

TypeBound



TypeBound

Books as Sculpture
from Florida Collections

Typewriter Poems
from the Sackner Archive of
Concrete and Visual Poetry

Curated by Craig Saper and Theo Lotz

January 27 - March 4, 2009



UCF Art Gallery
Visual Arts Building
University of Central Florida

*This exhibition has been funded by a generous grant
from the Winifred Johnson Clive Foundation.*

Front cover: Konrad Balder Schauffelen, *Exploding Galaxy*, 1974, styrofoam, wooden sticks, paper fragments.
Back cover: Geoffrey Cook, *Mandala #3 (after C.G. Jung)*, 1980, typing on paper.
On loan from the Sackner Archive of Visual and Concrete Poetry.

All works in this publication were photographed by Stephen Allen, except where noted.



ETTORE SOBRERO (Italian)
Mantissa Decisionism (Beethoven), 1984
 Paper, 15½ x 9¾ x 1½ inches

Introduction & Acknowledgments

As in the emergence of the avant-garde during the *fin de siècle*—a time when artists were forced to rethink the role of painting in relation to film and photography—the book and printed word face similar issues in relation to new technologies. As ever-accessible electronic media clearly become the preferred modes of disseminating and accumulating information, arguments are being made that the purpose of printed-and-bound paper books will fundamentally change. This change will allow artists, poets and writers to explore new ways of combining image and text, to explore nontraditional ways of (literally) unfolding a narrative, and to explore the physical reading experience. In this exhibition, *TypeBound*, two of the book's most fundamental elements—its bindings and its type—are separated and examined for creative possibilities as they are freed of their basic, traditional functions. Here, like paintings freed of the job of description, bindings have evolved to allow books to become complex art objects that move, are assembled, or are performative. And here, with the "typewriter poems," text and type are liberated from a sequential and linear format, allowing them to be truly visual (celebrating the *grapheme* without a *phoneme* to use the linguistic terms for a letter without an alphabetic sound). It is our hope this exhibition will re-introduce books and type as freed from their traditional type-bound history.

Like *Out of Darkness: The Contemporary Revival of Early Photography*, which was recently organized by the UCF Art Gallery, *TypeBound* shares a concern for a transitional period in art history. Importantly, the two exhibitions also share generous sponsorship from the Winifred Johnson Clive Foundation. Without this support the exhibition, and the rich educational outreach programming we are offering along with it, would have been impossible.

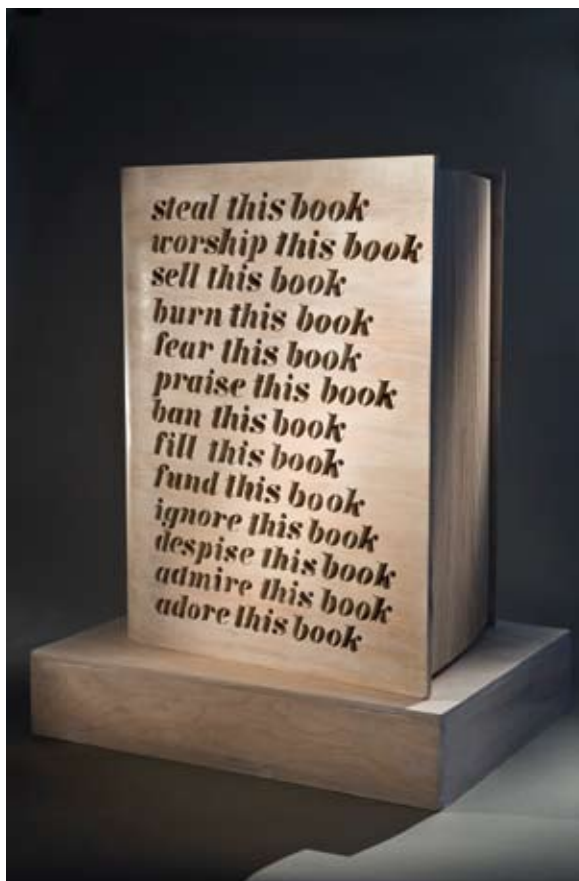
I am very grateful for the assistance we received from Laila Miletic-Vejzovic and April Anderson at the UCF Library's Special Collections. I also want to thank Larry Cooper, of UCF's Art Department and Flying Horse Editions, and his Book Repair and Restoration class for their special efforts on this show. Likewise, I appreciate the work of the staff at the Jaffe Center for Book Art at Florida Atlantic University. Arthur Jaffe, John Cutrone, Seth Thompson, Rita Feigenbaum and Dee Cael were all instrumental in preparing the works from their collection for this exhibition.

Clearly, the exhibition would have been impossible without the generosity of Ruth and Marvin Sackner, and the Sackner Archive of Visual and Concrete Poetry. Their comprehensive collection of artworks that exist in the space between the literal and the visual is truly a remarkable resource. The pieces exhibited here represent only a tiny fraction of their rich collection. I am indebted to

them not only for their willingness to lend to this exhibition, and the work they did preparing the pieces, but also for their warmth, kindness, and intellectual generosity.

And lastly I wish to express my sincere gratitude to Craig Saper, of the UCF English Department, for his many months of discussion about books, book arts and the future of reading. Professor Saper has made it his mission to educate me, as interim director of UCF's Flying Horse Editions, to the world of artist's books. He is an internationally respected scholar in this area, and this exhibition springs directly from his interests, and his ability to excite others with them.

Theo Lotz
Director, UCF Art Gallery



KENNETH GOLDSMITH (American)
Litany (for Abbie), 1989
Wood, 28 x 22 x 17 inches

The Book's Bounds

Craig Saper, Ph.D
UCF English Department

What is a Book?

Artists' books challenge us to rethink our reading of the book as a form and as a conceptual tool. Johanna Drucker has called the twentieth-century the century of artists' book, and she notes, in the conclusion to the book by that title, that the emergence of electronic forms have steadily increased artists' book production, and created new possibilities, rather than spelled the Book's last hurrah. The artists' books that emerged in the twentieth century, as opposed to the collectible deluxe editions and illustrated books, called *livre d'artiste*, stress the integration of the material structure and form with thematic and aesthetic issues. This exhibit looks at one variant of artists' books: the sculptural book. The exhibit includes a wide range of works along the spectrum from sculptures that reference books to books that reference movement and shape beyond the bound page and codex form. Including works that



ANIK VINAY (French) and **ERIC MACLOSE** (French)
Pour l'infant, 1999
Wood, bronze and paper, 24 x 3½ x 3½ inches



BRIAN DETTMER (American)
Encyclopedia Series, Engraving to Harlow, 2008
Altered book, 3¼ x 2½ x ½ inches

might ultimately not fall within our definition of sculptural artists' book allows the works to have a dialogue among themselves and the reader-as-art-gallery-visitor. The works challenge our notions of what constitutes a book, reading, and the future of literacy.

If one of the thematics of a book involves unfolding narrative in a dimensional object with print, then can one suggest narrative without a codex? A few of the works in this exhibit push on that boundary of the book structure or form. If reading can include visual and semantic aspects, then precisely what ratio determines when a sculpture becomes a book or when it functions as a sculpture alluding to books?

The codex form of books now seems unnecessary because one can read on a computer or on some electronic reader. Artists books may suggest ways that the book will change in the future, not just the type of content or internal forms, but also, and eventually more importantly, the object itself. We assume, with the introduction of a couple of dedicated electronic readers, that the form will become a hand-held tablet. This exhibit asks us to think about other possibilities perhaps outside the easily marketable familiar reader and the complacent habits of readers.

Books have more to offer than 25 lines to a page of words.



CLARK COOLRIDGE (American)

On the Slates, 1992

Leather shoe with paper, 3½ x 11½ x 4 inches



EUGENIO MICCINI (Italian)
Ex Libris, 1981
 Wood, paper, and Plexiglas, 6 x 11¾ x 4¾ inches

x-libris or ex libris?

