

BELONGING: a brief study
on artists' books and
institutional classification

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What does it mean **TO BELONG?**

Where do **ARTISTS' BOOKS** belong?

To whom do they belong?

How do institutions influence belonging?

What does it mean TO BELONG?

The Communications Circuit: a network of belonging

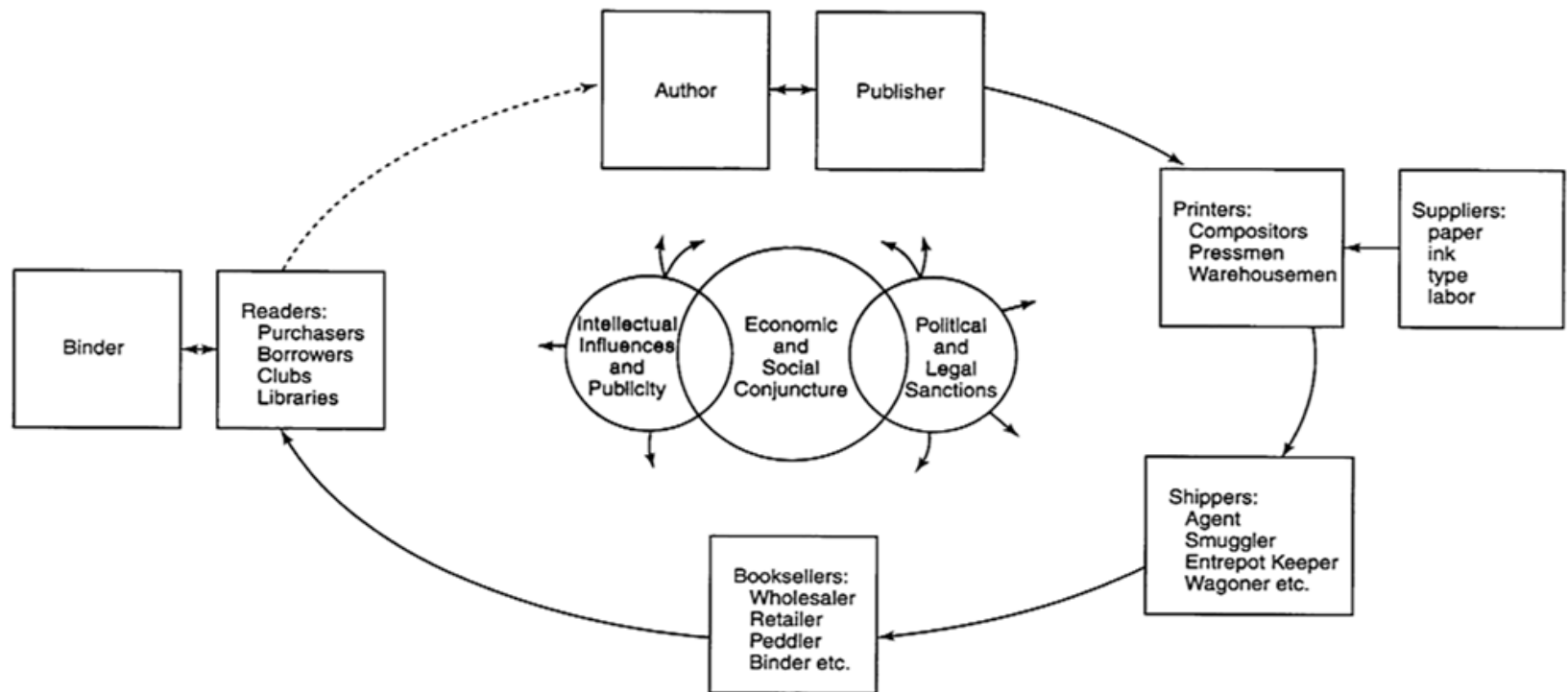
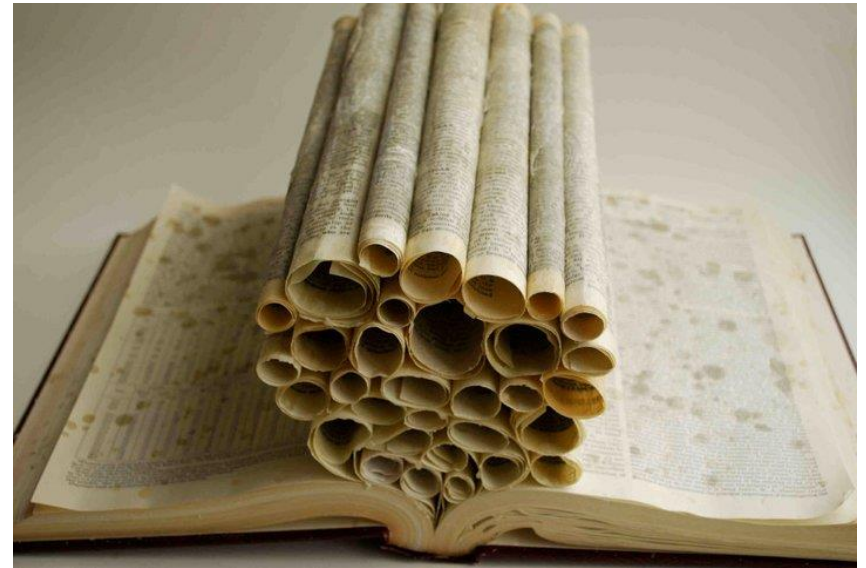
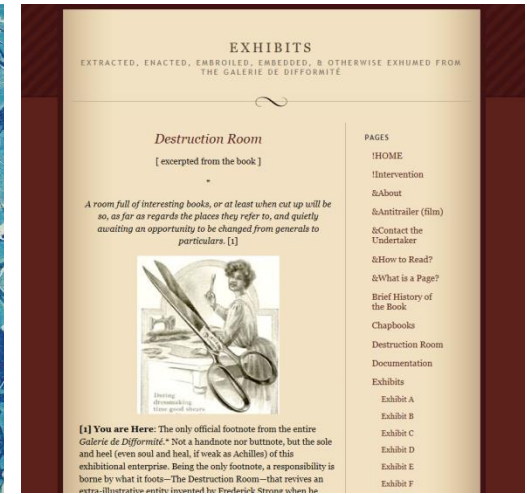
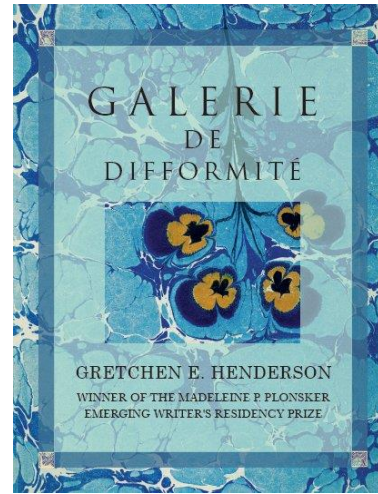


