

Exhibition Checklist

Found in Translation

A Multimedia Touring Exhibition

Curated by Marshall Weber,
produced by Booklyn
and produced and hosted
by the San Francisco Center for the Book,
the Center for Book Arts in New York City
and the Minnesota Center for Book Arts

Exhibition Schedule

May 12 –July 21, 2006
the San Francisco Center for the Book
www.sfcg.org/html/exhibitions.html

September 29–December 9, 2006
the Center for Book Arts in New York City
www.centerforbookarts.org/newsite/exhibits/

January 27–April 28, 2007
the Minnesota Center for Book Arts, Minneapolis
www.mnbookarts.org

Exhibition Web Site

www.booklyn.org/exhibition/000231.php

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I. The Asian Classics Input Project, 2006

In the Exhibition

A DVD documentary about the project's 2005 web site, publications and visual support material and a 19th-century (exact date unknown) Buddhist Lam Rim text printed with hand-carved woodblocks on bark paper, in Tibetan with Chinese page numbers; the text is a fine example of a typical Ch'ing Dynasty era Mongolian Manchu patrician (or possibly Buddhist monk's) Tibetan Buddhist book of meditation practice

Founding Director, Geshe Michael Roach

Executive Director, John Brady

www.asianclassics.org

About the Project

The Asian Classics Input Project is dedicated to locating, cataloguing, digitally preserving and disseminating rapidly disappearing Tibetan and Sanskrit manuscripts that hold the endangered philosophical, cultural and religious heritage of endangered cultures dating back more than 2,000 years—the great ideas of the Eastern half of humanity. The project aims to make these books and ideas accessible to the world at large.

The project's mission is carried out in several steps. First, project participants search the globe for surviving collections of books and catalogue their location and contents. Next the books are copied and the copies sent to data entry centers around the world. Original Indian, Sanskrit and Tibetan texts are translated into contemporary languages to make the texts accessible to a global audience.

Almost all the data centers are staffed by people who come from the regions where these great books were written and printed. Many are refugees from or living in countries where economic or political problems endanger their great books and even the right to read and study them. The project helps not only to preserve the books and the rich cultural traditions they embody but provides people with an opportunity to learn new skills to support themselves.

Since 1989, the project has released tens of thousands of pages of great books, on computer disc and through the Internet, free of charge, to thousands of readers in more than 50 countries.

About the Project Directors

Geshe Michael Roach of Diamond Mountain, Arizona, is the founding director of the Asian Classics Input Project and the first American to have completed the entire 20-year scholastic program of a Tibetan monastery. A graduate of Princeton University, he began his Tibetan studies in the early 1970s, and soon afterward began to study Sanskrit as well. While studying with Tibetan refugee scholars, he was struck by the tragic loss of nearly all of the printed copies of their literature and textbooks. In the late 1980s, Roach started the project as a way to preserve what remained of those treasures, and to make them again available to monks and scholars.

Roach is also committed to translating, teaching and practicing Buddhist philosophy. In 1993, he founded Asian Classics Institute, and spent the next seven years translating and teaching the traditional monastic philosophical texts to westerners. Roach taught the texts first in New York and later made them available worldwide through the Internet. From March 2000 to June 2003, he undertook a traditional three-year meditation retreat in the

Arizona desert. Since that time, he has spent his time teaching, writing books and translating traditional Buddhist literature, while making sure to devote at least four months every year to personal retreat.

John Brady of New York has practiced Buddhist meditation for over 20 years, in both Japanese Zen and Tibetan Buddhist traditions. He has been director of the Asian Classics Input Project since 1999, when he left a successful business career to undertake this challenging position. He currently teaches Buddhist philosophy and practice at Diamond Mountain in Arizona and at Asian Classics Institute in New York. Brady is also a director of the Yoga Studies Institute, a nonprofit educational institute that grounds students in the classical tradition of yoga.

2. The Tide's Story Project, 2006

In the Exhibition

A unique scroll, 2006, and a limited-edition artist's book, 2006, both titled *The Tide's Story*

Painting by Kurt Allerslev

Illustrations, Spanish translation of the poem and calligraphy by Eliana Perez

Page dyeing, poem and calligraphy by Marshall Weber

Painting and book design by Christopher Wilde

Illustrations and calligraphy by Xu Bing

Chinese translation of the poem by Jesse Coffino-Greenburg and Zhai Yong-ming

About the Works

The Tide's Story Project is an international artists' collaboration produced by Booklyn's exhibition department for the *Found in Translation* exhibition. The project produced books and scrolls in various forms illustrating Marshall Weber's poem of the same title. In the mediums of paint, printmaking and contemporary calligraphy, these works integrate the text and the visual environments of the page. While Weber's poem uses the sea as a metaphor for written and spoken language, the flow of the text across the pages, alternating in Chinese or English or Spanish, invokes the reader to bob and sway, wavelike. The calligraphy alternates from abstract letterform to pictogram to illustration, interrupting the conventional means of reading and making the structures and practice of both reading and writing overt parts of the aesthetic experience of the poem. By interweaving different languages, poet Weber prompts a reading experience that vacillates from the literal to the abstract and from the rational to the affective, as known and unknown languages spill into one another and provide shifting clues to subtle shifts in meaning from language to language. The project is ongoing and will continue to support the creation of works incorporating multiple languages (including German, Danish and Pali) into books and scrolls.