The play among words, or the lexical in general, and design can create new possibilities for reading. These works are not easier to read, not more accessible, but rather change the very rules and constraints of what constitutes reading. The works include what F.W. Marinetti called "the sonorous but abstract expression of an emotion or a pure thought" (185) and allows for, what a book arts scholar describes as, "the extralexical" that creates "undeniable and absorbing meanings" (501).

The sculptural book enters the virtual digital realm with works like holopoetry sculptures, virtual books online, or other virtual reality textual spaces. The texts appear in a virtual (and physically impossible) space contained or displayed in the holographic sculptures or virtual realities that one must walk around to see the unfolding poetry.

One can appreciate the sculptural book as a precursor to future reading machines -- perhaps not hand-held, but spatial, sculptural, and dependent on the place of the reader's body. One can appreciate the sculptural book as a precursor to the virtual or holographic texts. Finally, and most importantly one can appreciate these works as part of the tradition of two overlapping arts: book and sculpture -- some might be on the side of sculpture (where the semantic content is not integrated or in dialogue with the structural form) or on the side of the book (in which the text does not refer to its three-dimensionality, material form, or to the position of the reader).



TOM PHILLIPS (British)
Miami Beach More Than a Million Poems, 1986
Wood, ink and felt, 10½ x 6 x 6 inches

Which works in this exhibit function as sculptural books? Which ones work as *livre d'artiste*? Which ones are sculptures that allude to books? In which ones can you read a narrative? In which ones can you read an idea or concept about books, social issues, or everyday life? The book and collecting of books still has many openings. The exhibit *opens the book* and leaves the answers to you, the reader.

Marinetti, F. T. "Destruction of Syntax," (1913) trans. R.W. Flint, and Cayley, John, "Writing (Under-)Sky: On Xu Bing's *Tianshu*," both in Rothenberg, Jerome and Clay, Steven. 2000. *A Book of the Book: Some Works and Projections about the Book and Writing*. New York City: Granary Books.



SARAH FIRMIN (British)
Computer Buch from a *Library of Strange Books*. London, 1988
Altered book, 7 x 9 x ½ inches



Photo by Craig Saper

A Socio-Poetics of ~~a~~ Machine **Typewriting**

Craig Saper, Ph.D
UCF English Department

Welcome to the Typewriter Poems exhibit. You may have never used a typewriter let alone seen a typewriter poem. You might find it surprising to attend an art exhibit filled with poems especially poems that look more like abstract paintings than poems you read in English Lit. 101. Where are the literary themes and imagery or even any syntax? How does one even read what appears illegible? Where does one begin this explanation: with the machine, the artists, the typings, or the cultural milieu that these works respond to? It is more difficult than simply tapping out words on my Royal portable. Just imagine trying to explain IM lingo and emoticons to someone unfamiliar with computers. Even those who used typewriters regularly probably never gave the machine's aesthetic constraints and potential effects much thought. The typewriter's peculiar abilities to produce art usually appear in footnotes to larger art movements or schools like constructivism, concrete poetry, op art, or Bauhaus modernism. The daunting task of contextualizing and explaining the significance of this type of art and poetry has three paths: the processes and procedures used to make these works; the context of contemporary art; and the cultural situation to which typewriter poetry responds.

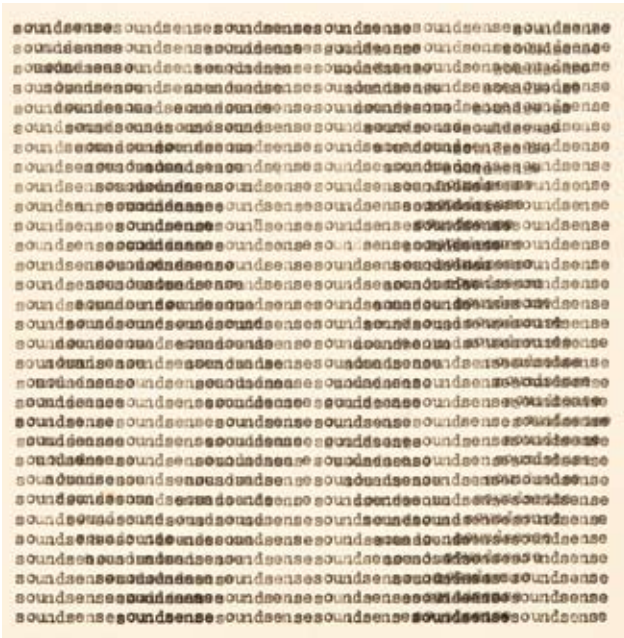
How To Make A Typewriter Poem

In terms of the procedures to make your own typewriter poem, you should know at the outset that you cannot make corrections, so any unintended strikes force the artist to start over. Because the artist cannot simply back space, as in the computer, an accidental strike makes the precisely aligned geometric compositions unusable.

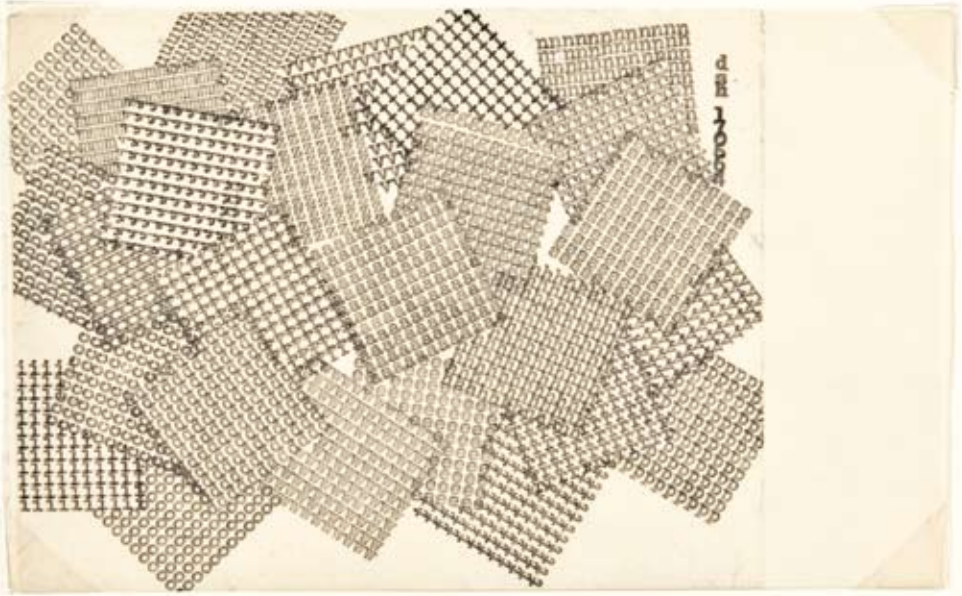
We can generate a list of the range of effects possible with the typewriter that fall on the general procedures of turning the paper in a thousand different directions and aligning the characters in a precise pattern. More specifically, one can disengage the line-spacing mechanism to slide the paper around and then carefully align and repeat the procedure without benefit of the rectilinear grid of the machine's mechanism. These procedures result in straight and wavering lines. To produce crosshatch marks, the artist inserts the paper at right angles. One uses horizontal and oblique keystrokes

to create three-dimensionality. To superimpose one character over another, one simply moves the carriage forward or backward half a space or go over the entire line and type over that line again. Superimposing text is much easier on a typewriter than setting type, which requires one to put one line of type down then another. It is extremely difficult in standard word processing in a computer to superimpose text.

