

Elisabeth Tonnard  
Books and editions

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# Welcome,

This catalogue provides an overview of all my books and editions, listed in chronological order.

Unless stated otherwise, the books are self-published. A price list can be found in the back.

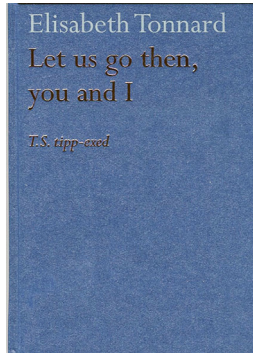
For complete documentation and to sign up for updates visit [elisabethtonnard.com](https://elisabethtonnard.com).

Elisabeth Tonnard

2025

## Let us go then, you and I

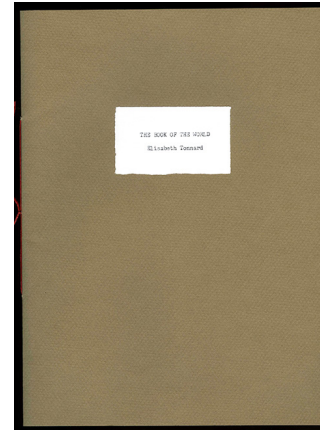
This book is written in white ink, which the subtitle, *T.S. tipp-exed*, hints at. It consists of poems that are all 'tipp-exed' (tipp-ex is the correction fluid also called whiteout) from the same segment of T.S. Eliot's poem 'The Lovesong of J. Alfred Prufrock'. Dutch poetry in the English language.



2003  
Edition of 250 + 3 AP, numbered. Offset, b&cw.  
Sewn hardcover, 12 x 17 cm. 68 pages.

## The Book of the World

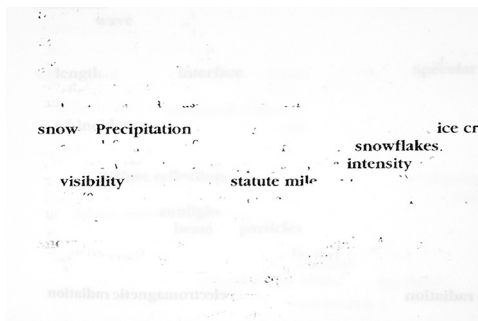
Each copy of this book is typed on a Smith-Corona typewriter. The book is about itself, the reader, and the rest of the world. It uses 24 words for accomplishing this.



2006  
Open edition. Typed, b&cw.  
Sewn pamphlet, 19.2 x 26.8 cm. 12 pages.

## Whiteout

This book is based on a combination of the definition of meteorological whiteout and the product of whiteout used to correct texts. Textimages were made by applying whiteout to definitions from the *Glossary of Meteorology*. The effect visually is that words are floating like objects in a field of white. They are disconnected; nouns without sentences. A flurry of bits of letters surrounds them as in a snowstorm. In the words of the glossary: “sense of depth and orientation is lost”.

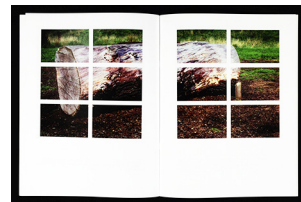


2006

1st and 2nd edition of each 10 + 1 AP, numbered. Inkjet print, b&w. Stab binding, 29.3 x 22.8 cm. 70 pages.

## Terra Nullius

This visual essay is about writing on top of the landscape —treating the landscape as a blank slate of which you can take possession by leaving signs and traces. The book quotes historical texts that deal with acts of possession by the European discoverers of ‘The New World’. The discoverers wanted to claim the lands they found as their possession, but didn’t yet have a fixed method of doing so. Every nation would create a different set of symbolic acts of possession. Some of these acts are akin to theatrical performances, others are more sculptural. In *Terra Nullius* these texts are connected to photos made in England, Holland and the US. The photos visualize the act of making inscriptions on the landscape in a broader way. The layout of the essay is meant to reflect the static, repetitive nature of the ceremonies that the texts speak about, and to give a sense of nature being cut up into pieces.

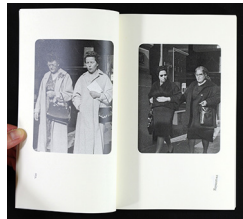


2006

Open edition. Digital print, full color. Stapled pamphlet, 21.5 x 28 cm. 20 pages.

## Two of Us

This book, designed and printed like a novel, presents a city of multiplication, where phenomena are not unique, but repetitions of each other. It reconstructs a pattern found in the immense archive of a street photographer working in San Francisco from the 40's to the 70's (the Joseph Selle collection housed at the Visual Studies Workshop). This pattern consists of images of people who look alike while they walk next to or behind each other on the street. *Two of Us* relates this to the notion of the 'double'. The images of doubles are combined with a poem by Baudelaire. The text has been broken apart into separate words, set, and rotated progressively at an angle below each photograph. Flipping the pages causes the words to move like the hand of a clock as the poem reads sequentially from front-to-back on the right pages and, on the left pages, from back-to-front.



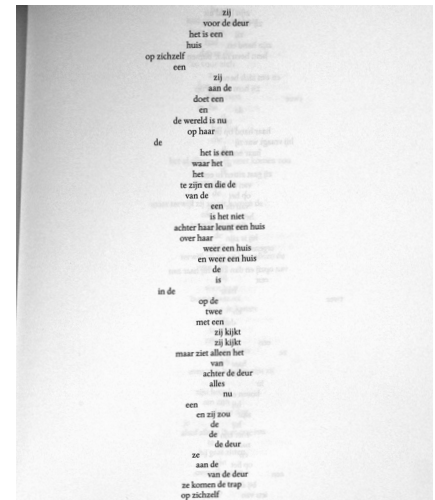
2007

Open edition. Digital print, b&cw.