Figure 1. Robert Darnton. *The Communications Circuit*. (1982).

Artists' Books: Examples

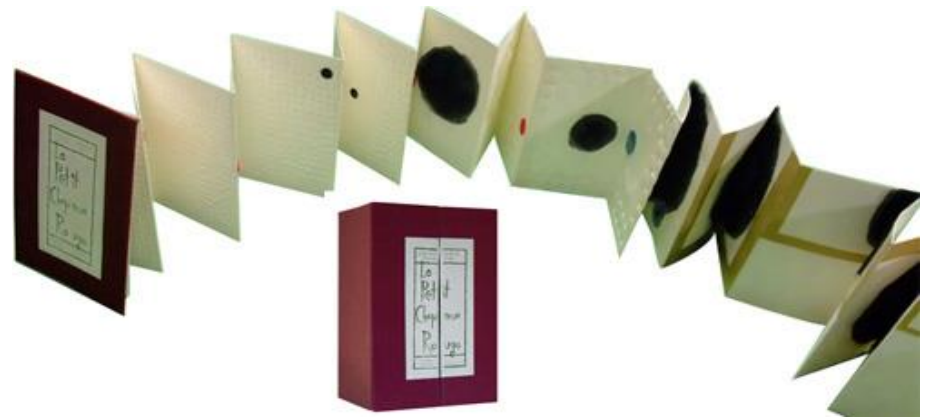
Figure 2. Collette Fu. (2009). *Ashima*.



