and morph as the reader leafs through the book. Bowman's aesthetic uses a vibrant color spectrum and tactile engagement with the reader to generate a reconsideration of the literal and conceptual flow of the book. [Read More...](#)

Sophie Arnold

Do Not Fold

New York: Sophie Arnold, 2013

8 x 8 cm / Origami book / Glue bound / Color / Edition of 100 / ID 94573
\$25



Despite its titular proscription, Sophie Arnold's little book of colored marble paper is made from origami-folds. The textual image tipped onto the cover is repeated throughout the interior folds. Burgundy ribbons are adhered under the pasted end sheet. [Read More...](#)

Sophie Arnold

Fudge Brownie

New York: Sophie Arnold, 2013

5 p. / 9 x 9 cm / Photo-illustrated boards / Origami book / Glue bound / Color /
Edition of 100 / ID 94571
\$20



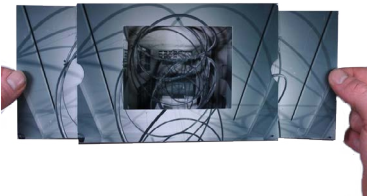
Fudge Brownie, made from a pink brownie mix box, is a small origami fold book. Arnold integrates advertising like "Cake-like Brownies," "Cutting Tips" and minute-long serve times into the interior folds. [Read More...](#)

Joyce Cutler-Shaw

Orbital Loops

San Diego: J. Cutler-Shaw, 2011

4.75" x 11.5" x 2.25" (open) / Slide Book / inkjet prints mounted on museum board /
Signed and Numbered / Edition of 25 / ID 90905
\$200



Cutler-Shaw was commissioned to create a work by the same name in Lobby 5500 of the San Diego County Operation Center between 2010 and 2012, summoned but transformed in this book. *Orbital Loops* presents itself a bit larger than postcard size. A black-and-white photograph depicts disjointed, interlocking aluminum tubes that seem magically suspended in space. Pulling tabs on both sides of the work morphs the two-dimensional image into a theater where many more photographed aluminum tubes appear in the background, situated within the photographed two-story lobby. This condensed field allows the rings (inspired by the Cassini spacecraft's exploration of Saturn's rings) to be felt in all their magnetic, overwhelming splendor. [Read More...](#)

I. Book Sculpture



Joyce Cutler-Shaw

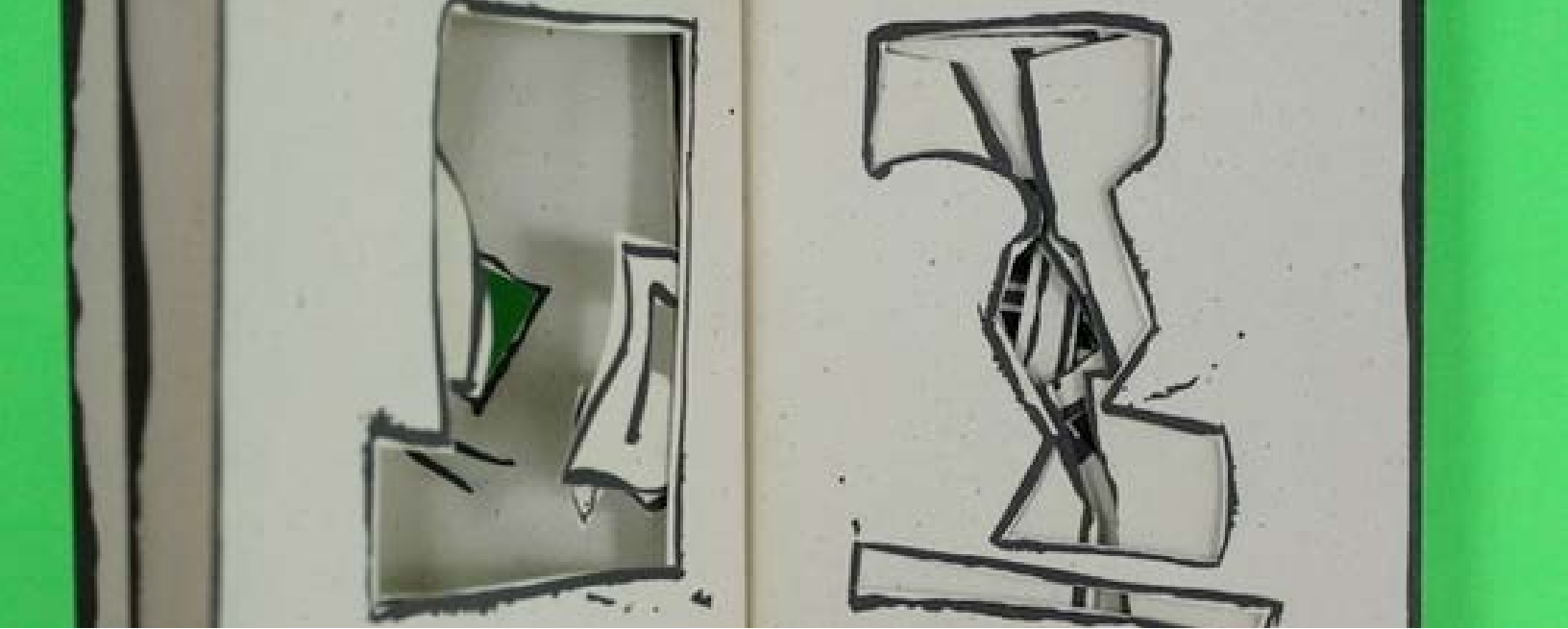
Into Flight

San Diego: J Cutler-Shaw, 2008

Slide Book / inkjet prints mounted on museum board / Signed and Numbered / Edition of 25 / ID 90897

\$200

Into Flight presents itself a bit larger than postcard size. A tightly cropped, black-and-white photograph on the cover is a taste of the sculpture within. Pulling tabs on both sides of the work morphs the two-dimensional image into a pop-up theater. Inside is a free-standing sculpture of interlocking steel rods supported by two intersecting, rounded rods. Cutler-Shaw created this installation for The White Sands of La Jolla in 2008. [Read More...](#)



II. Die-Cut

Whether dexterously overlaying abstract shapes—as Amanda Barrow does in her *Apollo's Stage*—or employing simple but conceptually expressive incisions—such as J Meejin Yoon's manipulations in *Absence*—artists have explored the die-cut as a way to emphasize dimensionality of the book object. The cutaways allow for a glimpse to what lies ahead, collapsing the content of the two pages into a continuous surface that overturns each time the page is flipped.