To create the perfect alignments and geometric shapes, the artist appreciates that the print letters vary in width as do most computer fonts, for example, an m being wider than an i, in the typewriter all the characters have the same standard width, so this same width allows one to type each successive line with each line reduced in length by one letter to produce a perfectly straight diagonal outline. In print, this effect would come out irregular. You can try it in your word processing program, but the geometric design will not appear aligned. To produce a scale of tone values using type, the full stop produces the lightest tone and the s typed over the w produces the darkest (according to one artist who designed a way to produce photorealistic portraits from type using this tone scale strategy) (Collins quote in Riddell 15). Finally, the narrowness of the paper that the machine accommodates forces the works to usually take on limited sizes. Steve McCaffery, also a member of the Four Horseman sound poetry group, did produce a larger work by planning



MICHAEL GIBBS (British)
Sound Sense, 1968
Typing on paper, 6½ x 6½ inches



DOM SYLVESTER HOUEDARD (British)
Untitled, c.1963
Typing on paper, 5 x 8 inches

how individual panels linked, but most typewriter poems appear within the standard page size.

Instead of looking to painting, drawing, or even typesetting as an analogy for typewriter poetry, one might look to a traditional folk art, embroidery on canvas, because both use a rectilinear grid on which to build the design one keystroke or stitch at a time. Instead of different colors, the typewriter artist changes the shade and tone using particular letters or the intensity of each strike or superimposition. This outsider quality perhaps attracted two Cleveland poets, d. a. levy, who was a fascinating mix of street poet and sophisticated studier of cultural innovations, and Geoffrey Cook, a human rights poet and historian-journalist, who produced many startlingly controlled mandalas that summarize much about typewriter poetry's power and allure.

A Socio-Poetics of the Machine

Typewriter poets used a machine and process ubiquitous in every office: a central component of newsrooms, business offices, and government organizations. Typing was everywhere throughout the first three quarters of the twentieth-century. In 1971, Alan Riddell, claimed that "it is hard to imagine our present society without" the typewriter (10). Using it to make art resembles contemporary efforts, like David Byrne's, to make art from the PowerPoint program [<http://www.davidbyrne.com/art/eeee/index.php>]. The typewriter epitomized

the bureaucracies created to manage the industrial revolution in the late nineteenth-century and the emergence of office culture in the twentieth-century. It removed reproduction and writing from its connection to the voice and allowed for every business and government to have what we might call today a personal word processing machine. Printing no longer needed to be reserved for permanent and important documents and books. As early as 1898, another unintended use for the typewriter appeared: a visual art machine. Something intended to produce rapid transcripts and multiples by secretarial pools in service of large systems of organizations now was producing one-off typed prints by one artist for a niche audience. The term for a press smaller than small is fine press, and, along that spectrum, typewriter poets were self-publishing with their personal press imprints.

Elsewhere, I have coined the phrase intimate bureaucracies to illuminate the use of the trappings, systems, and machines of large mass-oriented machine-like organizations especially governments and corporations for intimate aesthetic productions. It is as if these meditative quiet little poems suggested an emerging system, using something related to a steam-punk aesthetic, born from the machines of an industrial machine age but used for different ends.

Some of the poems stressed uniqueness further by typing through the paper. The possibilities range from the whimsical picture poems, like one from one of the most prominent typewriter poets, Dom Sylvester Houedard, a Benedictine monk, to the trompe l'oeil, in another Houedard poem, to the profound found in another of his poems.

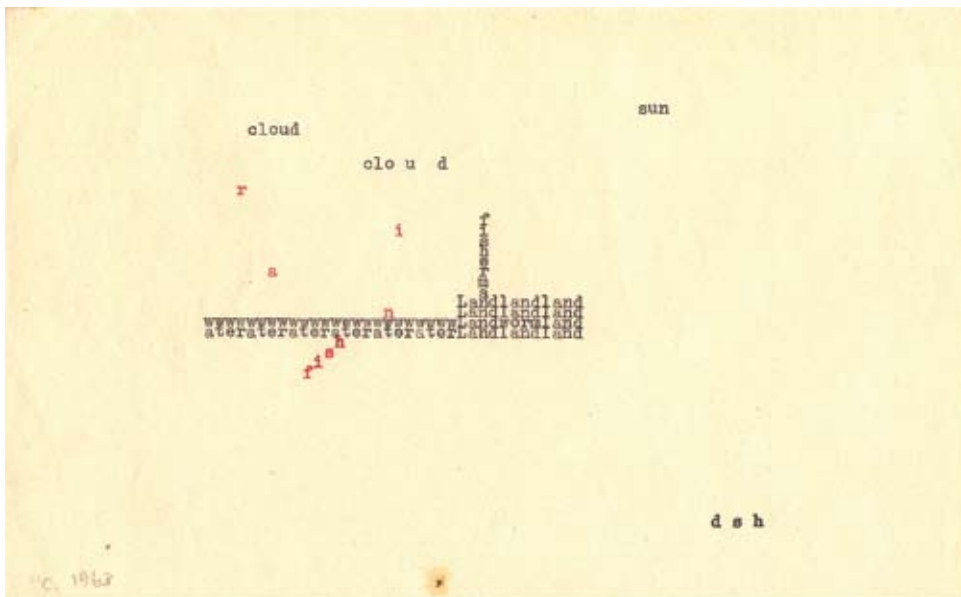
Houedard, who typed his name dsh [and hereafter referred to in this text as dsh], also produced concrete poetry that stresses the semantic meaning of individual words in relation to the abstract, rather than figurative, visual design. These poems usually could just as easily appear typeset as produced on a typewriter, even though they were, in fact, produced on typewriters.

The typewriter's ability to superimpose letters, change the visual tonal-value of each strike, and, especially with the Olivetti machine favored by typewriter poets, to move backward a half-space makes this art technology both tightly constrained the artist with limited set of techniques and effects and made each attempt unique.

As Guy Brett notes, in a catalogue essay for an exhibit dedicated to dsh's *typestracts*, the typewriter used to serve as a "slave of longhand script" and to highlight the machine's rhythms, repetitive and percussive, rather than handwriting's undulations, suggests a shift away from conceiving of writing as separate from, and preceding, media production technologies. Perhaps, it highlights what I would call our scriptocentric heritage as it introduces an alternative literacy involving an interconnected assemblage of hand-