The Tide's Story

please

hold me with both of your hands

tightly

so we both feel the exchange
of blood and ink

let us stare at each other
relentlessly in endless
yet silent
conversation

this is the life we share

contracted
by the death of beings
gentler than ourselves

quiet and swaying
they bequeathed infinite
universes
with paths as numerous and varied
as their roots
as profound
as the dark earthen depths
to which those tendrils
plunged
life's anchor
securing the laden vessel
holding sails to the sky
and pages to the sun
floating in the sea of words

each water drop a letter
each wave a word

a sentence

a paragraph

all telling
the tides story

sentenced
to madness
lunatic imaginings

our legions
of scrawled tinder sticks
kindling igniting
firestorms
in our brains

lightning fields stricken
with tangled consciousness

please

hold me tightly
with both of your hands
turn me
again and again

please

please help me I have too much joy love living I
have my lessons
please help me I have too much joy love living I
have my lessons
please help me I have too much joy love living I have my
lessons
please help me I have too much joy love living I have my lessons
please help me I have too much joy love living I have my lessons
please help me I have too much joy love living I have my lessons

Marshall Weber, 2004

About the Artists

Kurt Allerslev of New York is a research fellow of the National Center for Complementary and Alternative Medicine at the National Institutes of Health. As a phytochemist and ethnopharmacognocist, he is investigating the chemical constituents of plants to find potential antioxidant and anticancer agents. He is also a book artist and founding member of the Booklyn Artists Alliance. Allerslev's work in both fields focuses on nature and natural products and the coevolutionary connection of chemistry and our bioactive or tactile relation to material and culture. He is, with Marshall Weber and Christopher Wilde, the cofounder of the Organic Art Group. www.booklyn.org/artists/Kurt%20Allerslev,%20NYC.php

Jesse Coffino-Greenburg of New York is a scholar of art and Chinese and the studio manager of Xu Bing Studios.

Eliana Perez of New York is an artist and illustrator originally from Cali, Columbia. Her paintings and drawings have been exhibited and collected across the Americas and Asia. Perez is an associated artist of the Booklyn Artists Alliance. www.elianaperez.com

Christopher K. Wilde of Brooklyn, New York, is the proprietor of Artichoke Yink Press and Revolocien Wreckidz. Wilde's publications form a highly progressive and experimental body of artwork in the field. His acclaimed collages are represented by Pavel Zoubok Gallery in New York. He is also founding member of the Booklyn Artists Alliance and with Marshall Weber and Kurt Allerslev, the founders of the Organic Art Group. www.artichokeyinkpress.com

Xu Bing of Brooklyn, New York, was born in Chongqing, China, in 1955 and grew up in Beijing. In 1975 he was relocated to the countryside for two years during the Cultural Revolution. In 1977 he enrolled in the Central Academy of Fine Art in Beijing, where he studied printmaking, and where he received an MFA in 1987. In 1990 he moved to the United States. Xu Bing received a MacArthur Foundation Fellowship in 1999, and the first Wales International Visual Art Prize, Artes Mundi, in 2004. Among numerous international venues his work has been shown at the 45th Venice Biennial; the Museum of Modern Art in New York; Victoria and Albert Museum, London; the Sydney Biennial; and the Kwangju Biennial, Korea. He has had solo exhibitions at the Fukuoka Asian Art Museum, Fukuoka, Japan; the Museum of East Asian Art in Berlin; the New Museum of Contemporary Art in New York; the Institute of Contemporary Art in London; the National Gallery of Beijing; and the M. Sackler Gallery at the Smithsonian Institution in Washington, D.C. www.xubing.com

Zhai Yong-ming of Chongqing, China, is a poet, a scholar of Chinese poetry and a translator of poetry.

3. *Codex Espangliensis*, 1998

In the Exhibition

Limited-edition artist's book, 1998, and trade edition facsimile

Illustration by Enrique Chagoya

Texts and poems by Guillermo Gómez-Peña

Printing and binding by Felicia Rice

About the Works

Codex Espangliensis is a collaborative work made up of performance texts and poems by writer and performance artist Guillermo Gómez-Peña interwoven with collage imagery by artist Enrique Chagoya into book form by Felicia Rice of Moving Parts Press. The book chronicles and confronts the realities and surrealities of border culture on the eve of the millennium. Collage images juxtapose examples of graphic art spanning pre-Hispanic times and present-day Mexico with traditions of Western art and contemporary American pop culture. The series of performance texts and poems are selected from the Gomez-Peña's works over his 20-year career.

The book was letterpress-printed in black and red ink from zinc photoengravings on Amatl paper lined with Shintengujo tissue in a limited edition of 50. The book measures 9" x 11 ½" and reaches 31 feet when the accordion-fold structure is fully extended. The trade facsimile is published by City Lights Books of San Francisco.

About the Artists

Enrique Chagoya of San Francisco is a Mexican-born painter and printmaker who has lived and worked in the United States since 1977. Former director of the Galería de la Raza in San Francisco, he has curated exhibitions at the Drawing Center, New York, and the Mexican Museum, San Francisco, among other venues. His work has been recently shown at the de Young Museum, San Francisco, and the David Beitzel Gallery, New York; his "American Stories" is now traveling in Japan. His book works are represented in the collections of the Library of Congress and the Whitney Museum of Contemporary Art. Chagoya is the recipient of numerous awards and fellowships, including two National Endowment for the Arts fellowships and a Tiffany Foundation Award. He currently teaches at Stanford University. art.stanford.edu/bio.php?name_id=31

Guillermo Gómez-Peña of San Francisco was born in 1955 and raised in Mexico City. He came to the United States in 1978. In his work, which includes performance art, video, audio, installations, poetry, journalism, critical writings and cultural theory, he explores cross-cultural issues and North/South relations. Gómez-Peña's performances have been presented nationally at the Franklin Furnace and Next Exit, New York, and the Museum of Contemporary Art, Los Angeles; and internationally at La Fundación Juan Miró, Barcelona, and The Royal National Theatre, London. Gómez-Peña is the recipient of an American Book Award for his book *New World Border*; the Prix de la Parole; New York's Bessie Award; and a MacArthur Foundation Fellowship, among many other honors. www.pochanostra.com

Felicia Rice of Santa Cruz, California, collaborates with visual artists, performing artists and writers to create book structures in which word and image meet and merge. She

employs traditional typography and bookmaking methods in conjunction with digital technology, bringing the flexibility of screen-based design to the texture and history of the letterpress-printed page.

