

# American and German Libraries and Archives & the Contemporary Artist's Book

## A Transatlantic Colloquium

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**Dates**        **December 4 and 5, 2014**  
**Venue**        German Museum of Books and Writing of the German National Library  
                  Deutscher Platz 1  
                  04103 Leipzig  
                  Conference Room  
**Organizer**   Initiative Fortbildung für wissenschaftliche Spezialbibliotheken und verwandte  
                  Einrichtungen e.V. in association with ARLIS/NA and the Deutsches Buch- und  
                  Schriftmuseum.



From the early 1960s, librarians have been confronted by the phenomenon of the artist's book – where the artist has used the book format as his or her medium, in contra-distinction to the *livre d'artiste*, where the artist was the provider of designs or layouts to a pre-existing text written by somebody else. Even the definition of the artist's book proved and still proves controversial.

The insertion of the artist's book into the paradigm of art librarianship has been, to say the least, interestingly disruptive. There are ongoing debates as to whether the art museum library should collect them at all: was it not the responsibility of a curatorial department (e.g. Prints) to collect and curate them? Where the library was itself part of a curatorial department this was perhaps less of a problem. But some museum libraries still collected artists' books – and just as well that they did, as most curatorial departments were initially not interested in this new medium.

There was perhaps sometimes less of a problem collecting artists' books at art libraries in educational institutions such as art schools, but even there, the possibility of friction with faculty over the perceived diversion of book funds was never far away.

Even after the artists' books were acquired, the problems did not cease. Should they be quarantined as a special collection or left on the open shelves? The argument for the latter could come from simple inertia (that saw artists' books bound, stamped, labeled etc.) or from a philosophical position that insisted that this new "democratic" medium should be available to all without supervision or intervention.

Between acquisition and making available, there were other practical hurdles. How should they be cataloged? How (or should?) they be conserved?

With the advent of the e-book and the Web, things changed yet again. As the book was relieved of the burden of being the primary mode of the communication of information, the physical, ergonomic nature of the book was revived. But at the same time artists exploited the possibilities of new technology and made downloadable or virtual artist's books.

If there are three ages of the artist's book, the first was acknowledgment of the medium and initial collection; the second was institutional "comprehension" of the artist's book (e.g. cataloging), but the third age, perhaps where we are now, is the exceptionally important one of making the books come alive – through workshops, exhibitions, and now social media.

This colloquium aims to share good practice in the USA and Germany to address the exciting but sometimes unnerving challenges the artist's book still poses 50 years on.

*Dr. Stephen J. Bury*

## Program

**December 4, 2014**

Moderator **Dr. Stephen J. Bury**  
Andrew W. Mellon Chief Librarian, Frick Art Reference Library, New York

10:00 a.m. *Welcome*  
**Dr. Stephanie Jacobs**  
Head of the German Museum of Books and Writing/**Dr. Stephen J. Bury**

10:15 a.m. *Keynote: "Artist-run spaces": Publishing and new art practices*  
**David Senior**  
Bibliographer, The Museum of Modern Art Library, New York

David Senior will propose a history of artists' publications in the 20th and 21st centuries. There will be a few different stories about how artists and designers have used their little publications as containers for new ideas, creating lively and accessible spaces to communicate work and archive art actions. Most examples will come from the collection of books that he works with at the MoMa Library and several recent library exhibitions he has organized of artists' books and ephemera.

11:00 a.m. *Blurring the lines: Collecting artists' books in the museum Environment*  
**Milan R. Hughston**  
Chief of Library and Museum Archives,  
The Museum of Modern Art – MoMa, New York

Milan Hughston will discuss the history of collecting artists' books in a museum environment, where boundaries have traditionally been distinct between what is found in a museum library and a curatorial department.

Artists' books, however defined, have challenged those lines, and he will explore how to navigate the politics of the situation and propose constructive ways of how museum libraries and curatorial departments can work together.