Amanda Barrow

Apollo's Stage

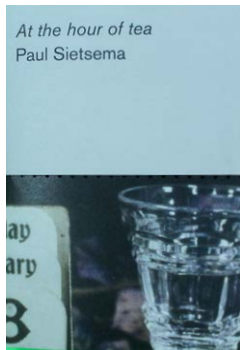
Groton: Quick Brown Fox & Grigg, 1996

24 p. / 12.5 x 10.5 cm / Paperback / Sewn bound / Edition of 200 / Signed and Numbered ID 9644

\$30

Barrow's book of perforated shapes begins with three incisions to the front cover, forming a quarter-inch wide angular rectangle, the slit leaf of paper is folded back and tucked into an adjacent notch. This modest aperture discloses a weft of shapes within the inner pages cut in varying sizes and intricacies—Barrow's ingenious use of French folds allows for overlapping varieties of shapes within a single page/leaf. Opened up, the décollaged shapes comprise a dizzying sequence of pages. [Read More...](#)

II. Die-Cut



Paul Sietsema

At the hour of tea

RITE Editions and Sternberg Press, 2014

160 p. / 20.5 x 15.5 cm / Paperback / Sewn bound / Offset-Printed / Edition size unknown / ID 100379

\$49

This die-cut book was published in conjunction with Sietsema's exhibition at Matthew Marks Gallery in New York of the same name. Small circular dots throughout the book summon the cue marks on a filmstrip or the tracking rectangles on either side. As the book progresses, texture becomes more heavy-handed. Dots make barriers between images or encompass full-page photo-collages of pocket watches or rusted artifacts, making the field completely porous; text made of small dots reads forward and backwards depending on the page. [Read More...](#)



Ruby Sky Stiler

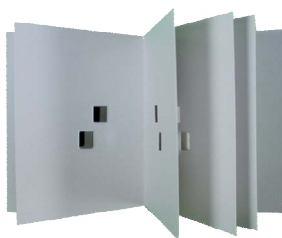
Sun Breaker

Miami: EXILE Editions, 2015

Die-cut / edition of 250 / ID 100900

\$25

This first publication by EXILE Editions celebrates Stiler's first exhibition in Miami at Locust Projects, which expands upon her thoughts about the female form in 20th century abstraction. Inspired by the city's brise soleil architectural elements, this accordion-style book considers the nature of these intentionally punctured barriers. Die-cuts throughout *Sun Breaker* make images on the backside readily visible. Human hands surface at several points behind glass suggesting that function assigned to form might be better in some situations than others. [Read More...](#)



Jeannie Meejin Yoon

Absence

New York: Printed Matter Inc., 2003

unpaginated / 12.5 x 10 x 7 cm / Board / Die-cut / Edition of 2000 / ID 75454

\$30

Both a book and a sculptural object, *Absence* is a memorial to the World Trade Center. A solid white block of thick-stock cardboard pages, the book's only "text" consists of one pinhole and two identical squares die-cut into each of its one-hundred-and-twenty pages – one for each story of the towers including the antenna mast. [Read More...](#)



III. Experiments of The Page

The books in this section speak to an obsessive confrontation with the physical and aesthetic aspects of the page. There is an overriding encouragement of active reading, seen with Peter Barnett, while Ben Jones' *Men's Group : The Video* is demurely organized within a spiral binding. Pages are brought to life with an onslaught of paper stock materials, three-dimensional or interactive elements, and an assortment of source material. As with the photographs of Silvio Berlusconi's lovers in Bunga Bunga and the mix-and-matched photographs in *Removed Exposures*, the reader is often given the opportunity to physically reorganize the imagery of these books. Supplementary material, including theoretical writings or the inventive use of a cereal box slipcase, contributes to a liberated reading experience—one that transforms upon each interaction.



Sophie Arnold

Yearbook

New York: Sophie Arnold, 2013

12 x 6 cm Cover: Edition of 100 / Signed and Numbered / ID 94572

\$30

This small book consists of found portraits borrowed from a vintage yearbook. The black and white images of various faces are arranged in columns and concealed between the two covers, the size and shape of a luggage tag. [Read More...](#)

III. Experiments of the Page

Scott McCarney

Far Horizons

Rochester: Visual Studies Workshop, 1998

12 p. / 18 x 18 cm / Paperback / Origami book / Accordion / Color / Edition of 500 / ID 90406

\$25



Far Horizons is the name of a traditional quilt motif, which this book adopts for its basic pattern. The design combines panoramic scenic vistas with images of McCarney's 50' x 50' urban garden. In *Far Horizons*, the expansive and the intimate are pieced together through memory and experience, not unlike the practice of traditional quilting. Produced in conjunction with the landscape land use project at VSW. [Read More...](#)

Margot Lovejoy

Labyrinth

Purchase: Center for Editions at SUNY, 1991

44 p. / 24 x 23.5 cm / Illustrated Board / Sewn bound / Offset-Printed / ID 5852

\$85



A paper mask set into the first page of the book allows the reader to proceed through this gorgeous maze of collaged images with either a male or female point of view. Each following page features die-cut elements which can be folded inwards and outwards in a fluid montage of visual references to gender and power. [Read More...](#)