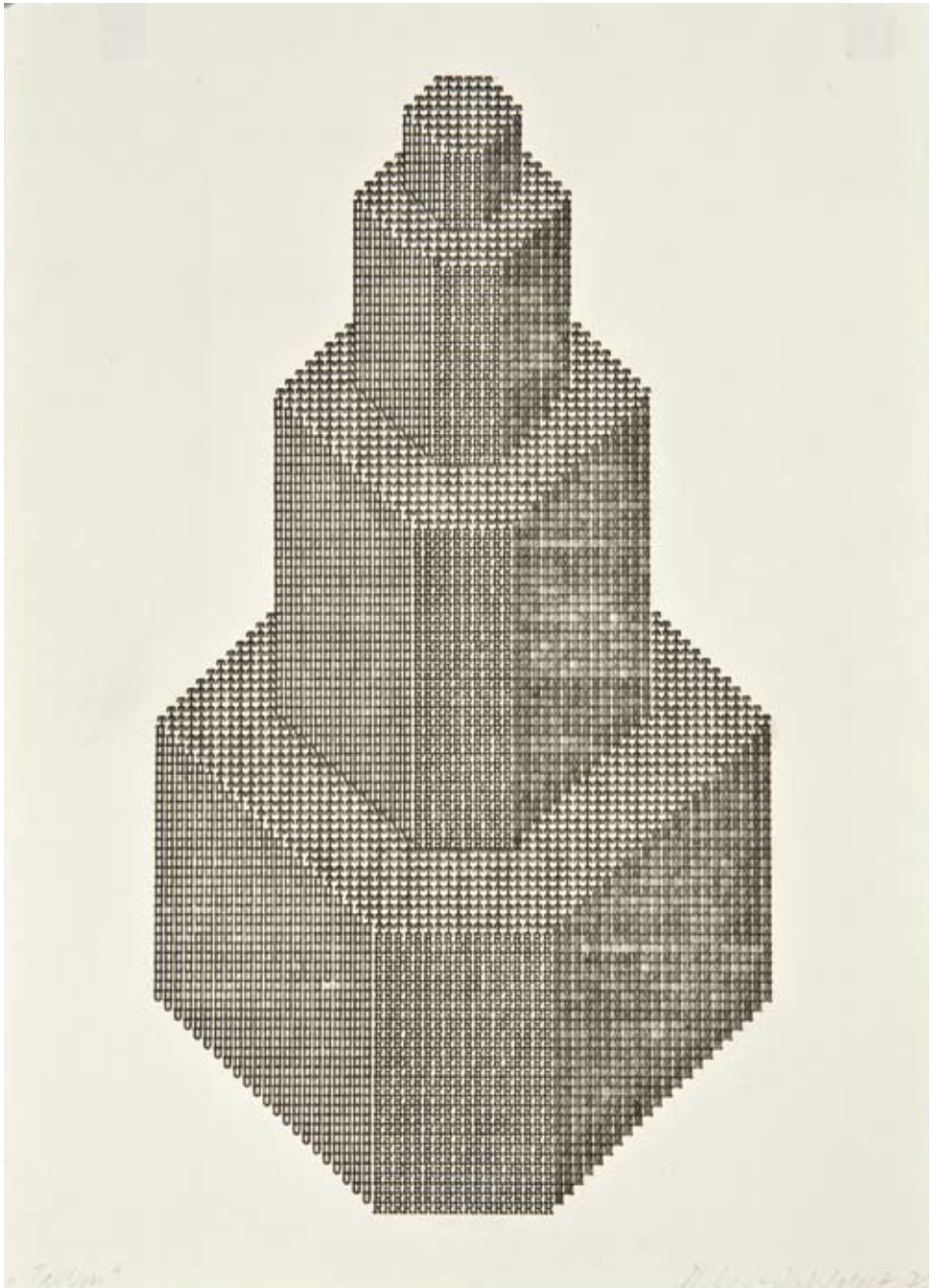
typewriter-paper-eye-visceral instead of the binary writing-reading. We live in an era so immersed in electronic technologies that now all writing passes through an electronic stage of computers, phones, iPods, and other devices. We may not use manual typewriters, but we increasingly use keyboards and other similar input devices.

In this shift away from what literary scholars call logocentric writing, actual words might appear in these poems, but they no longer have priority over other visual imagery. Some of the poems are figurative; many seek to explore possible effects of the machine not noticed outside these artistic and poetic uses.



DOM SYLVESTER HOUEARD (British)
Nature Poem (300663) [Landscape with Fisherman], c.1963
Typing on paper, 5 x 8 inches

dsh produced his poems in his monastic cell, and sought to produce a direct poetry, "concrete objects themselves" as a meditative process not representation of, or "windows into, souls" (as quoted in Brett n.p.). With a minimum of words, absence of syntax, dsh sought a more direct visual and visceral connection to the reader rather than the traditional hearing the author's voice through reading. In this sense, words in typewriter poems return to a function reminiscent of mosaics, stain-glass windows, coins, comics, and media; they are, in dsh's words, "integrated into the composition so as to be parts of the aesthetic as well as of the factual information communicated" (as quoted in Brett, n.p.). As dsh explains, "there is a link between the Western abstract writing-painting and Eastern Zenga and Haiga [. . .] paintings and poems that are not about life but that ARE live

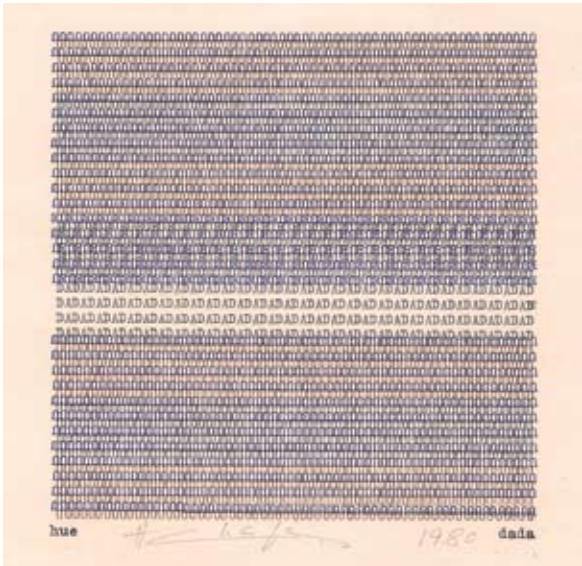


RUTH WOLF-REHFELDT (German)
Turm, 1976
Typing on paper, 12 x 8¾ inches

direct living acts--that are controlled accidents ... tastes of the aimless-moment" (as quoted in Brett, n.p.). The culture of organized systems demanded that words matter; for typewriter poets words as matter creates an entirely different situation: a literacy in which aesthetics and visceral sense is not an ornamental value but crucial to the meaning.

Typewriter Poetry in Art History

Although constructivist, concrete and visual poetry are better known, typewriter poetry was an important variant that also illuminated two aspects of the modernist approach not highlighted by the typeset versions. The Bauhaus sought to infuse everyday design with modernist aesthetics and to think of design-engineering and machine operation as part of an artists' training. To that end, Eugen Gomringer introduced concrete poetry and typewriter poems became a way to teach graphic design in the machine age. In Joseph Albers's students' typewriter "construction" exercises, the geometric shapes resemble sketches for minimalist modernist architecture. Albers influenced American artists when he taught first at Black Mountain College [BMC] and during the 1950s at Yale. One can see this geometric modernism in examples from the 1950s through the early 70s -- the twenty-year heyday of typewriter poetry.



HENRI CHOPIN (French)
Hue Dada, 1980
Typing on paper, 11½ x 8¼ inches

Students of Charles Olsen and Robert Creeley at BMC began reading Brazilian concrete poetry and exploring the "projective verse" of typewriter poetry. As typewriter poetry re-emerged in relation to experimental art movements in the 1960s, like Fluxus and other students from BMC and Olsen's students at SUNY Buffalo, it had a liberationist agenda and D.I.Y. sensibility as well. One did not need a linotype press and lots of capital or even electricity. Everyone could have a personal printing press anywhere anytime, and one did not need an art gallery or publisher. Fluxus associated artists produced many typewriter poems, and, for example, Michael Gibbs, who co-founded Fluxus West in England, began producing works in the late 1960s and early 1970s.

The constructivist filmmaker Dziga Vertov's slogan was "constraints encourage invention," and the typewriter poets embraced that challenge by using only the machine. They did not mix painting, drawing, or hand-writing, but instead sought the inventiveness from using the same constraints as every other type writer poet -- to see if one could produce something startlingly new and sometimes beautiful with the same limited set of constraints.

Every artist and poet confronts the same problem but usually effaces this essence of artistic production. The typewriter poets do not hide the struggle with formal and aesthetic constraints. Poetry and art always involve following technical and formal constraints,



