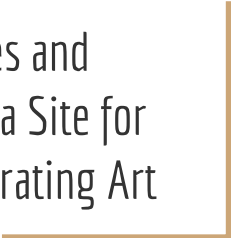




Activating Book Art for Students

Through World Art Themes and
Examining the Art Library as a Site for
Collecting, Preserving, and Curating Art



The Frick Fine Arts Library



- Serves and is in the same building as the History of Art & Architecture Department, Studio Arts Department, and University Art Gallery
- 5 Floors
- Closed Stacks Except Reading + Reference Room
- 100,000+ Volumes
- Artists' Books Collection: 900+ Volumes

Intro to World Art Collaboration

- 200+ students
- 8-10 recitation sessions visit the library every semester, 1-2 times per semester, to view rare books
- This past Fall, collaboration entailed co-constructing, along with the professor and TA's, the library sessions and a graded assignment involving artists' books

Class Introductions

- Welcome to the library
- What is an artists' book?
- Acquisition highlights
- Preservation and library labor
- Physically connecting the rare books to their catalog records
- How to “read” and interact with each artist book

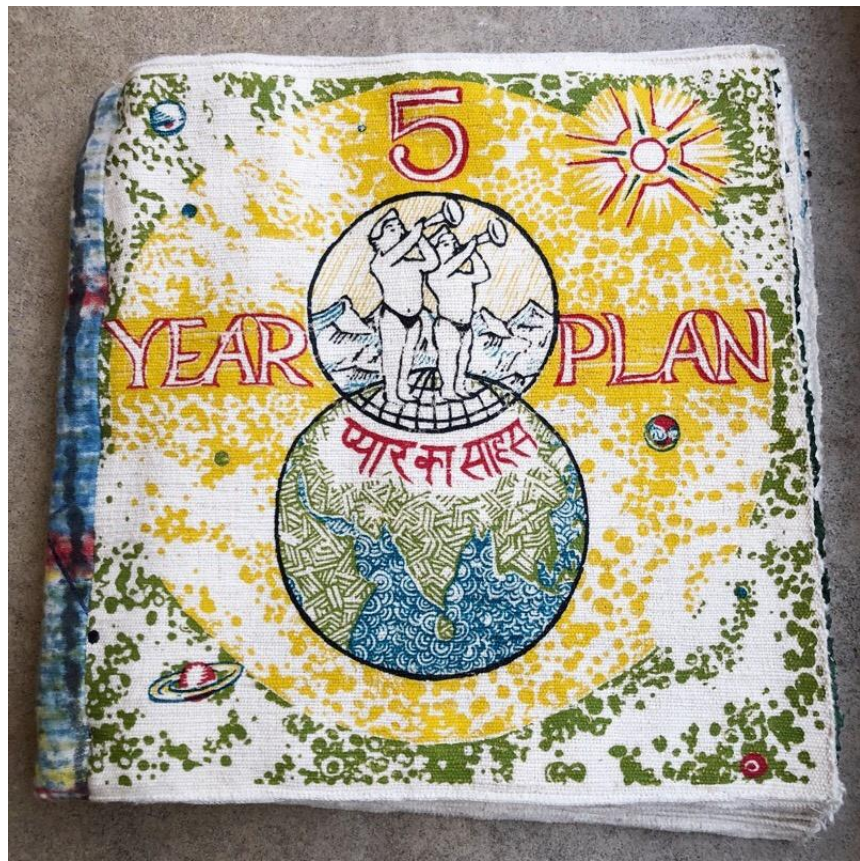


Comparison Demo

TA/Librarian led a comparison demo of an artist book and medieval facsimile, in which student answers were welcome. We compared:

- Factice (how a work was made, constructed, the workmanship behind it)
- Visual attributes
- Physical labor
- Class themes

5 Year Plan



Hours of Ms. James IV of Scotland



Worksheet

Title:

Year:

Call Number:

- Describe the artists' book. Pay attention to formal qualities, use of text and image, medium, facture, personal space and other aspects.
- What size of publication run do you think this object was part of (how many of these books exist) and why?
- What key ideas is the artist addressing with this book? How can you tell? What visual evidence can you find?
- Where would you place each object within the larger organizing themes of the course? Why? What other themes beyond our current ones could this object relate to?
- How might you find out more about the artist(s), their ideas, or the social context of the book?

Class Themes: Death and Memorialization, Power and Authority, Art and the Sacred, Ritual/Agency, Landscape/Nature/Environment, Body and Identity, Art and/as Resistance

Conclusion