Margot Lovejoy

The Book of Plagues

Queens: IN-SIGHT Press, 1994

Offset-Printed / Edition of 500 / ID 7918

\$30



The Book of Plagues enfolds imagery and documents on two kindred problems: disease and fear. The exploration takes the 14th century plague as its earliest exemplar and surveys subsequent diseases through to the AIDs crisis. [Read More...](#)

Peter H. Barnett

Can You Tell Me How What You Are Doing Now Is To Do

Something Philosophical

Brooklyn: Assembling Press, 1980

32 p. / 21.5 x 21.5 cm. / Paperback / Staple bound / Offset-Printed / Edition size unknown / ID 119

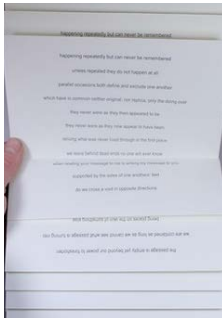
\$10



A cycle of questions are inscribed on pages from which a quarter or a half has been cut away. The cutouts allow key questions to be read successively in changing contexts. The questions are about understanding, action, beginnings, problems, measurement, time and philosophy.

[Read More...](#)

III. Experiments of the Page



Peter H. Barnett

Picking Up Stones on Folly Cove

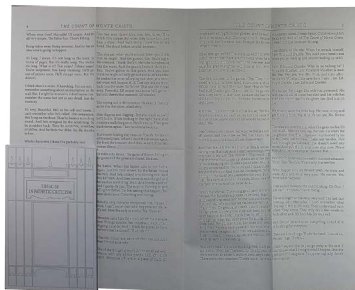
New York: P. Barnett, 1997

75 p. / 31 x 25 cm. / Paperback

ID 10917

\$20

In this experimental paper booklet, two texts appear repeatedly, identical except for the position of the fold. The first text begins: "This meaningless construction is undertaken to learn how to make it better;" and the second "This interval is empty yet beyond our power to foreshorten." Issued in a sleeve. [Read more...](#)



Kate Briggs

Excercise in Pathetic Criticism

York: Information as Material, 2011

1 p. / 19.5 x 12.5 cm / Board / Folded / Glue bound / Edition of 500/ ID 92998

\$15

Briggs takes a theory of Roland Barthes'—that he could reconstruct the entire plot of Dumas' *The Count of Monte Cristo* from selected "pathetic" excerpts—and uses it to demonstrate the theory's effect. The book contains a single, folded page featuring those moments, bound into a white, hand-sized cover. [Read More...](#)



Mehdi Hercberg / Shoboshobo

Diogenes

Paris: Shoboshobo, 2013

50 p. / 26.5 x 18 cm. / Paperback / Perfect bound / Risograph / Numbered /

Edition of 10 / ID 96562

\$25

Mehdi Hercberg is a Paris-based artist and illustrator whose sobriquet, Shoboshobo, is Japanese for "gloomy". His images are likewise pessimistic: lumpy-bodied dispirited people and other anthropomorphic figures who interact anxiously and sometimes violently with one another. In this risograph printed publication, Shoboshobo pays homage to his glum precursor, the cynic philosopher *Diogenes* who slept in barrel and lived a stoic lifestyle that involved defecating and masturbating in the public marketplace. Layout by Alex Fuchs.. [Read More...](#)



Ben Jones

Men's Group: The Video

Brooklyn: PictureBox Inc., 2013

13 x 10 in. / Paperback / Spiral bound / Offset-Printed / ID 93871

\$34.95

One third of the artist collective Paper Rad, Ben Jones makes work that harks back to the Saturday morning cartoons and video games of the 1980s. The theme is maleness; bringing together the last five years of the artist's paintings, comics, drawings, products and videos. Also included is a series of texts about manhood commissioned from men the artist admires, including artists Peter Saul, Gary Panter and Joe Bradley, writers Keith McCulloch and Byron Coley and gallerist Phil Grauer, with a rebuttal by Nicole Rudick. The book features multiple paper sizes and stocks bound together with a spiral wire and wrapped between thick chipboard covers. [Read More...](#)

III. Experiments of the Page



Rob Mornstra

Kiev

Utrecht: The Sochi Project, 2012

21 x 15 cm / Paperback / Folded / Edition of 750 / ID 99467

\$35

Sketchbook Series # 03, The Sochi Project's third Sketchbook, depicts Sochi, Russia in the summer. Beginning in 2011, Mornstra fell in love with a 40-year-old KIEV medium-format camera, which a friend gave him as a gift in that town. Over the following days, he roamed the city with his new acquisition and photographed things that he had never seen before through the lens of his Mamiya camera. When he got home and developed the films, he found that the KIEV's film transport system was defective. [Read More...](#)



Lorenzo Tricoli

Bunga Bunga

Milan: L. Tricoli, 2015

Indigo printing / Spiral bound / edition of 108 / ID 90406

\$28

Inspired by Silvio Berlusconi's bunga bunga sex parties, a hot topic in 2011, Tricoli created an indigo-printed book to memorialize each of Berlusconi's lovers. Found portrait photographs of each of the ten women, who are listed inside the back cover, are split into thirds. The women appear interchangeable, actors in a theater fueled by Berlusconi's sex drive. Their segmented sexualized features are displayed like a law enforcement identikit. [Read More...](#)



IV. Unconventional Materials

This selection features artists' books that incorporate a range of unusual materials in innovative ways. Jonas Mekas' *Reminiscencijos* (designed and produced by George Maciunas), brings together a group of ethereal b&w images, held between two thick slabs of wood that are bound indecorously by a hinge and screws. Susan Mills's offering also has a wooden cover, but here the pages are made from the plants referenced in the text itself, underscoring the union of subject and material. Sigrid Calon's plastic cover of *Letters Become Patterns* resembles a children's book or professional manual. *Fertility of the Soil* takes on a similar instructional quality in the exploration of elements large and small, from the male body to natural disasters, and is accompanied by a small bundle of tied kindling. Found and repurposed material takes the place of book covers or interior stock, bringing in a ready-made aesthetic, and challenging presumptions about what is needed to make a book.