Rice's Moving Parts Press has published handsome and innovative books, broadsides and prints since 1977. Work from the press has been included in exhibitions and collections both nationally and internationally, from the American Institute of Graphic Arts annual book shows in New York and Frankfurt to the Victoria and Albert Museum in London. Moving Parts Press has been the recipient of numerous awards and grants including an Elliston Book Award, a Stiftung Buchkunst Schönste Bücher aus aller Welt Ehrendiplom and grants from the National Endowment for the Arts and the French Ministry of Culture. *www.movingpartspress.com*

4. *Discourse on the Polarizing Events of 2001 (D.o.P.E.)*, 2006

In the Exhibition

Various binders, books, printed and recorded materials and pieces of ephemera

Collected, edited and bound by M.T. Karthik and A.P. Ferrara

About the Project

Karthik and Ferrara write of this project, “*Discourse on the Polarizing Events of 2001* is an archive of documentation—collected in the 85 days after the hijacking of aircraft in Boston—concerning the events of September 11, 2001, in the United States (and in particular in New York City). It includes a bibliography of zines produced in 2002 and various books, parallel texts, publications, images, CDs and DVDs produced by victims, friends and families of victims, academics and extremely literate independent U.S. Americans in the five years since the Polarizing Events of September 11, 2001, also known as ‘9/11,’ ‘nine-eleven,’ ‘nine-one-one,’ ‘September the eleventh’ or ‘September eleventh.’

“*Discourse on the Polarizing Events of 2001* has established a parallel history to that authored by the Bush administration and corporate-controlled media—by covering the opposition to retaliatory war and violence after ‘nine-eleven’ in proportionally relevant terms, and remaining lucid and impartial in investigating the attacks as a crime rather than an act of war.

“The *Discourse* is a significant archive of opinion that brings together well-researched conjecture in a linear manner as a follow-up to real-time fears, beliefs and suppositions expressed by witnesses immediately following the attacks. The *Discourse* thus preserves a living memory of previously unreported opinions and events, enabling a critical perception of the subsequent fictionalizing of the Polarizing Events by U.S. corporate media and political interests. The result is a collection of material that evidences, implies and directly points out major issues, discrepancies and unanswered questions in the U.S. government’s investigation of the events, most roundly concluded on the matter by the Ruling Party in its *9/11 Commission Report*.

“Composed of e-mails, discarded documents and images found in Manhattan and Brooklyn and transcripts of television broadcasts and video and audio recordings, *The Discourse* includes daily entries of events by independent authors; texts of the political opposition and contemporary ‘news’ coverage of the events; printed copies of laws passed in the wake of the attacks; organizational statements and other public documents; and the first editions of publications—including the *New York Post*, *New York Times* and *New York Times Magazine*, *The New Yorker*, *Time*, *The Economist*, *Le Monde Diplomatique*, *Le Figaro*, *Greenpoint Gazette* and the *Stuyvesant Spectator*—to be published after the attacks, purchased in New York upon their release.

“The collection also contains personal remnants of eyewitness documentation including napkins, scraps of paper, posters, flyers, banners, retold memories of witnesses and victims recorded in audio and print, an immense amount of material found on the streets of New York and the beard of a South Asian immigrant to New York.”

Part One: The Polarizing Events (2004)

September 11–September 23

Ink, acrylic, laser print, type, color and black-and-white copies, videotape, digital media, beard hair, blood, published magazines and newspapers documenting the first 12 days after

the attacks, including a comprehensive presentation of the Bush administration's war pitch on September 16

Part Two: The Division of Society (2005)

September 24–November 1

Printed e-mails, archived magazines, journals and discarded remnants

Part Three: The Discourse Recast (2005)

November 1–December 5

Printed e-mails, archived magazines, journals and discarded remnants;
begins with Castro's first post-9/11 speech

Bibliography: 2002 = 1984 (2006)

Collection of four zines produced in 2002 before the first anniversary of the attacks; ten essays written in 2001, before and after the attacks, by a South Asian resident of Brooklyn in that year; and a carefully edited collection of materials produced by many Americans since September 11, 2001, that discuss, analyze, investigate and conjecture alternatively on the Polarizing Events; the *9/11 Commission Report* is excluded

A People's Investigation of Nine–Eleven (2003)

Three CDs, 60 minutes each. Audio recordings of a weekly radio column that ran in the summer of 2003, up to and including a one-hour radio documentary on the second anniversary of the Polarizing Events, which included: "Operation Gladdio," the CIA's first covert operation in Europe designed to topple local communist interests in Italy with analyst T. Taylor; "9/11s Through History" with A. Goodman and J. Rodriguez; and a collage of interviews with Mary Schiavo, attorney for some of the victim's' families; M. Ruppert, investigator and author; San Francisco Bay Area author D. Paul; M. Chossudovsky of the Global Research Institute at the University of Ottawa; and others, broadcast in a weekly radio column created as a part of the *KPFK Evening News* on 90.7 FM in Los Angeles, produced and hosted by M.T. Karthik with assistance from I. Johnston, and including a one-hour program for the third anniversary of the "Polarizing Events"

Eleven (2002)

Artist's book by Marshall Weber containing a photo essay of the visual and text environment of New York City in the days and weeks after 9/11; the book has an innovative structure of alternating vertical and horizontal page-spread orientation. Accompanied by a CD of the texts in *Eleven*, recited by their authors, and additional soundtracks all recorded and composed by Christopher Wilde. *Eleven* includes writing by poet Ellis Avery, Judith Foster (director of a downtown Manhattan public elementary school), journalist M.T. Karthik, poet Jane LeCroy, poet Peter Spagnuolo and artist Marshall Weber. Published by Booklyn

...even the birds were on fire... For the victims of violence (2001)

Book of poetry fragments with a minute-to-minute timeline of 9/11 events, published and edited by Sara Parkel of Filter Press. With writing by Shane Beversdorf, Amy Ferrara, Sara Parkel, Esther Smith and others.