Paperback, 15.2 x 22.8 cm. 424 pages.

## De wereld is er

This is a poetry collection in Dutch. It contains four poems that each explore a very different shape. The book was nominated for the Hugues C. Pernath Poetry Award (2009).



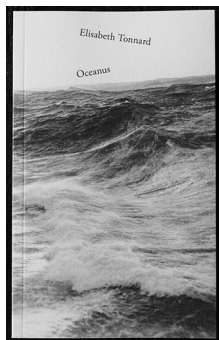
2007

Edition of 127, not numbered but worded. Published by Druksel in Gent, Belgium. Offset, b&cw.

Sewn pamphlet, 16.5 x 21 cm. 48 pages.

## Oceanus

This is a pocket book, good for bringing along on a sea journey. It evokes the feeling of a bewildered traveling. The words throughout the book are awkwardly placed, and clearly out of their element. Still they continue on, going somewhere. The goddess whispers. The sea of the book is composed of two photographs found in a family album lost in an archive. The text cuts through Samuel Butler's translation of Homer's *Odyssey*.



2007

Open edition. Digital print, b&w.  
Paperback, 11 x 17.5 cm. 106 pages.

## Where Is God

This book followed from the wish to make color surfaces that would be based purely on color numbers instead of aesthetic choices, and that could meanwhile still be read as aesthetic objects and physical substances. It ended up as a highly process-based book reflecting on absence.

Signs here have become independent, and do no longer refer to things. Baudrillard's thoughts on simulacra and simulations were an influence. The color surfaces are simulacra of simulacra. I tried to locate God and searched an online phonebook for the numbers of names ("Where", "Is", and "God") connected to my question. The numbers were used in Photoshop's digital palettes to create color fields and gradients. The same numbers were used to compose short texts on each spread.



2007

Open edition. Digital print, full color.  
Paperback, 19 x 24.5 cm. 118 pages.

## Contemplation

Contemplation is about the act of looking, especially looking as an internal process; looking at ourselves inside our self. It is a silent book, containing pages looking at other pages. Continuity of contemplation is created by having the folds on the foredge. This sets the still into motion. The book is made from eight black and white negatives (1940s) found in an uncategorized family archive in a basement room at the Visual Studies Workshop in Rochester, NY. The man portrayed remains unknown; and it is as if he knows it. The book is based on the idea of this man looking at himself and at the reader. The cover has a mirror element where the reader can find his or her own eyes.



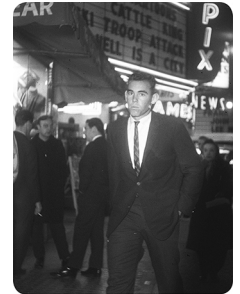
2008

Edition of 29 + 3 AP, numbered. Inkjet print, b&w.  
Stab binding with folds on the foredge, 12.5 x 20 cm. 16 pages.

## In this Dark Wood

This book is a modern gothic. It pairs images of people walking alone in nighttime city streets with 90 different English translations collected of the first lines of Dante's *Inferno*. The images, showing a crowd of solitary figures, are selected from the extraordinary Joseph Selle collection at the Visual Studies Workshop which contains over a million negatives from a company of street photographers working in San Francisco from the 40's to the 70's). The book is set up in a repetitious way, to stress a sense of similarity, endlessness and interchangeability. The images are re-expressions of each other, and so are the texts.

Also see the related book *Two of Us* from 2007.



2008

Open edition. Digital print, b&w.  
Paperback, 15.2 x 22.8 cm. 196 pages.



## The Man of the Crowd (box)

This work is a reflection on Edgar Allan Poe's short story 'The Man of the Crowd' and a Parisian street occurrence that I photographed. The main part of the work is a series of 56 photographs, tracking a 21st century flâneur. Two imagetexts follow the photoseries. The first is an analysis of instances of the word 'I' in Poe's story, reworking the story into a new poem. The second is a crowded street of words, showing Poe's story in full while also indicating places that remain unreadable. Both texts were made by applying linguistic analysis tools (concordance software) to the original story.

The work consists of sheets that can be installed next to each other on shelves. See also the bound version published under the same title in 2012.



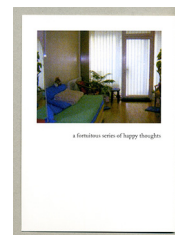
2008

Edition of 14 + 2 AP, numbered. Inkjet print, full color.  
76 single-sided sheets (12.7 x 17.8 cm) in a box.

## Interior Monologue

*Interior Monologue* pairs images of Parisian apartment interiors from a real-estate catalogue with texts found in the "literary phrases" section of Grenville Kleiser's *Fifteen Thousand Useful Phrases*. The project presents abandoned remnants of speech, paired to images that are likewise abandoned: orphaned photos from a real-estate catalogue, snapped by ever so many unidentified photographers. Texts and images look as though they are quite established on their pages, and in a healthy relationship towards each other. This soon proves false. Each element seems to be speaking for itself. The scripts do not function as descriptions; and no knowledge is gained from the information gathered.

The work consists of loose sheets that can be installed in several ways. It is presented in a custom made portfolio box.

