

‘Liberatura, literatura i książka artystyczna: kontekst, treść i istotne znaczenie materiału’ (Liberature, Literature and the Artist’s Book: Context, Content and Material Meaning) is published in Polish in *ER(R)GO. Teoria–Literatura–Kultura*, 32 – *Liberatura*

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Liberature, literature and the artist's book: context, content and material meaning

I was fortunate enough to be introduced to the Liberature movement in 2008, by the writer and artist Radoslaw Nowakowski during an interview about his work and the development of artists' books over the last 20 years in Poland. Nowakowski talked about Bazarnik and Fajfer's ambitions for Liberature, and their collaboration with Korporacja Ha!art to publish a 'liberature' series, that included the first full edition of *Un Coup de Dés / Rzut kośćmi* in Poland with the original version and translation, printed exactly in the way Mallarmé had imagined.ⁱ The interview with Nowakowski was a formative part of a two-year research project funded by the Arts and Humanities Research Council in the UK, as an inclusive investigation into the future of artists' books practice, conducted by myself and co-investigator Tom Sowden.ⁱⁱ

The interview took place at Nowakowski's home in Dabrowa Dolna, Poland where many of his books are based, and the more he discussed Liberature as a movement in relation to his own publications, we soon realised that we had to talk to Bazarnik and Fajfer in person. Sowden and I were convinced that Liberature as a concept had many things in common with artists' books; to our art-based eyes they seemed intertwined, close relations within the same field of practice. As there was no immediate opportunity to meet in Poland, we instead invited them to present at our project's conference, thinking that it would be extremely interesting for the attendees to also benefit from any discussion. They agreed as long as we made it explicitly clear that we did not consider Liberature as book art: "...we are aware that some overlap does take place and are convinced that a dialogue could be really stimulating for both sides: book artists and scholars researching their art as well as writers and literary scholars who have realised that they could fruitfully explore the bibliographic code of those literary works in which the author invested it with meaning."ⁱⁱⁱ Bazarnik and Fajfer presented to a fascinated and receptive audience of artists, publishers, librarians, curators and academics at the conference in July 2009.^{iv} They explained that the "spur to propose Liberature as a genre different from artists' books and concrete poetry came from a self-reflection on form, space, as well as the book and text as literary media, when we were working on our triple-volume book *Oka-leczenie*."^v

...But despite their unconventional appearance, in fact, we have never thought about our books as "artist's books", as their origins were literary. They grew out of texts (out of telling stories and expressing emotions) – out of texts that were seeking space to accommodate themselves in it. In the beginning was the word. In the beginning was writing, which for us, unlike for Derrida, did not signify absence but presence: of visible, perceptible words imprinted on some material, palpable matter that could be formed into a meaningful shape. In other words, we were writing *books* rather than *texts*, as we consider the book in its material form to be an organic element of our work, and not a transparent container whose shape should not interfere with words transporting the reader to sphere of disembodied meaning. As Zenon Fajfer put it in one of his articles: "[in liberature the] physical object ceases to be a mere medium for the text – the book does not contain a literary work, *it is the literary work itself*."^{vi} And I specified elsewhere that the shape and structure of the book, its format and size,

layout and kind of typeface, kind and colour of paper, illustrations, drawings and other graphic elements can be valid means of artistic expression.^{vii}

Since then, I have had time to reflect on the relationship between Literature and artists' books, and although is not as close perhaps as that of brothers or sisters, they could be, in my mind, very close cousins within the family tree of publications by artists and writers. In fact, for our project we asked artists, writers, publishers, librarians, students and collectors to alter an existing diagram made by my co-investigator Tom Sowden. We thought that this would help establish a visual relationship of what we saw as a potential 'family tree' of artists' publishing. Radoslaw Nowakowski responded with his version of the diagram, drawing a set of connecting lines that connected parts of the tree with artists' books (see Figure 1).

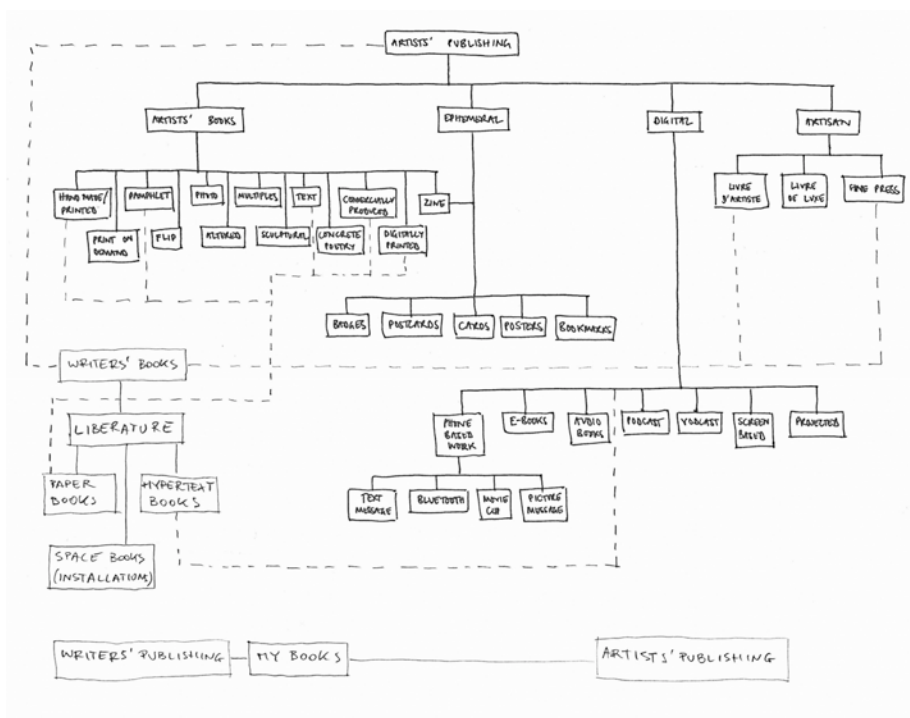
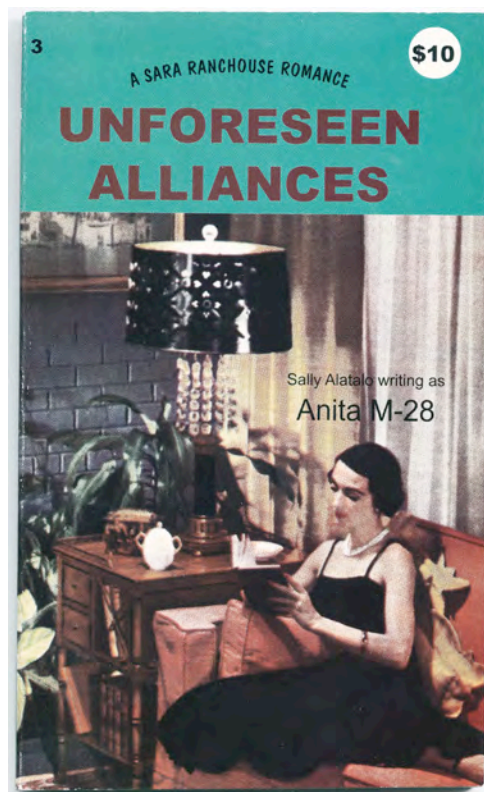


Figure 1: ABTREE altered diagram by Radoslaw Nowakowski, Poland for the project: What will be the canon for the artist's book in the 21st Century?