Figures 3, 4 and 5. Gretchen E. Henderson. (2011-). *Galerie de Difformité*.

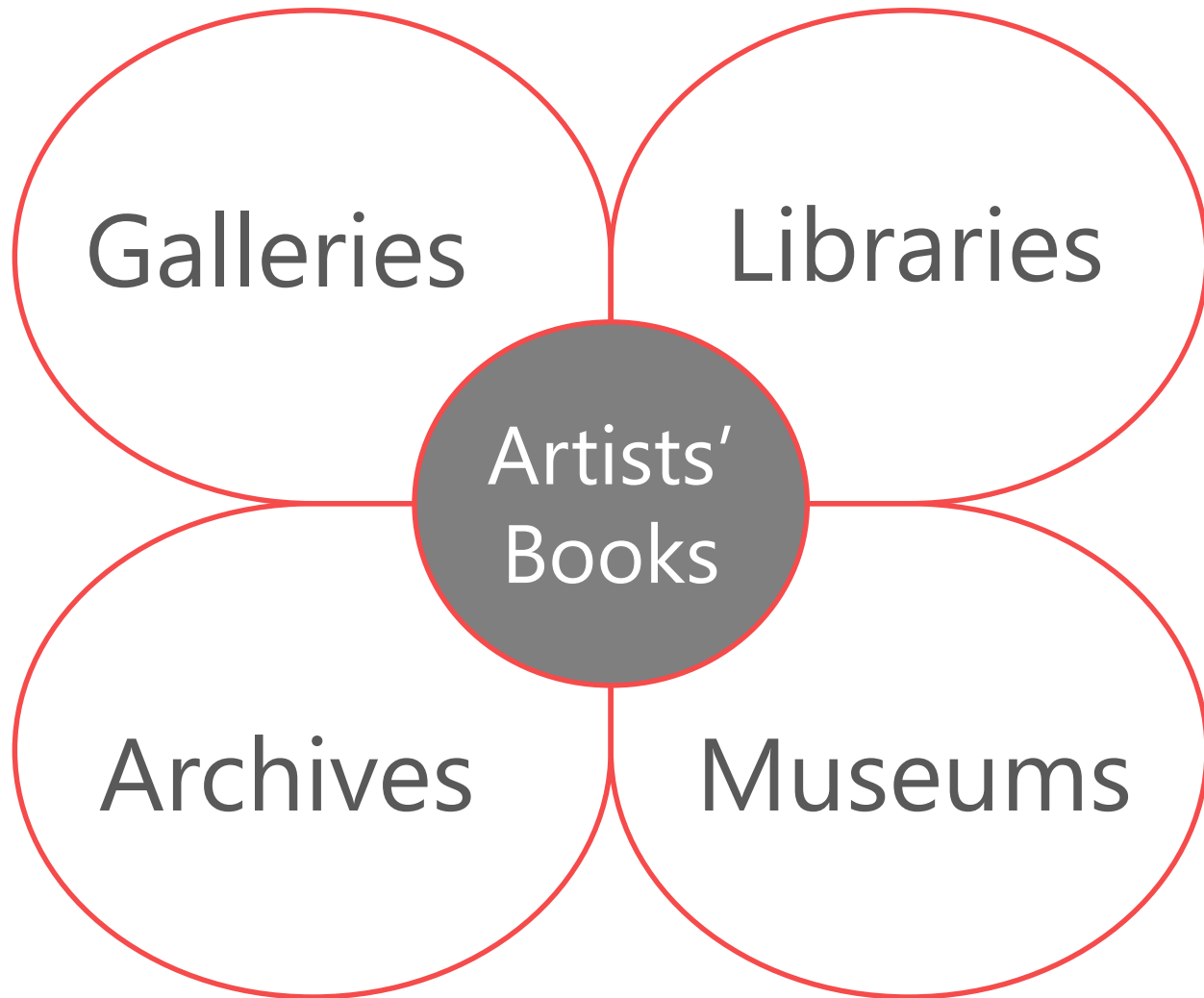
Artists' Books: Examples

Figure 6. Xu Bing. (2000). *Tobacco Project (Red Book)*.