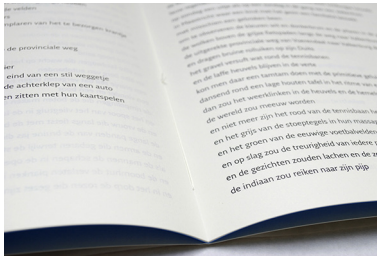


2009

Edition of 20 + 1 AP, numbered. Inkjet print, full color.  
128 single-sided sheets (12.7 x 17.8 cm) in portfolio box.

## De wereld zou meeuw

A poetry book in Dutch about landscapes stuck in time.



2009

Edition of 126, numbered and lettered. Published by Druksel in Gent, Belgium. Offset, b&w.  
Sewn pamphlet, 18 x 19 cm. 16 pages.

## Mood: Potential

This book stages and un-stages potential landscapes of clouds and trees in a discontinuous, jittery movement. It was printed in duotone, referencing the two-part composites of each spread.

The book was included in the *Journal of Artists' Books* number 27.



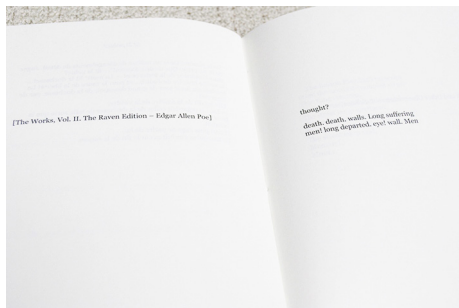
2010

Published by Columbia College Center for Book and Paper Arts, Chicago. Duotone offset. Stapled pamphlet in envelope. 12.7 x 17.8 cm. 32 pages.

## “Speak! eyes - En zie!

—Word has examined the document and picked the sentences most relevant to the main theme.

“Speak! eyes - En zie! consists of poems made through Microsoft Word’s autosummary functionality. Fifteen existing works of literature, including for instance *Hamlet*, *The Waste Land*, and *La Chartreuse de Parme*, were autosummarized into new poems. Languages in the book are English, German, French and Dutch.

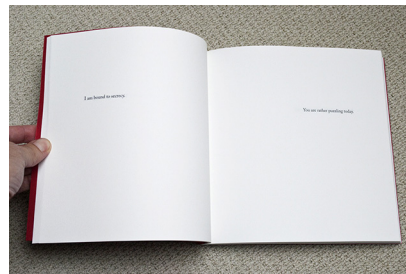


2010

Edition of 126, numbered and lettered. Published by Druksel in Gent, Belgium. Offset, b&w. Sewn pamphlet, 12 x 18 cm. 44 pages.

## A Dialogue in Useful Phrases

This is a book based on “conversational phrases” that were found in Grenville Kleiser’s *Fifteen Thousand Useful Phrases*, an optimistic handbook from 1917 providing “felicitous expressions for enriching the vocabulary.” Kleiser’s conversational phrases starting with ‘I’ were taken and placed opposite those starting with ‘you’. The ‘I’ phrases are running in alphabetical order down the verso pages, the ‘you’ phrases down the recto pages. A dialogue is formed from the random meetings of these phrases. It is a dialogue in the purest sense, a dialogue that expresses nothing other than itself. See also *Interior Monologue* from 2009.



2010

Edition of 250, numbered. Digital print, b&w. Paperback, 18.5 x 18.5 cm. 178 pages.

## ABC Reviews

Established in 2009, ABC Artists' Books Cooperative is an international network created by and for artists who self-publish artists' books.

This book, made from found online reviews, shows the immense impact of ABC in the world.

—It's so beautiful in ABC.

—If only the airlines worked as well as ABC!

I was a member of ABC from 2009 to 2013.

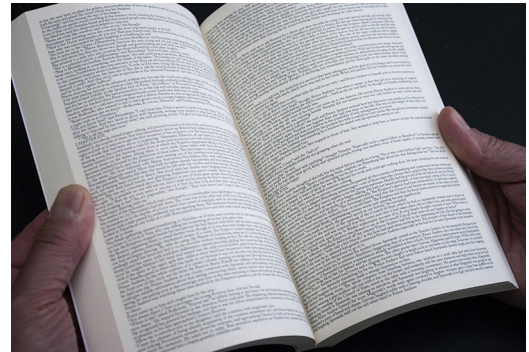


2011

Open edition. Digital print, b&w.  
Paperback, 12.7 x 20.3 cm. 68 pages.

## The Story of a Young Gentleman

An ultra-short story that in defiance of literary taste and publishing conventions manifests itself as a novel-sized book. The main character in the story reads the entire text of Tolstoy's *War and Peace* and we read along with him.



2011

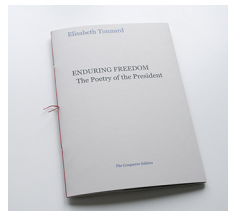
Open edition. Digital print, b&w.  
Paperback, 12.7 x 20.3 cm. 350 pages.

## Enduring Freedom

The subtitle of this book is *The Poetry of the President*. Speeches that George W. Bush made shortly after the 9/11 attacks, are turned into poetry here. The tone varies as we witness consolatory words and war speech. What does not change is the intensity of the rhetoric used.

The poems first appeared in the Dutch literary magazine *Armada* in December 2001.

The edition is printed on a paper that adds its own voice to the project in the form of a watermark. It reads “conqueror”, the brand name of the paper. Not only does that word seem to describe the voice in the book, it is also a description of itself; the watermark as a rhetoric, as a conquest.



2011

Edition of 124, numbered. Inkjet print, b&cw.  
Sewn pamphlet, 15 x 21 cm. 16 pages.

## The Death of the Photographer

—Like Bouvard and Pécuchet, those eternal copyists, both sublime and comical and whose profound absurdity precisely designates the truth of photography, the photographer can only imitate a gesture forever anterior, never original...