The majority of artists creating books have been drawn into their creative pathway through a passion for physical books themselves. Whether literature or Literature, the publications that we are drawn to as artists are the same as any lover of books might be enticed by; a combination of unity in form, content, materials and message. The desire to create, or appreciate, a book that embodies its intent throughout. It could be the instant attraction of a beautifully designed cover that indicates the delight (or despair) to be found inside, the way that text and image correspond perfectly, the feel of pages made from exactly the right weight and type of paper, the seamless flow of narrative. A perfect book, whether Literature or artist's book, is a total, physical embodiment of itself; a responsive, intimate object that conveys the intention of its creator to its recipient audience. The following selection of artists' books is of works created from existing literary or visual material, edited, reassembled and published.

They are viewed and offered here in the light of a potential relationship with the concepts of Liberature.



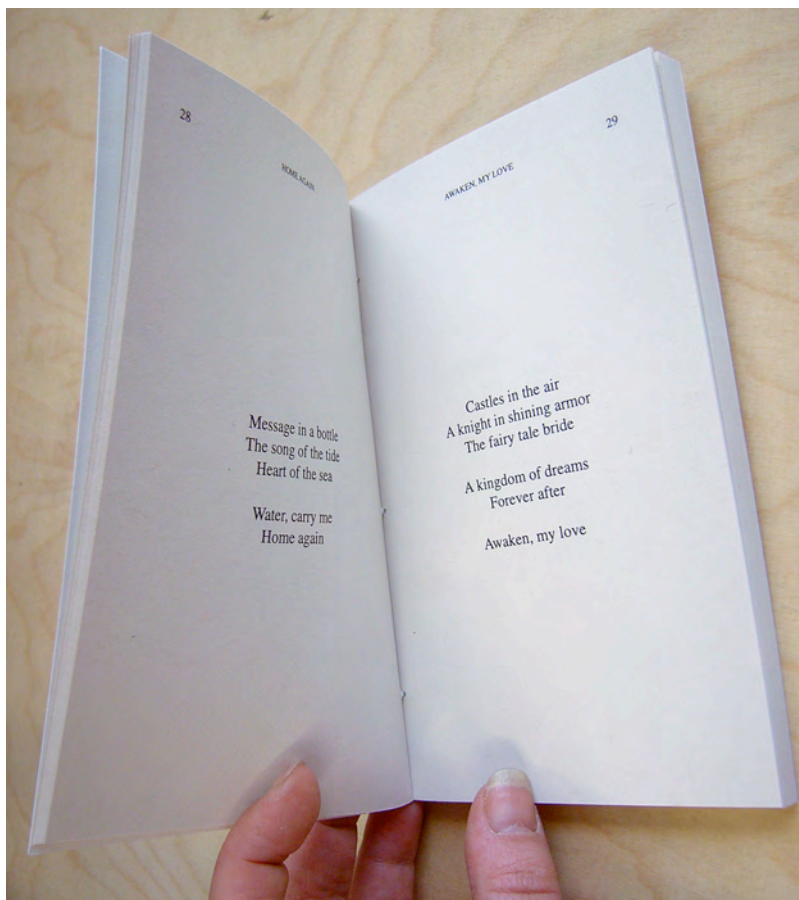
Unforeseen Alliances, Sally Alatalo writing as Anita M-28, Sara Ranchose Publishing, USA, 2001

The Chicago-based artist Sally Alatalo officially began publishing her own and others' books under the Sara Ranchose imprint in 1993, having produced artists' books for ten years previously.^{viii} Her practice of performing the book is an essential component of its being, in the same manner as Zenon Fajfer's *Ten Letters* for example, *Unforeseen Alliances* exists in order to be voiced through a participatory approach to reading. The books exist physically to be read orally. Alatalo's books are created from rearranging existing material into new work. Her motto as an artist is that she is: "recycling language one word at a time".^{ix}

The *Sara Ranchose Publishing Romance Series* of books is a seminal example of using a specific genre of extant material in order to create new publications. Each volume is paperback-sized, with the cover designed to resemble a typical romance novel (based on the *Harlequin Romance* publication series in the USA, also reminiscent of the *Mills and Boon Vintage 90s Modern* series in Europe). They were carefully designed by the artist to be sold in bookstores, airports etc. at an affordable price (\$10) in the hope that the covers would appeal to a wide audience of mainstream readers. For *Unforeseen Alliances* (2001), Alatalo adopted a Romance writer's pseudonym, created in the traditional manner by using her middle name (Anita) as her first name, and the street she grew up on as her surname (which, as her father was a mechanic, was a major highway, M-28).^x In line with the concept of Liberature, Alatalo has considered every aspect of the form, content and delivery of this

publication, both in initial intent (to appear as a romance novel) and in the visual play on context. The cover shows a photograph of a woman, in evening dress, sitting on a sofa reading. The curtains are drawn, the room softly lit by the glow of a table lamp beside her, the scene is set in anticipation of this unforeseen alliance. But there is more to it than that. As Alatalo explains:

The cover image is adapted from an image I came across in an interior design book. I am drawn to images of situations in which people, especially women, are pictured reading. This image interested me because the woman is portrayed in black dress and pearls, as if dressed for a cocktail party, but a book, rather than a man, is her date for the evening. I subsequently recreated the environment as an actual space, styled myself in the persona of the woman, and performed a reading of the book as if to reproduce her experience.^{xi}



Unforeseen Alliances, Sally Alatalo writing as Anita M-28, Sara Ranchouse Publishing, USA, 2001

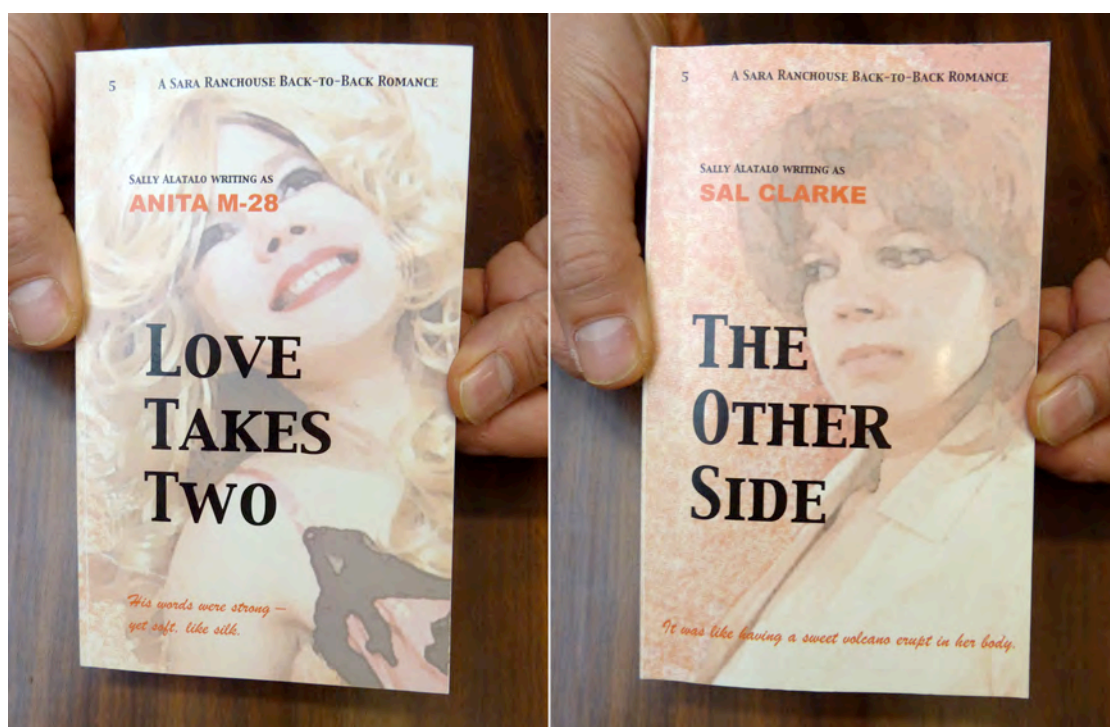
And it doesn't end there. The unforeseen alliance on the cover, of a woman dressed for a date with a book opens to the interior text; a collection of love poems, each formed by arranging the one-line titles of existing romance novels into short poetic verse (an appendix lists all the original book titles). For example, on page 55, the poem: *Storm Winds*