Sigrid Calon

Letters Become Patterns

Tilburg: Sigrid Calon, 2014

Risograph book / edition of 350 / ID 99075

\$60

Sigrid Calon's letter-font originates from the simple grid of 81 dots on the cover.

Letters Become Patterns starts by rendering each letter of the alphabet at the bottom right-hand corner at a maximum of three dots tall and two wide. The second page allotted per letter, opposite the intelligible rendering, takes the shape and reanimates it. [Read More...](#)

IV. Unconventional Materials



Geoffrey Hendricks

100 Skies

New York: Money for Food Press, 1993

100 p. / 18.5 x 12.5 cm / Perfect Binding / Risograph / ID 7746

\$500

A book of 100 beautiful watercolors of skies by Hendricks reproduced on 50 two-sided cards, interspersed with 50 short texts by Henry Martin, and wrapped up in a lovely linen pocket.

"The sky is about variety." [Read More...](#)



Geoffrey Hendricks

The Fertility of the Soil

New York: Money for Food Press 1992

28 p. / 12.5 x 16 cm / Softcover / Offset Printed / Softbound / Edition of 160 / ID 7747

\$250

The Fertility of the Soil is a visual juxtaposition of grand-scale wonders -- floods, storms, natural disasters -- and more intimate, quotidian matters -- sex, the male body, and the simple, yet overwhelming, miracle of starting a fire. The book was originally made as a unique object for the Nancy Spero exhibition "Burning in Hell" at Franklin Furnace in 1992. Hendricks meanders throughout a variety of themes including photography, high gothic Victorian medical diagrams, and mock-Elizabethan wood cuts. The printed booklet is enclosed in a cardboard box with metal fastenings and, of course, contains its very own bundle of kindling, tied up with string. [Read More...](#)



Jonas Mekas

Reminiscensijos

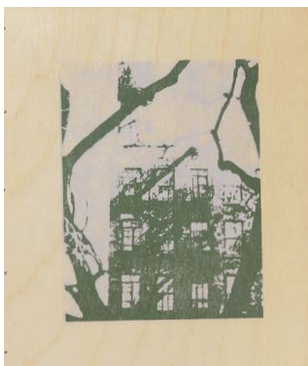
New York: Maciunas, 1972

48 p. / 14 x 19.5 x 3 cm / Hardback / Screw post / Bolt bound / Offset-Printed

ID 12544

\$1500

Reminiscensijos is a sturdy book, the pages of which are sandwiched between two planks of quarter-inch wood bound together with bolts. It opens with a hinge to reveal a grainy title page depicting three men in long overcoats walking towards a barren horizon. The images continue to describe travel, trains and stations, men with bags, and changing landscapes accompanied by texts written in Lithuanian. [Read More...](#)



Susan Mills

Ruderal Plants in Manhattan

Rosendale: Women's Studio Workshop, 1995

Board / Computer Printed / Stitch bound / Color / Edition of 100 / ID 9152

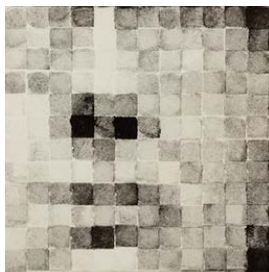
\$95

A series of acrostic poems built around the word "ruderal", describing the hardy vegetation that is able to sustain life in the odd sidewalk edges and occasional cracks of Manhattan. This beautifully crafted small book has endpapers made from ruderal plants and is bound with exposed Coptic link sewing. The covers are fashioned from printed sheets of wood. [Read More...](#)



V. Accordion Fold

Accordion fold books offer a versatile platform as an experimental form. Sometimes they support a narrative that is one continuous story, as is the case with Saul Steinberg's 29-panel tale or Tomi Um's story of Orpheus. They can take on similar roles with text-based works, accelerating the story or allowing a flow to emerge. Athena Tacha and Ruth Laxson's wordy offerings take on that responsibility. This format can also be used to stage a larger image made up of smaller parts, or accentuate a lengthy text in a condensed space like Miranda Maher's *After Reasonable Research*. We also see the accordion-fold used in the narrative of a book itself—it can resemble a train, a panorama view of nature, or even the formative details of a Chuck Close painting.



Chuck Close

Keith : Six Drawings 1979

New York: Lapp Princess Press, 1979

12 p. / 16 x 16 cm / Paperback / Accordion / Offset-Printed / ID 322

\$40

Six gridded drawings of one model using six different mark making and thumb printing techniques. The portraits are reproduced on pages folded into the larger accordion folds of the actual size grids, setting up an interesting scale relationship between the book and the reader's hands and giving the reader an intimate experience of Close's working process. Number 12 in the *Lapp Princess Press* series. [Read More...](#)

IV. Accordion Fold

Helen Douglas

In Mexico

Yarrow: Weproductions, 2014

92 p. / 14.5 x 14.5 cm / Softcover / Accordion / Offset-Printed / Edition of 500 / ID 99264

\$48



This concertina opens in vibrant color to reveal in progressive spreads of two, four and six pages a rich sensory exploration of Edward James' surreal jungle garden Las Posaz, in Mexico. Lush vegetation intertwines with the constructed buildings and staircases of James' imagination and with Douglas' own, in experiencing this garden and the rich culture of Mexico. Within the book the abundant garden is interwoven on the page with decorative threads from Mexican embroidery and feather work. Patterns of leaves are echoed by cut paper craft whilst the delicate encrustation of flora and fauna is enriched with ancient Indian beadwork.