11:45 a.m. *1, 2, 3, 6, 6000: Building an instructional collection of artists' Books*  
**Doro Boehme**  
School of the Art Institute of Chicago - SAIC

Acquisition and collection development practices at the Joan Flasch Artists' Book Collection (JFABC) are strongly guided by both its open access policies and its public programming endeavors and can therefore only be discussed in this context. The task of getting its holdings into people's hands is the one most dear to Doro Boehme and her staff, whether they serve their own community, student groups from any of the surrounding institutions throughout the Midwest, or researchers traveling to use the collection from around the world.

Doro Boehme will outline the collection's history of serving the general public from its first days of existence and how this mission inevitably impacts any selection of new materials, no matter if those come via donation, purchase, or trade. She will discuss making use of existing connections to the international art market that faculty members at SAIC have established, fostering physical growth of our artists' book holdings in harmony with other library special collections.

She will further discuss JFABC's development as an instructional collection that is closely tied to the School's overall mission – almost embodying a physical manifestation of it – and sketch out how the library staff actively try to expand its current, and already fairly varied, user base by acquiring artists' publications in the term's widest sense possible. She will end by describing the different strategies employed to anticipate future patron needs, closely monitor curricular interests as they emerge, and tie outreach efforts into a variety of on-campus activities by other departments, all in the spirit of cross-pollination between formats and artistic, as well as academic, disciplines.

12:30 p.m. LUNCH BREAK

1:30 p.m. *And what have we got here? Cataloging and processing of artists' books*

**Dr. Stephen J. Bury**

Frick Art Reference Library, New York

One of the many institutional barriers to the acceptance of the artist's book in a library (museum, educational, specialist art, state or national library) is its resistance to the generalized processing, cataloging and conservation procedures. Often technical staff do not realize what an artist's book is and that it should be accorded exceptional treatment or at least excepted from the stamping, labeling, security stripping, binding etc. that libraries normally inflict on the typical book.

The artist's book is also resistant to cataloging rules or at least require complicated workarounds to fully describe them. Yet this description, paradoxically, is perhaps the key to understanding the artist's use of the book format. Information acquired at the point of acquisition – from the artist him or herself, or their dealer – can be extremely useful in the cataloging process.

Should artists' books be kept in special collections or put with general book stock on the open shelves? There are philosophical and practical views on both these positions.

2:15 p.m. *Artists' books exposed: via exhibition and social media in a museum setting*

**Deirdre Lawrence**

Principal Librarian, Libraries and Archives, Brooklyn Museum of Art, New York

Artists' books are vibrant examples of contemporary art that present challenges in terms of exhibition and interpretation within the museum's walls. Exhibiting artists' books in a museum gallery setting provides opportunities for their interpretation to the public – of all ages – and allows for the display of the book as a key part of the mainstream art scene.

What are the challenges presented by displays and the space needed by artists' books to be given their proper due in relation to other objects on view in a museum gallery setting? How is the message intended by the artist communicated via display, didactic interpretation and the larger dimension offered by social media? What about born digital e-artist books? How can curators be used to assist in this interpretation process? Are there opportunities for more active engagement with the audience?

This presentation will explore these ideas and review options for display and interpretation opportunities including the role of the artist in these decisions. Specific examples will be presented as to how the Brooklyn Museum displays artists' books and explores their content through exhibition, didactic interpretation and social media.

3:00 p.m. COFFEE BREAK

3:30 p.m. *Panel of speakers*

Moderator: **Dr. Stephanie Jacobs**

4:30 p.m. END OF THE FIRST DAY

7:30 p.m. *Dinner at Auerbachs Keller*

Mädler Passage

Grimmaische Straße 2

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**Auerbach's Cellar** is the best known and second oldest restaurant in Leipzig, dating to at least the first half of the fifteenth century. It was already one of the city's most important wine bars by the 16th century and is described in Johann Wolfgang von Goethe's play *Faust I* as the first place Mephistopheles takes Faust on their travels.

