

Bookworks by Peter H. Barnett

Barnett began making philosophic artist's books in the 1980s, using the medium as "a means of extending his formal vocabulary beyond the article, the monograph, and even the dialogue." His books play with the form his texts take, merging reading with the physical manipulation of paper. The "inner necessity" of the text dictates the design, using a form that might at first appear meaningless but is a product of Barnett's planning. Inexpensive printing, which sometimes recreates handwritten text, and digital photography are the backbone of his books. His works encourage a tactile experience with handmade elements including folded triangle-panels and glued or strung bindings that obscure the gutter. Barnett guides his reader through a Socratic dialogue—he facilitates philosophical questions revolving around process, time, and understanding as his reader discovers the ways in which sequence and action might transform and create meaning. This selection includes early bookworks by Barnett such as *Time Trap* and *Reciprocal Encoding-Decoding Construction*, as well as his most recent work *Now Ends Now*, published earlier this year.

FREE COLLECTION DEVELOPMENT CONSULTING SERVICES & STANDING ORDERS

Printed Matter is a tremendous resource for librarians interested in developing their artists' book collections. Through our long-standing open submission policy we have unique access to a broad array of contemporary artists publishing. We currently work one-on-one with several libraries to make collections based on varying criteria. We can also create standing orders for your institution that can be collaboratively crafted, where we pull books aside for your future review. This is a terrific way to keep abreast of the diversity of artists' publishing projects that are streaming into Printed Matter on a daily basis. If you would like to arrange for a consultation or discuss placing a standing order, please email sales@printedmatter.org.

If you would like to place an order, we will create a special Library account allowing you to bypass the prepayment requirement and instead invoice on a net 30 day basis. Or feel free to place orders by mail, email or phone. Thank you for supporting non-profit distribution and artists' book publishing! We hope to work with you soon!



Peter H. Barnett

Backwards Backwards : sdrawkcab

New York, NY; P. Barnett, 2007.

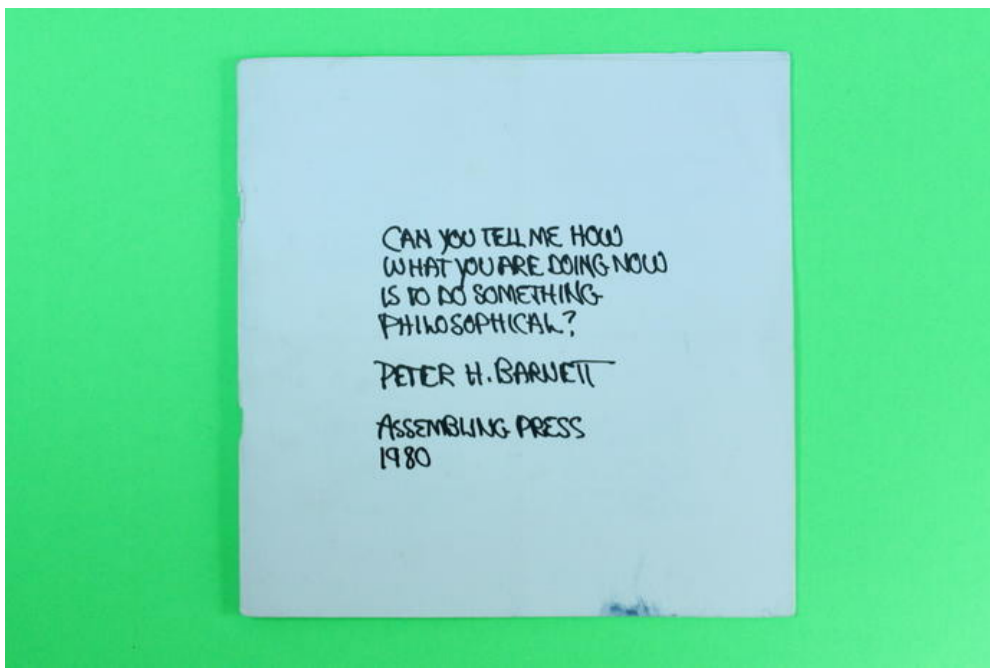
[1] p.; 23.5 x 4 cm.; Glue Bound; Laser Printed; Printed on Both Sides; Monochrome on Colored Paper; Broadside

"*sdrawkcab* is the author's response to the dogmas of big bang and black hole. It is a never ending dialogue between the Siamese twins preview and review. Alternating streams of text flow both to the right and to the left, both up and down. The shape of this endless conversation is a tube, and the outside dialogue is held in place and in shape by a complementary interior dialogue. Each twin's stream of speech provides medium to the other, yet each twin turns and reacts immediately to the other's remark. Preview and review recover *sdrawkcab* the sense of both ways slippage which returns something from nothing, which is sustained by mutual indebtedness, and which relives that which was never lived through."
- from the artist.

