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Untitled, Susan Sironi, disassembled, cut, and reassembled book, paper, thread, 2016. Collection of the artist.



The Ring of Conjunction of the Spiritual and the Material World, Pia Pizzo, Arches paper, Indian handmade paper, watercolor, goldleaf, ink of China, ribbon, 2005. Courtesy of the artist

CHAPTERS: BOOK ARTS IN SOUTHERN CALIFORNIA **January 29 – May 7, 2017**

Survey of artist publications examines Southern California's historic and contemporary influence on the evolving art form

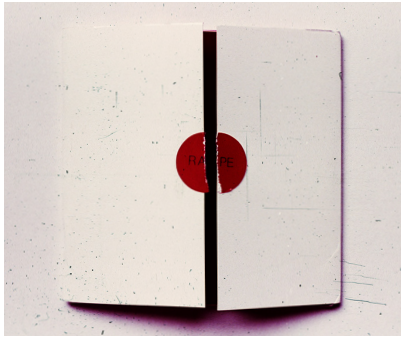
LOS ANGELES — The Craft & Folk Art Museum (CAFAM) presents **Chapters: Book Arts in Southern California**, the first large-scale museum survey of the importance of Southern California artists on the development of book arts. The exhibition features over 100 artists' books (unique and mass editions), altered and sculptural books, zines, and artist-driven publications made in Southern California between the 1960s and present day. Several of the featured artists are known for their works in other disciplines, but they often created book-based forms as complimentary vehicles for the expression of their studio practice. Among the featured artists are **Kim Abeles, Jacki Apple, Edgar Arceneaux, Lisa Anne Auerbach, John Baldessari, Wallace Berman, Eugenia P. Butler, Patricia Fernández, Cheri Gaulke, Adah Glenn, Christopher Kardambikis, Susan E. King, Darin Klein, Suzanne Lacy, Los Angeles Contemporary Archive, Cynthia Marsh, Howard Marshall, Kitty Maryatt, Katherine Ng, Ooga Booga, Otis Laboratory Press, Laura Owens, Raymond Pettibon, Elliott Pinkney, Pia Pizzo, Allen Ruppersberg, Ed Ruscha, Barbara T. Smith, Scripps College Press, Joey Terrill, and Linda Vallejo**. The exhibition is on view through May 7, 2017.

The exhibition is organized around four contextual themes: conceptual art; feminism; process and technology; and community and collaboration. The idea of utilizing books as an expression of visual art developed in the early twentieth century among avant-garde, anti-authoritarian movements such as futurism, dadaism, and surrealism. In the U.S., book arts gained a foothold after World War II among the mail art and non-conformist Fluxus movements who championed art access for the greater public. Southern California established itself as a critical hub for book arts in the 1960s, where some of the region's key conceptual artists, including Wallace Berman, Ed Ruscha, and Barbara T. Smith, were early adopters and innovators of the form.

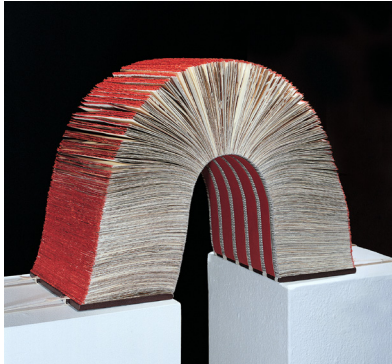
"Book art has been an significant practice for a number of well-known artists in Southern California and we wanted to explore this theme for a number of years," says exhibitions curator Holly Jerger. "Focusing on the artist publications produced here in Southern California was an exciting opportunity for us to explore these established local artists, while also mining the rich production of artists and communities who have not been discussed in the larger narrative of this field and the arts establishment."

Ruscha's *Every Building on the Sunset Strip* (1966) was commercially printed and allowed the artist to make a mass-produced art object that was accessible to a larger public. Berman was an artist of the Beat Generation who published a loose-leaf art and poetry journal called *Semina* (1958-1964) that was often mailed out to his friends and acquaintances. Eugenia P. Butler, another early pioneer of the form, spent over ten years and collaborated with dozens of artists to create the *Book of Lies* (1991–2008), a three-volume work exploring each artist's subjective understanding of the notion of truth and lies.

During the second wave of feminism from the 1960s to '80s, book arts offered woman-identified artists a form over which they could convey political messages and have complete control over production and distribution. Suzanne Lacy's *Rape Is* (1976) was



Rape is, Suzanne Lacy, offset printed, silk-screened cover, 1976. Collection of the artist



Duchampian Gap, Kitty Maryatt, paper goatskin, walnut ink, India Ink, 2002. Collection of the artist.

sold as a sealed publication with the word “rape” printed in capital letters on a red sticker. To open the book, the reader tears the sticker—an action Lacy intended to echo the violence of the act of rape. The Woman’s Building was an influential art and education center in L.A. from 1973 to 1991 and produced many artists’ books through their Feminist Studio Workshop and the Women’s Graphic Center. Notable artists from these spaces include Susan E. King, Cynthia Marsh, and Bonnie Thompson Norman, who shaped present-day book arts and printing programs in the Los Angeles area at the Armory Center for the Arts and the Otis College of Art and Design, as well as at other institutions nationally.