## December 5, 2014

Moderator **Dr. Stephanie Jacobs**  
German Museum of Books and Writing, Leipzig

9:00 a.m. *Intuition and Presence. Artists' Books from Europe and Beyond:  
The Wolfenbüttel Collection and Its Outreach*

**Prof. Dr. Helwig Schmidt-Glintzer**

Head of the Herzog August Bibliothek, Wolfenbüttel

**Katharina Mähler**

Deputy Head of Preservation and Conservation, Herzog August Bibliothek

The Wolfenbüttel Collection of *livres d'artistes*, founded by its director Erhart Kästner (1950–1968) and later developed by Sabine Solf and Werner Arnold is the first and one of the largest collections of its kind in Germany. Erhart Kästner's main aim was to add master pieces from the so called *School of Paris* to the Wolfenbüttel collection of precious manuscripts and prints from medieval times until the 18th century. Embedded in a variety of special collections of the library which has been founded in 1572 AD this collection of artists' books has been further developed by many new acquisitions. During the last decades this "Wolfenbüttel Malerbuch collection" added works by contemporary artists broadening their means of expression by a growing variety of techniques and materials.

There are unique *one-of-kind books* as well as copies of illustrated books with hand set texts and published in limited editions. The library mainly focused on works dealing with the literary tradition. In recent years we became especially interested in books by an artist printing from wood cuts and in books adding etchings to literary works. The library regularly arranges exhibitions with selected books from the own holdings or in cooperation with single artists who present their oeuvre in the "Malerbuchsaal", a room installed by Erhart Kästner with the collection stored in clamshell boxes covered with decorated paper individually designed for each artist.

9:45 a.m. *Counter-culture in an academic institution:  
the Graphzines collection of the Zentralinstitut für Kunstgeschichte*

**Dr. Rüdiger Hoyer**

Head of the Library, Zentralinstitut für Kunstgeschichte, München

Over the past few years the library of the Zentralinstitut für Kunstgeschichte (ZI) has benefitted from extra funding to develop its collection of contemporary art publications. As part of this programme it has acquired an important collection of so called 'graphzines', produced by French graphic artists beginning in the 1970s and up to the present day. These graphzines present quite a challenge to the library, especially since they normally appear outwith mainstream publishing. And although there is a lively underground graphic publishing scene, until now few institutions or individuals have sought to collect and preserve such material systematically.

Now, along with the Bibliothèque Nationale de France and a few other specialist institutions in France, the ZI is beginning to exploit this material and make it accessible. At the same time the ZI aims to keep up to date with new publications of this genre and so continue to develop its collection. This paper considers the institutional context of this initiative, and outlines the ZI's strategy for its graphzine collection. It goes on to examine the conflicts between traditional art history and the contemporary independent art scene.

10:30 a.m. **COFFEE BREAK**

11:00 a.m. *... a kind of a HUH? Artists' books in the museum and in the library*

**Dr. Michael Lailach**

Kunstabibliothek der Staatlichen Museen zu Berlin – Stiftung Preußischer Kulturbesitz

As hybrids between art and publication, artists' books are not produced for the museum nor for the library. Their specific meaning for the collection *Buchkunst* at the Kunstabibliothek which has already been started at the beginning of the 20th century will be discussed regarding the impact of the archive of

the Marzona Collection with its different media which has been integrated in the context of the collection Buchkunst in 2002. The new orientation is also reflected by changed procedures of acquisition, cataloguing, documentation and the special tasks of conservation. Two exhibitions – *Based on Paper* and *Erik Steinbrecher UBER ALLES*, shown at the Kunstbibliothek in 2007 and 2013 – will be referred to as models of public relations practice for artists' books.