The wild storms of heaven
Strike at the heart
Beyond her control

Defy the thunder
Ride in the storm
Right behind the rain
Spring will come

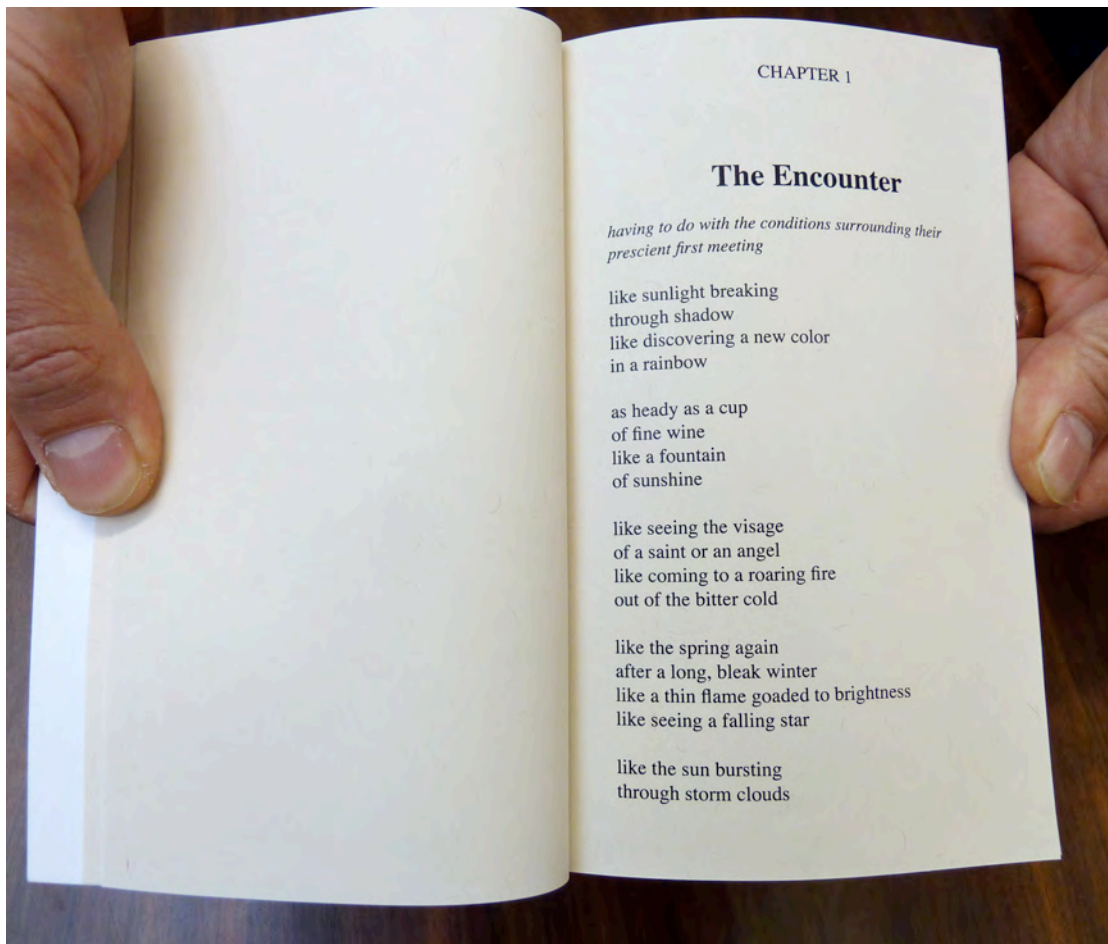
It is clear that Alatalo pays attention to every detail in her publications. In line with *Liberature*, each aspect of the book is carefully considered, the cover designed with pastel colours and the photograph, is not only visually appealing to a wide audience, it also documents the performance of the reading of the contents. It's very clever, but not intimidating, it invites the reader to sit and enjoy it. The size of the book (170 x 105 x 10mm) is intimate, easily slipped into a small handbag, the only evidence that something may be slightly other is the editorial blurb on the back cover, but even so this still reads as an invitation to open and enjoy: "...Then, unexpectedly, a timid hand appeared to reposition first one book, and then another. Fate had finally arrived to give the romance novel a new place in life, to forge unforeseen alliances."^{xii}

Taking one step closer in comparison with *Liberature* is Alatalo's Romance Series No.5, *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke (Sally Alatalo, 2006). Captioned as 'A Sara Ranchose Back-to-Back Romance', this complicated publication (in terms of assembly) I believe has much in common with Fajfer's principles of 'emanational' poetry where he creates multidimensional, simultaneous texts. If the reader were to recite the poem *As if*, for example, multiple readings and images become both heard and visualised. First of all, in appearance Alatalo's book is a 106pp paperback version of a dos-à-dos format. One cover lists the title as *Love Takes Two*, by Sally Alatalo writing as Anita M28, if you turn the book over, the title is *The Other Side*, by Sally Alatalo writing as Sal Clarke.



Romance Series No.5, *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke, Sally Alatalo, Sara Ranchouse Publishing, USA, 2006

Love Takes Two is a multiple play on the use of the simile in romance novels, it's designed to be read aloud; the short preface before the poem *Like A Storm Gathering* (split over Chapters 1-6) simply states, in elegant script: "The vowels were as round as cultured pearls". Chapter 1 opens with *The Encounter*, a poem of lines beginning with 'like' and 'as', selected from the artist's extensive collection of romance novels, and commencing the same pace as the standard romance novel format, i.e. starting with 'The Encounter'.