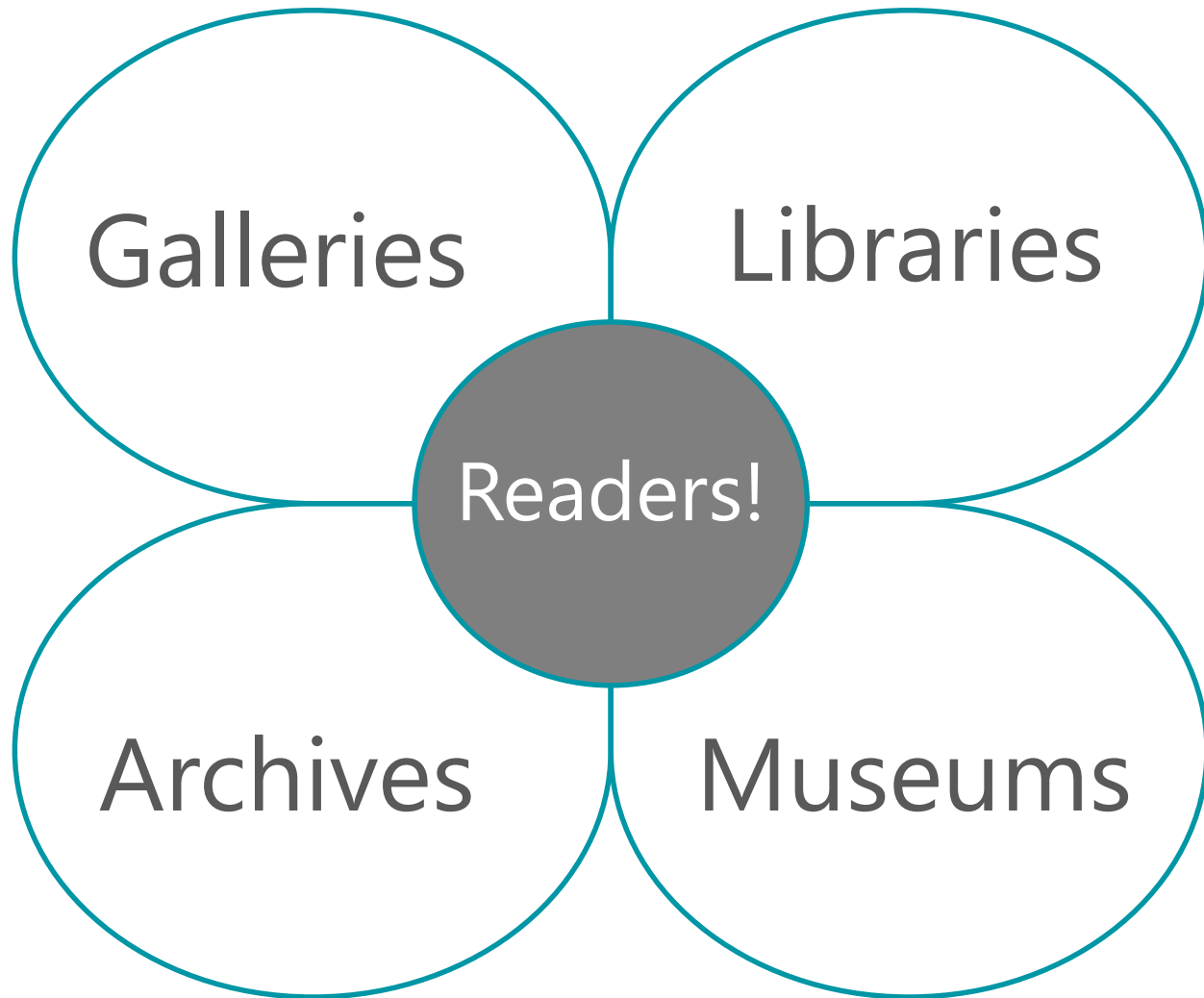


Figures 7 and 8. Myriam Colin. *Le Petit Chaperon [Little Red Riding Hood]*.

Where do ARTISTS' BOOKS belong?



To whom do **ARTISTS' BOOKS** belong?



How do institutions influence belonging?

Challenges for readers and institutions negotiating with artists' books:

- Non-circulating, reference collections

- Closed stacks

- Minimal metadata

- Low-quality or no digital images in catalogue records

- Digital and information literacy skills

- Digital divide

- Collection care and preservation

Potential supportive projects:

- Open stacks shelving

- Tours and guided visits

- Outreach programs that bring collections into the community

- One-on-one consultations with staff

- Public exhibitions

- Websites for the collection

- Internet exhibitions

- User-friendly catalogues; detailed metadata and high-quality images

IMAGE SOURCES

Figure 1 Darnton, Robert. (1982, reprinted 2007). *The Communications Circuit* [diagram]. Retrieved from: Robert Darnton, What is the History of Books? Daedalus 111, 3, (1982), 65-83.,Figure 1.

Figure 2 Fu, Collette. (2009). *Ashima*. [artist's book]. Retrieved from <http://1.bp.blogspot.com/-7heeIaEkoXo/VK7N3zvtBYI/AAAAAAAAAJbc/amN6Cc8fvCw/s1600/49%22Ashimasm.jpg>

Figure 3 Henderson, Gretchen E. (2011 -). *Galerie de Difformité* . [artists' book and web project]. Retrieved from <https://www.facebook.com/115439468485228/photos/pb.115439468485228.-2207520000.1426726507./236493259713181/?type=3&theater>

Figure 4 Henderson, Gretchen E. (2011 -). *Galerie de Difformité*. [artist's book and web art project]. Retrieved from <https://difformite.wordpress.com/the-destruction-room/>

Figure 5 Henderson, Gretchen E. (2011 -). *Galerie de Difformité*. [artist's book and web art project]. Retrieved from <https://www.facebook.com/115439468485228/photos/pb.115439468485228.-2207520000.1426726507./211538628875311/?type=3&theater>

Figure 6 Xu, Bing. (2000). *Tobacco Project: Red Book*. [artist's book]. Photographed by Orin Zyvan. Retrieved from http://cdm.reed.edu/cdm4/item_viewer.php?CISOROOT=/artbooks&CISOPTR=302&CISOBX=1&REC=2

Figure 7 Colin, Myriam. *Le Petit Chaperon [Little Red Riding Hood]*. After Warja Lavater. Photographed by Les Doigts Qui Revent (publisher). Retrieved from <http://ldqr.org/livresVirtuels/chaperon/UkChaperon.php>

Figure 8 Colin, Myriam. *Le Petit Chaperon [Little Red Riding Hood]*. After Warja Lavater. Photographed by Les Doigts Qui Revent (publisher). Retrieved from <http://dpearson.typepad.com/.a/6a0147e3e720c2970b01a73d8ad5d7970d-pi>