About the Artists

M.T. Karthik—who in 2005 returned to live in his birthplace of Chennai, India, after living in the United States and Japan—is an author, editor, publisher and artist who conducts journalism and art-in-practice as forms of sociopolitical engagement. For more than three decades his primary focus has been the United States—becoming an American citizen in 1981, receiving bachelor’s and master’s degrees, and founding his imprint, Fifty Foot Pine Tree Press, in Los Angeles in 2002. Karthik lived, worked, studied, exhibited and performed for years at a time in New York, Los Angeles, San Francisco, New Orleans and Austin. His books, audio pieces and text pieces reside in the collections of the Museum of Modern Art, the Getty Research Institute, the Milwaukee Public Library, Smith College, Stanford University, New York University, Otis College of Art and Design, Occidental College, the University of Southern California and other collections. Karthik has been published by Condé Nast, Hachette-Filipacchi, Artichoke Yink Press and by a handful of other mags, rags, newspapers and zines in the United States and worldwide. He has also written, produced and conducted performances for FM radio and documentary audio and video projects in the United States and Asia—most prominently as the news director of Pacifica Station KPFK 90.7 FM in Los Angeles, during the 2003 invasion of Iraq and the presidential election of 2004. www.booklyn.org/artists/M.T.%20Karthik,%20Chennai,%20India.php

A.P. Ferrara of Long Island City, Queens, New York, is a video and photo documentarian and editor, writer, stage and production manager and artist’s assistant. She was born in Waukesha, Wisconsin. Ferrara received a bachelor of arts in theater with an emphasis in design and technology from the University of Wisconsin/Stevens Point. She received her master’s degree in arts, entertainment and media management from Columbia College Chicago. Now based in New York, Ferrara works for a classical music management and booking agency, produces and edits video segments and documentaries for the Lower East Side Biography Project and stage manages in theaters throughout the city.

5. *An Artist's Portrait of Ho Chi Minh*, 2000

In the Exhibition

One limited-edition artist's book, loose pages in a lacquered box; two trade editions, one in English and one in Vietnamese

By artist C. David Thomas and biographer Charles Fenn

About the Work

Each book is numbered and signed by the authors and is encased in a lacquered box made by craftspeople in the Hanoi area; the lacquered box is contained in a handmade silk slipcover also custom-made in Vietnam. The book has 118 pages (59 text pages and 59 image pages) and is printed in a limited edition of 100 with 10 artist's proofs. Printed on Vietnamese Do (mulberry) paper hand made in Dong O Village in northern Vietnam, the text pages have been varnished to make the paper translucent. Images were printed with a Hewlett Packard DeskJet 970Cse using archival ink; the text was printed letterpress in Monotype Bembo by Wolfe Editions in Portland, Maine.

In *Ho Chi Minh: A Life*, William J. Duiker says of *An Artist's Portrait*, "Through a collage of photographs, documents and other historical paraphernalia, combined with a fictional diary of the Vietnamese revolutionary Ho Chi Minh, the authors have created an imaginative and moving portrait of one of the most significant figures of the 20th century. Recommended to all readers interested in the Vietnam War and its surroundings."

In spite of the fact that Ho Chi Minh is on nearly everyone's short list of the most important leaders of the 20th century, the last two books published on Ho Chi Minh in the United States before the 2000 publication of Duiker's book, were Fenn's 1973 biography *Ho Chi Minh* and David Halberstam's 1971 book *Ho*.

Now, after more than 25 years, we have a book resulting from the collaboration of two men whose lifetimes of work and travel uniquely qualified them to undertake this important project. *An Artist's Portrait* includes passages from a fictional "diary" based on historical documents, with the factual information at the bottom of each page. As far as is known, Ho never kept a prose diary; this work of imaginative reconstruction is intended to evoke a sense of Ho's personal engagement with the events of his time. Also included are passages from *Prison Diary*, a collection of poems written by Ho while he was in prison in China in 1942–43, as well as two stories told by Mr. Vu Ky and Mr. Dinh Duong Dinh, two of Ho's closest friends, and poems by several of Vietnam's leading poets.

An Artist's Portrait is in many collections including those of Vietnamese President Tran Duc Luong; former U.S. President Bill Clinton; General Vo Nguyen Giap of Hanoi; the Ho Chi Minh Museum, Hanoi; Mr. Pham Gia Khiem, Vietnamese Deputy Prime Minister; the Art and Architecture Library at Yale University; the New York Public Library; and the University of California, San Diego.

About the Authors/Artists

C. David Thomas of Newton, Massachusetts, was born in Portland, Maine, and is currently professor of studio art at Emmanuel College in Boston and director of the Indochina Arts Partnership. Having joined the U.S. Army in 1969, Thomas was sent to Pleiku, South Vietnam, as a combat engineer/artist. In 1987 he returned to Vietnam for the first time. Since then he has made more than 30 trips to Vietnam to do research and conduct programs of cultural exchange between the United States and Vietnam. Thomas has curated three exhibitions: *As Seen by Both Sides: American and Vietnamese Artists Look at the War* (the first major cultural exchange between the United States and Vietnam since the war); *An Ocean Apart: Contemporary Vietnamese Artwork From The United States and Vietnam*; and *Seven Pillars: The National Treasure Artists of Vietnam*. In 1999, Thomas became the first foreigner to receive the Vietnam Art Medal, Vietnam's highest art award. www.hochiminh.org

Charles Fenn was born in London and has lived and worked in many countries; since 1973 he has lived in Ireland. After five years at sea, he emigrated to the United States, landed a job in textiles and subsequently became an American citizen. As an officer in the U.S. Marine Corps during World War II, he was assigned to the Office of Strategic Services (OSS) and subsequently to the Air Ground Aid Services (AGAS), where he was engaged in the rescue of downed pilots and was a liaison with prisoners of war. While pursuing this work in southern China, he received invaluable help in AGAS work from Ho Chi Minh. In connection with these various pursuits, Fenn was three times decorated for service and valor. Fenn is a writer of plays, novels, and some nonfiction. In 1973 Fenn wrote *Ho Chi Minh*, a short biography that was published in several countries and highly rated for its insight and accuracy.