CHARLES BERNSTEIN (American)
Veil, 1978
Typing on paper, 5¼ x 5¼ inches

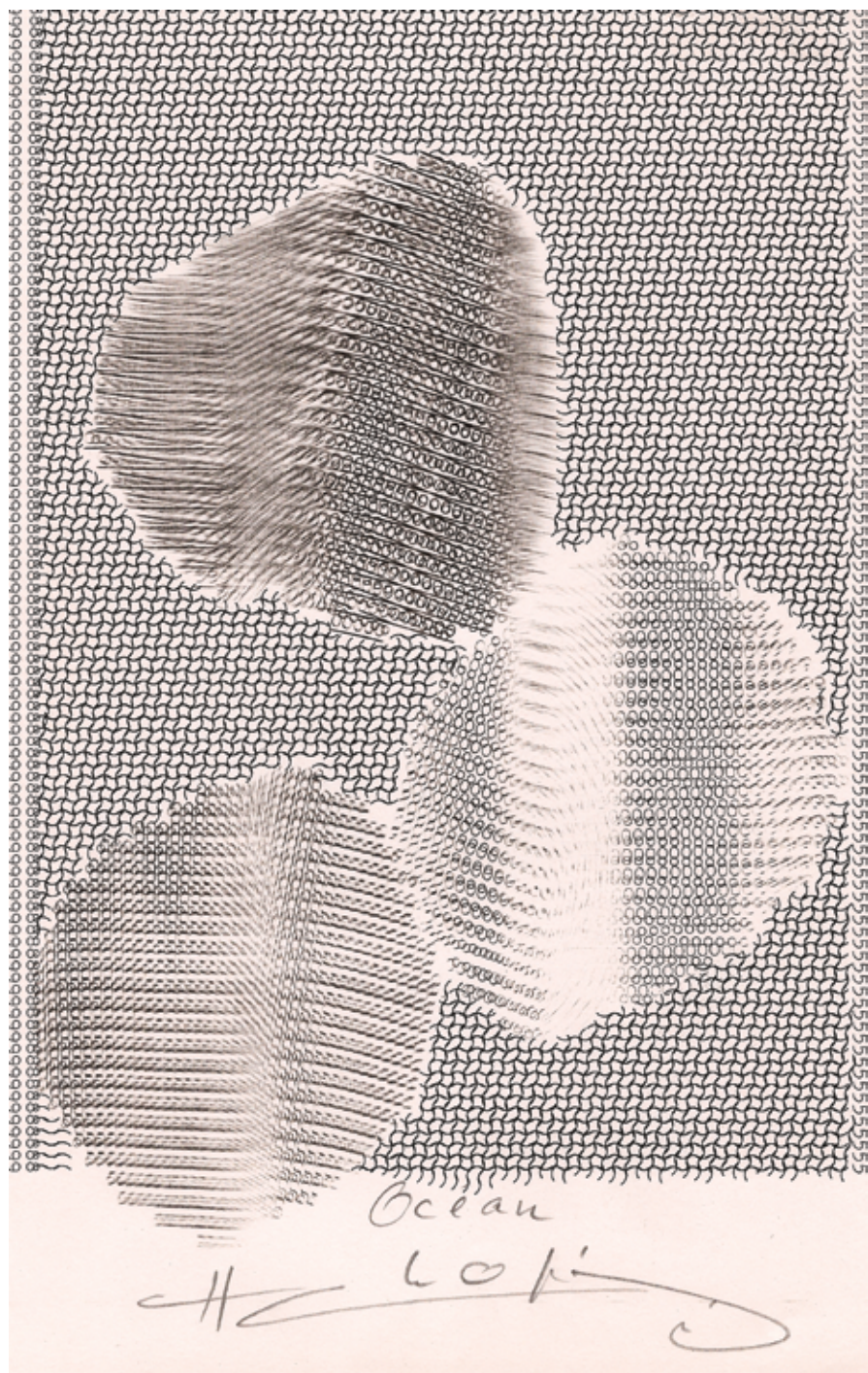
but they sometimes hide the aesthetics and poetics behind Realist stories or illusion. Like other examples, of modern and contemporary art, the typewriter highlighted the machine's tracks and formal constraints.

In 1991, Robert Creeley, Charles Bernstein, and a group of other important poets founded the University of Buffalo's Poetics Program that brought a new group of students into the experimental tradition of poetry described here. Bernstein, a founder of the L=A=N=G=U=A=G=E poetry movement and a crusader against the "official verse culture," produced a series of typewriter poems in the 1970s, and at Buffalo began writing scholarly treatises about these works. Craig Dworkin's important digital press, Eclipse, makes a number of these works available online, but not these particular typewriter poems. Bernstein overtypes several layers of poetic compositions producing a palimpsest or veil. He sees this work as a literary theory that argues that "our language is our veil of language, but one that too often is made invisible. Yet, hiding the veil of language, its wordness, its textures, its obstinate physicality, only makes matters worse." (Bernstein quoted in Golding 273). You can read some of the words in the overtypings as palimpsests, but one rarely notices the physicality in text that appears invisible.

Visual poetry has always had a popular following as well as the avant-garde and experimental lineage. The popular poems of e.e. cummings used layout and design as crucial components of the literary meaning, and cummings recognized that the typewriting was so important that he suggested to Augusto de Campos, one of the founders of concrete poetry who produced many Brazilian translations and editions of visual poetry, that the publishers photograph the typed version of "r-p-o-p-h-e-s-s-a-g-r" rather than typesetting the result for publication to preserve the meaningful layout that the typesetting would lose.

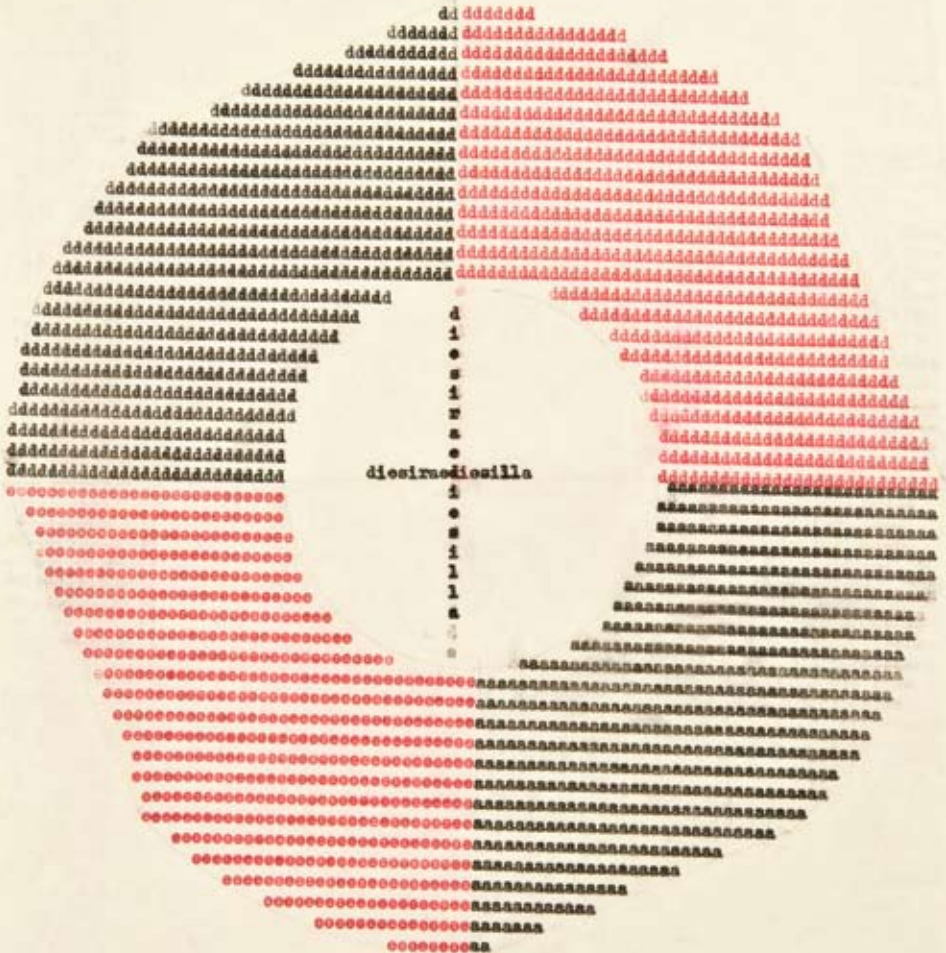
In France, Henry Chopin, inventor of sound poetry, also began experiments with typewriter poetry. In England, another sound poet, Bob Cobbing, produced typewriter poems as scripts for his wild cacophonous sound mixes. Also in England, Paula Claire was producing typewriter poems that suggested movement. In German, Ruth Wolf-Rehfeldt produced the geometric figures reminiscent of the Bauhaus constructions, but much more involved and elaborate.