[Read More...](#)

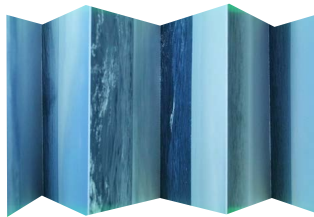
David Horvitz with Alexander Provan

Somewhere in Between the Jurisdiction of Time

Carlsbad, CA: Art in America, 2014

16 p. / 88 x 15 cm / Paperback / Accordion / ID 99472

\$10



Somewhere in Between the Jurisdiction of Time is an accompaniment to David Horvitz's exhibition at Blum and Poe of the same name. The accordion publication documents a digital correspondence between the artist and Alexander Provan about the nature of time. Horvitz's exhibition places water from the Pacific Ocean, gathered from the location where the Alaskan and Pacific timezones meet, in hand-blown glass vessels. It is an "imaginary line that determines spatial and temporal coordination," displaced and completely abstracted in the gallery setting. On the cover and backside of the book are photographs of the sea by Horvitz and Avery Regen. [Read More...](#)

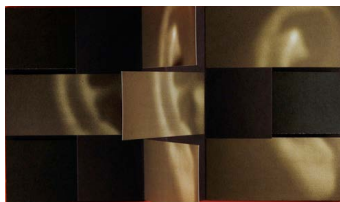
Myungah Hyon

Untitled

Chicago: M. Hyon, 2004

Unpaginated / 16 x 11 cm / Board / Accordion / Color / Edition of 125 / ID 78273

\$50



In this beautifully designed accordion book, the pages are cut and arranged in such a way that, as the book unfolds, they hinge and weave together to form a continuous, three-dimensional image. Printed in a soft olive green, the image is an ear that repeats and repeats, giving the illusion of resonating silence. [Read More...](#)

Åse Eg Jørgensen

Udflugter med tog

Copenhagen: Space Poetry, 2010

27 p. / 13 x 18.5 cm / Paperback / Folded / Offset-Printed / Edition of 250 / ID 87473

\$30



This installment of Space Poetry's *Udflugter* series follows the Jørgensen family on a train journey to Amsterdam. Their adventure is presented as a collection of seven fold-out panoramas consisting of multiple photographs pieced together. These photographs, rather than focusing on the sweeping vistas seen out the train's window, capture the activity (or lack thereof) of the various train stations and interiors the family inhabits while getting from one place to another. The conjoined images in combination with the book's uniquely folded and bound form create a hybrid between a vacation photo album and a home movie. [Read More...](#)

IV. Accordion Fold



Suzanne Lacy

Travels with Mona

S. Lacy, 1978

Foldout Postcard / Accordion / Color / Edition of 2000

\$10

This fold-out postcard chronicles the trip Suzanne Lacy took to Europe and Central America during the summer of 1977. Over the course of twelve pit-stops, she works diligently on a single paint-by-numbers Mona Lisa. In each city she poses in front of a famous tourist attraction for hours to paint it in and has a local colleague photograph her. A brief text introduction from Arlene Raven addresses Lacy's incessant scrutiny of "the traditional standards of excellence of the artistic vocation and of our culture." This travelogue is performance facilitated by painting—the viewer watches her persona mutate as her surroundings change, Basel to Los Angeles, and the canvas is slowly completed. [Read More...](#)



Ruth Laxson

Little Tyrannies

Atlanta: Ruth Laxson and Press 63 Plus, 1990

6 p. / 18 x 20 cm / Hardback / Accordion / Letterpress Printed / ID 98463

\$40

Lines of text meander over the folds of this book and overlap through the translucent pages, adding visual complexity to the already typographically rich terrain. The book wrestles with the little tyrannies of big phenomena: Time and Desire. [Read More...](#)



Miranda Maher

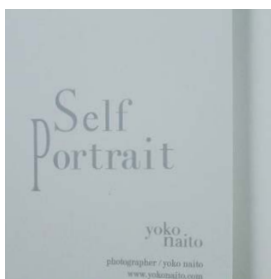
After Reasonable Research

Brooklyn: Horse in a Storm Press, 2007

24 p. / 21 x 11 cm / Paperback with slipcase / Accordion / Edition of 400 / ID 81525

\$45

This astounding document of the absence of peace in our time lists all open and declared armed hostile conflicts that have taken place between the year 1 and the year 2007. Printed in a tiny font and arrayed in two seemingly endless columns, these conflicts fill a mind-boggling twenty-two pages. The book is printed on accordion folded decorative paper, an uncomfortable reminder that the refinements of civilization are inseparably bound up with brutality. This third edition comes in a plastic slipcase and includes a printed statement by the artist. [Read More...](#)



Yoko Naito

Self Portrait

New York: Yoko Naito, 2014

14 p. / Paperback / Accordion / Edition size unknown / ID 100202

\$15

Self portrait captures Naito's "rigid adolescence" in Japan, explained in a brief text enclosed separately within the accordion-style book. The pages following the cover are completely blank, like the author's dreams as a child of becoming "an invisible person." Images of floating flowers in clear vases are found on the back-side of the book. [Read More...](#)

IV. Accordion Fold



Emily Roysdon, with photography by Alvin Baltrop

West Street

New York: Printed Matter Inc., 2010

24 p. / 15.5 x 20.5 cm / Paperback / Accordion / Offset-Printed / Edition of 400 / ID 87902

\$40

With this handsomely printed accordion book, Emily Roysdon insinuates her own recent photographic work into a collection of black and white images taken by Alvin Baltrop in the 1970s and 80s. The setting for both sets of photographs is the deteriorating industrial architecture of New York's Hudson River piers, where intrepid young gay men and women would come after dark to explore, create public artworks, and have sex within its abandoned office and warehouse spaces. Roysdon views this book as part of her ongoing interest in the cultural history of the piers and an opportunity to reflect on Baltrop's spectacular, and unheralded oeuvre of photographs. [Read More...](#)