11:45 a.m. *The books of the artists and their appearance at the Klingspor- Museum*

**Dr. Stefan Soltek**

Head of the Klingspor-Museum Offenbach

The Klingspor Museum is based on the activities of two branches: The typographical world of the typefoundry Gebrüder Klingspor, 1892 to 1957, and the arts of craft, especially the art of handwriting as practiced by Rudolf Koch and a couple of students in the 20s and 30s of the 20th century. We have to add Rudo Spemann, a most gifted writer of calligraphical sheets and books. Books also were written by Koch and his circle. So artists who produce books is something quite common in the twenties and thirties and therefore there is a specific base to focus on book art in the Klingspor Museum. The editorial production of English and German Presses were part of the private collection of Karl Klingspor which got imbedded in the collection of the museum. On from its foundation in 1953 the rare books were collected and certainly – besides of classical artist books in the aura of concept art – the young presses of the 70s, 80s in the Rhein-Main area were in the centre of interest to the following years of enlarging the collection. The Klingspor Museum tries to pay special effort in arranging exhibitions – one or two man shows, groups as well - convinced that exhibiting keeps going to be an important way to demonstrate the worth and the mission of artist books. The gallery and the showcase help to underline the approach of artist books ranging within the field of visual arts. In parallel to the exhibitions the museum kindly invites visitors into the library's readig room to get hands on the books and their sequences of pages. The talk is going to hint at the specific situation of keeping, exhibiting, teaching and acquiring the artist book in Offenbach.

12:30 p.m. LUNCH BREAK

1:30 p.m. *Artists' Books and Performance Art*

**Dr. Anne Thurmann-Jajes**

Head of the Centre for Artists' Publications at the Weserburg – Museum of Modern Art, Bremen

The lecture will figure out the special relationship between artists' books and performance art. In this context an artist's book

- can be part of a performance
- can document a performance, or
- can conceptually be manifested as a performance itself.

That means that the definition and description of artists' books have to take place in form and content. Both aspects should be integrated in the process of cataloging artists' books.

This lecture is devoted to a particular aspect of the artist's book, which can be described as performativity. It examines the different performative levels (aspects of performance), which can be seen in the context of artists' books, and the consequential challenges for cataloging.

2:15 p.m. *Artists' Books at the German National Library*

**Gabriele Netsch**

German Museum of Books and Writing, German National Library, Leipzig

Gabriele Netsch will report on the history of a collection of artists' books that emerged from two collections. One is the collection of art prints at the German National Library which started in the teens of the twentieth century, the other is a collection of artists' books in the German Museum of Books and Writing. The Museum is a department of the Library – the different methods of acquisition and cataloging of

artists' books, the commonalities and differences in both collections will be reflected in the online catalog of the German National Library.

3:00 p.m. **COFFEE BREAK**

3:30 p.m. *Artists and Books (1880-2015). Switzerland as a cultural platform*

**Susanne Bieri, lic.phil. I**

Leiterin Graphische Sammlung, Schweizerische Nationalbibliothek NB, Bern and

**Prof. Philippe Kaenel**

Université de Lausanne

The project *Artists and Books (1880–2015). Switzerland as a cultural platform*, supported by the Swiss National Science Foundation, is a cooperation between the department of art history at the University of Lausanne, Prof. Philippe Kaenel, and the Prints and Drawings Department at the Swiss National Library, Susanne Bieri, and has been initiated in December 2013 with a duration of three years until 2016.

Based on the National Library's own *artists' books*-collection ("livres d'art", "livres d'artiste", "livres de peintres", "Künstlerbücher", "Malerbücher", "libri d'artista" ...), – the largest in Switzerland – and the main regional public and private collections, the project's main aim is to explore and define this particular medium or genre on the basis of Switzerland's multicultural situation. The "Swiss" production of artists' books is also largely international since it is often the result of collaborations between actors (writers, artists, publishers, printers, engravers, photographers...) from various origins. We thus intend to use this corpus or field of study to explore notions of cultural transfers, intermediality and to contribute to the complex definition of the "artists' books" in dialogue with national and international partners (public and private collections, museums, libraries and publishers...). We plan to elaborate a collective virtual database (web platform), an exhibition and a publication. International conferences are also planned, starting in November 2014 with a symposium on the *UNICA*, the "unique" books. It will take place at the Swiss National Library in Bern and will be illustrated by an exhibition showing items from the Library's own collection.