This book presents an appropriated version of Andreas Schmidt's book *Neon Boneyard Las Vegas A-Z Judy Natal* (2011) as well as a variation on Roland Barthes' essay 'The Death of the Author'. Schmidt's book was appropriated from the website where the artist made his book available ([www.blurb.com](http://www.blurb.com)). Barthes' essay, in the translation by Richard Howard, was downloaded from Ubuweb and edited in Microsoft Word. No efforts have been made to contact the rightful owners with regards to copyright and permissions.

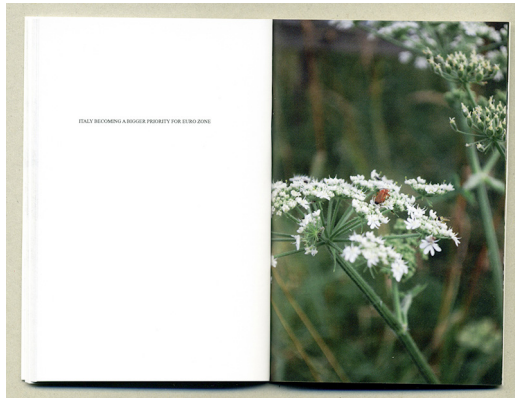


2011

Open edition. Digital print, full color.  
Paperback, 12.7 x 20.3 cm. 96 pages.

## Another World

A small book containing 24 photographs and 24 news headlines taken on July 10, 2011. It presents two different worlds that somehow both exist and that both seem very distant. A magnifying glass is supplied to study another world closer. With it, you can see how the happy-go-lucky red soldier beetle is busy making love, and read how the ship in the Volga is sinking.

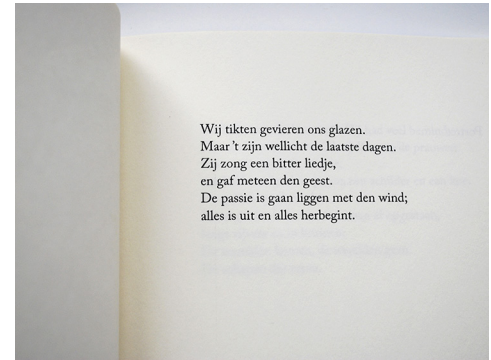


2011

Edition of 75, numbered. Digital print, full color.  
Paperback & magnifying glass, 8.4 x 12.7 cm. 54 pages.

## De dichter spreekt weer

This is a small poetry book in Dutch, consisting of poems that are written by using only existing lines of poetry from the poet Richard Minne (1891-1965).



2012

Open edition. Digital print, b&w.  
Paperback, 15 x 18 cm. 32 pages.

## The Invisible Book

This is a book produced in limited edition at the price of € 0. It works as a digital book too, on any platform. The edition is limited to 100 copies (neither numbered nor signed). This is a product without a single fault, available at the lowest price possible. The book was made as a reaction to both the trend of decreasing booksales and the trend of increasing expectations from audiences.

The book's 1st edition was sold out on the day of its release when artist Joachim Schmid bought all copies. A 2nd edition became available in June 2012. It too was limited to 100 copies, neither numbered nor signed, but all made to perfection and available at the price of € 0. A stipulation came with the 2nd edition: each purchaser could only buy one copy. The 2nd edition is now also sold out, the last remaining copies are held for future exhibitions.

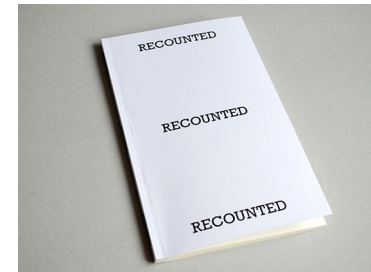
2012

1st edition 100, 2nd edition 100, not numbered.

## Recounted

This book recounts *Nine Swimming Pools and a Broken Glass* by Edward Ruscha in textual snapshots. The snapshots are taken from modern American literature predating 1968 (they may even be imagined to have influenced Ruscha). They can be read but they can also be looked at: the words are objects in disguise.

*Recounted* was made as part of the *ABCED* project realized by ABC Artists' Books Cooperative in celebration of Ed Ruscha's 75th birthday in December 2012. It was available for one year only.

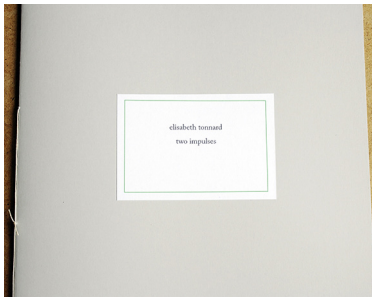


2012

Edition was only available during one year. Digital print, b&w. Paperback, 12.7 x 20.3 cm. 64 pages.

## Two Impulses

This pamphlet uses two marks on paper to reflect on two impulses in art and life. The punctuation mark on the left page represents the finality and beauty of a perfect statement, the punctuation mark on the right page breaks up the perfect statement and points to further movement. In parallel to the close of Samuel Beckett's *The Unnamable*: "I can't go on, I'll go on."

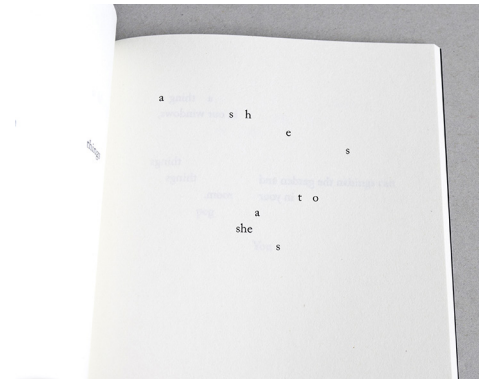


2012

Edition of 10 + 2 AP, numbered. Inkjet print, b&w.  
Sewn pamphlet, 21 x 29.7 cm. 4 pages.