The exhibition presents a diverse range of techniques and approaches to the art form. Some pieces are intensely handmade, while others were produced using machines such as a Xerox or a risograph. Performance artist Barbara T. Smith rented a Xerox machine for a year in 1965 to create her five-volume *Poetry Set*, detailing poems, ephemera, and textures from her daily life as an artist, wife, and mother. Kitty Maryatt, former director of the Scripps College Press in Claremont, demonstrates unorthodox bookbinding technique in *Duchampian Gap* (2002) by inverting the spine of a large book so its pages fan out upwards. In doing so, the book has no functional value and is presented as a sculptural artwork. The Los Angeles Contemporary Archive (LACA) functions as a publisher of artists’ projects and offers residencies during which artists are invited to use their in-house risograph machine, a type of photocopier that produces an effect similar to color silk screening.

Activists and artists have used book arts and self-publishing to build their community networks and advance political messages for relatively little expense. Artists like Elliot Pinkney, Joey Terrill, and Raymond Pettibon gave voice to their marginalized communities starting in the late 1970s. All three artists used low-cost, commercial printing processes to generate works that document the concerns of the African American, queer Chicano, and youth communities, respectively. The painter Laura Owens runs an informal “artists’ book project,” inviting friends to make books using her studio and staff.

This exhibition is made possible in part by an award from the National Endowment for the Arts, the Los Angeles County Arts Commission, and the Department of Cultural Affairs, City of Los Angeles.



PROGRAMS

CAFAM will offer exhibition-related workshops and events in conjunction with the exhibition, including CraftLab family workshops on the second Sunday of each month from 1:30 – 3:30 p.m. Details can be found at www.cafam.org/programs.

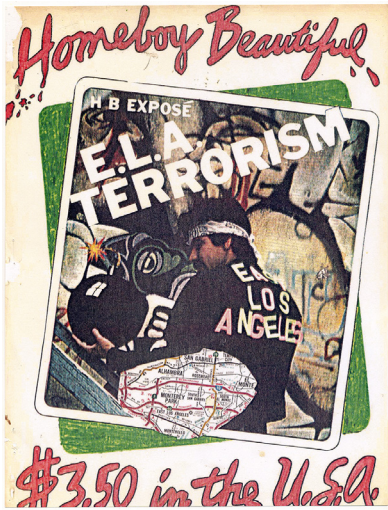
Exploding-Book-Making with Rachel Curry

A CraftLab Family Workshop!

Sunday, March 12 | Drop in between 1:30-3:30pm

\$7 adults / \$5 children/ free for members

An exciting “explosion book” workshop where participants fold, glue, upcycle materials, and use printmaking techniques to make a pop-up book.



Homeboy Beautiful Issue 2, Joey Terrill, color reproduction of original, 1978. Collection of the artist



51, Lauren Graycar and Harsh Patel, gold leaf on board, handmade encasing with twill closures, 2016. Collection of Lauren Graycar

Paper to Chapter

A Bookmaking Workshop with Book Arts LA

Sunday, March 19 | 1:00–4:00pm | \$55 / \$45 members (materials included)

Book Arts LA leads an introductory workshop on making one-of-a-kind artist's books. Participants will learn bookbinding, content development, and basic printmaking techniques. Advanced registration required, email: workshops@cafam.org

CraftNight with LA Zine Fest

Thursday, April 6 | 7:00 – 9:30pm

\$8 / Free for members (materials, drinks, and snacks included)

LA Zine Fest leads a zine-making workshop where participants learn how to make their own eight-fold zines.

Situated on historic Museum Row since 1973, the **Craft & Folk Art Museum (CAFAM)** is an invaluable contributor to Los Angeles culture, exhibiting current artists with intriguing perspectives and distinctive practices. Exploring the leading edge of craft, art, and design, CAFAM gives audience to diverse makers and artists whose work is often not represented in larger art institutions. The museum is a place to see art and make art — all under one roof. CAFAM coordinates a robust roster of hands-on workshops led by professional artists and makers. The intimate, atypical museum space and independent spirit at CAFAM combine to create an atmosphere of excitement and innovation, where people in Los Angeles deepen their relationships to art, creativity, and one another. For more information, visit www.cafam.org

Location: 5814 Wilshire Blvd, Los Angeles, CA 90036

Admission: FREE every Sunday

Regularly: \$7 for adults; \$5 for students, teachers, and seniors; free for CAFAM members

Hours: Tuesday-Friday, 11:00 a.m. to 5:00 p.m.; Saturday & Sunday, 11:00 a.m. to 6:00 p.m.; closed Mondays. Every first Thursday of the month, extended hours 6:30 - 9:30 p.m.