4:15 p.m. *Panel of speakers*

Moderator: **David Senior**

5:00 p.m. **END OF COLLOQUIUM**



## SPEAKERS

### **Susanne Bieri, lic. Phil. I**

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Susanne Bieri, lic. phil. I, is an art historian and Director of the Collection of Prints and Drawings at the Swiss National Library (1995-). She is the Keeper of the Special Collections (1997-) as well as of the Swiss Federal Archive of Historic Monuments (2006-). For the Swiss National Library she acquired important artists' archives (Daniel Spoerri, Karl Gerstner, Johannes Gachnang, Serge and Doris Stauffer and many more). She is both President of the Swiss Collective Catalogue of Posters (CCSA) and of the Competence Network Memoriav, in which restoration and archiving experts tackle the preservation of the photographic cultural heritage of Switzerland. She is President of the Art Commission in Canton Bern (2012-). She contributes to research projects with the ETH Zürich (*4D Sites - Imagebased Combination of Spatial Data and Graphical Material*, 2012/14), with the Hochschule der Künste Zürich (*Archiv des Ortes*, 2011) and co organized Symposiums on Future Archive-Philosophies in St. Gallen (*Archive der Zukunft – Neue Wissensordnungen im Sitterwerk*, 2011) and at 'Enssib' in Villeurbanne/F (*Jouer le rôle de médiateur : Les liaisons heureuses du cabinet des estampes de la Bibliothèque nationale suisse*, 2010). She organized many themed exhibitions on the history of the Prints and Drawings Collection at the Swiss National Library and also edited numerous publications on drawing and graphic art in general (*Als regne es hier nie ...*, 2003), photography (*Vom General zum Glamour Girl – Ein Portrait der Schweiz*, 2005), on editions (*Surface*, 2006) and artists' books in particular (*Visible, Künstlerbücher und Portfolios*, 1998; *Konstruktion, Jürg Moser, Karim Noureldin, Vaclav Pozarek, Gaudenz Signorell*, 1999) as well as on artists' archives (*Profession Obsession Archiv/Archives Daniel*, 1997) on architecture (*Bibliotheken bauen Tradition und Vision / Building for Books Traditions and Visions*, 2001). She is also a freelance-curator, recently in the Nietzsche-Haus in Sils-Maria (*Das Nietzsche-Haus-Projekt*, 2013). She contributed to books on contemporary art (*René Zäch – Planendes Zeichnen*, 2010; *Zeichnen, zwischen Bilderflut und Wasserzeichen*, 2010; *Ritt auf der harten Kante, Dominik Stauch featuring Daan van Golden*, 2012; *Sollen wir über solche Zeichnungen lachen? Die Tücken des Frohsinns im Werk von Vaclav Pozarek*, 2012), on Swiss, Kleinmeister-Kunst' (*Von wilder See und mächtigen Gletschern – die Zeichen der Nation*, 2012), on Photography (*Hannah Villiger: Neid 1985 in: Schweizer Fotobücher 1927 bis heute. Eine andere Geschichte der Fotografie*, 2011). She is currently accomplishing her dissertation in Art History at the University of Basel entitled *Wie die Kunst in die Bibliothek kam und warum sie dort geliebt ist. Die Geschichte der Graphischen Sammlung der Schweizerischen Nationalbibliothek*.

### **Anne-Dorothee (Doro) Boehme**

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Doro Boehme currently heads the Library Special Collections at the School of the Art Institute of Chicago. She holds an MFA from the Kunstakademie Stuttgart (masterclass of Joseph Kosuth) and an MLIS from Dominican University. She curates exhibitions, including *Consistency of Shadows - Exhibitions Catalogs as Autonomous Works of Art* (2003) and *Pass It On! - Connecting Contemporary Do-It-Yourself Culture* (2007). She has produced several artists' books, for example *Various Blank Pages* (2011) and *Pending* (2005), and has published award-winning exhibition catalogs. Her essays have appeared in *Art On Paper*, *Art Documentation*, *Artists' Book Yearbook*, *Central Booking*, *Art Libraries Journal*, *Forum Book Art*, amongst others. At the moment she is working on a novel.