Inventory #: 84430 B

<https://www.printedmatter.org/tables/3718/24905>

\$5.00



Peter H. Barnett

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

Brooklyn, NY; Assembling Press, 1980.

[32] p.; 21.5 x 21.5 cm.; Paperback; Staple Bound; Offset Printed; Black-and-White

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. The purpose is like using a magnifying glass to gather sunlight and focus it on a pinpoint; the pinpoint in this case is the temporal starting point of philosophy as action. References: Umbrella v.3, no.6, November 1980, p.128.

Inventory #: 119 B

<https://www.printedmatter.org/tables/3718/92>

\$20.00



Peter H. Barnett

Fragments of NameemaN

New York, NY; P. Barnett, 2003.

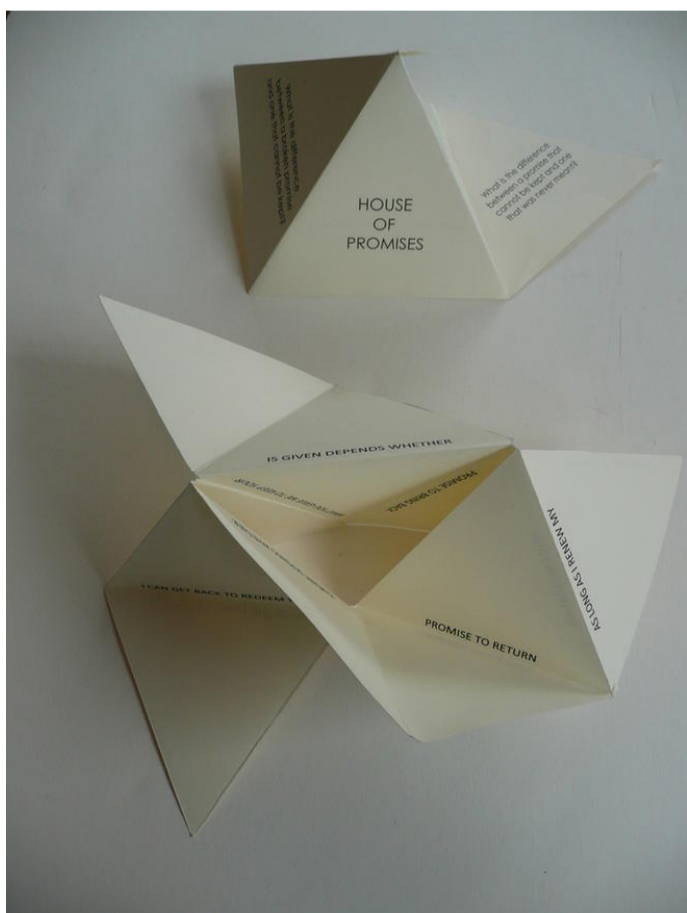
[81] p.; 15 x 15 cm.; Hardback; Accordion; Laser Printed; Black-and-White

The pages of this unbound artist's book are stacked neatly into a clear plexiglass box, but once you remove the lid and begin to read, the story it contains is anything but orderly. Each page unfolds into a series of four physically connected fragments of text with no prescribed reading order. Created by Barnett to be laid out, stacked, and overlapped into a sculptural text-object by the reader, the book's meaning is the product of artist's concerns in conversation with his readers' design sensibility.

Inventory #: 76553 B

<https://www.printedmatter.org/tables/3718/17860>

\$250.00



Peter H. Barnett

House of Promises

New York, NY; Peter Barnett, 2014.

13.5 x 13.5 cm.; Paperback; Folded; Black-and-White

House of Promises is a triangular-shaped folded book by artist Peter Barnett. A work of conceptual typographic art, the book unfolds to expose a series of fragmented statements ("FOR YOU TO CARRY OUT YOUR", "PROMISE TO COME BACK", "IS GIVEN DEPENDS WHETHER"). Printed on cream card stock, the book allows its statements to come together (when open, like a poster) or remain independent (a fragment to each fold-line).

