



L.-R.: Caws, Schlesinger, Pearson, Wagener, Schumaker

## **The 2017 Reva and David Logan Symposium on the Artist's Book**

**Florence Gould Theater, Legion of Honor**

**October 7, 1–5 pm**

**Free with museum admission**

**Information: 415-750-3676**

*This event is made possible by a generous grant from the Reva and David Logan Foundation*

### ***Illuminations***

#### ***Poets, Artists, and the Book***

In Western art, there has never been a richer period for collaboration between major poets and artists than the first half of the twentieth century. The artist's book as we think of it today is an invention of that time. What has become of this collaborative spirit, and where can we find it now? As the symposium poses these questions it also considers genre-spanning works by artists working alone, and "collaborations" across time.

#### **Part 1: Introduction and Keynote**

##### *Keynote*

##### **Mary Ann Caws: Poetic Connections In and Over Time**

Examining the history of writers and painters working together across genres, with citations of the present exhibition (*Parallel Visions*) and its collaborations, Prof. Caws will then touch on the idea of "post-studio" experiments and the model of collective work, drawing upon her forthcoming book *Modernist Gatherings: Tables and Moments*. She will end with a discussion of contemporary artist Philip Hughes and his visual studies of Virginia Woolf's *To the Lighthouse*.

A pre-eminent authority on art and poetry of the twentieth century, **Mary Ann Caws** is the author of more than forty books, including *The Surrealist Look: An Erotics of Encounter* (1997), *Joseph Cornell's Theater of the Mind* (2000), *Picasso's Weeping Woman: The Life and Art of Dora Maar* (2000), and *Blaise Pascal: Miracles and Reason* (2017). She is Distinguished Professor of English, French, and Comparative Literature at the Graduate School of the City University of New York.

## **Part 2: The Dance of Collaboration—Poets, Artists, and Publishers**

The spirit of the great twentieth-century publishers of *livres d'artiste*—Iliazd, Kahnweiler, Skira, et al—still lives on, though not always in fine press editions, as evidenced by visionary, cross-genre work from Siglio and Cuneiform.

### **Lisa Pearson: *On the Cusp of the Seeable and Sayable: A Short Survey of Siglio Press Artist-Writers***

Siglio publishes books that live at the intersection of art and literature. They are often unwieldy and expansive, and they invite readers to see the world anew by reading word and image in provocative, unfamiliar ways. Among the artists and writers Siglio has published is a small band of poet-artists whose work “trembles on the cusp of sayable and the seeable,” and who often create using collage, lyric narrative, poetry, and experimental forms.

**Lisa Pearson** is the founder and publisher of Siglio Press, which has published books by Joe Brainard, John Cage, Sophie Calle, Dorothy Iannone, Jess, Ray Johnson, and many others. Based in the Hudson River Valley of New York, Siglio's titles have garnered high praise from reviewers in the *New York Times*, the *London Review of Books*, the *New Yorker*, *Bookforum*, and many other publications.

### **Kyle Schlesinger: *Artists' Books and the Mimeo Revolution***

Between 1946 and 1981, artists, poets, and printers worked together to create a revolution in publishing that became known as the “mimeograph revolution.” This was the first distinctly American grassroots movement in the art of the book separate from the European tradition of the *livre d'artiste* and the private press tradition. The talk will conclude with a discussion of some recent books from Schlesinger's Cuneiform Press, particularly those by poet, art critic, and collaborator Bill Berkson.

**Kyle Schlesinger** is a poet, book artist, theorist, and cultural critic whose scholarly writing focuses on the relationships between aesthetics, typography, poetics, art, and new media. He is Associate Professor and Director of the Graduate School of Publishing at the University of Houston–Victoria, and the proprietor of Cuneiform Press.

### **Part 3: How I Work as a Book Artist**

Two presentations offer two very different approaches to art and language: one collaborative, with the poet responding to evocative images, and one self-contained, with the artist working through permutations of text as image and image as text.

#### **Richard Wagener: *The Fabric of Collaboration***

In 2013 Richard Wagener began a correspondence with the Australian poet Alan Loney, sending him nuanced engravings that depicted threads evolving into fabric. Loney found this a rich metaphor and responded with poems that captured the essence of the artist's concepts. The resulting book, *Loom*, published by Nawakum Press / Mixolydian Editions, received the prestigious Carl Hertzog Award for Excellence in Book Design in 2016. Wagener will discuss the collaboration in the context of his long career in printmaking.

A master of the art of wood engraving, **Richard Wagener** has created prints that have appeared in many fine press book editions. In 2006 he established his own imprint, Mixolydian Editions, to publish his fine art work. The Book Club of California honored him with the 2016 Oscar Lewis Award for lifetime contributions to the book arts.

#### **Ward Schumaker: *Painted Text***

Ward Schumaker's fascination with the relationship between art and language began in Nebraska, where he grew up. A few decades later, in San Francisco, a chance encounter at an art center in his neighborhood, the San Francisco Center for the Book, began what has become a deep involvement in making books as art, featuring his stenciled and hand-painted text.

An illustrator of international renown, **Ward Schumaker** has also developed a successful practice as a fine art painter and book artist. Though he claims to ignore the ideals of traditional craftsmanship, Schumaker's expressionistic bookwork is of a very high order, and examples have found their way into major collections throughout the United States.