More recently, Willem Boshoff from South Africa has returned to the typewriter and some of the same visual motifs to produce beautiful meditations on repetition and the paradoxical combination of meandering aimlessness and intense focus and precision. In that way her poems suggest the concern with process as effect seen in Houdard and others.



HENRI CHOPIN (French)
Ocean, 1989
Typing on paper, 11½ x 8½ inches

Mandala #2
(after C. G. Jung)



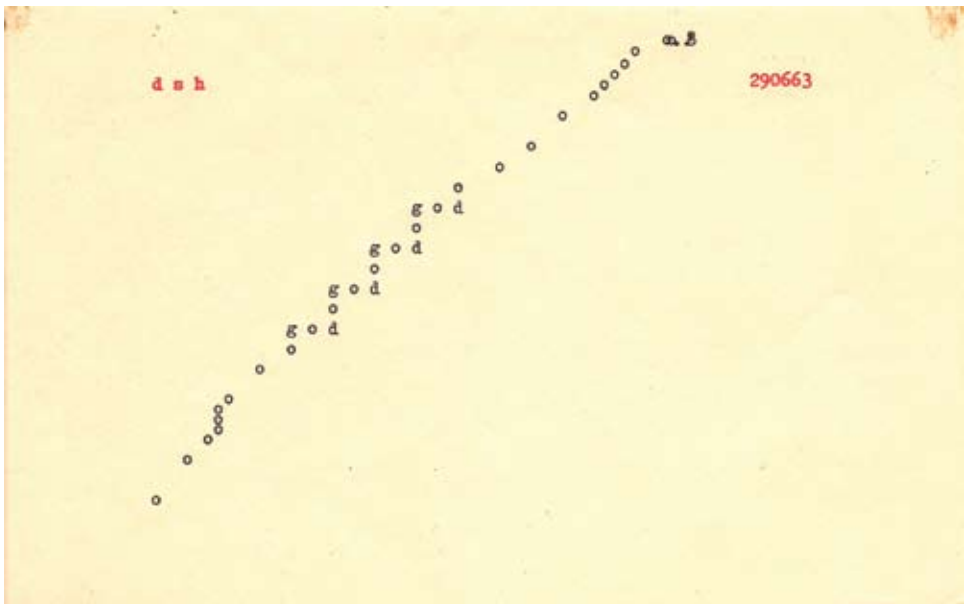
Geoffrey Cook

GEOFFREY COOK, (American)
Mandala #2 (after C.G. Jung), 1980
Typing on paper, 11 x 8½ inches

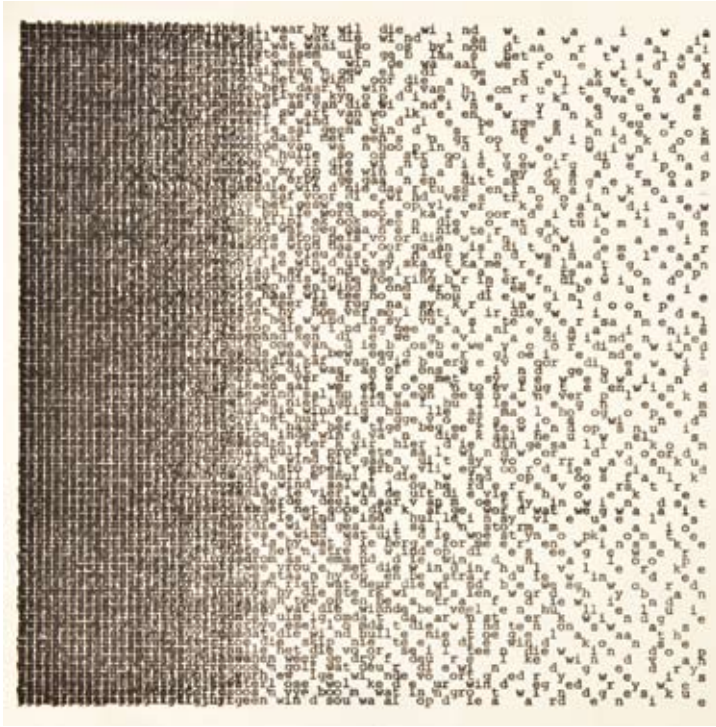
Reading^{Visual} Poetry

William Everson argues that the typewriter, while it empowered the poet to be his own typesetter, also led to an over-emphasis on the eye. "Everything goes the way of the eye and the contact with the ear is lost. But, poetry begins with the ear, the tongue and the ear. The eye is for the printer." (52). One of the ongoing debates about typewriter poetry and visual poetry in general concerns whether the marks on the page should serve the voice, serve to represent what a voice speaks. Is writing a slave to speech? Are there poetic and aesthetic effects that have no translation in speech? The typewriter poets set out to write a poetry not intended to represent an author's voice, but to directly imprint a process and a visual aesthetic that has no equivalent in speech. It demands a tactical visceral literacy.

It was the machine of modernity and standardization. It was a key mechanism, and fitting metaphor, for the rise of large corporations, bureaucracies, newsrooms, and governments. In the initial marketing, it was championed as the machine that would improve spelling, punctuation, and liberate women by allowing them to gain employment in offices. It also has another secret history as an art and visual poetry machine that types beyond speech's anchor.



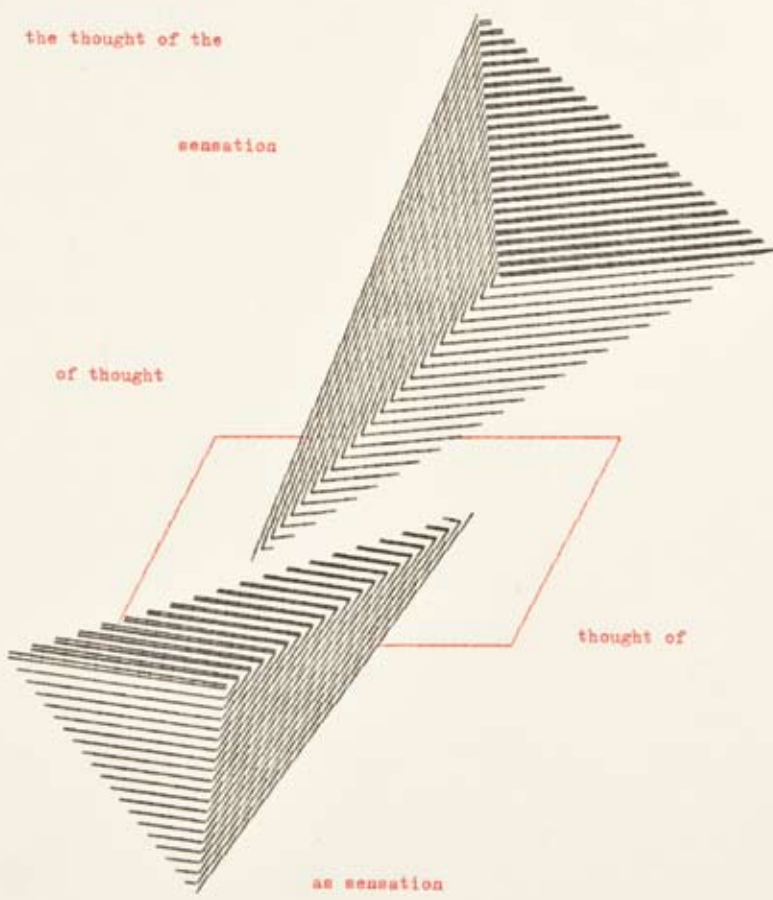
DOM SYLVESTER HOUEDARD (British)
God (290663), 1963
Typing on paper, 5 x 8 inches