**Dr. Stephen J. Bury**

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Stephen Bury is Andrew W. Mellon Chief Librarian of the Frick Art Reference Library. Formerly, he was Librarian and Head of Learning Resources at Chelsea School of Art and, then, Head of European and American Collections at the British Library (2000-10). In addition, he was in charge at the British Library of collection development, the UK Web Archive, staff research, and the BL's contributions to the European Library and europeana. He also chaired the boards of Bookworks and Matt's Gallery, London. Currently he is on the board of the Center for Book Arts, New York and on the Committee for the New York Art Book Fair Conference. Publications include: 'Artists' Books' (1995, 2014), 'Artists' Multiples' (2001) and 'Breaking the Rules' (2007). He is a regular contributor to 'Art Monthly' and 'Cassone'.

**Dr. Rüdiger Hoyer**

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Rüdiger Hoyer studied history of art and French philology; he is the Director of the Library of the Zentralinstitut since 1992. He belongs to the Standing Committee IFLA Art Libraries section 2011-2015 (and has done so before from 2001 to 2009) and is a member of the German national expert group for authority files and of several other professional committees and working groups, among others the artilibraries.net committee.

**Milan R. Hughston**

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Before assuming his duties as Chief of Library and Museum Archives at The Museum of Modern Art in September 1999, Milan R. Hughston was a librarian at the Amon Carter Museum from 1979 to 1999. During that time, he published comprehensive bibliographies in Museum publications, including Thomas Eakins (1996), the photography collection catalogue (1993), Eliot Porter (1989), and Laura Gilpin (1986). While at MoMA, he has devoted his energies to planning and coordinating the newly opened research facilities in Manhattan and Queens. He also established, with May Castleberry, a new program called the Library Council, founded to promote the research resources of MoMA through a membership program and publications of artist books in a series called Contemporary Editions. He is also a founding member of the New York Art Resources Consortium, which coordinates collaborative projects between the research libraries of MoMA, the Frick Collection, and the Brooklyn Museum.

He has also been involved with the annual conference on contemporary artists books held in conjunction with the New York Art Fair, since its inception.

A native of Clarksville, Texas he received his Bachelor of Journalism and Master of Library Science degrees from The University of Texas at Austin. In 1978/1979, he was the recipient of a Rotary International Scholarship and studied at the University of Manchester, England, post-graduate program in Art Gallery and Museum Studies.



**Prof. Philippe Kaenel**

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Philippe Kaenel is professor of contemporary art at the University of Lausanne. His dissertation is entitled *Le métier d'illustrateur 1830-1900. Rodolphe Töpffer, J.-J. Grandville, Gustave Doré* (1995, new pocket edition, 2005). He contributed to books on poster art (*Autour de l'électricité. Un siècle d'affiche et de design*, 1990), on art criticism (*Critiques d'art de Suisse romande. De Töpffer à Budry*, 1993), on the caricature of Napoleon (*Napoleon in the Mirror of Caricature*, 1998), on political graphics (*Les révolutions de 1848: l'Europe des images*, 1998; *1848: le carrefour suisse: le pouvoir des images*, 1998), on Swiss and European art (e.g. *Eugène Burnand, peintre naturaliste*, 2004, new revised edition 2006, *Théophile-Alexandre Steinlen* (1859-1923). *L'œil de la rue* in 2009). He has also written various studies in iconography (e.g. on Antonio Fontanesi, J. H. Fuseli, Ferdinand Hodler, Balthus, Théophile-Alexandre Steinlen,...), on photography (on Man Ray, in *Hans Steiner. Chronique de la vie moderne*, 2011...), engraving and the graphic arts. He has co-edited several books: *Bédé, ciné, pub et art: d'un média à l'autre* in 2006, *Salvador Dali à la croisée des savoirs* (2006), *The Print in the 18th and 19th Century. Exchanges, Histories, Reproduction* (2006), *Les images en guerre: de la Suisse à l'Europe* (2007), *Jésus en représentations: de la Belle Epoque à la Postmodernité* (2011), *Neige, blanc, papier: poésie et arts visuels à l'âge contemporain* (2012). He also has curated various exhibitions and is working on several projects; a history of caricature in Switzerland, a history of the photography still-life and a history of artists' books in Switzerland. He has lately curated the Gustave Doré retrospective exhibition in Paris (Musée d'Orsay) and Ottawa (National Gallery of Canada): *Gustave Doré (1832-1883). L'imaginaire au pouvoir / Gustave Doré (1832-1883). Master of imagination* (sous la direction de Philippe Kaenel, Paris, Flammarion, 2014).