## We are small

A book of tipp-ex poetry, analogous to *Let us go then, you and I* from 2003. It reflects on a letter that was written to me. On each page the complete text of this letter is printed, but parts of it are tipp-exed, or made white (tipp-ex is the European word for the correction fluid also called whiteout). In this manner new poems are revealed that were already present in the original text.



2012

Edition of 100 + 2 AP, numbered. Digital print, b&w.  
Paperback, 11.3 x 17 cm. 72 pages.



## The Man of the Crowd

The book is about observing and being observed in the urban crowd. It connects Edgar Allan Poe's story 'The Man of the Crowd' to a chance occurrence photographed in a Parisian street. A series of 56 photographs shows an old man appearing and disappearing in a miscellaneous crowd of people drifting by. The photos are followed by experimental textworks that reprocess Poe's story, exhibiting the story's latent messages and providing intricate connections to the photoseries.

See also the edition with loose sheets published under the same title in 2008.



2012

Edition not numbered but marked with individual words. Digital print, full color. Inkjet foldout sheet. Sewn hardcover, 24 x 20 cm. 48 pages.

## One Swimming Pool

This book is a portable swimming pool that can be put on a bookshelf. It is based on Ed Ruscha's book *Nine Swimming Pools and a Broken Glass* from which one swimming pool was photographed. If the sheets are carefully removed from the book and laid down next to each other, this swimming pool can be installed at the actual size of a small swimming pool. The book was bound using an adhesive that allows the sheets to be taken out. Doing so will of course destroy the book in its bound form.



2013

Edition of 9 + 1 AP, numbered. Digital print, full color. 14.8 x 18.8 x 19 cm, 3164 pages, in 9 sections attached to each other, plus inserted fold-out sheet.

## Postcards of The Invisible Book

A set of postcards that sheds some light on the nebulous history of *The Invisible Book*. From an early discussion about the book in 1654, to Robert Walser's sterling 1925 review and Diane Simpson's legendary marathon reading in 1980, discover some of the highlights in the book's history through this set of six cards.



2013

Edition of 165, not numbered. Digital print, full color.  
6 postcards wrapped in a bellyband. 10.5 x 14.8 cm.

## The Gospel of the Photographer

What would it be like if Jesus had been a photographer? What would he have done differently and which images would he have snapped? *The Gospel of the Photographer* imagines this world through a rewriting of the gospel of Mark. Words from the gospel were replaced by words connected to photography, resulting in a booby trapped text in which photography appears as an agent of miracles and healing—and announces itself ultimately as the new religion. The book includes twenty-five newly discovered photographs.

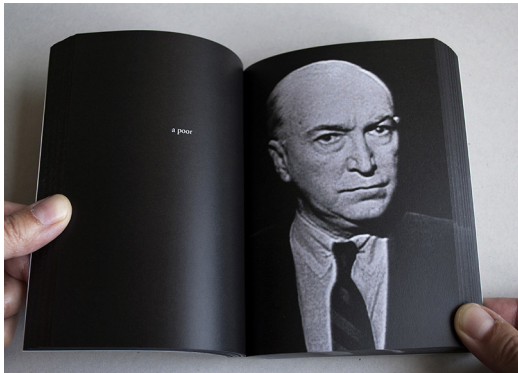


2013

Open edition. Digital print, full color.  
Sewn paperback, 21 x 14.8 cm. 64 pages.

## The Kingdom

A cinematic book that can be read slowly or as a flipbook. It presents a glimpse of the kingdom that rises from the darkness and goes back into the same darkness. Rise and fall are created through the book's particular structure, in which the first half is mirrored in the second half. Each spread has a twin except for the one in the middle which shows the person depicted looking at the reader. The book includes text from *Macbeth*, in the first half of the book going forwards, in the second half backwards.



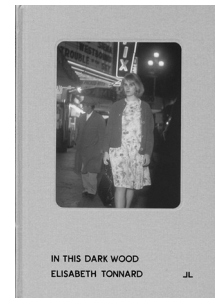
2013

Edition of 100, numbered. Digital print, b&w.  
Sewn paperback, 10.5 x 14.8 cm. 352 pages.

## In this Dark Wood (trade)

This book is a modern gothic. It pairs images of people walking alone in nighttime city streets with 90 different English translations collected of the first lines of Dante's *Inferno*. The images, showing a crowd of solitary figures, are selected from the extraordinary Joseph Selle collection at the Visual Studies Workshop which contains over a million negatives from a company of street photographers working in San Francisco from the 40's to the 70's).

Trade edition of the self-published book of 2008. Also see the related book *Two of Us* from 2007.

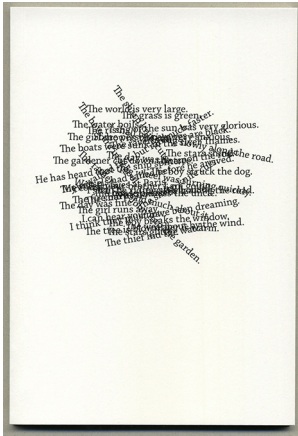


2013

Trade edition published by J&L Books. Offset, b&w.  
Sewn hardcover, 15.2 x 22.8 cm. 196 pages.