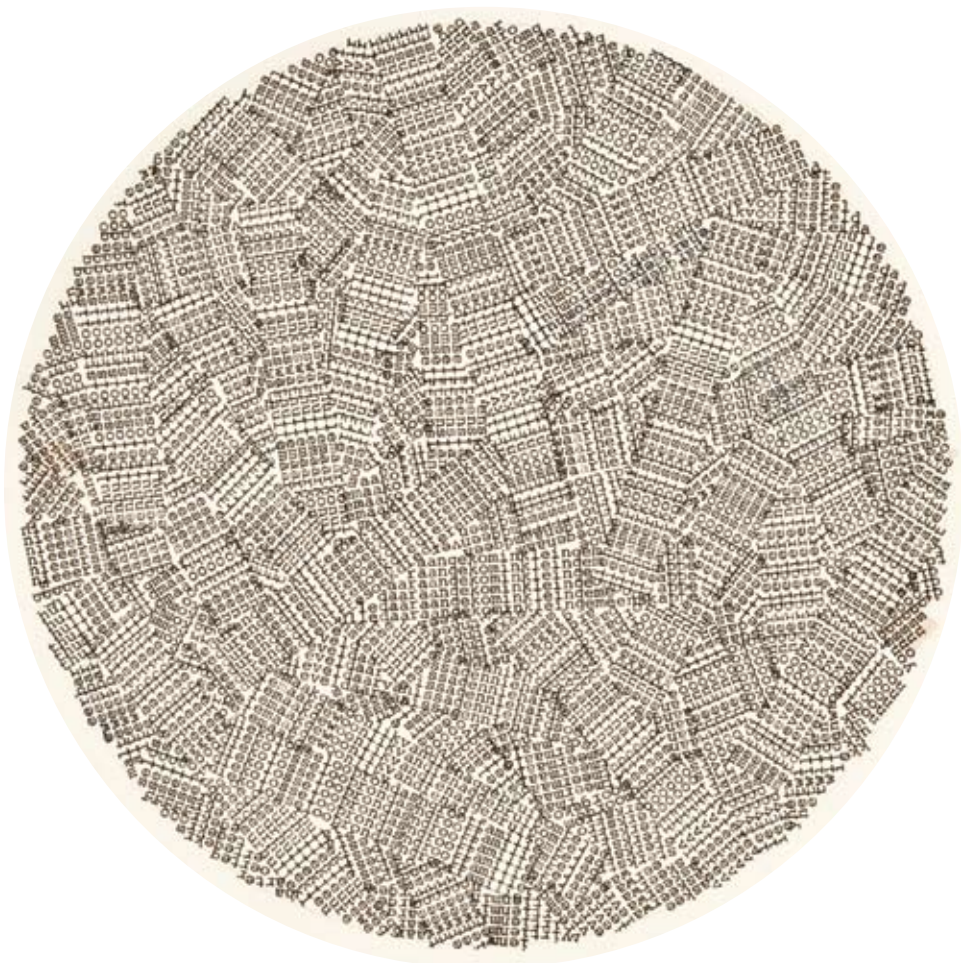
WILLEM HENDRIK BOSHOFF (South African)
 from *Kykafrikaans*, 1980
 Typing on paper, 14 x 11 inches

Further Reading and Bibliography

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DOM SYLVESTER HOUEDARD (British)
The Thought of the Sensation (71/12/30), 1971
Typing on paper, 11½ x 8¾ inches



WILLEM HENDRIK BOSHOFF (South African)
from *Kyafrikaans*, 1980
Typing on paper, 8½ inches diameter

Exhibition Checklist

ANONYMOUS (American)

The Fundamentals of Psychology, 1989
Altered book,
6½ x 4½ x 3 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

DMITRY BABENKO (Russian)

Book N-12 (Eyes), 2000
Corrugated cardboard, chads,
photographs and paper,
9 x 10 x 4 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

DMITRY BABENKO (Russian)

Book N-72 (Prayer Book), 2000-2001
Corrugated cardboard, chads,
and paper, 10½ x 7¼ x 1¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

DMITRY BABENKO (Russian)

Text, 2000
Corrugated cardboard, chads, felt
and paper, 13½ x 5½ x 2 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

HARRIET BART (Czech)

In the Presence of Absence, 2002
Laser cut paper, coptic bound
in glass and leather,
8 x 6 x 2 inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

STEVEN J. BERNSTEIN (American)

and **A.S.C. ROWER** (American)
Strip Poker, 1991
Glass bottle, collaged, label, card,
string, 11¼ x 2¼ x 2¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

DOUGLAS BEUBE (American)

"Segregation" by Robert Penn Warren,
1996
Altered book, 11¼ x 8¼ x 1¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

ANDREW BINDER (American)

The Khmer Legacy
Digital images and mixed media,
4½ x 14 x 22 inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

MARE BLOCKER (American)

Keep it Under Your Hat, 1993
Gouache, pen and ink on paper, mixed
media, long stitch binding in
cloth covered boards. Embroidered
and beaded fez,
10¼ x 9½ x 9 inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

JULIE CHEN (American)

Panorama, 2008
Various papers,
5½ x 40¼ x 9½ inches
On loan from Special Collections,
UCF Library

JULIE CHEN (American)

Bon Bon Mont, 1998
Various papers, 10 x 7 x 2 inches
On loan from Special Collections,
UCF Library

JULIE CHEN (American)

Radio Silence, 1995
Letterpress on various papers,
5 x 3 x 2 inches
On loan from Special Collections,
UCF Library

LARRY COOPER (American)

Roads Traveled, Paths from Memories,
2008
Silkscreen and digital prints with
wood and leather,
3½ x 31¼ x 5½ inches
Lent by the artist

CLARK COOLRIDGE (American)

On the Slates, 1992
Leather shoe with paper,
3½ x 11½ x 4 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

MELISSA JAY CRAIG (American)

Working Philosophy, volume III,
2000-2002

Handmade and cast paper and thread
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

MAUREEN CUMMINS (American)

with found text (a letter by
Lieutenant Colonel Jonathon Rhea,
1807)

Ghost Diary, 2003

Inkjet printed mylar mounted
in glass, found vintage glass
negatives, metal,
12 x 7½ x 5 inches

On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

BRIAN DETTMER (American)

*Encyclopedia Series, Engraving to
Harlow*, 2008

Altered book,
3¾ x 2½ x ½ inches

On loan from the Sackner Archive
of Visual and Concrete Poetry

STEVEN FERLAUTO (American) and

JEFFREY W. MORIN (American)

Sacred Space, 2002

Letterpress printed on handmade
paper with mixed media,
17 x 12½ inches x 4 inches

On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

SARAH FIRMIN (British)

*Computer Buch from a Library of
Strange Books*. London, 1988

Altered book, 7 x 9 x ½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

KE FRANCIS (American)

Dixie Compass, 1994

Woodcut on paper with wood and metal
construction, 24 x 25 x 25 inches
Lent by the artist

KENNETH GOLDSMITH (American)

Litany (for Abbie), 1989

Wood, 28 x 22 x 17 inches

On loan from the Sackner Archive
of Visual and Concrete Poetry

ELISABETTA GUT (Italian)

*Libro Ingabbiato (Little Book In A
Wooden Cage)*, 1981

Wood, metal, and paper,

5¼ x 4¾ x 4¾ inches

On loan from the Sackner Archive
of Visual and Concrete Poetry

KAREN HANMER (American)

with text by **WILLA CATHER** (American)
Bluestem, 2006

Inkjet printed mylar and paper on
board, 8 x 9 x 10½ inches

On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

SCOTT HELMES (American)

Language Exposed, 1991

Wooden type and paper,

15½ x 11¼ x 2½ inches

On loan from the Sackner Archive
of Visual and Concrete Poetry

LINDA K. JOHNSON (American) and

KRISTY LEWIS (American)

On the Line, 1997

Letterpress on fabric with string
and clothespins, dimensions variable

On loan from Special Collections,
UCF Library

PAUL JOHNSON (British)