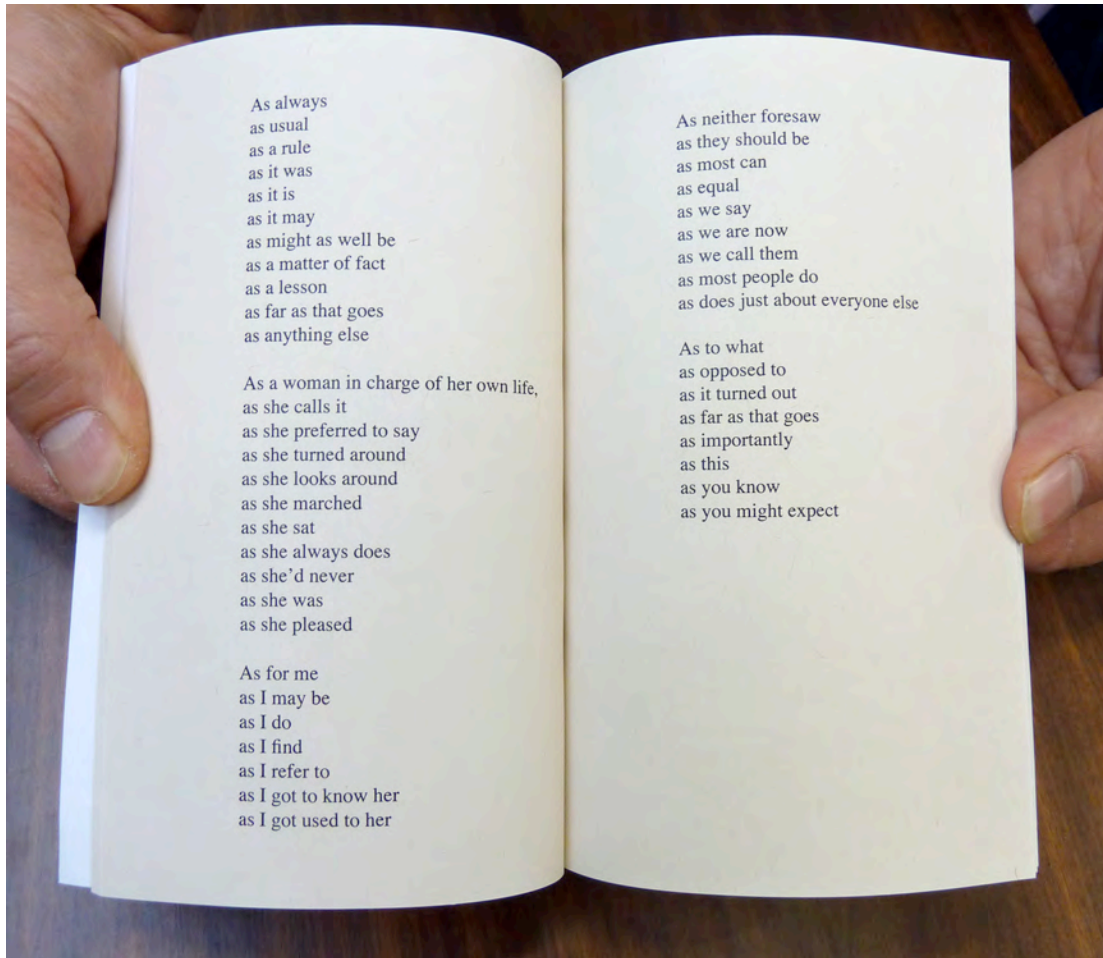
Chapter 1 The Encounter (detail), *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke, Sally Alatalo, Sara Ranchouse Publishing, USA, 2006

The first meeting feels, for example: 'like sunlight breaking'... 'like the spring again'. Chapter 2 continues in the same vein, with similes appropriate to the traditional role of the female character – describing her skin: 'as young and as golden as the morning' ... 'like silk' ... 'like peach-tinted cream'. Chapter 3 introduces some of the male character's attributes, his stance: 'like a fearless gallant'... 'like a great noble stag', etc. Chapter 4 concerns The Climax, and Chapter 5, The Conflict. Then, in true romance novel format, the final Chapter 6, The Resolution: "as old as time / as imperfect as you or I".



as...as (detail), *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke, Sally Alatalo, Sara Ranchouse Publishing, USA, 2006

Reading at pace through the following poem *as...as*, presented in larger type before the final poem *As if*; the short multiples of ‘as’ begin their repetitive pattern. From the start it continues to delineate traditional romance novel gender roles: “as easily as; as pretty as; as arrogant as; as fearsome as” that lead into the final poem’s crescendo, parts of which combine, and wonder: “as if they had lived a lifetime together; as if nothing had happened; as if in a daze / as if in seeking escape / as if that / in itself / had been an answer”.



As if (detail), *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke, Sally Alatalo, Sara Ranchouse Publishing, USA, 2006

So, love does take two, and in reading this book, each of the roles emerge from vocal incantation of the poetry, the reiterations of ‘as if’ and ‘like’ create versions of the two characters to develop through emotive narrative. The middle of the book contains two biography sections with a bio and image gallery for each of the two ‘authors’, the images have been culled from the covers of romance novels, and offer a fictionalised history of each writer. *The Other Side* (literally, of the physical book, and of traditional romance novel gender viewpoint) contains an essay by Alatalo writing as Sal Clarke, *A Comparative Analysis of the Simile in Heterosexual and Lesbian Popular Romance Genre Fiction*. The essay reflects not only on the original source material of the romance novels, but also critiques the poem in the other half of the book. Both sides of this back-to-back book are so delightfully knowing in their wry analysis of each other and the book as a whole, it carries this off through attention to every minute detail of presentation and format. All the clues are here; from the quotes on each cover, to the fabricated photo galleries and bios, the introductions and recommendations from the publisher.



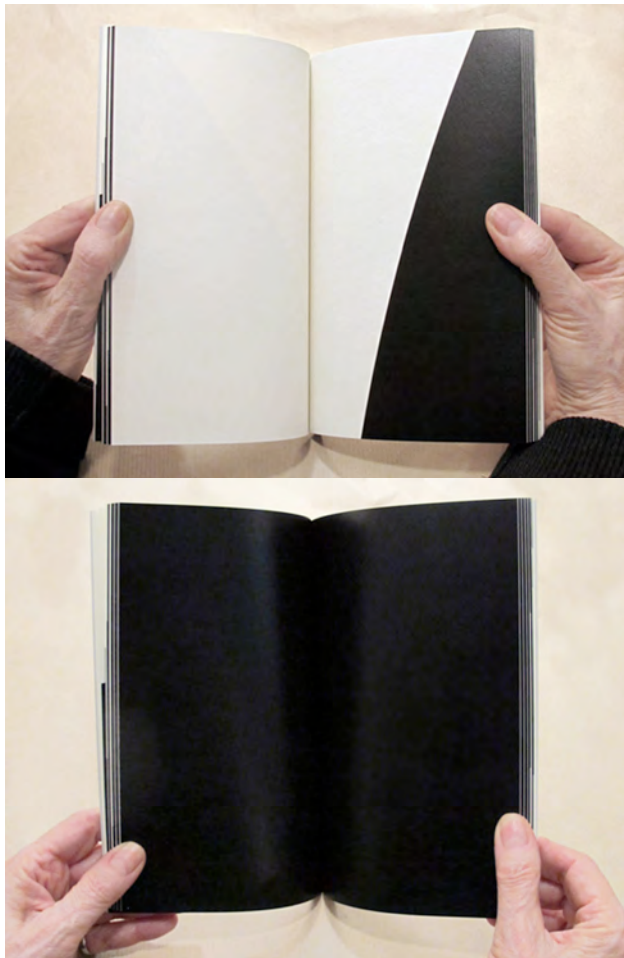
Photo gallery (detail), *Love Takes Two & The Other Side*, written by Anita M-28 & Sal Clarke, Sally Alatalo, Sara Ranchouse Publishing, USA, 2006

Not only is the book referencing its contents, it even refers to itself - in this half, Clarke's essay stresses that it "delves between the *covers* to examine a parallel literary depiction – the simile – as a means of character development... and considers the influence of this instrumental grammatical constituent, on the reader's experience and pleasure." It's even using the terminology of romance novels to analyse itself when it alludes to "the reader's experience and pleasure." In terms of *Liberature* this book is a sophisticated, witty compound of rearranged extant literature that investigates itself through its own source material and then analyses its own terminology and existence.

