ARLIS/NA 43rd Annual Conference
New Frontiers on the Old Frontier

Beyond the Page:
Wrangling Alternative Formats

“Contemporary Artists’ Recordworks in Academic Libraries”

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Germano Celant
The Record as Artwork: From Futurism to Conceptual Art.
Subject of Records really is a New Frontier on the Old Frontier!
Historical Artists’ Recordworks and Sound Multiples

Avant Garde: Artists as designers: Sol Lewitt, Ed Ruscha, Raymond Pettibon, Robert Rauschenberg

Avant Garde: Artists’ Records: Yves Klein, Jack Goldstein, Yoko Ono “published” by galleries or record labels

Popular Music: Artists as designers: Andy Warhol’s designs for Rolling Stones’ Sticky Fingers album with zipper; Velvet Underground’s eponymous banana sticker album cover
Cover  Record covers, which are original works by visual artists, or which have been made after the design of a visual artist.

Object  Records with object-character, sculptures which utilize records artistically, and sculptures in which records serve the function of a plastic material.

Publication  Exhibition catalogues and books, which contain a record for additional information.

Sound  Records, which have sound produced by visual artists.

Laurie Anderson, "Laurie Anderson Playing Viophonograph"
Bookishness of Artists’ Recordworks

- print/paper materials prevail—a book, booklet, or poster is often included
- gatefold sleeve itself opens up like a book
- Printmaking techniques: silkscreen, risograph, die cut, letterpress, **stamped serial numbers**, embossing
- ISBN numbers sometimes
Michael Rakowitz’s Live in Jerusalem
“Viruses, like art, need a host. Preferably a popular one.”
Recordworks created on site at the Christian Marclay exhibition at White Cube in London.
The Vinyl Factory Press’ mobile vinyl manufacturing press
Offprint Paris is an art-publishing fair featuring discerning publishers on art, photography, design and experimental music labels.
The Sounds of Artists’ Recordworks

experimental music, spoken word, documentation of a performance or event, film soundtrack, ambient, sound effects, or samples
Larissa Beringer: Our artists’ books collection includes artists’ records, artists’ magazines, artist’s zines: all examples of artist’s practicing publishing and embracing the multiple, which is the historical premise of our collection, rooted in the avant-garde traditions of Fluxus, conceptualism, minimalism and performance.
Doro Boehme: We think of 'artists' publications' more in the sense of editioned art work, and less in the sense of print work. We have digital works, sound works, artists' stamps and mail art, ephemera, multiples (sculptural objects), etc. Records of artists are just one other form of expressing yourself in an attempt to circumvent established art audiences and venues.
Larissa Beringer: Artists’ records are part of our Artists’ Books Collection. The early works were donated to the library by Ian Wallace from his personal collection. They have become integral to how we reflect on the history and development of artists using the multiple as new way to produce and distribute inexpensive artworks outside of a formal gallery system.

Doro Boehme: They augment the mix; they show our visitors (in the majority makers, students) that they never have to limit themselves to a particular medium, but that whatever works best for a given concept should be their format of choice.
Larissa Beringer: We have faculty that specifically teach from our artists’ records, e.g., Kathy Slade’s *The Practice of Artists’ Publishing* course plays artists’ records in class.

Also, one of our *Artists’s Books researchers in residence*, Arnaud Desjardin (The Everyday Press), played artists’ records for a month in his impromptu pop-up library space within the library.
For this semester’s collaboration between the Joan Flasch Artists’ Book Collection and the Department of Sound, we are investigating the ways that artists and the apparatuses of production are inextricably entangled. The evening will feature performances by MFA Sound students Alyssa Moxley, Will Soderberg, and Peter Speer alongside works from the Flasch Collection, presenting dynamic encounters between performers, instruments, and sounds both past and present.

10/23 4 - 6 PM
Joan Flasch Artists’ Book Collection
57 S. Wabash Ave., Room 308

For more information: http://www.facebook.com/joanflaschartistsbookcollection
The Department of Sound and the Joan Flasch Artists’ Book Collection are proud to present The Expanded Field—an evening of sonic experimentation. Taking field recording as a starting point, this collaborative event will showcase works that demand a redefinition or reconsideration of what is one of the foundational activities in the development of sound art. The evening featured live performances by current MFA students Eddie Breitweiser, Lindsey...
Playing around with the latest addition to our special collections! #MarcelDzama #dzama #eculibrary #newarrival #emilycarr #emilycarrlibrary
In memoriam
George Maciunas
1931–1978

KLAVIERDUETT
Joseph Beuys & Nam June Paik
Fluxus-Soirée der Galerie René Block in der
Aula der Staatlichen Kunstakademie
Düsseldorf
Freitag, 7 Juli 1978, 20 Uhr

JOAN FLASCH ARTISTS’ BOOK COLLECTION
Library for Performance
Library for Collections Reflecting Contemporary Culture
THANKS for listening!