*Is This the House in a Tree I Saw So
Clearly as a Child?*

Watercolor paper and fabric dyes,
pop-up structure,

13 x 27½ x 9½ inches

On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

BILL KELLY (American) with poem by
PETER EVERWINE (American)
How It Is, 2005
Woodcut on paper,
132 x 1¼ x 6¼ inches
On loan from Special Collections,
UCF Library

URSULA K. LE GUIN (American)
Direction of the Road, 2007
Woodcut and letterpress on paper
with mylar, 7 x 14 x 14 inches
On loan from Special Collections,
UCF Library

EMILY MARTIN (American)
My Twelve Steps, 1997
Letterpress on paper,
6½ x 6 x 6¼ inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

EMILY MARTIN (American)
Slices, 2004
Paper, 4 x 8½ inches diameter
On loan from Special Collections,
UCF Library

EUGENIO MICCINI (Italian)
Ex Libris, 1981
Wood, paper, and Plexiglas,
6 x 11¼ x 4½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

LOIS MORRISON (American)
Persephone, 2001
Letterpress with hand coloring on
paper, 8¼ x 12¼ x 5 inches
On loan from Special Collections
UCF Library

ALEXI MORRISSEY (American)
and **TONY ALLARD** (American)
Mobius Text, 2002
Typing on fabric, 120 x 9¼ inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

KATHERINE NG (American)
Fortune Ate Me, 1992
Letterpress on paper,
5 x 1¼ x 7 inches
On loan from Special Collections,
UCF Library

JOE NICASTRI
and **SHERRI TAN** (American)
The World's Great Nations, volumes I
and II, 1996
Altered books with mixed media and
fresco, 13 x 13 x 10 inches each
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

TOM PHILLIPS (British)
*Miami Beach More Than a Million
Poems*, 1986
Wood, ink and felt,
10½ x 6 x 6 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

JAMES RENNER (American)
Soliloquy, 2007
Relief and letterpress on paper with
hand painted wood
11¼ x 5½ x 1¼ inches
On loan from Special Collections,
UCF Library

ALAIN SATIÉ (French)
Les Mots Parlent, 1974
Metal fish tin and paper,
1¼ x 4½ x 3¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

MYRIAM SCHAER (American)
Book of Common Prayer, 1996
Dyed cut paper with Xerox
transfer, bound on raised cords in
found objects, 9 x 3½ x 1¼ inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

KONRAD BALDER SCHAUFFELEN (German)
Exploding Galaxy, 1974
Styrofoam, wooden sticks and paper
fragments, handwriting,
7 x 7 x 7 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

KONRAD BALDER SCHAUFFELEN (German)
Lotterie Romane, 1975
Paper, wood and tweezers,
4¼ x 6 x 2¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

SLOY (American)
Bladerunner, 1998
Cardboard, paper and legal pad,
13 x 10¼ x 2 inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

SLOY (American) with **DAVE NICHOLS**,
(American)
Dead Book, 1995
Cardboard and paper,
8½ x 8½ x ½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

SLOY (American) with **DAVE NICHOLS**
(American)
The Shroud, 2006
Cardboard and hand embroidered
fabric, 7¼ x 8¼ x 6¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

GERALD E. SMITH (Canadian)
Eroded From Within..., 1989
Shoe with cardboard box,
4¼ x 6¼ x 12½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

JAN and **JARMILA SOBOTA** (Czech)
with text by **ISAAC ASIMOV** (American,
born Russia)
I, Robot: Three Laws of Robotics,
2007
Paper and mylar with mixed media
sculptural container,
4½ x 3½ x 3½ inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

ETTORE SOBRERO (Italian)
Mantissa Decisionism (Beethoven),
1984
Paper, 15½ x 9¾ x 1½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

BETH THIELEN (American)
with inmates at San Quentin
State Prison and the California
Rehabilitation Center California
The Tower Book, 2007
Letterpress with linoleum prints on
paper, 14 x 9 x 9 inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

CLAIRE VAN VLIET (American) and
SANDRA McPHERSON (American)
Beauty in Use, 1997
8 x 9 x 1 inches
Letterpress with various papers,
On loan from Special Collections,
UCF Library

ANIK VINAY (French)
and **ERIC MACLOSE** (French)
Pour l'infant, 1999
Wood, bronze and paper,
24 x 3¼ x 3¼ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

ROBERT WARNER (American)
Untitled, 1994
Mixed media construction in found
tin box
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

MARGARET WHARTON (American)
Execution, 1987
Altered book, Plexiglas, metal,
and cement, 13½ x 6¼ x 2½ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

PURVIS YOUNG (American)
Untitled, 1976
Altered book,
9¾ x 14¼ x 8¾ inches
On loan from the Sackner Archive
of Visual and Concrete Poetry

LYNN ZAKEVICH (American)
Artifact of an Unknown Society, 2008
Paint marker with found objects,
5 x 3¾ inches
On loan from the Arthur and Mata
Jaffe Center for Book Arts,
Florida Atlantic University

Typewriter Poems

All works are on loan from the
Sackner Archive of Visual and Concrete Poetry.

CHARLES BERNSTEIN (American)

Veil, 1978

Typing on paper, 5½ x 12 inches

WILLEM HENDRIK BOSHOFF (South African)

Five works from *Kykafrikaans*, 1980

Typing on paper, 14 x 11 inches

HENRI CHOPIN (French)

Hue Dada, 1980

Typing on paper, 11½ x 8¼ inches

HENRI CHOPIN (French)

Gratte-Ciel No. 116, 1987

Typing on paper, 12½ x 9½ inches

HENRI CHOPIN (French)

Ocean, 1989

Typing on paper, 11½ x 8½ inches

HENRI CHOPIN (French)

*place de la concorde sous la pluie
du marche commun*, 1989

Typing on paper, 12½ x 9½ inches

PAULA CLAIRE (British)

Etherealight, 1985

Typing on paper, 11½ x 8¼ inches

GEOFFREY COOK, (American)

Mandala #2 (after C.G. Jung), 1980

Typing on paper, 11 x 8½ inches

GEOFFREY COOK (American)

Mandala #1 (after C.G. Jung), 1980

Typing on paper, 11 x 8½ inches

GEOFFREY COOK (American)

Mandala #3 (after C.G. Jung), 1980

Typing on paper, 11 x 8½ inches

MICHEL CORFOU (French)

Vivant! George Orwell, 1984

Typing on paper, 16½ x 11¼ inches

MICHAEL GIBBS (British)

Sound Sense, 1968

Typing on paper, 6½ x 6½ inches

MICHAEL GIBBS (British)

Untitled [*Paddle Wheel Steamboat*],
1968

Typing on paper, 5 x 7¼ inches

JOSEF HIRSAL and **BOHUMILA GROGEROVA**
(Czechoslovakian)

Faulknerovo jablko, 1962

Typing on paper, 11½ x 8 inches

DOM SYLVESTER HOUEDARD (British)

Future Past Present (290663), 1963

Typing on paper, 5 x 8 inches

DOM SYLVESTER HOUEDARD (British)

God (290663), 1963

Typing on paper, 5 x 8 inches

DOM SYLVESTER HOUEDARD (British)

Nature Poem (300663), 1963

Typing on paper, 5 x 8 inches

DOM SYLVESTER HOUEDARD (British)

Nature Poem (300663) [*Landscape with
Fisherman*], c.1963

Typing on paper, 5 x 8 inches

DOM SYLVESTER HOUEDARD (British)

Untitled, c.1963

Typing on paper, 5 x 8 inches

DOM SYLVESTER HOUEDARD (British)

The Thought of the Sensation
(71/12/30), 1971

Typing on paper, 11½ x 8¼ inches

DOM SYLVESTER HOUEDARD (British)

Blue Memories in a Red Landscape
(720130), 1972

Typing on paper, 11½ x 8¼ inches

JÍŘÍ HULA (Czechoslovakian)

i o e, c.1980

Typing on paper, 11½ x 8¼ inches

RUTH WOLF-REHFELDT (German)

Turm, 1976

Typing on paper, 12 x 8¼ inches