In 2013, Dr Rhiannon Daniels of Bristol University's School of Modern Languages curated a project with Guyda Armstrong and Stephen Milner (of Manchester University) to relocate Boccaccio in 2013. Daniels's research is "focused on the reception of Boccaccio.... I am particularly interested in finding ways of using the material form of manuscripts and printed books to (re)construct histories of reading and book production techniques."^{xiii} For this project, Daniels invited artists to respond to Boccaccio himself or to any of his texts in order to create books for an exhibition 'Locating Boccaccio in 2013', held in The John Rylands Library, Manchester (July –

December 2013, and later at the University of the West of England, until January 2014). The thirteen artists' books specially commissioned to commemorate the 700th anniversary of Boccaccio's birth, were shown in Manchester alongside numerous historic editions of his works, including the 'Roxburghe *Decameron*', once the most expensive book in the world when it was sold in 1812, and now part of the Rylands collection.^{xiv}

One of the artists in the Boccaccio exhibition was John McDowall (UK)^{xv}. His book works are centered on the physical object as an interactive experience between artist/writer/publisher and viewer/reader, and of interpreting literary content through visual imagery. For example, in *Atramentum* (2012), which he describes as a “materiality of language made manifest”.^{xvi}





Atramentum, John McDowall, UK, 2012

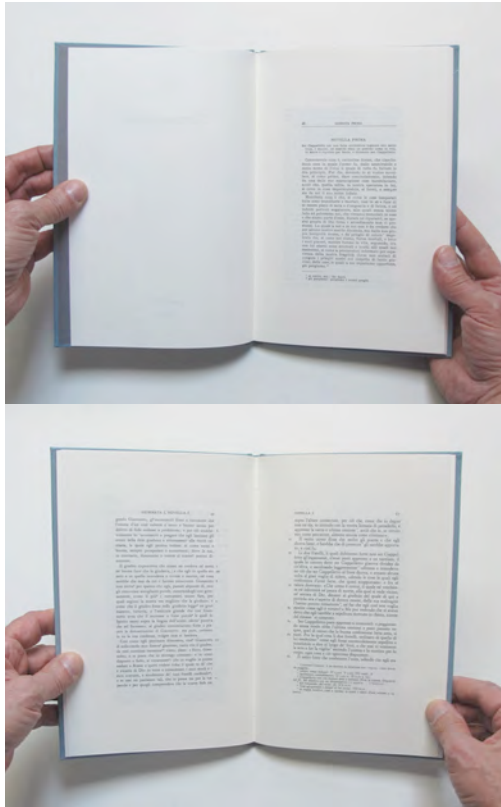
McDowall calculated the total ink used in a contemporary edition of Robert Burton's *The Anatomy of Melancholy* (1621) by means of estimating the surface area of ink on one page and multiplying it by the total number of pages (1,382). This quantity was then represented by a solid black, circular pool of ink, which the artist reproduced in sequential imposition over the 144 pages of his own book, which, if dissembled and laid out would recreate the totality of the black circle.

For the 'Locating Boccaccio' project in 2013, McDowall's content for his book *Giornata prima* (first day) was gathered from local institutional libraries and the artist's own collection of literature. McDowall explains his intentions for the book:

In Boccaccio's *The Decameron* one hundred stories are told within a framing narrative. Fleeing the plague seven young women and three young men spend two weeks in a country villa. To pass the time, every evening (except for Sundays and two days of work) each of them tells a story. Throughout the book there is also the flow of connections between the stories, of elements repeated, their variations and turnabouts. Mutability made even more complex by the errors that accumulated in the writing out of manuscript copies and then in the cutting of blocks and the typesetting of successive printed editions, and in the cuts censorship imposed at different times.

Giornata prima reflects the pleasure and also this unreliability of storytelling; it is from page to page and book to book a correspondence of story following story from teller to listener/reader over time from one version to the next. The book consists of reproductions of one page in sequence from each of the editions of *The Decameron* as found in the Brotherton Library University of Leeds, the Main Library University of Manchester and my own shelves. The first page is taken from the first book, the second from the next and so on until the end of the first day. The books were taken in order from left to right, from shelf to shelf, top to bottom. This procedure evidently leads to substantial disjunction in narrative continuity, as the text jumps forward and back, with repetitions

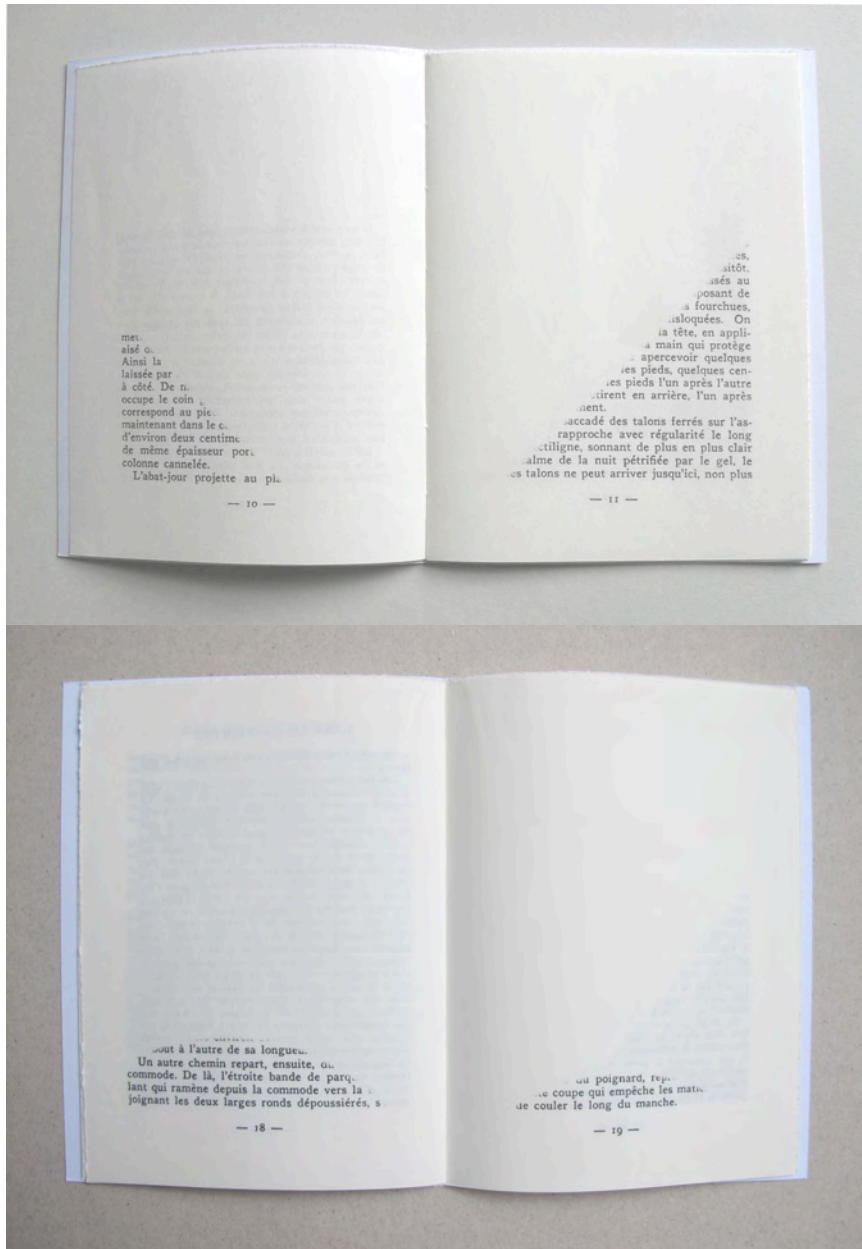
and elisions. Sometimes skipping several stories at the turn of a page, and from one language to another.^{xvii}



Giornata prima, John McDowall, UK, 2013

McDowall, whose Doctoral project's research title is 'The time of reading: the correspondences in artists' books to self-reflexive practices in literature', links with *Liberature* in that his artists' books always evolve from literature into books that capture some aspects or mechanisms of the original. This is especially linked to the concepts of *Liberature* in terms of considering the overall visual interpretation of language, the pace of narrative, and conveyance of the context of subject matter throughout the whole production. In *Atramentum*, the reimagining – or repurposing – of the contents of one book as ink poured between the covers of another is a particularly poetic connection.