6. Talking Books, 2006

In the Exhibition

One photo-and-audio “talking book”; various photographs

By Nathaniel Bletter

About the Project

For ethical and social reasons such as helping to preserve the knowledge of the communities they study, botanists and anthropologists usually want to give back training tools or documentation of their results to the communities they work with. However, doing so can often be quite difficult in communities that are largely nonliterate. There have been attempts to use pictures and diagrams to convey this information back to community members, and they work well, but only up to a point. With just pictures, it is difficult to represent complex and abstract ideas like names, emotions, and relationships. Using a combination of off-the-shelf products, Bletter constructed “talking books”—water-resistant, solar-rechargeable picture books that play, in the users’ native language, short audio clips of the names and uses of the plants in the pictures. These books are effective tools for retaining and returning traditional knowledge of many kinds (medicinal plants, construction techniques, food preparation, plant identification for surveys, hunting techniques, mythology, genealogy, traditional ecological knowledge, ethnohistories) to remote, nonliterate communities that lack electricity, to preserve and to stimulate renewed interest in it.

The first talking books were created for the Asháninka community of Paititi in the Yuruá river area of Ucayali, Peru, and the Malinke of Kita, Western Mali, where Bletter was studying ethnobotany (the study of the relation between plants and people). Bletter recorded hundreds of plant uses from dozens of herbal healers; both groups requested that Bletter return to them some documentation of the research that the communities could refer to, such as a simple list of plants and uses with photos. Bletter gave books with pictures, names, uses and preparations of useful plants to those who could read Spanish or French, but the books were useless to the others, who spoke only their unwritten native language of Asháninka or Bambara and had no family members who could read, or who were interested in reading long lists of plant uses.

Bletter considered several ways to explain the uses of plants: audio, images such as pictograms, or laminated images distributed along with audio cassettes (some people in the communities had tape players). However, pictograms cannot convey abstract information or names very well, and it is hard to link sound on cassettes with images; also cassette players are prone to breaking down in harsh environments. Bletter decided that the optimal solution would be a talking picture book that ran on rechargeable solar power so that it could be used in communities without electricity and batteries; that would be resistant to the elements so that it would last for some time; and inexpensive enough that a copy could be given to each family in a community.

Bletter used commonly available battery-operated talking photo albums costing under \$30; the albums hold 10, 24 or 36 4" x 6" photos in plastic sleeves. Up to 12 seconds of audio can be recorded for each photo through the microphone built into the album and played back by pressing a button next to each photo. Bletter found small solar panels costing about \$20 and glued them firmly to the back of the books or, for more durability, deconstructed them and mounted them flush with the back cover, then replaced the batteries with rechargeable ones. The books recharge in two to six hours, left in the sun; Bletter

constructed a combination waterproof cover and container to protect the books while they recharge. Detailed instructions can be found at maize.lehman.cuny.edu/PlantPhD/talking-books/.

'On the cover of each book are a series of wordless international pictograms that explain how to use the book: Press the button to hear the explanation for each picture, snap it shut when done and leave it in the sun to recharge. The books include a collection of pictures of each plant showing the features people are most familiar with. The audio clips include each plant's name, location and disease treatment. For example, in the Asháninka book, the audio for the plant Catahua says in Asháninka, "This plant is catahua, which is found as a large tree with purple flowers growing in the low jungle. It is used to treat wounds by drawing the resin from the trunk of the tree, cooking it until stiff and applying it to the wound for seven days."

The reaction of the community in Paititi to the two copies of talking books left there was quite favorable. Everyone in the community was interested in trying out the books, even those who could read the slightly less interesting text and picture books also left in Paititi. Most encouraging was the interest many of the children showed; they pressed the buttons for the novelty of hearing their parents' and elders' voices coming out of a book. Preserving plant knowledge depends on sustaining children's interest in that knowledge, and talking books may have a role to play in that effort. A book designed specifically for children, with more interesting pictures and simpler explanations, might engage them even more.

Bletter plans to improve the design of talking books as his research progresses. His research shows that simple, cheap applications of technology can be quite useful and beneficial.

Bletter would like to thank Christopher Wilde, Kurt Reynertson, Marshall Weber and Douglas C. Daly for encouragement, ideas and resources; Frederico Sanchez for devoting hours of recording time and describing his vast understanding of Asháninka plant uses; the people of Paititi, Peru, and Kita, Mali; Samantha Tsistinas for her plant illustrations and the National Science Foundation Graduate Research Fellowship; the Botany in Action program of the Phipps Conservatory; and the Lindbergh Foundation for funding this work.

About the Artist

Nathaniel Bletter has seven years of experience in botany, exploring and documenting exotic fruits and vegetables, gathering food in the wild and learning herbal and traditional medicine, as well as 15 years of experience in computer programming, including computer graphics, web design, database programming and geographical information systems, or GIS. He is now working toward his Ph.D. in ethnobotany at City University of New York, researching related plants used by different cultures to treat similar diseases; for this research he recently traveled to Central America to study the Mayans of northern Guatemala. sciweb.nybg.org/science2/Profile_45.asp

7. *The Poetry of Chance Encounters*, 2003

In the Exhibition

One limited-edition artist's book; one facsimile book of page-by-page explanations and clarifications; four framed pages

By Harriet Bart, Mnemonic Press

About the Work

Says the artist, "This project began several years ago as a series of drawings and collages that I made after seeing exhibitions of illuminated manuscripts at the Getty Museum in Los Angeles and at the New York Public Library. I was captivated by the power of the pages and I began to think about what my personal book of days might look like. *The Poetry of Chance Encounters* is the culmination of that inquiry and is, in many ways, a primer of my studio work. It is a contemporary book of devotions, an illuminated manuscript of surrealist games of chance. In it, I bring together in disparate pairings of two things that inspire me: the beauty and mystery of written language, and the elemental forms of the everyday objects that have been part of the iconography of my sculpture for years.

"For years I have collected handwritten letters, old book pages, a variety of printed examples of history's alphabets. This book presents a collection of texts drawn from many sources, both common and obscure: the poetry of Rimbaud, a handwritten manuscript by Emily Dickinson, an excerpt from the human genome, a chart of ancient numeration systems. These are but a few of the fragments illuminated by gilded icons; a bowl, a chalice, a hand mirror, an amphora . . . a collection of quotidian objects drawn from throughout the ages."