Peter Schumann

HELIOS

Vermont: Janus Press, 2010

28 x 15 x 1.5 cm / Cloth cover / Accordion / Letterpress Printed / Edition of 150 / ID 95523

\$150

This is the second book in a series inspired by the seasons and backed by master bookmaker/binder Claire Von Vliet at Janus Press. *Helios*, who personifies the Sun in Greek mythology, "rushes forward from the dark horizon & the city falls on its knees." The world contained within this accordion book appears in flux—Schumann's stormy, loose drawings depict townspeople in an eternal fog. Toward the end, letterpress texts make clear Schumann's thoughts on the false hope given to building bigger and better, particularly to the detriment of the future: "it directly emphasizes the divine inspiration in our petrified inequalities." [Read More...](#)



Saul Steinberg

The Line

Zurich: Nieves, 2011

30 p. / 58.5 x 25.5 cm / Paperback / Folded / Offset-Printed / Edition size unknown / ID 100156

\$60

This incredible printed work folds out to a 10-meter-long drawing with 29 panels. It acts as a visual manifestation of the most basic, malleable and evocative artistic form. The line undergoes various metamorphoses at the hand of the artist, becoming a railroad track, a water line, a face, and more. *The Line* was designed for the Children's Labyrinth, a spiraling, trefoil wall structure at the 10th Triennial of Milan, a design and architecture fair that opened in August 1954. The drawing, photographically enlarged and incised into the wall, was one of four Steinberg conceptions used on the labyrinth. [Read More...](#)



Athena Tacha

My Night Sagas

Washington D.C.: Athena Tacha, 2014

16 p. / 14 x 7 cm / Paperback / Folded / Edition size unknown / ID 99821

\$10

Athena Tacha has been creating diaristic, accordion-style, text-based books since the early 1970s. She has tracked everything from her age milestones to her notions of time, pleasure, fear, and habits. *My Night Sagas* is her most recent, exploring the semantics of her torrid sleep patterns. Starting in 1970s when she was in graduate school, her issues climaxed in 1986 when she began taking prescribed supplements. The reader chases Tacha's stream of consciousness in silver text. [Read More...](#)

IV. Accordion Fold



Tomi Um

Che farò senza Euridice

Seripola: Strane Dizioni, 2013

14 p. / 34.5 x 32.5 cm / Paperback / Screenprint / Accordion Fold / Edition of 300 / ID 97371

\$50

Tomi Um's silkscreened accordion book illustrates the love story of Orpheus and Euridice, derived from Christoph Willibald Gluck's opera *Orfeo ed Euridice*. The reader follows Orpheus into Hades on his journey to revive his deceased companion with love and lyre. As the story goes, Cupid allows Orpheus to descend into hell and accompany Euridice to Earth as long as he diverts his eyes from her until they arrive in the real world. Horizontal lines and a consistent color scheme of navy, periwinkle, and orange sustain momentum throughout the story. Architectural elements such as ionic columns and brick facades accompany doves and suspended aquatic life, footnotes of the Greek aesthetic. The story ends with Orpheus stepping into an abyss of bubbles, algae, and sea creatures to end his life. Rather than reunite with Euridice upon death (as he does in Gluck's opera), two text blocks underscore the disorientation and aimlessness of losing the one you adore. [Read More...](#)



Davi Det Hompson

I Would Recommend...

Bloomington: David E. Thompson, 1966

7 p. / 22.8 x 17.7 cm / Paperback / Stitch bound / Letterpress / ID 93752

\$350

This standalone piece was part of George Maciunas' repackaged Fluxus box set, *Flux-Paper Games : Rolls and Folds*, an incomplete edition of 25, which was exhibited in Hompson's 1991 show at Bound & Unbound in New York. *I Would Recommend...* was originally glued to the base of the box set so that the 7 letterpress cardstock sheets would unfold as the reader pulled on the adjoining string of rickrack. [Read More...](#)

VI. Featured Artists

1. Louise Neaderland

Louise Neaderland of New York City is the founder and Director of the non-profit group International Society of Copier Artists (1982-2002). The organization's mission was to recognize and promote the use of the copier as a creative tool, regularly putting out xerographic prints and artists books through their assemblage publication *The ISCA Quarterly*. Over the last 40 years as an artist, Neaderland created works through the simple yet effective process of degenerative re-copy via xerox, as well as more sophisticated and nuanced book constructions.



The Heart of Lightness

Brooklyn: Louise Neaderland, 1985

11 p / 2.5 x 8.5 inches, opens to 12 x 8.5 inches / Fan construction with screw closure / Rubber stamp printed / Second printing / ID 1347
\$25

A word play book, of sorts, consisting of rubber-stamped text and images on tapered yellow pages that fan out into a statement imbued with urgency: "I have often wondered why the closer to the flame I fly, the cooler I become". Neaderlands expands on the conceptual and aesthetico-political background of the book: "I used rubber stamps frequently at that time [1984] and to create editions was very time consuming. The first edition was for the June Bookworks issue of the Quarterly [of the Society of Copier Artists], but somehow orders kept coming in so I created a 2nd edition. I think it appealed to people who were doing dangerous things at the time, and the 80's were full of that kind of behavior, protests and drugs and hippies, etc. I guess taking chances was exciting the closer to the action (heat) the cooler (braver) I become."