McDowall's *In-octavo* (2013) is a commentary on form and functionality that is very well suited to *Liberature*. *In-octavo* is inspired by the particularly French historical (until the 1980s for Les Éditions de Minuit) tradition of leaving the pages uncut in newly published books for the purchaser to separate. The uncut pages are an incidental means of establishing a personal relationship between book and its new owner, knowing that they will be the first to enjoy the book's content.



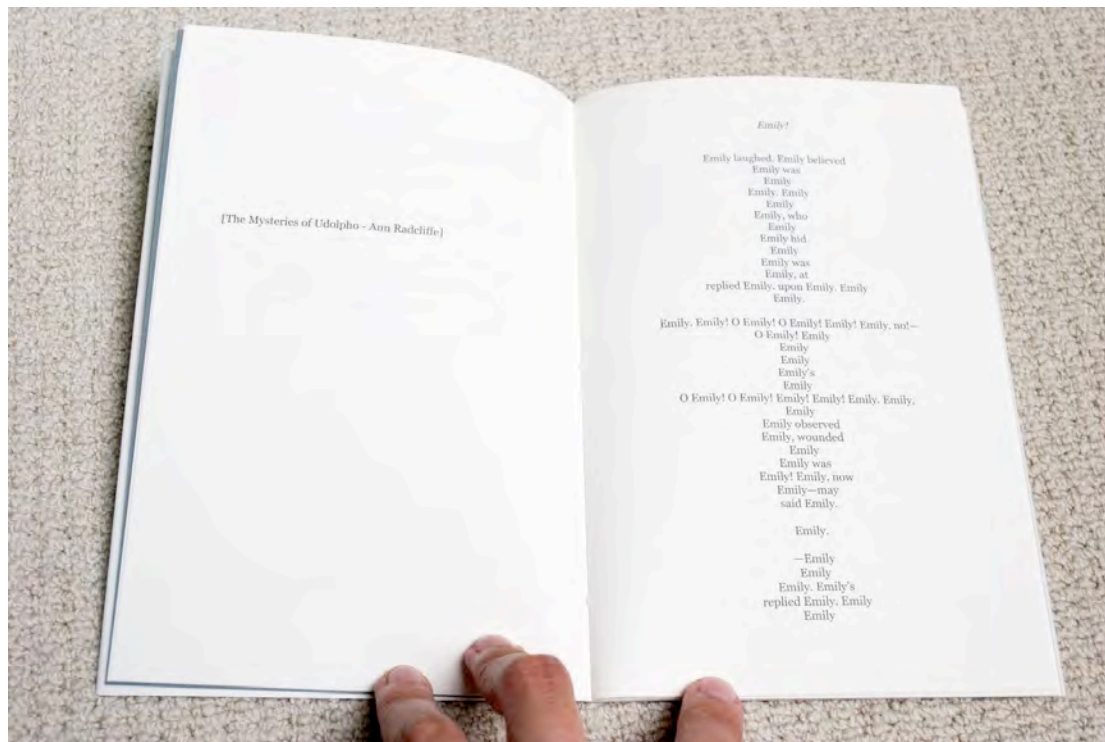
In-octavo, John McDowall, UK, 2013

McDowall is the owner himself of an uncut copy of the novel *Dans le labyrinthe* by Alain Robbe-Grillet, upon which *In-octavo* is based. For this book, he offers a tease, a glimpse of only the seen text from the first 16 pages, as if he had peeled back the uncut edges for a peek. It is also perhaps alluding to what you cannot see or hold - you are not the owner of the original book, you are more akin to a small child peeking illicitly through the side-flap of a circus tent; you have an idea of what is going on inside but you will not see the full show unless you pay for the entry ticket. 'Octavo' officially describes the format of both construction (traditionally being 16 pages worth of text printed on one sheet, folded three times, producing eight leaves), and the size (c. 23 x 20 cm). So this book could easily belong to the field of Libération through its reference to its origins through title, content and appearance. Roch C. Smith wrote of Robbe-Grillet's *Dans le labyrinthe*:

In the Labyrinth focuses specifically on that form, Robbe-Grillet holds a mirror up to one of the most pervasive narrative designs of the New Novel. If this sounds like Stendhal’s mimetic mirror or the representational ideal of traditional fiction, it is so only in the mirroring, not in the thing reflected. For the “object” being reflected is much less reality than it is the text itself.^{xviii}

McDowall’s creation ‘mirrors’ its inspiration as both subject and object; it is a fully realised conceptual work that considers every minute detail of the reasons for its being.

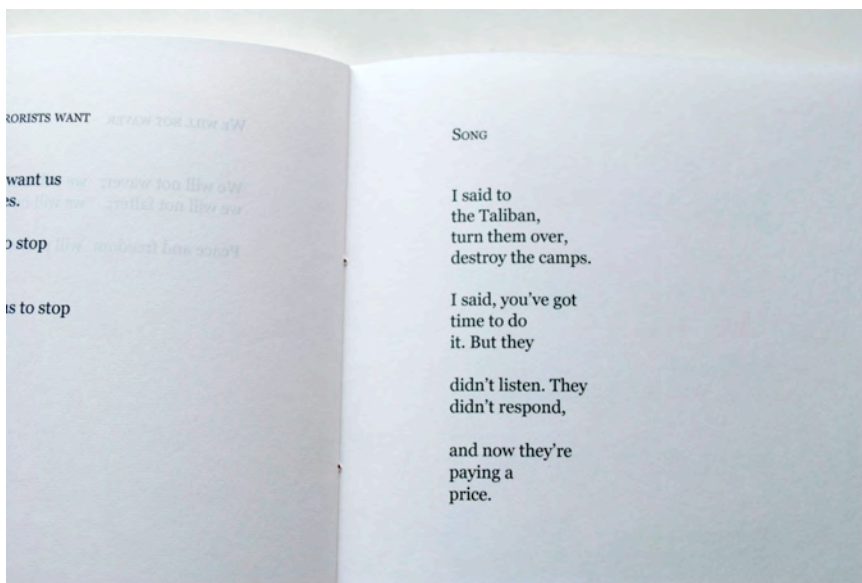
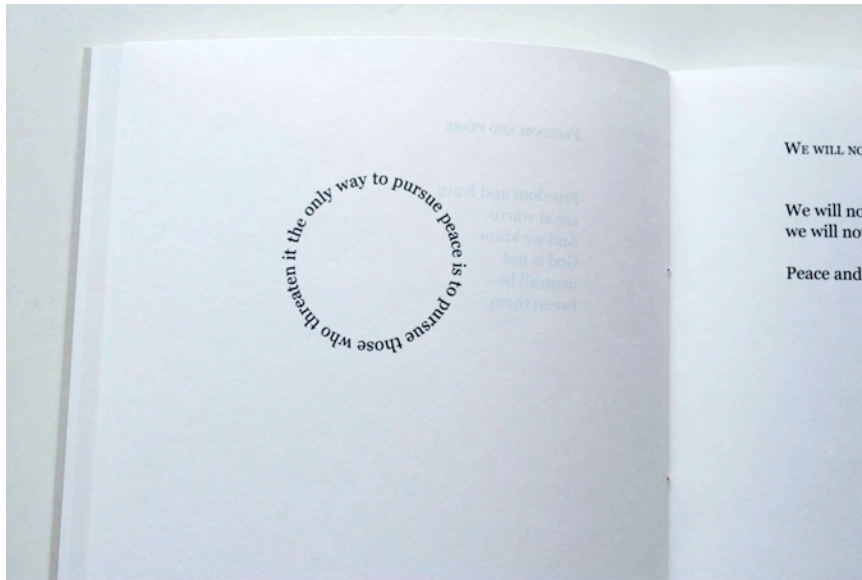
The Dutch artist and poet Elisabeth Tonnard works with artists’ books through a combination of photography and literature. A recent retrospective of her work was held at the Van Abbe museum in The Netherlands (*Elisabeth Tonnard Artists’ Books 2003-2014*, November 2014 – January 2015). Tonnard is well known for her ability to match image and text in ways that offer new perspectives on each.