## They Were Like Poetry

A book with poems based on a suggestion by James Joyce. The poems are exercises, composed from sentences that were themselves meant as exercises. The sentences come from a popular 19th century school grammar. Joyce mentions the “nice sentences” in this grammar and the idea of them as poetry in *A Portrait of the Artist as a Young Man*.



2014

Edition of 100, numbered. Digital print, b&w.  
Paperback, 13 x 19 cm. 68 pages.

## Wiederholungszwang

A compulsive bookwork grounded in the drive to repeat things. ‘Wiederholungszwang’ is a term Sigmund Freud used for repetitive behavior 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. The image is split into fragments on folded sheets. Each sheet is repeated like a stammer by a sheet that is its double. Meanwhile the book also mirrors back on itself, even though none of its sets of doubled sheets is exactly the same as any of the other sets. At the end of the book its 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.



2014

Edition of 28 + 2 AP, numbered. Inkjet print, b&w.  
Stab binding with folds on the foredge, 12.8 x 18.8 cm.  
30 pages.

## Mein Buch

Mein Buch ('my book') reflects on the declension of possessive pronouns in the German language. It consists of stamped words which are all declensions of the word 'mein'. The stamping causes fluctuations from word to word and from booklet to booklet, mimicking the constant (and to the novice learner bewildering) flow of word form variations that German presents due to the required identification of grammatical case, number and gender.

Also see *Tischblumenbilder*.

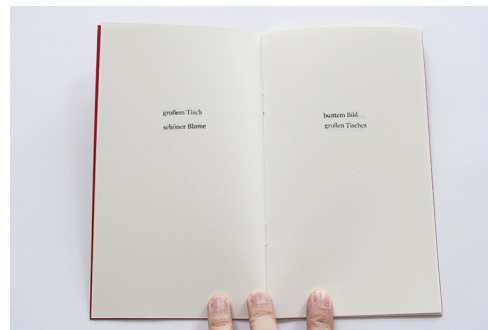


2015

Edition of 50, numbered. Stamped with archival black ink. Stapled pamphlet, 11 x 19 cm. 24 pages.

## Tischblumenbilder

Tischblumenbilder ('Tableflowerpictures') reflects on the declension of adjectives in the German language. It consists of words found in an instruction table that presented declensions of three nouns with adjectives. In the book these phrases are printed by stamping, causing fluctuations from phrase to phrase and from booklet to booklet. Also see *Mein Buch*.



2015

Edition of 50, numbered. Stamped with archival black ink. Stapled pamphlet, 11 x 19 cm. 24 pages.

## Husch!

This book contains two poems composed exclusively from short sentences found in a German grammar book (Hermann Sanders' *Kurzgefaßtes Lehrbuch der Deutschen Sprache für Chinesen* which was first published in 1922).

The first poem is titled 'Was ich weiss' (What I know), the second poem is 'Das Wetter' (The Weather). Each page carries only one line and the lines move about the pages in a free manner.



2015

Edition of 65, numbered. Digital print, b&w.  
Sewn paperback, 10.5 x 14.8 cm. 84 pages.

## The Lovers

This book is based around screenshots that were made while watching 'Discarded: Joachim Schmid and the Anti-Museum,' a video about Joachim Schmid's work, realized by the Hillman Photography Initiative at the Carnegie Museum of Art in 2014. At one point in this documentary Schmid is at a flea market in Berlin, looking through a pile of junked photographs. For a brief moment his perusal and the movements of his hands caused the stack to tell the story captured here.



2015

Edition of 100, numbered. Digital print, b&w. Stapled pamphlet 21 x 28 cm in archival folder 23 x 32 cm.  
24 pages.

## The Library

This book is a library. The images in it are tiny selections from pictures in a catalogue documenting the losses of the Gemäldegalerie at the Kaiser Friedrich Museum, the present-day Bode Museum, in Berlin during and after World War II. The Gemäldegalerie lost over 400 paintings, the sculpture collection at the museum lost about a third of its holdings. Photographic documentation and plaster casts remain as ghostly echoes of what was once there. The majority of losses occurred in May 1945 when two devastating fires in the Friedrichshain flak tower destroyed most of the major works of art that had been stored there for safekeeping. The cause of the fires was never explained and has become the subject of legend. Trapped in there were the paintings these images refer to. Out of the smoke we think up this library of unknown books.



2015

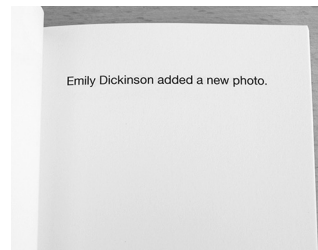
Edition of 150, not numbered. Digital print, b&w.  
Paperback with exposed sewing, 10.5 x 14.8 cm.  
56 pages.

## Song of Myself

—Edgar Allan Poe likes his own link.

*Song of Myself. American Renaissance* contains status updates collected from the official Facebook pages of Edgar Allan Poe, Emily Dickinson, Henry David Thoreau, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson and Walt Whitman.

See also the special edition (next page) that can be exhibited as an installation.



2015

Open edition. Digital print, b&w.  
Paperback, 9.8 x 14 cm. 124 pages.



## Song of Myself (special edition)

—Emily Dickinson added a new photo.

This work contains status updates collected from the official Facebook pages of Edgar Allan Poe, Emily Dickinson, Henry David Thoreau, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson and Walt Whitman. See also the pocket book version on the previous page. The special edition contains loose sheets that can be exhibited in an installation. In the colophon each of the seven copies of the edition is associated with one of the poets that appear in the project.