"The book contains 16 visual poems on multicolored fields, each imprinted with an icon in 22-karat gold. Each page underwent a total of five press runs, including a varnish over the icon and field, with the impression of the gold imparting an embossed effect to the icon. Although complex in its assemblage, the overall treatment of the book is spare, in the manner of turn-of-the-century *livres de luxe*."

The Poetry of Chance Encounters is 9 ½" high x 6 ¼" wide x ⅝" deep. It has a full leather bounding and is presented in a slipcase covered with a gold pastepaper by Claire Maziarczyk. The book was bound by Jill Jevne. It was produced in collaboration with Philip Gallo at the Hermetic Press in an edition of 35, press-lettered 1-35. There are five artist's proofs.

About the Artist

Harriet Bart's installations, objects, and books have been exhibited extensively throughout the United States and Germany since 1976. She has completed more than ten public art commissions in the last decade in the United States, Japan and Israel. Bart has been the recipient of fellowships from the Bush Foundation, the McKnight Foundation, and NEA Arts Midwest. Since 2000 she has published five fine-press artists' books and won two Minnesota Book Awards. Her work is included in many museums, universities and private collections including the Metropolitan Museum of Art, the National Gallery of Art, the Library of Congress, the Walker Art Center, the Minneapolis Institute of Arts, the Weisman Art Museum, the Jewish Museum, the National Museum of Women in the Arts and the Sackner Archive of Visual and Concrete Poetry. www.harrietbart.com

8. *An Introduction to Square Word (New English) Calligraphy*, 1994–96

In the Exhibition

Deluxe and simple versions of *An Introduction to Square Word (New English) Calligraphy*, with an accompanying *Red-Line Tracing Book* and a computer program that translates regular English into square word calligraphy

By Xu Bing

About the Work

The deluxe limited edition of *Introduction to Square Word Calligraphy* is a book of rubbings hand printed from hand-carved woodblocks on rice paper, butterfly bound with wood covers and enclosed in a wood case, all created in traditional Chinese style. The *Red-Line Tracing Book* was machine printed from hand in red ink on yellow rice paper and bound in booklet format. The two books were printed in an edition of 99 signed copies. The simple version of *Introduction to Square Word Calligraphy* was machine printed on plain white paper and bound in booklet format. It is also accompanied by the *Red-Line Tracing Book*. These two books were printed in an edition of 350 signed copies.

These books provide instruction in and practice space for basic “new English calligraphy,” a writing system invented and designed by the artist. Essentially, new English calligraphy is a fusion of written English and written Chinese. The letters of an English word are slightly altered and arranged in a “square word” format so that the word takes on the ostensible form of a Chinese character, yet remains legible to the English-speaking reader. The attempt to recognize and write words in this system is meant to challenge some of the thinking patterns ingrained in English speakers since they learned to read. Using the *Introduction* and the tracing book as well as instructional videos, artist Xu Bing conducts new-English-calligraphy workshops around the world on the principle that “people must have their routine thinking attacked in this way.” This process of estrangement and re-familiarization with one’s written language reminds students of new English calligraphy that the sensation of distance between other systems of language and one’s own is largely self-induced.

See 2, *The Tide’s Story* Project, for the artist’s biography.

9. *Notes from the Stone-Paved Path: Meditations on North India, 2002–*

In the Exhibition

Two photography works consisting of four framed photographs

By Lewis Koch

About the Works

For nearly a year, from 1995 to 1996, Koch and his family lived and worked in the Tibetan community in Dharamsala, north India. During that time he rambled throughout the region “making pictures” (Koch’s phrase for his particular type of intimate and unobtrusive photographic practice). He later paired the original photographs with ones he made of selected book pages from diverse sources from or about India. Koch’s amazing “found” images and their juxtaposition with found texts create dynamic compositions that subtly interrogate our assumptions about the construction of observation and meaning.

About the Artist

Lewis Koch, of Madison, Wisconsin, was born in 1949 in New York City. For the past 25 years he has been working independently as an artist and documentary photographer. His personal work has been shown in solo exhibitions in London, New York City, Rotterdam, Brussels, Seoul, Chicago, Los Angeles and elsewhere, and in numerous group exhibitions. His work has also been presented in site-specific projects in garages and a series of billboards, and in art journals and artist’s’ book and video collaborations. Photographs and assemblages by Koch are in permanent collections throughout the United States, Canada and Europe, including the Metropolitan Museum of Art, Maison Européenne de la Photographie, Paris; Staatsgalerie Stuttgart; Museum für Kunst und Gewerbe, Hamburg; Museet for Fotokunst, Odense, Denmark; the Museum of Contemporary Art, Chicago; and the San Francisco Museum of Modern Art. As an artist-in-residence at the Fotografisk Center in Copenhagen, Koch created the web project *Touchless Automatic Wonder* (2001) at www.digitalroom.org, which provides a comprehensive overview of his work in photography, installations and temporary public art works.

10. *Jack and Betty Forever*, 2005

In the Exhibition

Two limited-edition bilingual artists' books, one German/Japanese, one English/Japanese; an audio CD; and various pieces of ephemera

By *Veronika Schäpers and Yoshinori Shimizu*

About the Work

In the 1950s and '60s, a whole generation of Japanese studied English by using the textbook *Jack and Betty*; for most, it was their first exposure to a foreign language. *Jack and Betty*'s influence is still evident today: Almost everyone who used it remembers it well and can even repeat the first sentence: "This is a pen." Forty years after this book ceased to be used in Japanese schools, its influence can be seen in love hotels, a whole chain of pachinko parlors and countless pets named after the two protagonists.

In his short story "Jack and Betty Forever," Shimizu describes what has happened to the two protagonists 30 years after they graduated from school. He lets them meet by accident in the street, where they tell each other about themselves and their families, who also play a role in the textbook. Neither Jack nor Betty had much success in life, but what makes Shimizu's story weird and tragic is that the two of them talk to each other in the same strange style they used in their textbook dialogues. They excuse the awkwardness of their conversation by explaining to each other that they were models for an English language textbook for Japanese and "because of that, at our school we deliberately started speaking English in a way that was easier for Japanese people to understand." Sitting in a café, they cannot talk at a language level appropriate to their age and experiences. From time to time they relapse into the dialogues of their school days, feeling comfortable only with exchanges like this one: "Is that a sofa?" "No, that is not a sofa. That is a chair." Jack does not have the words to confess to Betty that he was in love with her during their three years at junior high school and is still attracted by her beauty.