“Speak! eyes — En zie!” Elisabeth Tonnard, published by Druksel, Belgium, 2010

Her books to date include poetic works crafted from a rich variety of resources ranging from excerpts of speeches by George W. Bush, or notes from landlord to tenant. *“Speak! eyes — En zie!”* (2010) saw her utilise Microsoft Word’s auto-summary function to create poems from 15 literary works by Radcliffe, Shakespeare, T. S. Eliot, Stendhal and Poe amongst others.

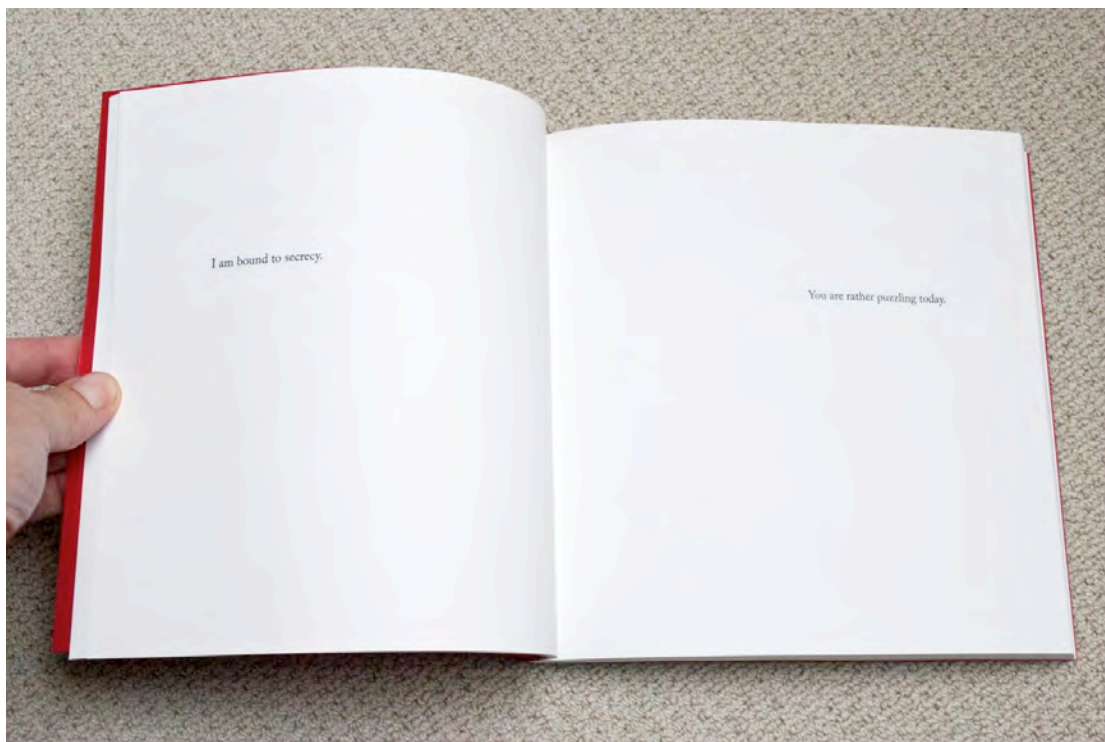
In *Enduring Freedom, The Poetry of the President* Tonnard presents a series of poems arranged from the content of some of Bush’s speeches to the nation after the 9/11 attacks in the USA. These were first published in a Dutch magazine in 2001.^{xix}



Enduring Freedom, The Poetry of the President, Elisabeth Tonnard, The Netherlands, September 2011

Tonnard self-published the poems ten years later in a small book (edition of 124 copies, 2011), for which she added her own design subversions to emphasise context through material and format. A vicious circle of violence is represented directly with text in an unending round reading: ‘the only way to pursue peace is to pursue those who threaten it’. The texts are printed on watermarked paper, the name of which is revealed when viewed in the light: ‘conqueror’, reflecting the book’s subtitle: The Conqueror Edition.

Tonnard’s *A Dialogue in Useful Phrases* (2010) was the winner of the Special Jury Prize at the Sheffield International Artist’s Book Prize exhibition in 2011. The text only book is based on the 1917 publication *Fifteen Thousand Useful Phrases* by Grenville Kleiser, which, according to the handbook contained “felicitous expressions for enriching the vocabulary.”^{xx} Tonnard selected instructional, conversational phrases beginning with ‘I’, for her own handbook, and placed them opposite those beginning with ‘You’, to create a dialogue of conversation between short sentences that originally played no part together.



A Dialogue in Useful Phrases, Elisabeth Tonnard, The Netherlands, 2010

The random pairings create new possibilities of conversation and interpretation, for example: “I am always glad to do anything to please you. You are not serious I hope.”^{xxi} This reassigning of roles is reminiscent of works such as the British artist Christopher Robinson’s reworking of three individual novels to create a trio of books in conversation with each other. Robinson’s triptych of publish-on-demand books has been created by scanning three novels by Francois Sagan in their entirety. All text has been removed from each throughout except for sentences beginning with: ‘I’ (*Wonderful Clouds*), ‘He’ (*Sunlight on Cold Water*) and ‘She’ (*La Chamade*). The books can be read individually or, as a conversation between three new characters and situations that emerge through the artist’s appropriation.^{xxii} The new relationship

between the books is amplified by the lack of any direct references on the covers, each now simply has an image of each woman staring directly at the reader as they pick up the book, their gaze as enigmatic as the trio of conversations that will begin to take place within the books' pages.

An earlier book by Tonnard, *In this Dark Wood* (2008)^{xxiii} demonstrates her skill in interpreting and relating text and image. For this book, described as 'modern gothic', Tonnard assembled 90 English translations of the first lines of Dante's *Inferno*: "In the middle of the journey of our life / I found myself in a dark wood / for the straight way was lost". Opposite each translation is a photograph of an individual walking alone in the nightscape of the city, selected from the Joseph Selle collection at Visual Studies Workshop in Rochester, New York.