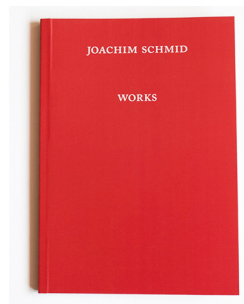
2015

Edition of 7 + 1 AP. Inkjet print, b&cw.

56 sheets size 29,7 x 42 cm in archival portfolio folder.

## Joachim Schmid Works

33 photographs of Joachim Schmid working on his *E-Book*. Joachim Schmid is well-known for his work with other people's photographs. It is less known, or even unknown, that he takes the camera to hand himself sometimes. This little book documents just that and thereby provides a so far unseen aspect of Joachim Schmid's practice. We get a glimpse of the artist's movements in the age of lcd-screens and in addition to that a portrait of the streets that write to us.



2016

Edition of 75, not numbered. Digital print, full color.

Sewn paperback, 10,5 x 14,8 cm. 44 pages.



## The Death of the Poet

This literary artist book excerpts texts from the biographies of nineteen different poets to fabricate one single, time and space crossing, remarkable story.



2016

Edition of 125, not numbered. Digital print, b&w.  
Paperback, 13 x 19 cm. 48 pages.

## The Plan

My interest in white space in texts and fascination for printed materials from East Germany brought me to discover the Plan. The Plan is the chameleonic directive to every situation of societal life—whether it is playing sports, writing a book, or practicing for war. Always think of the Plan. Better yet: always have it in your hand. *The Plan* consists of a book plus a folder. The book contains images reproduced from miniature books published in the GDR during the 1980s. Each book is accompanied by an original, pre-owned GDR folder, each different and individually obtained from households in the former state. The folder comes with a foldout sheet of the Plan.



2016

Edition of 150, numbered. Digital print, full color.  
Paperback, 14.8 x 21 cm. 48 pages. Original GDR folder, ±A<sub>4</sub>, with one folded and stamped A<sub>2</sub> sheet.

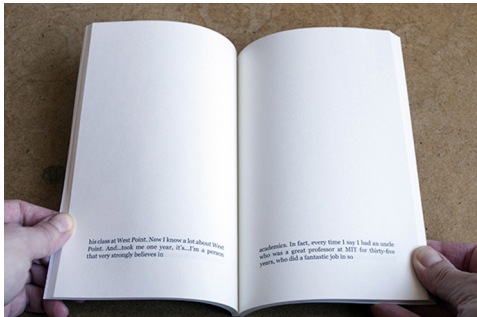


## An Empty Field

—I know when I do good speeches. I know when I do bad speeches. That speech was a total home run. They loved it.

Donald Trump when asked about his address to the CIA

This book is my complete transcript of President Trump's address to employees of the CIA the day after his 2017 inauguration. To keep in style, the text is cut into bits of 140 or fewer characters.



2017

Open edition. Digital print, b&w.  
Paperback, 12,5 x 19 cm. 96 pages.

## Voor het ideaal, lees de schaal

My Dutch poetry debut, after earlier bibliophile editions.  
Nominated for the C. Buddingh'-award 2018.

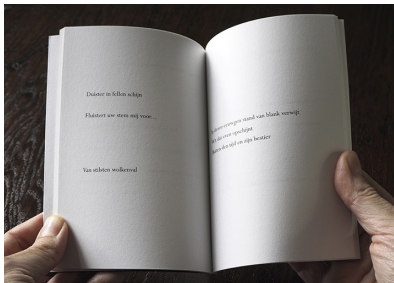


2017

Trade edition. Offset, b&w. Published by het balanseer  
in Gent, Belgium. Paperback, 13,5 x 20,5 cm. 144 pages.

## De wolk

A literary and visual work in Dutch, based on the poetry of P.C. Boutens (1870 – 1943). The book is small but takes a position to Boutens' entire poetical oeuvre. Twelve of Boutens' poems have been combined in such a way that they semi-automatically wrote new poems. The book is a cloud of text and white space and can be read in different directions: from top to bottom on the single page, and both from left to right and from right to left across consecutive pages. A multidimensional space of simultaneous readings emerges; a new work inbetween Boutens, myself and the reader.



2017

Trade edition. Offset, b&w. Published as #154 in the Slibreeks, by Den Boer/De Ruiter, Vlissingen.

Paperback, 10.5 x 14.8 cm. 52 pages.

## Indirections

A series of pamphlets that focus on the manoeuvring involved when ideas are presented to the public eye with the aim of persuasion. Whether we look at Soviet propaganda or at minor deceits in the local newspaper: things are bent, spun and twisted. The series presents found image-and-caption combinations from newspapers, books and leaflets. Each item is a folded sheet containing a found image with its caption. The caption is on the front, the image is hidden inside. The two elements are each given their own stage so that a new space opens up between them. In that space a small tragicomedy is played out. So far there were 11 pamphlets published. This is not a closed set; more may be added to this series and each pamphlet can function by itself.



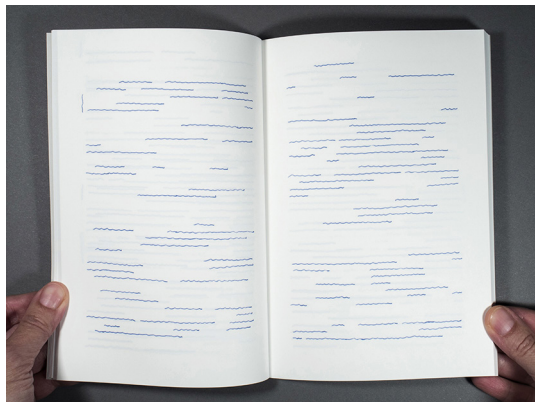
2018-ongoing

Pamphlets in editions of 90, not numbered. Digital print, b&w and full color.