Inventory #: 97465 C

<https://www.printedmatter.org/tables/3718/37338>

\$35.00



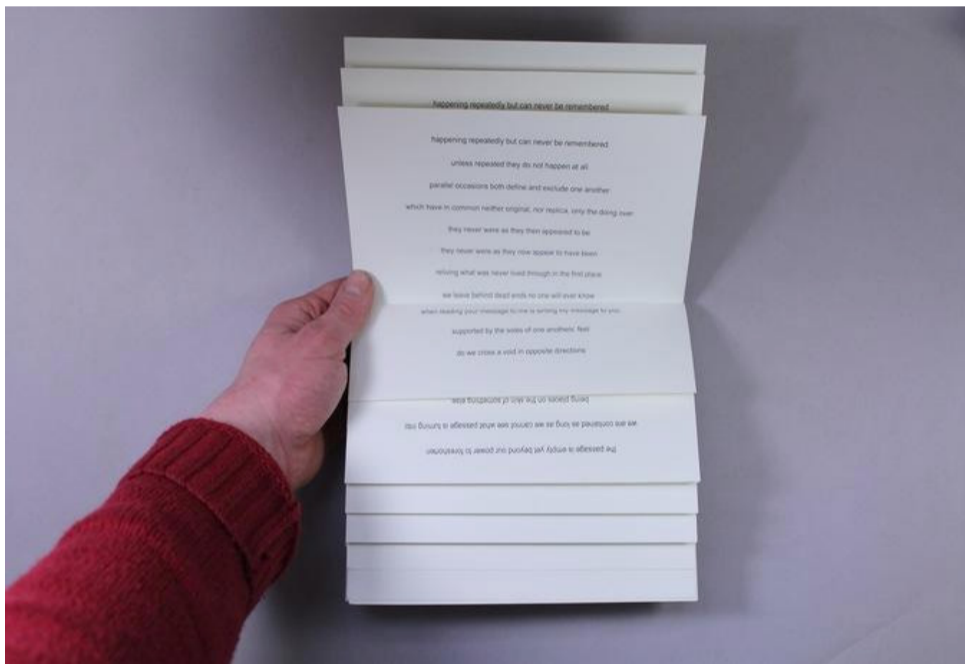
Peter H. Barnett
Now Ends Now

New York, NY; P. Barnett, 2017.
25 x 15.5 cm.; Paperback; Folded; Black-and-White; Edition size: 100.

Now Ends Now is a conceptual typographic artwork in the form of a folded book. Each page is cut in numerous spots, creating blocks that each contain a short statement or fragment of text. Bound in the middle, the cut-outs can be flipped and reconfigured to create new statements.

Inventory #: 108421 C
<https://www.printedmatter.org/tables/3718/47165>

\$85.00



Peter H. Barnett
Picking Up Stones on Folly Cove

New York, NY; P. Barnett, 1997.
[75] p.; 31 x 50 cm.; Paperback; Black-and-White

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. References: Umbrella 21, no.1 (March 1998), p. 17.

Inventory #: 10917 B
<https://www.printedmatter.org/tables/3718/10190>

\$20.00



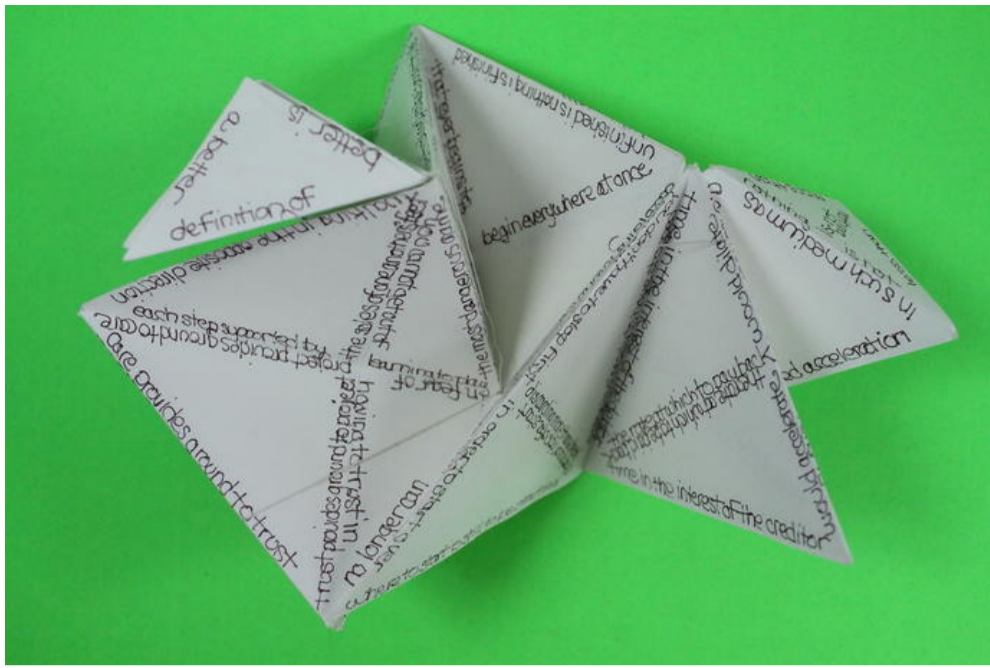
Peter H. Barnett
Reciprocal Encoding-Decoding Construction