To produce *Jack and Betty Forever*, Schäpers collected modern Japanese notebooks with different lines and grids, printing the Japanese text on paper with western-style horizontal lines and the English and German text on checkered or vertical-lined, Japanese-style paper. Because English and German read left to right and Japanese reads right to left, the book has two beginnings: the English or German text starts in "front" and the Japanese text starts in the "back," meeting in the middle with the press's imprint between. Each page is illustrated with a pattern of roses taken from the rose that Betty is shown holding in Lesson 7, while saying to Jack: "This is a flower."

The book cover is made of light-blue board, to match the blue lines on the pages, and printed with a rose pattern. The book comes with a CD of songs from Columbia Records singles released in the 1950s, along with the stiff-sounding lessons from the textbook. The CD and book reside in a box collaged with the covers of the modern lined notebooks used for the text, with images from Japanese comic characters to English quotations that reflect the aesthetic of Jack and Betty 50 years after the original book was introduced.

About the Artist and the Author

Veronika Schäpers has worked in Tokyo since 1998 as a freelance artist; she was born in Coesfeld, Westphalia, Germany, in 1969. Schäpers is fluent in German, Japanese and English, is the recipient of numerous awards and is known internationally for her award-winning artist's' book collaborations with innovative Asian and European writers and poets. www.veronikaschaepers.net

Yoshinori Shimizu of Nagoya, Japan, was born there in 1947. A novelist and short story writer, Shimizu is considered part of the late-20th-century generation of Japanese writers who often incorporate both sardonic humor and surreal elements into their storytelling.

II. *The Song of the Rider*, 2002

In the Exhibition

One artist's book; two prints

Poem in Kirghiz and Russian by Chinghiz Aitmatov

Photographs by Jutta Schwöbel

Design, typography and letterpress printing by Clemens-Tobias Lange and Jutta Schwöbel

Transliteration of the Kirghiz in the old Uigur alphabet by Prof. Dr. Michael Weiers

Translation into German by Friedrich Hitzer

Published by CTL-Press

About the Work

The Song of the Rider is a collaboration of Clemens-Tobias Lange with the great Kirghiz writer Chinghiz Aitmatov and the German photographer Jutta Schwöbel. This is the first written edition of the Russian (original) text, as well as the first written translations into Kirghiz and German. The book is dedicated to the origin of man's close relationship with the horse and their cohabitation, which began in the landscapes of Central Asia. The work is based on Jutta Schwöbel's photographic study in which the physiognomy of horses becomes the landscapes of Kyrgyzstan. The rider, or "akyn," is a man who travels around on horseback, spreading news and passing on traditional customs and myths to Kyrgyzstan's nomad inhabitants. The use of the Uigur alphabet in the book provides a visual meeting point of Far Eastern and Western cultures and emphasizes the links among myths, an archaic world and their influences on our current lives.

About the Author and Artists

Chinghiz Aitmatov, a writer based in Brussels, was born in 1928 in the village of Sheker, in the Talas region of Kirghizia (then part of the Soviet Union). (His father, Torekul Aitmatov, was one of the first Kirghiz communists and a regional party secretary. In 1937, while attending the Institute for Red Professorship in Moscow, Torekul was arrested and eventually liquidated on charges of bourgeois nationalism.) Between 1943 and 1952, Aitmatov attended the animal husbandry division of the Kirghiz Agricultural Institute in Frunze, but switched from the study of livestock to the study of literature at the Gorky Literature Institute in Moscow.

Aitmatov worked as roving correspondent for *Pravda* in Kirghizia from 1958 to 1966. His collection of short stories *Tales of Mountains and Steppes* (1963) won him the Lenin Prize. In 1967 he became a member of the Executive Board of the Soviet Writers Union, and in 1968 he won the Soviet State Prize for literature for his novel *Farewell, Gulsary!*, a tale of an old man reminiscing about the parallel lives of himself and his old dying horse. Aitmatov won two more State Prizes in 1977 and 1983, and was named a Hero of Socialist Labor in 1978. He is currently a member of Kyrgyzstan's parliament and serves as his nation's ambassador to the European Union, NATO, UNESCO, Belgium, Luxemburg and the Netherlands.

Clemens-Tobias Lange is the proprietor of CTL-Press. He is acclaimed for his design and printing skills, and his prints and books are collected and exhibited internationally. www.ctl-presse.de/index20.htm

The Song of the Rider

It is an age-old story.

When the stars had been fixed for ever in their positions in the Universe, when on Earth the mountains had been set for ever in their positions and the seas had been sited for ever in their positions, when Man still roamed everywhere on foot, with a staff and with a burden on his back, when at each step he trod he weighed up where to put his feet, when he ran on foot from predators, when wind and rain drove him, mouselike, into caves, Man was told: “From now on, you will be given the horse—a gift of nature and heaven—and you will gain new strength, and it shall become so that Man will be unable to do without the horse, and the horse without Man, and it will be so for all ages and for all times . . .”

And this is why every aspect of Man’s life since then has involved the horse.

And it is why a man should know that the horse understands when it is being fitted with iron bits, when its hooves are being equipped with iron shoes and thoroughly hammered with nails (this to protect its legs), and it is why the horse bears it and believes that in a man’s hands he will be able to go anywhere, over every type of terrain. And it is why he will go with the lightness of the wind wherever a man commands him . . .

The horse understands when a man is riding to the ceremony at which his bride is to be presented to him, and the horse gallops in a way that makes everyone at that moment admire the groom and his horse, and makes everyone exclaim “Ah, what a fine fellow—his horse suits him and he his horse!” And when the groom has sat his bride in front of him on his horse and the horse is carrying them to their wedding—to the festival of their common destiny—and many are at that moment galloping along with the newly married couple, the bride will exclaim: “Oh my love! How powerful your horse is, just like you yourself! Ride on, ride on; don’t stop, no matter what the time of day or night!”