A3 sized sheet, folded to 14 x 29.7 cm (6 pages).

## A History of Dogma

This work is based on a book about the history of dogma (a copy of Walther Köhler's *Dogmengeschichte*) that I came upon at a second-hand booksale in my hometown. The book, it was clear, had been expertly read by its previous owner. The markings left by this most dutiful reader, who essentially created a new history of dogma, are presented here.



2019

Edition of 75 numbered copies. Inkjet print, full color.  
Handbound paperback, cover of embossed paper,  
14 x 21 cm. 114 pages.

## The Pine of Takekuma

This book is based on Matsuo Bashō's *Oku no Hosomichi* (*The Narrow Road to the Deep North*), one of the major texts of classical Japanese literature. Bashō's work is a travel sketch, written in a combination of prose and haiku, based on a journey Bashō undertook in 1689. This journey took shape around many places mentioned and celebrated in earlier Japanese poetry. One of the sights depicted by Bashō is the pine tree of Takekuma. Time and again this tree, forked into two trunks, is resurrected. *The Pine of Takekuma* presents and continues this process of resurrections by placing before the reader ten different existing English translations of the same passage in Bashō's work.



2020

Edition of 45 numbered copies. Inkjet print, b&w.  
Handbound in a Japanese style stab binding with folds  
on the foredge, 12 x 19 cm. 30 pages.

## The Power of the Powerless

Not a book but a gesture. I was struck by the 2022 street protests in China in which blank sheets of paper were used to defy censorship. The sheets served effortlessly to indicate everything that should be expressed. Something so small, simple, and yet universal. The title of *The Power of the Powerless* is a reference to Václav Havel's essay of that same title. It speaks of the power that the powerless have when they no longer live (as if) in obedience to the system. Something relevant not only in totalitarian states but wherever system tries to dominate life and replace actual experience. The blank of this paper can never be totally contained by those who want to control it.

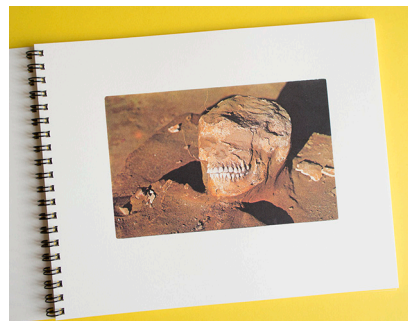


2022

Edition of 40 numbered copies. Loose blank A4 sheet in inkjet printed handmade cover 12 x 19 cm.

## Earth Station

This book was published as part of artists' association AMBruno's project 'Intervals'. It uses intervals between images found on postcards from the 1950s and 1960s, when mass tourism began to grow, as a playful method of critique – creating brief visual stories about how humans changed nature.

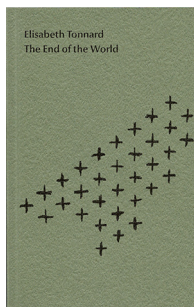


2024

Edition of 50. Inkjet print, full color. Wire bound, 21.5 x 17.2 cm. 40 pages.

# The End of the World

A book about Robert Walser's final walks and silences. The book transports the reader to the last 23 years of Walser's life, which were spent at the psychiatric institution in Herisau, Switzerland. From his arrival in 1933 to his death on Christmas Day 1956, Walser would not write anymore. On Sundays he would take long walks, a counterpoint to the blank days of sorting tin foil or gluing bags at the institution's workshop. The book draws on excerpts from Walser's asylum file and photographs taken at the graveyard in Herisau where Walser is buried. The photographs all show scenes depicted on the surrounding gravestones. They seemed like a continuance of Robert Walser's walk to me.



2025

Edition of 350 copies. Duotone offset.

Paperback with cold-glue binding, 11.5 x 18 cm.

208 pages.

Let us go then, you and I	sold out	Postcards of The Invisible Book	10,-
The Book of the World	sold out	The Gospel of the Photographer	35,-
Whiteout	sold out	The Kingdom	sold out
Terra Nullius	sold out	They Were Like Poetry	sold out
Two of Us	50,-	Wiederholungszwang	150,-
Oceanus	35,-	Mein Buch	24,-
Where Is God	sold out	Tischblumenbilder	24,-
Contemplation	sold out	Husch!	24,-
In this Dark Wood	sold out	The Lovers	35,-
The Man of the Crowd (box)	sold out	The Library	28,-
Interior Monologue	1.450,-	Song of Myself (book)	21,-
A Dialogue in Useful Phrases	sold out	Song of Myself (special edition)	contact me
ABC Reviews	sold out	Joachim Schmid Works	24,-
The Story of a Young Gentleman	sold out	The Death of the Poet	24,-
Enduring Freedom	24,-	The Plan	54,-
The Death of the Photographer	sold out	An Empty Field	sold out
Another World	sold out	De wolk	12,50
De dichter spreekt weer	12,-	Indirections (price per pamphlet)	7,50
The Invisible Book	sold out	A History of Dogma	50,-
Recounted	sold out	The Pine of Takekuma	95,-
Two Impulses	sold out	The Power of the Powerless	50,-
We are small	sold out	Earth Station	45,-
The Man of the Crowd (book)	50,-	The End of the World	37,50
One Swimming Pool	sold out		

Prices are excl. shipping. For book orders please use the contact details in front of this catalogue.

Books that are sold out may still be available for exhibitions.

Books that are not listed here are available through their respective publishers.

**Prices in euro**