[Read More...](#)



ALPHAGAMI

Brooklyn: Bone Hollow Arts, 1998

7.5 x 7.5 cm or 9 x 9 cm (Size varies) / Paperback / Folded / Edition of 200 / ID 12547
\$10

Neaderland's *Alphagami* consists of patterned origami paper embellished with alphabet stickers on the underside of the carousel-folded book. Each iteration hosts different designs and is folded in such a way that invites the reader to open, manipulate, and arrange its pages into a myriad of visual and textual configurations by clipping the front and back cover together. [Read More...](#)

Louise Neaderland



ALPHAGAMI 2

Brooklyn: Louise Neaderland, 1999

14 x 14 cm / Paperback / Folded / Edition size unknown / ID 12547
\$15

In the second of her *Alphagami* series, Neaderland offers a square which unfolds in a complex series of peaks and valleys that combine carousel binding with the flexible treatment of paper found in origami structures. An elaborate pattern derived from the letters of the alphabet, punctuation, and numbers is printed on the outside of the book. *ALPHAGAMI 2* can be molded into four distinct constructions by attaching the front and back cover with the enclosed paper-clip. Both the alphabet and origami are templates open to mutation, and Neaderland considers the ways in which they might transform despite their structure. [Read More...](#)



The Sound of One Hand Clapping

Brooklyn: Bone Hollow Arts, 1995

Accordion fold / b&w and color / ID 9065
\$25

This gate-fold book invites the viewer to meander through a Civil War cemetery and ponder lives lost. Neaderland was inspired by a V-E Day exhibition at the Imperial War Museum in London in 1989, where an electronic digital counter quantified the war-time body count of the 20th century. The dramatically pixelated, repeated imagery summons a dreamy meditation of a century spent "fighting war, recovering from war, or preparing for war." A brief news article renders the details of the exhibition, and the bleak reality of 100 million lives lost. [Read More...](#)



A Mideast Kaleidoscope

New York: International Society of Copier Artists, 1983

unpaginated / 10.5 x 10.5 cm / Paperback / Staple bound / ID 1348
\$25

This peg book is "based upon a photograph by Fadi Mitri and a portion of the Israeli Government statement announcing a cease fire in Lebanon on June 11, 1982." A removable fastener allows the sheets to be bound and rebound, disclosing eight unique constructions that resemble circular saws. With each structural alteration the viewer reconsiders the glorification of the warrior and the multifarious consequences of the conflict. [Read More...](#)



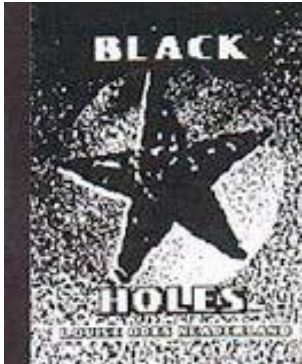
Labyrinth

Brooklyn: Bone Hollow Arts, 2002

40 x 23 cm / Paperback / ID 73229
\$75

This slice-form book expands into a three-dimensional sculpture that hosts photographs taken by Neaderland from her apartment's balcony. The gated garden and walkway are mostly vacant except when an anonymous woman appears in stride toward the street. Somewhat blurred imagery, printed on every panel of the structure, and loose leaves allow for a reorientation of the mysterious scene. [Read More...](#)

Louise Neaderland



Black Holes

Brooklyn: Bone Hollow Arts, 1997

14 x 10 cm / Paperback / Sewn Bound / Photocopy / edition of 200 / ID 10594
\$30

This book offers a stream of facts about the interplanetary phenomenon of black holes. Tidbits of information, organized in a star carousel structure, sustain the impossibility of seeing something we know exists. Each page hosts a void through which the viewer can imagine "the ultimate point of no return." The verso of each page collate an ominous mantra: "The search for the invisible requires sustained obsession." [Read More...](#)



Genesis

Brooklyn: Bone Hollow Arts, 1998

15.5 x 15.5 x 21.5 cm / Folded / Signed / Edition of 10 / ID 100691
\$150

This highly interactive book is composed of six panels that can be viewed as one long fold-out and as a flexible carousel book connected by two sets of velcro on the front and back covers. Neaderland uses the amorphous nature of the book to consider the evolution of the universe. The scientific and religious connotations of creation are considered in text as well as more abstract passages that summon the moon, swirling oceans, or compacted rock faces. [Read More...](#)

VI. Featured Artists

2. Dan Walsh

In addition to his large works on canvas, much of Walsh's artistic practice over the last 15 years has focused on the artists' books he has steadily produced under his imprint Moody Studios. Hand-stitched and printed in his studio, these extraordinary books use irregular geometric forms to explore minimalist themes across a progression of color and texture, creating intimate works that are near-narrative. The works below feature a range of materials and techniques including silkscreen, woodcuts on Siramine and Shikoku paper, ink-jet printed with hand coloring with marker, pencil, spray paint, dry transfer, gold and copper leaf. Dan Walsh is represented by Paula Cooper Gallery, New York.



Diptych

New York: Moody Press, 2010

39 x 39 cm / Hardback / Sewn bound / Woodcut on Siramine paper / Edition of 30, 10 AP / Signed and Numbered / ID 96542
\$2,500

This oversized woodcut volume consists of one repeated pattern of snaking dots reminiscent of an Egyptian frieze or tile pattern. Predominantly warm colors are utilized for printing within the two hefty cardboard covers. For incarnations where multiple colors are used, depth emerges as the dots begin to morph into prayer beads or hologram templates. In the single color renditions, particularly yellow and orange, the pattern appears more ghostly and nearly disappears on the page. The psychedelic capacity of this project reaches beyond the confines of Minimalism and its glorification of geometry and grids. The subtleties of repeated pattern mirror the vast capabilities of the woodcut. [Read More...](#)



Time Trials

New York: Moody Press, 2012

27 x 30 cm , 27.5 x 30 cm. / Hardback / Board / Ink Jet Printed / Edition of 30, 5 AP / Signed and Numbered / ID 96541
\$3,500

This book was created in conjunction with Walsh's solo exhibition at Slewe Gallery in Amsterdam in autumn 2011. The exhibition went by the same title as the book, and included sixteen set-ups of both flat and three-dimensional elements that refer to the subject of time. These tableaux, according to the gallery, are both experiential and reflective. They were staged compositions or flat artworks on the wall that could only be seen straight-on through a screen chosen by the artist. These screens were intermediaries and often provided physical or visual adjustments to the work on the wall. Binoculars, sepia-toned paper, and a Jason hockey mask, among other things, are some examples of the variables introduced by the artist. [Read More...](#)