New York, NY; P. Barnett, 1981-1983.
Spiral Bound

"*Reciprocal Encoding-Decoding Construction* is made of two spiral-bound sketch pads bonded together and cut down to 14-inch square. The result is a book with bindings on either side and a stiffened middle. There are 12 pages attached to each binding. The principal graphic element, which supports the textual elements, is a sequence of triangular cutouts within circles. The cut-out pages mesh together on either side of the core, and texts written across the edges of the cutouts become legible in sequence as the pages are meshed. As the pages mesh and the designs and texts on one side of the book become legible, the designs and texts on the other side are decomposed. The meshing and unmeshing of pages by the interactive reader, together with the composition and decomposition of design and text, articulates the title *Reciprocal Encoding Decoding Construction*, simultaneous mutual communication wherein the encoding of my message to you is the decoding your message to me."
- from the artist

Inventory #: 10628 B
<https://www.printedmatter.org/tables/3718/9903>

\$200.00



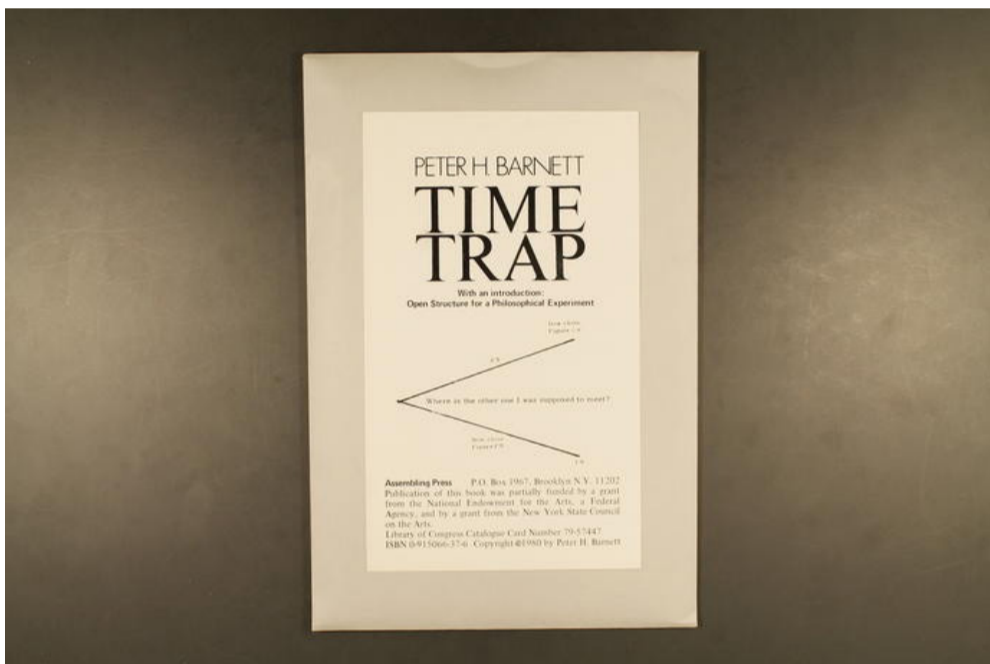
Peter H. Barnett
Rock Breaks Scissors

New York, NY; P. Barnett, 2012.
Unpaginated; 33 cm (unfolded), 17.8cm (folded).; Paperback; Folded; Black-and-White; Edition size: 100.

Rock breaks Scissors (scissors cut paper, paper covers rock) extends the artist's long term program of meaningless construction... *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.”
- from the artist

Inventory #: 91108 B
<https://www.printedmatter.org/tables/3718/30963>

\$40.00



Peter H. Barnett
Time Trap

Brooklyn, NY; Assembling Press, 1980.
[48] p.; [1] sheet.; 24 x 17 cm.; Unpaginated; Paperback; Stitch Bound; Photocopy; Black-and-White

A philosophical experiment involving the disruption of succession, duration and simultaneity. It manipulates the perspective of the user as the user manipulates it. Each page is inscribed with fragmentary designs and instructions. By turning or grouping pages in predetermined sequences, the reader completes the designs and is instructed to proceed to others. To figure out how to read *Time Trap* - to be ready to read it--is to have achieved the purpose of reading it. Issued in an envelope. References: Umbrella v.3, no.6, November 1980, p.128. : With an Introduction, Open Structure for a Philosophical Experiment

Inventory #: 121 B
<https://www.printedmatter.org/tables/3718/94>

\$20.00



Peter H. Barnett
Undoing

New York, NY; P. Barnett, 2004.
[14] p.; 15 x 15 cm.; Softcover; Accordion; Offset Printed; Black-and-White; Edition Size: 100.

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. The seven folded facsimile drawings represent fundamental dispositions of undoing: engulfment, withdrawal, interpenetration, collision, entrapment and departure. The seven group photographs represent transitions among the seven basic dispositions. The title page, printed on a transparency, redefines “undoing” as a participle, as a noun, and as a folded drawing.
- from the artist

Inventory #: 77175 B
<https://www.printedmatter.org/tables/3718/18410>

\$20.00