The horse understands when you are going to a funeral, and he steps quietly, head bowed, and hears your weeping.

The horse understands when you are raring for battle against your enemies, and there is nothing on the battlefield to scare the horse and make him shy at the point of the lance or the blade of the saber; and, furthermore, he is as loyal to a man in his defeats as he is in victory . . .

And, furthermore, he gives his blood and remains saddled until his last breath; and, furthermore, he neighs and whinnies to let everywhere around know of success . . .

And he gallops with mane blowing and tail flying . . .

And on an ordinary day the horse is diligent and dogged—he draws the plough, breaking up the ground, he pulls the wheeled load . . .

But at the races the riders praise in songs the best horse in the competition and compare his strength, power and beauty with the magic of God. And the horse understands that the riders are singing about him, that the music is being performed in his honor, and his eyes shine, and he nods his head, and he thanks fate.

Translation by Alistair Gainey

12. *Deception* and *Footsteps*, 1998

In the Exhibition

Deception, an artist's book; *Footsteps*, a DVD

Verse by Jalaluddin Mohammad Rumi

Translation from the Persian to English by Zahra Partovi

Illustrations by Elizabeth Harington

Calligraphy by Jerry Kelly

*Book published 1998 by Vincent FitzGerald & Company Publishers, New York,
in an edition of 50 copies*

Video released 1996 by Zahra Partovi

About the Work

Deception is a fine press book featuring verse by Rumi. Partovi writes of Rumi, "This masterful poet combines philosophy, mysticism, and psychology in a language so piercing as to enter the realm of music. It is this element more than any other which has made Rumi's poetry so irresistible to readers for over 700 years, even through the filter of translation."

In the *Footsteps* video Zahra Partovi reads her English and Persian translations of poetry by Rumi; the video also includes images of Konya, Turkey, where Rumi lived and wrote.

About the Artists

Zahra Partovi of New York was born in Tehran. She holds degrees in English and Near Eastern literature from Tehran and Columbia universities. She has been researching and translating the poetry of Rumi for the past 30 years. *Zahra Partovi* has collaborated with over 20 visual artists as translator and bookmaker. Her translations have been published in 11 limited-edition artists' books by Vincent FitzGerald & Company and are in the collections of major museums and libraries in the United States and Europe. A trade edition of her book *Ruminations* was published by Vincent FitzGerald & Company in 1998, and another forthcoming trade edition, *For Lovers and Voyagers*, will be available in 2007.

Vincent FitzGerald, through his press Vincent FitzGerald & Company Publishers, has brought together the writing of such authors as Rumi, James Joyce, Franz Kafka, Edith Sitwell, Lee Breuer, and David Mamet with the imagery of artists such as Susan Weil, Judith Turner, Edward Koren, Neil Welliver, Dorothea Rockburn and James Nares. The company also includes artisans such as book designer and calligrapher Jerry Kelly, paper artist Paul Wong of Dieu Donn  Papermill and printer Daniel Keleher of Wild Carrot Press, in addition to translator Zahra Partovi, who is also a bookbinder. The press is recognized for its exemplary commitment to the fine presswork and book design standards of the livre d'artiste tradition.

www.lib.uiowa.edu/spec-coll/bookcolls/Artists%20Books/vincent_fitzgerald1.htm

Elizabeth Harington of New York, born of British parents in South Africa, has worked as an artist, teacher and printmaker most of her life. She relocated to the United States in 1978 and became affiliated with the Printmaking Workshop. Harington's work has been shown internationally and is included in many prominent collections. She is a recipient of many awards including a Gottlieb Foundation Grant in 1992 and in 1991 and 1995 a Pollock-Krasner Award.

Jerry Kelly of New York is one of the foremost calligraphers and scholars of calligraphy in the world. He has collaborated in the creation of numerous art works, artists' books and conventional books, and has written prolifically about calligraphy and design.

13. *Wrongly Bodied Two*, 2005

In the Exhibition

A limited-edition artist's book; two black and white photographs shot for the book (original prints); various photographic reproductions from the book

By *Clarissa Sligh*

About the Work

Wrongly Bodied Two relates the true stories of Jake, a contemporary white male imprisoned in a woman's body as he transitions from female to male, and Ellen Craft, a 19th-century black woman who escapes slavery by passing as a white man. While photographing and narrating Jake's transition, Sligh herself becomes conscious of society's psychological response to the transgressive act of changing one's identity. Recalling Ellen Craft's journey to freedom, she reexamines her own fears of crossing forbidden boundaries of gender, race and class.

Wrongly Bodied Two has 112 pages of drawings, photographs, and text printed with silkscreen acrylic ink and inkjet pigment ink on 100% rag Rives Heavyweight paper in a limited edition of 46. This 10" x 7" hand-sewn, silkscreen cloth-covered hardback book was produced at Women's Studio Workshop in Rosendale, New York, in 2004.

About the Artist

Clarissa Sligh of Philadelphia is currently a lecturer at the University of Pennsylvania in Philadelphia. Sligh was born in Washington, D.C.; her life was altered when she became the lead plaintiff in the 1955 school desegregation case in Virginia (*Clarissa Thompson et al. v. Arlington County School Board*). From then on, her work as a student and as a professional took into account change, transformation and complexity—themes that related to her experiences fostering social justice. She cofounded the Coast-to-Coast National Women Artists of Color Artists' Book Project, for which she was national coordinator from 1988 to 1995. Sligh's work is in collections including the Museum of Modern Art, the Australian National Gallery, the Corcoran Gallery of Art, the Whitney Museum of Art, the Schomburg Center for Research in Black Culture, the New York Public Library and the Victoria and Albert Museum. Awards for Sligh's work include a New York Foundation for the Arts Fellowship in Drawing/Printmaking/Artists' Books, the International Center of Photography's Infinity Award and the National Endowment for the Arts Fellowship in Photography. She has been in residence at institutions including the Walker Art Center and the Toronto Photographers Workshop. www.clarissasligh.com

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