Dan Walsh



Clear Book

New York: Moody Press, 2010

28 x 30.5 cm / Softcover / Ring bound / vinyl and plastic twine / Edition of 40 / ID 96543
\$1000

These 22 sheets of clear vinyl produce a unique sensation: the book is both see-through and reflective. Air bubbles between pages make random, opaque patterns that adjust with each reading. As you peel page from page, the resilience and thickness of each page is both an aesthetic choice and functional necessity. The edition number is specified at the top of the front page, rendered in small circles that pierce the entire edition. These small dots also describe a frame on each page, which proves exceedingly useful when the reader attempts the difficult process of closing the book and letting the pages rest without wrinkles. This book is the ultimate contradiction: despite its simplicity, the experience of reading it ultimately ends in opposition. Closing the book is the most physically demanding portion of the experience, and is a unique challenge not usually found in traditional books. [Read More...](#)

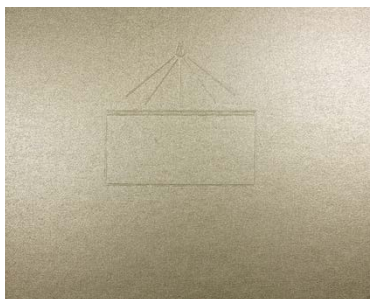


Vista

2009

30 x 32 cm / Woodcut on Shikoku paper / Edition of 30, 4 AP / ID 96544
\$3000

Walsh seduces the reader with 23 unique woodcut prints in *Vista*. Although certain colors, such as purple or green, are repeated, they appear in different opacities. The more solid background colors on the verso of each page host four lightbulbs, hanging from the top of the frame, and a two-step pedestal at the bottom of the frame. The recto of each spread ignores these elements and does not attribute any color to their portion of the woodblock. As opposed to the implied interior of each verso, the recto enables the grain of the woodblock and the abysmal mystery to manifest the vista Walsh mentions in the title. Printed by Keigo Takahashi. [Read More...](#)



Viewing

Moody Studios, Watanabe Studio, 2007

Photogravure w/ plates worked by artist / Somerset Satin paper / Edition of 30, 10 AP /
26 x 26 cm / ID 96547
\$5000

This offering by Dan Walsh, loosely bound, stresses the importance of the spread of the pages. Each spread is transformed into an installation view of an exhibition of anonymous Minimalist artworks. A photograph on the title page of the book insinuates a three-dimensional model of the fictional room. The reader wanders through a Sol LeWitt-esque foyer, complete with primary colors and controlled chaos. Attention is drawn to absurd Edison-esque bulbs (which often appear in Walsh's books) protruding from the ceiling and the swirling floors. The rest of the book is a slow revolution around the room, where we see several rudimentary grid works. Transparencies separate each spread of pages, reminding the viewer that Walsh has hand-colored each page after they've gone through the photogravure process. Enclosed in a golden hardcover with an engraved lightbulb shedding light onto a rectangle, *Viewing* considers the simultaneous logic and irrationality of physical space. [Read More...](#)

3. Misaki Kawai

Misaki Kawai is a Brooklyn-based artist who, in addition to her painting and sculptural practice, is a prolific book artist. Inspired by cheap, mass-produced goods made in China, India, and Mexico, Kawai utilizes a bright color palate and funky patterns. Her books contain seemingly crude, flat drawings that are youthful and vivacious. Doughy figures and anthropomorphized animals are kept in the foreground while flat shapes filled with zig-zags or inky negative space belie any mention of landscape or place. Her energetic books regularly include a decorative element such as ribbon, fabric, or pom-poms on their bindings. Kawai's performative line and playful use of materials have generated a number of books filled with exuberance and whimsy.



India Special

New York: Misaki Kawai, 2014

30 p. / 28 x 22 cm / Softcover / Collage & drawing / Edition of 100 / ID 99375
\$30

India Special is Kawai's 2014 follow up to *China Special* and *Thai Special*. The interior reproduces Kawai's marker drawings printed on a sequence of colored construction paper, which remains consistent through the 100 books in this edition. The partial wrappers are each unique variants, collaged with a paper or sticker emblems to pedagogic posters featuring subjects ranging from the nation's scientists, elementary classificatory systems, to home safety. Two strands of Indian pom-poms are affixed within the pages and the colophon page bears a different plastic Hindi letter; Kawai uses these throughout, exploring the graphic properties of the Indic letters, and using different shapes in place of body parts for her characteristically fanciful figures. [Read More...](#)



Paper Party

New York: Misaki Kawai, 2014

30 p./ 25 x 25 cm / Paperback / Glue-binding / Edition of 200 / ID 99377
\$30

The festivities in Kawai's *Paper Party* are buoyantly amateur, optimistic, and pastel hued—fitting decorations for a good party. In this exuberant bookwork Kawai has cut and torn every conceivable variety of paper into angular strips of wildly variant sizes and shapes. These are affixed with slapdash enthusiasm into a simple 2.5 inch binding of hot pink copy paper that is reinforced with enough glue and additional pink paper sufficient to contain the contents exploding out of the gutter and beyond the bounds of the book's roughly squarish format.

[Read More...](#)

Misaki Kawai



Printed Matter Special

New York: Printed Matter, Inc., 2010

24 p. / 28 x 21.5 cm. / Softcover / Staple Bound / Color / Edition of 500 / ID 87774

\$20

Created as an edition for the 2010 NY Art Book Fair, each page of this delightful zine features a different character "Puffy Hair" or "Hot Stuff" reading a book. Framed by a frieze of funky patterns, the work is adorned with pom-poms and glitter. [Read More...](#)