In this Dark Wood, Elisabeth Tonnard, Rochester, USA, 2008

Tonnard's selection of the photographs was based on their being alone at night, having noticed that more solitary figures appeared in photographs taken at night than daytime on the film reel. In the introduction she writes: "These figures also had a certain look on their faces as if their eyes were seeing something else than their actual surroundings. This alienation made me think of them as souls lost in the dark woods of the city, all speaking the words of Dante's first lines in the *Inferno*."^{xxiv} The book shows page after page of interpretations of the original text opposite these haunted souls wandering alone on the night streets. As Tonnard states, the repetition is both endless and interchangeable, "The images are re-expressions of each other, and so are the texts."^{xxv}

Tonnard's recent book *Wiederholungszwang* (edition of 28, 2014) is:

A compulsive bookwork grounded in the drive to repeat things. 'Wiederholungszwang' is a term Sigmund Freud used for repetitive behaviour in which a person repeats certain traumatic events. The book is made up out of a single image, a found lantern slide, that becomes a scene of repetition when it is fragmented, folded, repeated and mirrored.^{xxvi}



Wiederholungszwang, Elisabeth Tonnard, The Netherlands, 2014

The book is a purely visual publication, reminiscent of the British artist Colin Sackett's *Black Bob* (1989 and 2008). Although *Black Bob* is not about the compulsive nature of repetition, it is a study in the use of repetition, directional reading, and how an image can appear as both static and fluid at the same time.^{xxvii} *Black Bob* consists of 124 pages, each spread identical, as Sackett explains:

From the first to the last picture there is no change, but further pictures preceding and following the sixty-three in the book might show both a start and a finish, the published fraction just a moment somewhere within a moving sequence... This demonstration of direction, the page after page rightward movement of shepherd, dog, sheep, and the parallel flow of the river, is identical to the narrative of a book with blank stock as its subject.^{xxviii}

Whilst Sackett's *Black Bob* is concerned with the re-reading of an unaltered image, Tonnard's *Wiederholungszwang*, also in black and white, is a series of adjustments in our viewing, and stability. Through subtle shifts of viewpoint made by slight realignment, we wander tentatively through the pages, aware that the scene remains the same yet not the same. It is similar to catching sight of something out of the corner of your eye, is it really there or just a passing shadow?



Wiederholungszwang, Elisabeth Tonnard, The Netherlands, 2014

The inference of repetition and change is unsettling – just as Freud theorised – what is the compulsion, why are we being shown this again, I’m really wondering now, what is in the shed? The book ends with just a fraction of the building’s structure glimpsed through trees, the “mirror structure forces a deviation from this scheme, but this deviation is at the same time to be seen as another case of repetition compulsion.”^{xxix} It is, as our eyes gaze up to the sky, they must also look down and, drawn to the sharp incline of the roof peaking out, there follows an uneasy realisation of how it might feel to begin the cycle again. *Wiederholungszwang* relates to the emanational concepts of Liberature through pace and structure of visual narrative and presentation; the beautifully rounded corners and hand sewn binding reflecting the appearance of a small, personal photo album; as with the other books above, this isn’t a work that could exist in any other format, it has to be ‘the book itself’.

The artists’ books discussed above also have one more thing in common with Liberature. Bazarnik and Fajfer have been exacting in their mission to publish books in precisely the format that the authors intended. Every reference to size, material and appearance has been absorbed, appreciated and understood. Within this small selection of artists’ books, each has been produced with the same intention; the artists as self-publishers have controlled every aspect of decision making when it comes to content, format and presentation. There have been no awkward negotiations with mainstream publishers who would consider the implications of cost and profit before using the most fitting materials. These books have been created in their entirety by the artists themselves. In doing so, they have assumed multiple roles of creator, editor, printer, designer and publisher, to consider every component of their books in relation to the whole. As writer or artist, all of these works have been produced as their maker intended – in truth to the book.

ⁱ A full text of the interview can be downloaded at:
<http://www.bookarts.uwe.ac.uk/nowakowski.htm>

ⁱⁱ What will be the canon for the artist’s book in the 21st Century? The project was funded by the Arts and Humanities Research Council from March 2008 - February 2010, a full archive can be found at: <http://www.bookarts.uwe.ac.uk/canon.htm>

ⁱⁱⁱ Email from Katarzyna Bazarnik and Zenon Fajfer in May 2008.

^{iv} For an audio file or text download of Bazarnik and Fajfer’s presentation ‘Liberature: Literature in the Form of the Book’, visit:
<http://www.bookarts.uwe.ac.uk/contrad09/liberature.htm>

^v ‘Liberature: Literature in the Form of the Book’. Page 1, introduction:
<http://www.bookarts.uwe.ac.uk/contrad09/conpdfs/liberature.pdf>

^{vi} Zenon Fajfer, “~~liryka, epika, dramat~~, liberatura”, *Od Joyce'a do liberatury (From Joyce to Liberature)* ed. Katarzyna Bazarnik (Kraków: Universitas, 2002) 233-239. Read the English text at: www.liberatura.pl/teksty-dostepne-na-stronie.htm

^{vii} Ibid.

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- viii For more information on Sally Alatalo's background and artists' publications, see: 'From Mimeograph to Paperback - A Short History of Sara Ranchose Publishing', an essay written by Alatalo for the *Artist's Book Yearbook 2008-09* (Sarah Bodman, ed. Impact Press, Bristol, UK, 2007), which can be read online at: <http://sararanchose.com/mimeograph.html>
- ix From our case study interview with Sally Alatalo (p5), which can be downloaded as a PDF at: <http://www.bookarts.uwe.ac.uk/canon.htm>
- x From our case study interview with Sally Alatalo (p5), which can be downloaded as a PDF at: <http://www.bookarts.uwe.ac.uk/canon.htm>
- xi <http://www.sararanchose.com/mimeograph.html>
- xii Back cover text from *Sara Ranchose Publishing Romance Series: Unforeseen Alliances* (2001), Sally Alatalo writing as Anita-M28.
- xiii <http://www.bris.ac.uk/sml/people/person/rhiannon-j-daniels/index.html>
- xiv An archive of the project and online gallery of the books can be viewed at: <http://locatingboccaccio.wordpress.com>
- xv <http://www.ambruno.co.uk/john-mcdowall.html>
- xvi Ibid.
- xvii From the essay 'Some artists' books and literature' by John McDowall, a version of an artist's talk at the 'Locating Boccaccio in 2013' exhibition held at The John Rylands Library, Manchester, UK. Published in *The Blue Notebook* Vol.8 No.2 April 2014, p29
- xviii Smith, Roch Charles. *Understanding Alain Robbe-Grillet*. University of South Carolina Press, USA, 2000. ISBN 1-57003-351-X, p52
- xix The poems first appeared in the Dutch literary magazine *Armada, tijdschrift voor wereldliteratuur*, No. 24, December 2001
- xx See: <http://elisabethtonnard.com/works/a-dialogue-in-useful-phrases/>
- xxi *A Dialogue in Useful Phrases*, Elisabeth Tonnard, edition of 250, Acquoy, The Netherlands, 2010.
- xxii For more information on Christopher Robinson's books, see: www.wordsofdeadpoets.co.uk
- xxiii *In this Dark Wood*, Elisabeth Tonnard, Rochester, New York, 2008, paperback. A hardback edition was later published by J&L Books, October 2013, ISBN 978-0-9895311-0-8

^{xxiv} *In this Dark Wood*, Elisabeth Tonnard, Rochester, New York, 2008, introduction page.

^{xxv} <http://elisabethtonnard.com/works/in-this-dark-wood/>

^{xxvi} <http://elisabethtonnard.com/works/wiederholungszwang/> [accessed: 03/12/14: 16:18]

^{xxvii} *Black Bob*, Colin Sackett, edition of 100 copies, Coracle, London 1989; Second edition of 200 copies, Coracle, Ireland 2008. For a commentary by the artist on the construction and reading of the book, compiled for the event 'All or nothing? A consideration of blank books' at the Henry Moore Institute, Leeds, 25th June 2005, visit: http://www.colinsackett.co.uk/writing_readings_02.php

^{xxviii} Reference 2 and 3, by Colin Sackett in A Consideration of 'Black Bob': http://www.colinsackett.co.uk/writing_readings_02.php [accessed 03/12/14: 17:36]

^{xxix} From the artist's statement at: <http://elisabethtonnard.com/works/wiederholungszwang/> [accessed 03/12/14: 18:03]