**Dr. Michael Lailach**

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Michael Lailach (b. 1969) is curator and research staff member at the Kunstabibliothek, Staatliche Museen zu Berlin. He obtained his doctorate in art history at the Universität Tübingen, after which he completed a traineeship at the Staatliche Museen zu Berlin. Since 2002 he administers the collection Buch- und Medienkunst with about 20,000 artists' books and the archive of the Marzona Collection.

**Deirdre Lawrence**

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Deirdre Lawrence is the Principal Librarian of the Brooklyn Museum where she oversees the Museum's Libraries and Archives. In addition to other duties, she is responsible for developing the Museum's artists' book collection. She holds an MLIS from Pratt Institute and has studied art history on the graduate level. She curates and co-curates exhibitions at the Brooklyn Museum and elsewhere including Artists Books and Points of Departure: Treasures of Japan from the Brooklyn Museum, an exhibition at the Japan Society that includes artists' books. She frequently is involved in public discourse about artists' books and her essays have appeared in various publications including Central Booking Magazine and the

Artists' Book Yearbook. She is a member of the organizing committee for the annual conference presented annually at the New York Art Book Fair in collaboration with Printed Matter.

### **Katharina Mähler**

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Katharina Mähler is a trained phototypesetter, bookbinder and conservator. In 2006 she became Deputy Head of Preservation and Conservation in the Duke August Library. Since 2004 she has been in charge of preservation issues of the artists' books collection including storage, handling, loan requests as well as setting up and occasionally curating exhibitions.

### **Gabriele Netsch**

Künstlerische Drucke

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Ever since her exam as a „Diplombibliothekarin für wissenschaftliche Bibliotheken“, Gabriele Netsch has devoted her whole professional life to the German National Library. Among other tasks, she worked as a descriptive/ subject cataloguer, contributed to a Bibliography of literature for the Academy of Arts and to a Catalogue of Publishers and Institutions for the German National Library. In 1994 she became Curator of art books and 10 years later Curator of legal deposits from book designers and illustrators, with both collections being part of the German Museum of Books and Writing.

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Helwig Schmidt-Glintzer, born 1948 in the middle of Germany, was trained in Chinese Studies in Munich (Germany), Taiwan and Japan. He held academic positions at the University of Bonn, Hamburg and Munich, where he had the chair for East Asian Languages and Culture from 1981 to 1993. Since then he is Director of the Duke August Library at Wolfenbüttel and became increasingly involved in the management of the artists' book collection.

### **David Senior**

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David Senior is the Bibliographer at The Museum of Modern Art Library, where he manages collection development, including the library's artists' books collection. He also curates exhibitions of MoMA Library materials – most recently 'Please Come to the Show' (2013), 'Millennium Magazines' (2012), 'Access to Tools: Publications from the Whole Earth Catalog, 1968–74' (2011) and 'Scenes from Zagreb: Artists' Publications of the New Art Practice' (2011) – and an annual

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Stefan Soltek, born 1956 in Cologne, studies of history of art, classical archaeology and law at Bonn and Cologne universities. Dissertation dealing with the romanesque baptismal font of Freckenhorst (Münster). In so far somewhat familiar with books from early medieval periods 1988 work began at Museum of Kunsthandwerk Frankfurt/ Main with its fine collection of rare books from gothic times as well as Renaissance, Baroque and 18th to 20th century. Having developed the collection of artist books change for the Klingspor Museum in 2002. Permanently publishing catalogues and essays in the field of the artist book. Speaker in CODEX I. Member of various juries in the competition of Schönste Bücher.

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